

Celebrating Cultural Diversity: Implementing an Integrated Approach to Arts and Culture in the Intermediate Phase of Curriculum 2005

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DECLARATION

I, the undersigned hereby declare that the work contained in this thesis is my own, original work and that I have not previously in its entirety or in part submitted it at any university for a degree.



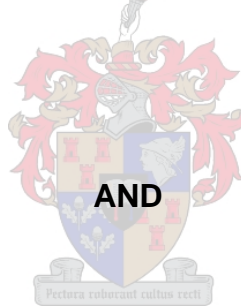
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FOR

STANLEY AND THIRZA LEGG

My late parents whose lives bore testimony to the belief in
the human dignity of all people



PHILIP AND ANNA MALAN

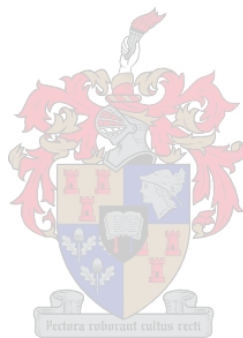
Children of the New South Africa
whose passion for music and the arts is
a celebration of life

ABSTRACT

Since its inception, educators across the board in South Africa have struggled to implement the new curriculum. Initial problems with terminology and availability of learning materials have been addressed, but still the resistance to Outcomes Based Education (OBE) and Curriculum 2005 (C2005) continues. Some of the reasons for the resistance point to feelings of disempowerment experienced by generalist and specialist educators who now have to teach the new Learning Area Arts and Culture. This has been attributed to, amongst others, a lack of training, resulting in feelings of inadequacy, inappropriate training for large multicultural classes and the lack of teaching resources. Another reason for the resistance has been described as a resistance to change. Many educators have found it difficult to make the paradigm shift from the previous educational system to OBE and C2005.

The aim of the study is to research and explore ways of empowering educators to teach Arts and Culture. The new educational system is geared to redressing the imbalances of the past and giving more expression to the diversity of cultures represented in South African schools. Whereas the previous system was founded on exclusively Eurocentric ideology, principles and values, the new system aims at a more inclusive Afrocentric approach. However, criticisms leveled at C2005 have suggested that it is still basically Western in terms of values, terminology and methodology. This study is therefore aimed at investigating a culturally diverse music/arts curriculum, which draws on the wealth of resources, methods and modes readily accessible in South Africa. A comprehensive literature review guides the study towards a greater understanding of how cultural identities are formed out of a need to belong and how important recognition is to individuals and groups, particularly in terms of their diverse cultural expressions. Music and the arts are understood as being vitally important channels for expression of this diversity. Yet, true to the Afrocentric principle of holism, unity is found in diversity.

As much common ground exists between an integrated approach and an Afrocentric approach to music/arts education, these principles are explored to determine whether they can be adapted for use in contemporary South African classrooms. An integrated project mode, which provides a balance between the specific knowledge contexts of the various Learning Areas and collaborative learning aimed at developing the natural links between learning areas to create a vibrant whole, is suggested. The researcher conducted an integrated project at her school with the common theme of "District Six" linking four Learning Areas and their components. Participatory action research using qualitative methods such as questionnaires were used to determine the feasibility of an integrated project mode of learning as a means of empowering educators to teach Arts and Culture. Subsequently recommendations were made regarding implementation.



OPSOMMING

Sedert die instelling van die nuwe kurrikulum in Suid-Afrika het opvoeders gesukkel om dit te implementeer. Die aanvanklike probleme met terminologie en die gebrek aan geskikte bronne is aangespreek, maar die weerstand het nie verminder nie. Van die redes hiervoor verwys na gevoelens van ontmagtiging onder algemene en gespesialiseerde opvoeders wat die nuwe leergebied van Kuns en Kultuur moes aanbied. Die weerstand word toegeskryf aan, onder andere, gevoelens van ontoereikendheid, onvanpaste opleiding om met groot multi-kulturele klasse te werk en 'n gebrek aan onderrigbronne. 'n Ander rede is beskryf as teëstand teen verandering. Baie opvoeders het dit moeilik gevind om die paradigma-skuif te maak vanaf die vorige stelsel na Uitkoms Gebaseerde Onderwys (UGO) en Kurrikulum 2005 (K2005).

Die doel van die studie is dus om navorsing te doen en ondersoek in te stel na maniere waarop opvoeders bemagtig kan word om Kuns en Kultuur aan te bied. Die nuwe opvoedingstelsel is gefokus op regstelling van die onewewigtighede van die verlede en op 'n groter uitdrukking van die kulturele diversiteit wat in Suid-Afrikaanse skole verteenwoordig is. Terwyl die vorige stelsel gebaseer was op 'n Eurosentryse ideologie, beginsels en waardes, is die nuwe gefokus op 'n Afrosentryse benadering. Tog is daar kritiek teen Kurrikulum 2005 juis omdat dit nog altyd gebaseer is op Westerse waardes, terminologie en metodes. Die studie gaan dus oor 'n kurrikulum vir musiek en die kunste wat inspirasie put uit die rykdom van Suid-Afrikaanse bronne, metodes en modusse. 'n Omvattende literatuur oorsig voer die studie tot die begrip dat kulturele identiteit gevorm word uit 'n behoefte om te behoort en deel te wees, hoe belangrik erkenning van individue en groepe is, veral om hul diverse kulturele identiteit uit te druk. Eie aan die Afrosentryse beginsel van holisme kan eenheid binne diversiteit gevind word.

Omdat daar baie gemeenskaplikheid bestaan tussen 'n geïntegreerde en 'n Afrosentryse benadering tot musiek/kuns opvoeding, word die beginsels

verken om te bepaal of dit aangepas kon word vir gebruik in hedendaagse Suid- Afrikaanse klaskamers. 'n Geïntegreerde projek-modus word voorgestel, wat 'n balans skep tussen die spesifieke kontekste van kennis in verskeie Leerareas en koöperatiewe leer wat daarop gemik is om die natuurlike skakels tussen die verskillende Leerareas te ontwikkel sodat 'n groter geheel geskep word. Die navorser het by haar skool 'n geïntegreerde projek oor Distrik Ses geloods wat vier leergebiede, insluitend hul komponente, ingetrek het. Deelnemende aksie-navorsing soos vraelyste is gebruik om die uitvoerbaarheid van die geïntegreerde projek-metode te bepaal as 'n metode om opvoeders te bemagtig om Kuns en Kultuur by skole aan te bied. Dit sluit af met voorstelle wat gemaak is in verband met die implementering van die nuwe Kurrikulum.



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ABBREVIATIONS

ACLA	Arts and Culture Learning Area
ANC	African National Congress
AR	Action Research
AZAPO	Azanian People's Organisation
BCM	Black Consciousness Movement
CEPD	Centre for Education Policy Development, Evaluation and Management
C2005	Curriculum 2005
CTA	Common Task Assessment
DoE	Department of Education
ed(s)	Editor(s)
et al.	and others
IKS	Indigenous Knowledge Systems
MEAE	Music Education as Aesthetic Education Philosophy
NGO	Non-Governmental Organisation
OBE	Outcomes Based Education
par.	paragraph
PAR	Participatory Action Research
RDP	Reconstruction and Development Plan
RNCS	Revised National Curriculum Statement
SASA	South African Schools Act
UGO	Uitkoms Gebaseerde Onderwys
WCED	Western Cape Education Department

CONTENTS

CHAPTER ONE:

INTRODUCTION TO THE STUDY	1
1.0 INTRODUCTION	1
1.1 PROBLEM STATEMENT AND FOCUS	1
1.2 MOTIVATION FOR THE STUDY	2
1.3 PRELIMINARY READING	3
1.4 GOALS, THEORETICAL POINTS OF DEPARTURE AND HYPOTHESIS / RESEARCH QUESTIONS	7
1.5 METHODOLOGY AND APPROACH	8
1.6 OUTLINE OF CHAPTERS	10

CHAPTER TWO:

OVERVIEW OF THE PROBLEM	12
2.0 INTRODUCTION	12
2.1 CHANGE OF POLICY	13
2.1.1 RECONSTRUCTION AND DEVELOPMENT	14
2.1.2 TRANSFORMATION OF THE EDUCATION SYSTEM	14
2.1.2.1 White Paper on Education and Training, 1995	15
2.1.2.2 Outcomes Based Education and Curriculum 2005	16
2.1.2.3 The Revised National Curriculum Statement	17
2.2 PROBLEMS WITH IMPLEMENTATION OF POLICY	18
2.2.1 TRANSFORMATION	18
2.2.2 POLICY AND POLICY PROCESS	19
2.2.3 CHANGE AND CHANGE PROCESSES	20
2.3 REASONS FOR RESISTANCE	21
2.3.1 FEELINGS OF DISEMPOWERMENT	21

2.3.1.1	Inadequate training and lack of experience	23
2.3.1.2	Specialist educators trained to teach one discipline only	23
2.3.1.3	Specialist educators are largely Western-trained	23
2.3.1.4	Lack of awareness of the role of the arts in education	24
2.3.1.5	Curriculum 2005 and the Revised National Curriculum Statement	24
2.3.1.6	Afrocentric Approach with Western methods and terminology	25
2.3.1.7	Lack of resources	25
2.3.1.8	Large, multicultural classes and unsuitable teaching venues	26
2.3.1.9	Rationalisation and Redeployment	26
2.3.2	SHIFTING PARADIGMS	26
2.3.2.1	What changes are required?	27
2.3.2.2	The power of existing paradigms	27
2.3.3	A WAY FORWARD	28
2.4	THE NEED FOR A PHILOSOPHY AND PROCESS OF MUSIC EDUCATION AND THE ARTS IN SOUTH AFRICA	28
2.4.1	A PHILOSOPHY FOR AND FROM SOUTH AFRICA	29
2.4.1.1	Existing philosophies and processes of Music Education	31
2.4.1.1.1	Music Education as Aesthetic Education (MEAE) Philosophy	31
2.4.1.1.2	Praxial Philosophy	32
2.4.1.1.3	Contrasting themes found in MEAE and a Praxial Philosophy	33
2.4.2	A PHILOSOPHY FOR INTERCULTURAL EDUCATION WHICH IS BROAD-BASED	35
2.4.3	A PHILOSOPHY AND A PROCESS WHICH DRAWS ON THE WEALTH OF RESOURCES IN SOUTH AFRICA	36
2.4.4	A PHILOSOPHY THAT IS NOT RESTRICTED TO FORMAL EDUCATION	37
2.4.5	AN INTEGRATED APPROACH WHICH SUPPORTS AN AFROCENTRIC APPROACH	37
2.5	CONCLUSION	38

CHAPTER THREE:	
LITERATURE REVIEW	39
3.0 INTRODUCTION: OUTLINE OF CHAPTER	39
3.1 CULTURAL IDENTITY	39
3.1.0 INTRODUCTION	39
3.1.1 WHAT IS CULTURE?	41
3.1.2 TWO MAIN VIEWS CONCERNING CULTURE	43
3.1.2.1 The Realist View	43
3.1.2.2 The Constructionist View	44
3.1.3 THE CONTROVERSY SURROUNDING CULTURE IN THE SOUTH AFRICAN CONTEXT	44
3.1.4 HOW ARE CULTURAL IDENTITIES FORMED?	45
3.1.4.1 Processes which give rise to the formation of cultural identities	47
3.1.4.2 Levels and components of identity	48
3.1.4.3 Constructions of cultural identity	48
3.1.4.4 Personal identity	49
3.1.4.4.1 Immediate community	50
3.1.4.4.2 Memes and genes	50
3.1.4.4.3 Multiple identities	52
3.1.4.5 Collective identity	53
3.1.4.6 Global identities: Children and Youth; South African Youth	54
3.1.4.6.1 Children as a cultural group	54
3.1.4.6.2 Youth culture	56
3.1.4.6.3 South African Youth Culture	58
3.1.5 GLOBALISATION AND MODERNITY	59
3.1.5.1 The panoramic view	61
3.1.5.2 The role of music in a global imagination of society	63
3.1.6 INDIGENOUS CULTURES AND THE AFRICAN IDENTITY CRISIS	64
3.1.6.1 Western colonial domination	64
3.1.6.2 Restructuring of African educational systems	65
3.1.6.3 Duality	65
3.1.7 CULTURAL IDENTITY IN CURRICULUM 2005 AND THE ROLE OF MUSIC EDUCATION AND ARTS	66
3.1.7.1 Criticisms of Curriculum 2005	67

3.1.7.2	The role of Music Education and the Arts in fostering cultural identity	69
3.1.8	CONCLUSION TO CULTURAL IDENTITY	72
3.2	CULTURAL DIVERSITY	73
3.2.0	INTRODUCTION	73
3.2.1	MULTICULTURALISM	74
3.2.1.1	Multiculturalism in the United States of America, Great Britain, Australia and Canada	75
3.2.1.2	Multiculturalism in South Africa	76
3.2.2	UNITY AND DIVERSITY	79
3.2.3	EQUALITY AND RECOGNITION	82
3.2.4	MULTICULTURAL WORLD MUSIC/ARTS CURRICULUM MODELS	86
3.2.4.1	Elliott's Music Curriculum-as-Practicum	88
3.2.4.1.1	MUSIC, Music and musics	90
3.2.4.1.2	Multicultural Music curriculum models	90
3.2.4.2	Selection of Music/Arts cultures	93
3.2.4.3	Authenticity	95
3.2.4.3.1	Resources	96
3.2.4.3.2	The Role of culture bearers in Music/Arts Education	97
3.2.5	AN INTERCULTURAL MUSIC/ARTS PROGRAMME FOR SOUTH AFRICAN CLASSROOMS	99
3.2.5.1	African influences	100
3.2.5.2	North American influences	101
3.2.5.3	European influences	102
3.2.5.4	Asian influences	102
3.2.6	INDIGENOUS KNOWLEDGE SYSTEMS AS A BASIS FOR MUSIC/ARTS EDUCATION IN SOUTH AFRICA	103
3.2.7	CONCLUSION TO CULTURAL DIVERSITY	104
3.3	AN AFROCENTRIC APPROACH TO MUSIC/ARTS EDUCATION	105
3.3.0	INTRODUCTION	105
3.3.1	LEGACY OF COLONISATION IN AFRICA AND ITS EFFECTS ON MUSIC/ARTS EDUCATION	107

3.3.2	TRADITIONAL AND CONTEMPORARY AFRICAN SOCIETIES	109
3.3.2.1	Traditional/Indigenous African societies	109
3.3.2.2	Contemporary African societies	110
3.3.2.3	Preservation and heritage versus global citizenship	113
3.3.2.3.1	Heritage	113
3.3.2.3.2	Global citizenship	115
3.3.2.3.3	Fusion of traditional and contemporary Music/Arts	116
3.3.3	INDIGENOUS KNOWLEDGE SYSTEMS AS A VIABLE BASIS FOR MUSIC/ARTS EDUCATION	117
3.3.3.1	Principles of Indigenous African Music	119
3.3.3.1.1	Practical	120
3.3.3.1.2	Aural-oral; Tactile-kinaesthetic	120
3.3.3.1.3	Informal	121
3.3.3.1.4	Praxial and contextualised	122
3.3.3.1.5	Social	123
3.3.3.1.6	Holistic	123
3.3.3.1.7	Procedural	124
3.3.3.1.8	Fluid	124
3.3.3.1.9	Apprenticeship-based	124
3.3.3.1.10	Creative	125
3.3.4	AN AFROCENTRIC APPROACH ADAPTED FOR MUSIC/ARTS EDUCATION	126
3.3.4.1	Guidelines for classroom use	127
3.3.4.2	Including neglected African traditions in the classroom	129
3.3.4.2.1	Percussion	129
3.3.4.2.2	Drumming	130
3.3.4.2.3	African rhythm and Orff	130
3.3.4.2.4	Singing	130
3.3.4.2.5	Dance	132
3.3.5	CONCLUSION TO AN AFROCENTRIC APPROACH TO MUSIC/ARTS EDUCATION	134
3.4	AN INTEGRATED, HOLISTIC APPROACH TO MUSIC/ARTS EDUCATION IN SOUTH AFRICA	135
3.4.0	INTRODUCTION	135
3.4.1	AFRICAN MODELS FOR AN INTEGRATED, HOLISTIC APPROACH IN MUSIC/ARTS EDUCATION	136
3.4.1.1	Mans' <i>ngoma</i> approach for music/arts education	136
3.4.1.1.1	Oral - kinaesthetic	138
3.4.1.1.2	Communal performance	139
3.4.1.1.3	Multiple Connections	140
3.4.1.2	Ng'andu's <i>utushimi</i> approach to music/arts education	141

3.4.1.2.1	Integration via <i>utushimi</i>	142
3.4.1.2.2	Community interaction via <i>utushimi</i>	143
3.4.1.2.3	Appropriateness for music/arts education	143
3.4.2	BLOOMFIELD'S MILLENNIUM MODEL	145
3.4.2.1	The Millennium Model	146
3.4.2.1.1	The Integrated Arts Model	146
3.4.2.1.2	A teaching and learning framework for the integrated arts	147
3.4.3	ELLIOTT'S CRITIQUE OF MULTI-ARTS	148
3.4.3.1	A philosophical question	149
3.4.3.2	The future of Music Education in schools	150
3.4.4	INTEGRATION AS A TEACHING MODE	152
3.4.4.1	Integration as an instructional mode	152
3.4.4.2	Benefits of integration of the arts	153
3.4.4.3	Creativity in integration	154
3.4.4.4	A question of balance	156
3.4.5	IMPLEMENTING CURRICULUM 2005: AN INTEGRATED APPROACH	157
3.4.5.1	The Revised National Curriculum Statement	158
3.4.5.2	Outcomes Based Education	158
3.4.5.3	Arts and Culture Learning Area	160
3.4.5.4	Implementation and integration in the Arts and Culture Learning Area	161
3.4.5.5	Implications for the implementation of Curriculum 2005	163
3.4.5.5.1	Recommendations for a truly integrated approach	164
3.4.6	CONCLUSION TO AN INTEGRATED, HOLISTIC APPROACH TO MUSIC/ARTS EDUCATION IN SOUTH AFRICA	170
3.4.7	FINAL CONCLUSION	171

CHAPTER FOUR:

RESEARCH DESIGN AND METHODOLOGY 172

4.0 INTRODUCTION 172

4.1 HYPOTHESIS 172

4.1.1 DEFINITION 172

4.1.2 KEY CONCEPTS 173

4.1.3	VARIABLES	173
4.1.4	EXISTING RESEARCH WHICH GUIDED THE STUDY	173
4.1.5	RATIONALE FOR DEFINITIONS AND VARIABLES CHOSEN	174
4.2	MEASUREMENT	175
4.2.1	INSTRUMENTS USED	175
4.2.2	APPENDIX	175
4.3	SAMPLE DESIGN	175
4.3.1	EMPIRICAL, QUALITATIVE, PARTICIPATORY ACTION RESEARCH (PAR), PRIMARY AND TEXTUAL DATA, LOW CONTROL	176
4.3.2	SAMPLE SIZE	180
4.4	DATA COLLECTION	180
4.4.1	RATIONALE FOR THE GRADE SIX INTEGRATED PROJECT ON DISTRICT SIX	181
4.4.2	DATA COLLECTION PROCESS AND FIELDWORK PRACTICE	181
4.4.3	THE PROJECT IN ACTION	183
4.5	DATA CAPTURING AND DATA EDITING	185
4.5.1	MODES OF OBSERVATION: QUESTIONNAIRES - LEARNERS AND EDUCATORS	185
4.5.2	SOURCES OF DATA - DOCUMENTS, CONSTRUCTION OF STORIES AND NARRATIVES	185
4.5.3	GROUP PORTFOLIOS - FILES	187
4.5.4	FINAL PERFORMANCE AND PRESENTATION OF WORK	187

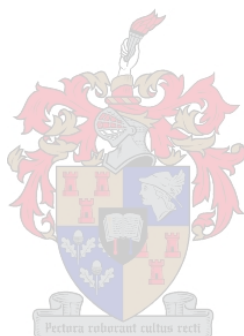
4.5.5	VIDEO - VISIT TO DISTRICT SIX MUSEUM, PROCESS, PERFORMANCES	188
4.5.6	WEB PAGES AND WEBSITE	188
4.6	CONCLUSION	188
 CHAPTER FIVE:		
	DATA ANALYSIS	189
5.0	INTRODUCTION	189
5.1	RESULTS	189
5.1.1	LEARNER/PARTICIPANT QUESTIONNAIRES	189
5.1.1.1	Integrated projects as a mode of teaching/learning	189
5.1.1.2	Culture	190
5.1.1.3	Community	191
5.1.1.4	Empathy, attitudes and values	192
5.1.1.5	General comments by learner/participants	193
5.1.2	EDUCATOR/COLLABORATOR QUESTIONNAIRE	194
5.1.2.1	Integration as a mode of teaching/learning	194
5.1.2.2	Organisation, management and execution of the project	195
5.1.2.3	Skills development	196
5.1.2.4	Empowerment	197
5.1.2.5	General comments by educator/collaborators	197
5.2	INTERPRETATION OF RESULTS	198
5.2.1	LEARNER/PARTICIPANT QUESTIONNAIRES	198
5.2.2	EDUCATOR/COLLABORATOR QUESTIONNAIRES	199
5.3	STRENGTHS	200

5.4	SHORTCOMINGS, LIMITATIONS AND SOURCES OF ERROR	201
5.5	CONCLUSION	202
CHAPTER SIX:		
CONCLUSIONS		204
6.0	INTRODUCTION	204
6.1	INTEGRATION OF THE ARTS WITH EACH OTHER AND THE GENERAL CURRICULUM	204
6.2	CELEBRATING CULTURAL DIVERSITY	205
6.3	AN AFROCENTRIC APPROACH	207
6.4	RECOMMENDATIONS AND SUGGESTIONS	209
REFERENCES		210



LIST OF TABLES

Table 5.1	Integration as a mode of learning	190
Table 5.2	Culture	191
Table 5.3	Community	191
Table 5.4	Empathy, attitudes and values	192
Table 5.5	Integration as a mode of teaching/learning	195
Table 5.6	Organisation, management and execution of the project	196
Table 5.7	Skills development	197
Table 5.8	Empowerment	197



CHAPTER ONE: INTRODUCTION TO THE STUDY

1.0 INTRODUCTION

Chapter One, as an introduction to this study, explains the research problem investigated, describes the path followed through the study, based on and guided by the preliminary reading, states the goals and the theoretical point of departure as well as the main research question and sub-questions. It also gives an indication of the methodology and approach used and describes the organisation of the study in terms of an outline of chapters.

1.1 PROBLEM STATEMENT AND FOCUS

Since the inception of Outcomes Based Education (OBE) and Curriculum 2005 (C2005) in South Africa in 1998, educators have struggled to implement the new educational policy. In addition, the budget cuts instituted by the Western Cape Education Department and other Provincial Education Departments, have resulted in both generalist and specialist educators having to teach a combination of arts disciplines, namely, music, dance, drama and the visual arts in the new Learning Area Arts and Culture.

The Cultural, Arts and Education Collective (1998:23), as referred to by Dunne (1999), found that in Gauteng schools,

OBE has not significantly changed Grade 1 teachers' approach to arts and culture in the classroom. Teachers do not engage with the specific outcomes for Arts and Culture ... Grade 1-7 teachers do not associate the arts with 'culture'. Culture is linked with traditional heritage and located in the past. Teachers lack an awareness of the impact of the contemporary and popular culture on the arts and general learning (Dunne 1999:11).

Many educators are resistant to teaching Arts and Culture due to the fact that as generalist educators, they do not have the necessary training or experience, resulting in inadequate teaching or neglect in this area. Specialist educators are trained to teach in one of the disciplines only. Furthermore,

many former Model C schools and Independent schools have presented the Arts from a predominantly Western/European perspective. This poses a problem in a classroom context where a diversity of cultures is represented.

The aim of the study is to research ways of assisting educators to match the diversity of their classes with a diverse curriculum for music education, integrated with the other arts disciplines, namely, dance, Drama and the visual arts as well as with the general curriculum.

The research question to be investigated is therefore:

"How can educators be empowered to teach Arts and Culture?".

1.2 MOTIVATION FOR THE STUDY

The researcher's motivation for the study is based on observations made in Independent schools where she encountered a largely Western approach to music/arts teaching. While fellow-educators in state schools were struggling to get to grips with OBE and Curriculum 2005, many educators in Independent schools felt they had been doing OBE for years but without the terminology. However, the truth is, neither educators in state schools nor their counterparts in Independent schools were really embracing the new system of education. The researcher attended and completed a certificate course aimed at empowering generalist educators to teach music education within the Learning Area Arts and Culture. She was astounded at the lack of basic skills to teach music and the lack of resources in the schools represented. The course was largely Western-orientated, focusing on Western methods, modes and processes with a few token Xhosa songs in the manual. It was apparent that many generalist educators on the course felt inadequate and lacked self-confidence to teach music, let alone the other arts. Specialist music educators, on the other hand, expressed defensiveness for the teaching of music education on its own and rallied for time allocation in the timetable for "pure" music education. Integration was presented as a vague and seemingly

meaningless activity, which had been tagged on to music education and no one was any the wiser as to what it meant or how it was to be accomplished after the one session afforded to it.

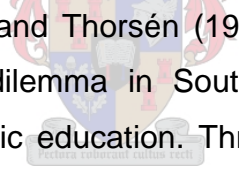
As a result, the researcher began to think about an alternative way of empowering educators, generalists and specialists alike, not only to teach Arts and Culture, but also to reflect the diversity of cultures represented in South African classrooms through music, dance, drama and the visual arts. Furthermore, she wanted to explore the methods and modes of an Afrocentric approach to arts education.

The researcher's own teaching background spans 25 years during which time she has taught music, drama and art in both the Foundation Phase and the Intermediate Phase as well as having been a class teacher in the Foundation Phase. She has always had an interest in the multi-connections between the arts, as well as between the arts and the general curriculum, having always tried to link common themes between her own Learning Area and that of the general curriculum. Based on her teaching experience, the researcher became aware of the value of a holistic approach to education and felt sure that she could make a contribution to the in-service training of educators. However, she lacked the theoretical background to have an influence and as a result, decided to embark on a study that would enable her to validate her practical experience, built on empirical research.

1.3 PRELIMINARY READING

Initially, the researcher was guided towards Abeles et al, Kaplan, McCarthy, Elliott and other authors who deal with the foundations of music education (Abeles et al., 1984; Alperson, 1987; 1991; Elliott, 1995; Kaplan, 1988; McCarthy, 2000; Reimer, 1992; Wolterstorff, 1987). She then turned to Elliott (1995) who examines an existing philosophy for music education, namely Music Education Aesthetic as Education Philosophy (MEAE) as a philosophy rooted in Western European ideology and ideals. He proposes a praxial

philosophy instead, based on the understanding that music is a human practice. Humanity is diverse therefore (M)usic (meaning music in the broad sense) is also culturally diverse. The researcher thus began to read along the lines of cultural diversity and multiculturalism. Volk (1998) examines the foundations and principles of multiculturalism as it is practised in several countries. She discusses the different types of educational curricula as adapted for music education, including Pratte's (1979) conceptual map and Elliott's (1989) Dynamic Model for a culturally diverse music education curriculum. In addition, the researcher read a wide range of relevant publications by other authors. In order to gain a deeper understanding of cultural diversity, the researcher consulted issues of cultural identity, following Barker-Reinecke (2000), Björck (2000), Campbell (2000), Folkestad (2002), Jorgenson (1997) and Thorsén (2002a, 2002b). Dawkins (1976 in Elliott 1995 and Dennett 1990), Dennett (1990) and Elliott (1995) provided valuable insights into the role of memes and genes in the formation of cultural identities.



Moore (1994), Taylor (1994) and Thorsén (1997). Thorsén (1997) gave the researcher insight into the dilemma in South Africa regarding unity and diversity, and the role of music education. Through Thorsén the researcher was led to Taylor who offers another perspective on incorporating diversity in unity through the politics of recognition. Moore (1994) further enlightened her search by unfolding the complexity of views regarding multiculturalism in South Africa. As a result, the study began to focus on what African authors were saying about the need to re-establish an African identity. Publications by Akrofi (2001), Flolu (1993,1994,1998), Nketia (1976, 1977), Nzewi (2001) and Twerefoo (1976), amongst others, all captured the need for a cultural awakening and restoration of an African identity as expressed through African music, dance, drama and visual arts.

The researcher, a fifth generation South African, born and bred in this country, has always considered herself to be an African. Consequently, her interest lies in valuing what is unique to Africa and what Africans consider to be important, rather than what has been historically imposed on Africa. With her

natural inclination towards the arts in combination, the researcher sought to find a theoretical basis for the process of integration. She first encountered Elliott's (1995) critique of multi-arts but her conviction was that it could work while still respecting the integrity of the individual arts disciplines. Bloomfield (2000) and Russell-Bowie (1998), amongst others, provided valuable insight into the practical experience of the integration of the arts in primary schools. Bloomfield's Millennium Model, although an aesthetic model, describes detailed modes of integration between the arts disciplines as well as with the general curriculum. Her belief that the learning process is strengthened and enriched by the integrated arts confirmed what the researcher had experienced in practice. Russell-Bowie's view is that music, taught in harmony with other arts, will provide educators and learners with valuable experience to help them reach their full potential.

The researcher then turned to African models of integration, namely Mans (1997) and Ng'andu (1999) for a practical guide to a holistic, informal, aural-oral/ tactile-kinaesthetic approach to arts education in indigenous cultures. She found that the principles of what is considered an indigenous approach to music/arts education were suitably adaptable in contemporary classrooms. Nzewi (2001) and Oehrle (2001) provided impetus for this deduction by maintaining that indigenous music/arts education could be considered as the bedrock or basis of modern day music/arts curricula. Both Nzewi and Oehrle note that many foreign academics are turning to Africa for answers.

The researcher began to use African methods and modes of learning in her music/drama classes and found them to be most conducive to a creative teaching/learning environment and beneficial to both learners and educators. Her desire to see educators empowered to teach Arts and Culture was thus sufficiently fuelled. Furthermore, the researcher has witnessed the potential of the holistic, integrated arts as one of the best means to successfully implement an intercultural arts curriculum in the Intermediate Phase.

The researcher's parents worked voluntarily in District Six as "Wayside Mission" workers, an organisation which worked mainly amongst children but

also their parents during the 1950's and early 1960's. As a very young child, the researcher was exposed to the life in District Six and has since always had a special affinity for the community, its music, and other cultural expressions. As a young child, she became very aware of the horrors of the forced removals as people were moved from their homes in District Six as well as other parts of Cape Town. She distinctly remembers a community of people living in the next street to hers in Heathfield, being moved to the dusty flats of Bonteheuwel. These events had a lasting impact on her, so much so that it was to District Six that she turned her attention when it came to designing a project that would capture the cultural diversity of South African life in a nutshell. In addition, the theme "District Six" presented many multi-connections suitable for an integrated approach.

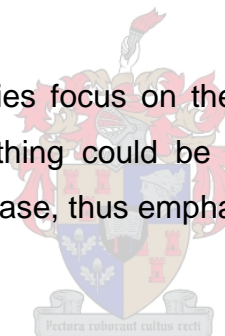
The Grade 6 Integrated Project on District Six, which linked four different Learning Areas and their components together, proved to be an exciting and meaningful learning experience for all involved. The researcher found that the project method of integration, incorporating the indigenous principles of music/arts education, was best suited to integration on this scale. Furthermore the collaborative act of designing, planning and executing the project empowered the educators involved and left them feeling confident to embark on similar projects in the future.

The study route followed by the researcher eventually led her to the realisation that the reason why educators do not feel empowered to teach Arts and Culture is largely due to the problems encountered with policy implementation. Feelings of inadequacy due to lack of training (Muller, 1998) together with the fact that most educators tend to stay with what they are most comfortable (Joseph, 1999) result in the weak implementation or even total neglect of the Arts and Culture Learning Area. Kgobe (2001) and Karlsson (2001) confirm this viewpoint and point out the difficulties encountered with processes of transformation and change. Fullan (1991) crystallised the problem for the researcher when he states that it is possible to implement change and not really embrace it due to a lack of understanding.

Existing studies in this area all call for further research. It was the researcher's intention to build on the following studies:

- Joseph, D. 1999. "Outcomes-Based Music Education in the Foundation Phases at Independent Schools in Gauteng, South Africa";
- Britz, E. 2002. " South African Unit Standards for Culture and Arts Education and Music as an Elective Sub-Field";
- Dunne, I. 1999. "Devising the Map: The Journey Towards Arts and Culture Education in the Foundation Phase";
- Van Dyk, S. 2000. "Interdisciplinary and Intradisciplinary Music Education for the Foundation Phases of Curriculum 2005".

Although three of these studies focus on the Foundation Phase, they have relevance for this study. Nothing could be found in the area of Arts and Culture in the Intermediate Phase, thus emphasising the gap in research.



1.4 GOALS, THEORETICAL POINTS OF DEPARTURE AND HYPOTHESIS / RESEARCH QUESTIONS

The point of departure for the study is that the integration of the arts in the Primary School has the potential to promote cultural identity and to celebrate cultural diversity in the school and the community. The integration of the arts with each other and with the general curriculum provides a wealth of opportunities for the recognition of the similarities and differences of the diverse cultures represented in South African society.

It is not the purpose of the dissertation to make an in-depth study of each of the arts disciplines, namely music, dance, drama and the visual arts. Rather, the focus is on music and its links with the other arts, and integration as means of strengthening and enriching the general curriculum. In addition, the

study aims to investigate integration as a means/vehicle of promoting and celebrating cultural diversity.

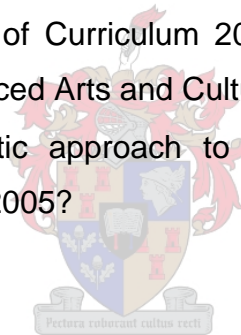
The aim of the study is therefore to research ways of assisting educators to match the diversity of their classes with a diverse curriculum for music education, by implementing an integrated approach in the Arts and Culture Learning Area.

The main research question investigated is:

"How can educators be empowered to teach Arts and Culture?".

Sub-questions asked are:

- Why are educators hesitant to teach Arts and Culture?
- Why, since the inception of Curriculum 2005, which promotes diversity, have educators not embraced Arts and Culture?
- Can an integrated, holistic approach to teaching assist educators in implementing Curriculum 2005?



1.5 METHODOLOGY AND APPROACH

The study is empirical, employing qualitative research methods and action research (Babbie and Mouton, 2001; Mouton, 1996, 2001; Reason and Rowan, 1981). The Grade 6 Integrated Project is aimed at providing resource material and a guide to the induction of educators and learners into a diversity of music/arts cultures using integration as a teaching mode. The appendix consists of the Grade 6 Integrated Project on District Six and includes:

- Project Brief;
- Seven tasks for the different Learning Areas and their components;
- Formative assessments for each Learning Area and their components;
- Summative (overall) assessment for each group;
- Examples of group and individual portfolio work;

- Questionnaires for educators and learners; and
- Accompanying video of the project consisting of interviews with learners.

Data collection included observations, process portfolios, questionnaires and interviewing. The researcher employed direct observation methods to observe individuals and groups in collaboration with her fellow colleagues during the assessments. Specific assessment criteria were used for the different Learning Areas. Indirect interviewing was conducted with learners through the questionnaires (Mouton, 1996) to gauge:

- their level of enjoyment of the process of integration;
- whether they understood the importance of community;
- whether they had been sensitised to other cultures as a result of the project; and
- to what extent they demonstrated empathy through changed attitudes.

Interviewing was also conducted with the educators involved in the project as a means of gaining valuable feedback regarding:

- the success/ failure of the integration as a teaching mode;
- whether there had been sufficient skills development through the project;
- how well the project was organised, planned and executed; and
- to what extent they were empowered by the process.

A video of the visit to the District Six Museum and the subsequent integrated project contains informal interviews with the learners and a record of the project intended as resource material. It must be pointed out that the video is not of a professional quality. This was not the intention. It was, in fact, the first time that the researcher had held a video camera!

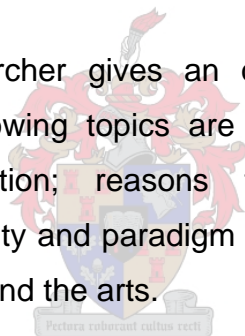
The study comprised:

- **The researcher** - Sandra Ruth Malan.

- **The participants** - Grade Six learners at Bridge House School, Franschhoek (direct participation); educators of those learners, interviews with the learners and the educators in the form of questionnaires.
- **The measuring instruments** - process-portfolios of the integrated project; questionnaires (learners and educators), formative and summative assessments.
- **The research context** - Bridge House School, Franschhoek.
- The nature of the study was **multidisciplinary** in that Music Education was researched in the context of its links with the other arts, namely dance, drama and the visual arts, as well as with the general curriculum. The research therefore comprised Music and the Arts in Education.

1.6 OUTLINE OF CHAPTERS

In Chapter Two, the researcher gives an overview of the problems of implementation and the following topics are discussed: change of policy; problems with implementation; reasons for resistance (feelings of disempowerment, lack of clarity and paradigm shifts) and a philosophy and a process for music education and the arts.



Chapter Three comprises the literature review and deals with four main themes, namely: cultural identity, cultural diversity, an Afrocentric approach and an integrated, holistic approach to music/arts education in South Africa.

Cultural Identity focuses on what is culture and how are cultural identities formed; globalisation and modernity; indigenous culture and the African identity crisis; cultural identity in Curriculum 2005 and the role of music education and the arts. Cultural Diversity considers the concepts of multiculturalism, unity and diversity, equality and recognition. Furthermore, the following curriculum issues are discussed: multicultural world music/arts curriculum models; an intercultural music/arts curriculum for South African classrooms and indigenous knowledge systems as a basis for music/arts education.

An Afrocentric approach concentrates on the following topics: the legacy of colonisation in Africa; traditional and contemporary African societies; a closer look at Indigenous Knowledge Systems, and an Afrocentric approach adapted for music/arts education. An integrated, holistic approach to music/arts education in South Africa considers African models for an integrated, holistic approach; Bloomfield's millennium model; Elliott's critique of multi-arts; integration as a teaching mode and implementing Curriculum 2005 using an integrated approach.

Chapter Four consists of the research design, key concepts, variables, existing empirical studies, measurement, sample design, data collection and data editing. The Grade 6 Integrated Project on District Six is discussed and intended as resource material for arts/music educators and a model for implementation of the Learning Area Arts and Culture.

Chapter Five deals with data analysis, namely the results of the questionnaires, the interpretation of the results, the strengths, the shortcomings and limitations of the study. Furthermore, conclusions are drawn and recommendations are made with regard to the research question.

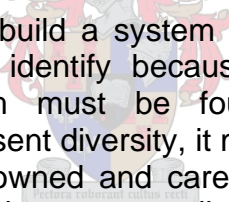
Chapter Six consists of the final conclusion in which the researcher draws together the findings of the integrated project in the light of the salient points of the Literature Review and makes certain recommendations and suggestions with regard to answering the research question.

CHAPTER TWO: OVERVIEW OF THE PROBLEM

2.0 INTRODUCTION

During the past decade, major changes have taken place in South African government, society and consequently, in the education system. The change of government initiated the biggest change in education in South Africa's history, according to Thorsén (1997:11). The change brought about a drastic overhaul of the education system, which as in most nations, is the voice of the ruling power.

Sibusiso Bengu, Minister of Education at the advent of the new dispensation, is quoted in the Department of Education (1995) White Paper on Education and Training, as stating:



It is essential for us all to build a system of education and training with which all our people can identify because it serves their needs and interests. Such a system must be founded on equity and non-discrimination, it must represent diversity, it must honour learning and strive for excellence, it must be owned and cared for by the communities and stakeholders it serves, and it must use all the resources available to it in the most effective manner possible (Department of Education, 1995: introduction).

However, since the inception of the new system of education in South Africa, namely Outcomes Based Education (OBE) and Curriculum 2005 (C2005), educators across the board have struggled to implement the programme in their classes. As a result, many educators have experienced feelings of disempowerment. Even with the advent of the Revised National Curriculum Statement (RNCS), which was meant to iron-out some of the problems experienced, educators have continued to offer resistance based on several factors. In this chapter, some of the reasons for their resistance are discussed. What is clearly needed is a way of helping educators to make the all-important move from the known to the unknown in order to implement successfully the required changes expressed in curriculum policy. Oehrle

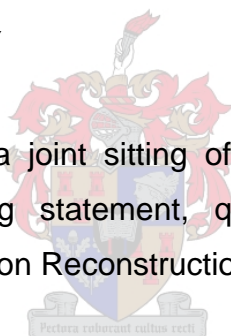
(1998:49) stresses the urgent need that exists for a way forward. In agreement with Oehrle, the researcher suggests that a philosophy and process for Music Education and the Arts be considered as a means of empowering educators to implement the Arts and Culture curriculum in South Africa.

The **key points** covered in this chapter are therefore:

- Change of policy;
- Problems with implementation;
- Reasons for resistance: feelings of disempowerment; lack of clarity; paradigm shifts; and
- A philosophy and a process for Music Education and the Arts.

2.1 CHANGE OF POLICY

In his inaugural address to a joint sitting of parliament, President Nelson Mandela made the following statement, quoted in the Department of Education (DoE) White Paper on Reconstruction and Development (1994):



My Government's commitment to create a people-centred society of liberty binds us to the pursuit of the goals of freedom from want, freedom from hunger, freedom from deprivation, freedom from ignorance, freedom from suppression and freedom from fear. These freedoms are fundamental to the guarantee of human dignity. They will therefore constitute part of the centrepiece of what this Government will seek to achieve, the focal point on which our attention will be continuously focused. The things we have said constitute the true meaning, the justification and the purpose of the Reconstruction and Development Programme (RDP) without which it would lose all legitimacy (Department of Education, 1994:1).

The overriding aim of the Reconstruction and Development Programme was to redress the imbalances of the past, including the imbalances in education, by providing direction for the restructuring of South African society through transformation and renewal (DoE, 1994:1).

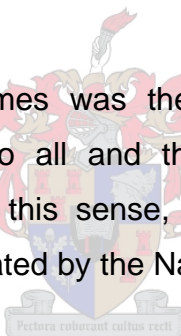
2.1.1 Reconstruction and Development

The Reconstruction and Development Programme (RDP) set out the government's strategy for fundamental transformation. As such, it formed the policy framework behind the process of renewal, which transforms society. It was intended to provide a policy-making methodology which outlined the government's implementation strategies so that the government and the citizens together could renew, reconstruct and develop the country (DoE, 1994:1,2).

The five key programmes of the RDP were:

- Meeting basic needs;
- Developing human resources;
- Building the economy;
- Democratising the State and Society;
- Implementing the RDP.

Underlying all these programmes was the approach that education and training should be available to all and that life-long learning should be encouraged (DoE, 1994:6). In this sense, the RDP took a broad view of education and training, as indicated by the National Qualifications Framework.



Crucial to the meeting of the challenge set out by the RDP, was the extensive development of human resources through an Arts and Culture Programme. This was seen to serve as a means of "... unlocking the creativity of our people, allowing for cultural diversity within the project of developing a unifying national culture, rediscovering our historical heritage and assuring that the adequate resources are allocated" (DoE, 1994:7).

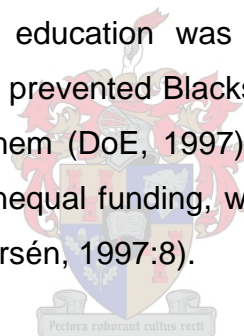
2.1.2 Transformation of the Education System

Thorsén, a Swedish researcher working with the RDP and various Non-Government Organisations (NGOs) in South Africa after 1994, records that the education system of the apartheid era formed the backbone of the political system, based on the ideology of racial separation (Thorsén, 1997:8). Prior to

this period, Thorsén notes that earlier formal South African education was based on social and ethnic differences. He distinguishes between three types of education as having played a role in South African education, namely formal, non-formal and informal (Thorsén, 1997:2). For the purposes of this study, the researcher focuses on formal education.

The Bantu Education Act of 1953 heralded a new dispensation: that of a "strictly compartmentalised" position decreed by law (Thorsén, 1997:8).

Up until and including 1983, nineteen different racially determined and racially segregated departments of education existed in South Africa. There was no common curriculum and the different departments had little to do with each other. During 1983, the tricameral parliament was established which gave recognition to so-called "own affairs". As a result, three separate departments of education were formed. These catered for Whites, Coloureds and Indians but excluded Blacks. Black education was kept separate by the Bantu Education Act of 1953, which prevented Blacks from becoming over-qualified for the jobs designated for them (DoE, 1997). The divisions were arranged hierarchically and received unequal funding, which impacted heavily on what they were able to deliver (Thorsén, 1997:8).



From 1984, the Department of National Education served as an "umbrella department", and was responsible for general education policy in terms of the National Policy of General Education Affairs Act of 1984 (DoE, 1997).

The following policy changes had a major impact on education in South Africa:

- White Paper on Education and Training, 1995;
- Outcomes Based Education and Curriculum 2005; and
- Revised National Curriculum Statement.

2.1.2.1 White Paper on Education and Training, 1995

The White Paper on Education and Training of 1995 clearly stated the African National Congress's (ANC's) decision to fast-track the transition to a new system of education, curriculum and certification framework. With reference to the segregated departments of education, the White Paper pointed out that

"this state of fragmentation necessitates strong, coordinating structures and mechanisms" (DoE, 1995:9). It stipulated that the new education system should be a single, national system, largely organised on the basis of nine provincial sub-systems, subject to the national policy framework. At the central level, in place of the Department of National Education, the new Department of Education is solely responsible for the determination of national policy. Its function is to establish norms and standards with respect to curriculum frameworks, standards, examinations and certification in terms of the National Education Policy Act of 1996.

For the first time in South African history, there is now one national Department of Education, compared to the former nineteen racially-determined departments.

2.1.2.2 Outcomes Based Education and Curriculum 2005

On 30 July 1996 the government launched a new process for education in South Africa: Outcomes Based Education (OBE) and a new curriculum, Curriculum 2005 (C2005). The dates for implementation were set at 1998 for Grade One, 1999 for Grade Two and 2000 for Grade Three and Grade Seven. It included eight areas of learning. For the Intermediate Phase, the focus area of this study, it includes:

- Mathematics and Mathematical Literacy;
- Natural Sciences;
- Human Social Sciences;
- Language, Literacy and Communication;
- Arts and Culture;
- Life Orientation;
- Economic and Management Sciences; and
- Technology.

The fact that Arts and Culture is included as one of the eight learning areas is of great significance due to the fact that for years the arts have remained on the periphery of the school curriculum in most South African schools (Joseph,

1999:59). Now, for the first time, the government has recognized the arts as playing an important role in the development of its citizens. For the first time in South Africa, music education, as an area of Arts and Culture, became compulsory (Joseph, 1999:62). Thorsén recalls that all citizens now had access to music education and it was no longer limited to the talented few (1997:11). The Department of Education (1995) White Paper on Education and Training states that "education and training are basic human rights" (DoE, 1995:15). This includes access to the arts.

However, Karlsson (2001:17) notes that it soon became apparent that the backlog of social inequalities is not easily corrected. During the period of 1998-2000, debate continued around the implementation of Curriculum 2005. Controversy surrounded the use of terminology, the in-service training of educators and the provision of learning materials. As a result, the new Minister of Education, Minister Kadar Asmal, initiated the review of Curriculum 2005 and appointed a committee to make recommendations for further implementation (Karlsson, 2001:18).

2.1.2.3 The Revised National Curriculum Statement

The new Revised National Curriculum Statement (RNCS) was introduced in 2002 for implementation in 2003. While it is more streamlined and less verbose, it still poses a challenge for educators, especially those who trained and taught under the previous education system in that it requires a complete turnabout of approach, method and roles. Furthermore, newly trained educators are graduating from universities and colleges without sufficient training for Arts and Culture. Many tertiary institutions do not yet offer Arts and Culture courses as part of their graduate programmes. In fact, it is precisely in the area of the arts that tertiary education personnel have been rationalised due to cuts in government subsidies.

The Arts and Culture Curriculum has a more Afrocentric approach, aimed at building a South African identity. However, Western terminology and methods are still in use. While this can be seen as an attempt to provide a balance, Western trained educators find the approach foreign and the lack of emphasis

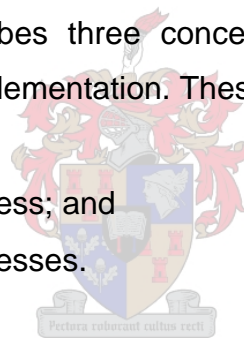
on Western music disconcerting. At the same time, African educators are faced with using Western methods and terminology, when their own indigenous knowledge system in the musical arts offers a viable system and a wealth of resource materials, a fact that modern Africa has ignored, according to Nzewi (2001:18).

2.2 PROBLEMS WITH IMPLEMENTATION OF POLICY

Kgobe (2001:3), of the Braamfontein Centre for Education Policy Development, Evaluation and Management, compiled a report on a study to monitor education policy implementation and change in South Africa, called *Education 2000 Plus*. This is the second report of the CEPD, the first being in 2000.

In the report, Kgobe describes three conceptual strands to monitor and evaluate education policy implementation. These are:

- Transformation;
- Policy and the Policy Process; and
- Change and Change Processes.



2.2.1 Transformation

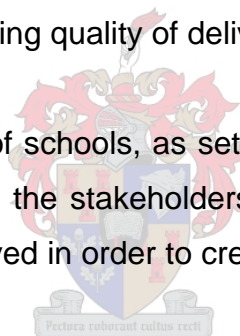
The first conceptual approach is transformation, which, as defined in government policy, deals with equity and redress, access, quality and democracy.

Equity and redress were employed to address the imbalance of the past in terms of resources, which were previously based on race. The government has sought to ensure that poorer provinces and schools benefit from a larger slice of resources. In addition, the redeployment process of educators has been an attempt by the government to address the inequalities in terms of pupil: teacher ratios. There have also been moves to upgrade the physical infrastructure of needy schools (Kgobe, 2001:3).

In order to improve access, the government has instituted a number of reforms including desegregation of schools, changes in admission policy, improvement of the quality of education through curriculum change and teacher development programmes. It has become a priority in government planning to improve the efficiency of the system and the quality of education (Kgobe, 2001:4).

The improvement of education quality has been the key issue affecting education since 1994. Kgobe refers to the White Paper on Education and Training (1995) which notes the decline in performance of many schools serving the majority of the population. The South African Schools Act (SASA) of 1996 entrusts governing bodies with the responsibility of providing quality education as a means of "achieving redress and enhancing quality" (section 20 of the SASA, 1996). He mentions the whole school evaluations which are in place as a means of improving quality of delivery.

The democratic governance of schools, as set out in the SASA of 1996, was aimed at bringing together all the stakeholders in a forum where differences could be discussed and resolved in order to create an environment conducive to learning (Kgobe, 2001:5).



2.2.2 Policy and Policy Process

The second conceptual approach deals with policy and implementation. Kgobe describes three models of policy implementation:

- Top-down;
- Bottom-up; and
- Conflict and bargaining.

The top-down model is in operation when the decision-making body or government assumes the ability to "drive change in a pre-specified direction" (Kgobe, 2001:5). It does not consult with any outsiders and is simply "in-house" and autocratic in its implementation.

The bottom-up model includes mainly street-level participants as the all-important players, but does not offer enough range for regional or national debate.

Conflict and bargaining refers to a constant process of negotiation between government (or the decision-making body) and street-level practitioners. This model highlights transformation, characterised by the interdependence of the various groups and the state. "It accepts policy implementation as a process of mediation between competing interests" (Kgobe, 2001:7).

2.2.3 Change and Change Processes

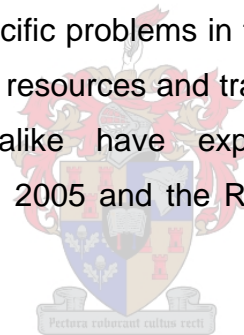
The third conceptual approach, which Kgobe (2001:7) discusses, deals with change and change processes. In agreement with the conflict and bargaining model, change suggests that "while policy provides a broad definition and direction for change, change is ultimately dependent on how people at different levels of the process respond to the impetus for change". Kgobe refers to Fullan who indicates that research in educational change has shown that if practitioners have a basic understanding of the principles behind the change, they are more likely to exert additional effort that may be required for implementation (Fullan 1985 in Kgobe, 2001:7). He describes two types of clarity with regard to change:

- False clarity; and
- Painful clarity.

Fullan (1991:35) describes false clarity as that which occurs when people do not understand the principles of change, so that, although they implement the change, they do so superficially and without meaningful engagement. Painful clarity occurs when people do not believe in the value of the change and therefore are unclear about the innovations, resulting in a superficial implementation.

The implication of this insight is that educators can practise a form of OBE and even use Curriculum 2005, yet still not really understand it or believe in its value as an alternative system of education. The harsh reality, therefore, is that OBE and Curriculum 2005 are dependent on the individual positions taken by educators for successful implementation. Fullan (1991:36) describes how a person can use new curriculum materials without altering their teaching approach. They may even alter their teaching behaviour without understanding the concepts and the beliefs underlying the new approach.

The ANC Government included educators in discussion groups and collectives through which Curriculum 2005 was born, with Arts and Culture being one of the eight designated Learning Areas. Yet, for many "street-level" practitioners, namely, ordinary educators in schools, and particularly Arts and Culture educators, it has not been an easy transition. The Arts and Culture learning area has its own specific problems in terms of effective, manageable implementation, availability of resources and training of educators. Generalist and specialist educators alike have experienced difficulty with the implementation of Curriculum 2005 and the RNCS. There appear to be two main reasons why:



- Feelings of disempowerment; and
- Shifting paradigms.

2.3 REASONS FOR RESISTANCE

Reasons for resistance by educators towards OBE and C2005 are as follows:

2.3.1 Feelings of Disempowerment

The first major factor affecting implementation of policy involves educators feeling disempowered. Due to the process of rationalisation in the nine different provincial education departments in South Africa, many generalist

and specialist educators have found themselves in the position of having to teach in the new learning area, Arts and Culture. There has been considerable resistance offered by educators for the following reasons:

- Inadequate training and lack of experience of generalist educators (Akrofi, 2001:11; Muller, 1998:449);
- Specialist educators are trained to teach one arts discipline only, namely, music, art, dance or drama (Akrofi, 2001:11);
- Specialist educators are largely Western classically-trained (Joseph, 1999:126; Dunne, 1999:2; Britz 2002);
- Lack of awareness of the role of the arts in education (Dunne, 1999:ii);
- Curriculum 2005 has been bulky and difficult to implement (Karlsson, 2001: 18);
- The Department of Education Revised National Curriculum Statement (RNCS) is more streamlined but dependent on educators using their own initiatives (Karlsson, 2001:18; DoE, 2002:3);
- The perpetuation of Western methods and ideology (Muller, 1998:450; Mngoma, 1990:122);
- The curriculum is broad-based, encompassing a diversity of expressions of the arts, yet resources and funds for materials are limited (Muller, 1998:449);
- There have been concerns from the outset of Curriculum 2005 in 1998 about the terminology and provision of learning materials (Karlsson, 2001:17);
- Educators feel inappropriately trained for the large, multicultural classes (Muller, 1998:449; Dunne, 1999:2) and often teach in unsuitable teaching venues; and
- Rationalisation and redeployment processes caused uncertainty, discontent and disillusionment throughout South Africa (Karlsson, 2001:24).

2.3.1.1 Inadequate training and lack of experience of generalist educators

Many generalist educators do not have the necessary qualifications to teach Arts and Culture. They have little understanding or knowledge of arts education, often resulting in inadequate teaching or neglect of the learning area. Akrofi (2001:11) states that the lack of arts and culture specialists is a "major setback" for the promotion of Arts and Culture in South Africa. Muller (1998:449) points out that ordinary class teachers are expected to teach class music. As a result, many feel inhibited and inadequate. The Revised National Curriculum (RNCS) of the Department of Education, states that the Arts and Culture Learning Area (ACLA) should be taught in an integrated way (DoE, 2002:8). The interrelatedness of the different art forms, and therefore their Learning Outcomes and Assessment Standards, are considered one of the most important characteristics of ACLA. Educators are expected to organise and plan lesson material to cover the different disciplines adequately and to link them together meaningfully according to themes and skills (DoE, 2002:8). Educators have to research information, identify skills and devise learning situations where learners can engage meaningfully and creatively. This presents a tall order for untrained educators and contributes to feelings of inadequacy and disempowerment. Hauptfleisch (1993: 64) points out that "music training is disturbingly inadequate" and stresses the importance of a much more practical training where students are also taught research techniques so that they can find relevant resource materials.

2.3.1.2 Specialist educators are trained to teach one discipline only

Specialist educators in schools often have to teach Arts and Culture. Akrofi (2001:11) notes that whereas they are qualified to teach in one discipline only, they now have to teach the other arts as well, of which they have little or no knowledge. Although the curriculum takes a broad view of the arts, it is still necessary for educators to have sufficient knowledge of these disciplines in order to teach confidently and successfully. Specialist educators are concerned about the lack of depth offered in their own disciplines by the Arts and Culture curriculum and this adds to their resistance and feelings of disempowerment.

2.3.1.3 Specialist educators are largely Western-trained

The majority of specialist educators are Western trained. Ninety-eight per cent of music educators in Gauteng Independent schools are Western classically trained, according to Joseph (1999:126 bar graph 3). It is therefore quite feasible to expect that the majority of music educators in state schools, who are graduates of the same Western-oriented tertiary institutions as their Independent school counterparts, are also Western classically trained. Britz (2002:1-8) points out that even most African and Indian scholars have also only had a Western art music education. In addition, educators tend to stay with what they know and are comfortable with, rather than venture into unknown territory (Dunne, 1999:2).

2.3.1.4 Lack of awareness of the role of the arts in education

Generalist educators are often not aware of the role of the arts in schools, nor of the potential that exists for the arts to strengthen other learning areas in the general curriculum. "Teachers lack an awareness of the impact of the contemporary and the popular culture on the arts and general learning" (The Arts and Culture Collective, 1998:23, as referred to by Dunne, 1999:ii).

2.3.1.5 Curriculum 2005 and the Revised National Curriculum Statement

The implementation of Curriculum 2005 has been difficult for educators for several reasons. Karlsson (2001:18) maintains that two of the reasons have been its bulkiness and excessive terminology. Educators have sometimes focused so much attention on using the correct terminology that they have lost sight of the curriculum itself. Training workshops have left many in the dark. The Revised National Curriculum Statement (DoE, 2002:3), although more streamlined, relies heavily on educators-as-curriculum. Muller (1998:449) notes that many educators, already lacking in confidence, find it difficult to cope with the demands of Curriculum 2005. As a result, there is a lack of consistency and quality of delivery in schools.

2.3.1.6 Afrocentric approach with Western methods and terminology

The new curriculum, although more Afrocentric in approach, still uses Western methods, terminology and definitions. Mngoma (1990:122) warns educators against perpetuating the structures of apartheid by using solely Western teaching methods. He sees this as being disempowering for both Western and African educators. As discussed elsewhere in this study (paragraph 2.4.3), Africa has a viable, relevant system with a wealth of resources from which to draw. The strength and value to be found in an Afrocentric approach to the arts, therefore, should not be underestimated. There are many instances where African and Western musical cultures are quite compatible. Mngoma (1990:122) suggested that African musical characteristics, such as repetition, leader/chorus and instrumental work (inclusive of percussion, melody and rhythm), could encourage invention and creativity. They could therefore be used as a basis for Western music. Muller (1998:450) notes, on the other hand, that the education system has been based largely on Western ideology and that music, in particular, has focused mainly on individual instrument training, which is a Western concept.

2.3.1.7 Lack of resources

Educators experience difficulty in teaching without adequate resources, such as teaching aids, teaching equipment, reference materials and technology. Muller (1998:449) points to the lack of funds for resources as being a problem, especially in previously disadvantaged schools. Even the more affluent schools, such as Independent schools, do not have large budgets with which to buy art materials, musical instruments, C.D. players, etcetera. Much is dependent on the educator's own creativity to provide a stimulating environment where learners' creative expression can be encouraged and released. Moreover, the inclusion of a diversity of cultures, as suggested by the curriculum, places additional pressure on educators to find relevant resources that explain the different cultures represented. School libraries and public libraries have limited resources and what is provided in textbooks, remains fairly superficial.

2.3.1.8 Large, multicultural classes and unsuitable teaching venues

Dunne (1999:2) notes that classes are not only larger in size, but constitute many different groupings, for example, religious, cultural and language backgrounds. Muller (1998:449) maintains that many educators feel inadequately trained to cope with large, multicultural classes. Furthermore, many educators are faced with the daunting task of coping with large numbers of learners in venues totally unsuitable for Arts and Culture. Very often, a normal classroom with desks and chairs is provided, whereas drama, dance and music all require open spaces. Art and creative activities require flat surfaces, water and display areas. Large numbers make the sharing of space and limited equipment difficult, and can lead to discipline problems. Group work, an essential component of the new curriculum, becomes almost an impossibility with large classes in small spaces.

2.3.1.9 Rationalisation and Redeployment

Karlsson (2001:24) points out the very damaging effects caused by the rationalisation and redeployment process. She refers to the "uncertainty, discontent and disillusionment" amongst educators throughout South Africa and the resultant debilitating effect on the school system. Karlsson also notes the worrying fact that these developments have had a detrimental effect on the drop in enrolments in teaching programmes, largely because the teaching profession is no longer considered a desirable profession by school-leavers and graduates.

2.3.2 Shifting Paradigms

The second major factor influencing implementation concerns the shifting of paradigms. A paradigm shift, as explained in the Outcomes Based Education in South Africa (DoE, 1997:6), involves:

- a move from one paradigm to another paradigm;
- a shift from one way of looking at things to another;
- a move to a new mindset;

- a new attitude, a new way of thinking; and
- a change to a new game with a new set of rules.

The major shift from traditional syllabi to OBE involves changing from educator input to focusing on learner outcomes.

2.3.2.1 What changes are required?

In the context of South African Education, we need to change our view, our vision and our approach to education, according to OBE in South Africa (DoE, 1997:6). We need to embrace new paradigms based on the principles of access, equity and redress (DoE, 1997:7) and in addition, quality and democracy, as described in the White Paper on Education and Training (DoE, 1995:15,16). In this sense, educators need to examine their feelings, negative and positive, towards these guiding principles. What may be required is an examination of the values of equality, recognition and basic human rights in order to gain perspective. Central to this process of examination, is the question of self-worth as described by Taylor (1994:26). These principles and values are discussed elsewhere in this study (paragraph 3.2.3).

2.3.2.2 The power of existing paradigms

Existing paradigms have an amazing power to blind and bind people from the good in new paradigms (DoE, 1997:7). Educators tend to cling to what they know and stay with what they are most comfortable with. Even though the need for a paradigm shift poses huge problems for many educators, it is important and necessary for the implementation of change. Most significant changes are driven by a shift in paradigm (DoE, 1997:8).

What is clearly needed is a way of helping educators to take the leap from their respective paradigms to a new paradigm, that of OBE and Curriculum 2005 and to do so with integrity and understanding. But how do they take that leap? What gives the impetus or the "kickstart" that enables educators to make the initial leap?

2.3.3 A way forward

Oehrle (1998:49) stresses the urgent need that exists for a way forward. In agreement with Oehrle, the researcher addresses the need for a philosophy and process of music education and the arts as a possible way forward. Once a philosophical framework is in place, educators can begin to work out a curriculum, which is undergirded and sustained by that philosophy. It is the researcher's opinion that without a clear sense of direction, grounded in a common philosophy of music education and the arts, and guided by fundamental, agreed principles, educators will continue to flounder in their attempts to implement the new Arts and Culture Curriculum. Oehrle emphasises this standpoint when she states: "It is essential to develop a philosophy from and relevant to South Africa before developing methodology and curriculum" (1998:46). The question remains, however: which philosophy is most suited to the South African context?

2.4 THE NEED FOR A PHILOSOPHY AND PROCESS OF MUSIC EDUCATION AND THE ARTS IN SOUTH AFRICA

There are a number of considerations to take into account when trying to define a relevant philosophy for South Africa. The researcher has based her reflections on the following key points, which relate to and support the four pillars of this study, namely: Cultural Identity, Cultural Diversity, An Afrocentric Approach to music/arts education and Integration of the Arts in Education:

- A philosophy for and from South Africa;
- An intercultural philosophy, which is broad-based to include a global view as well as local and national perspectives;
- A philosophy and a process which draws on the wealth of resources in South Africa as well as in southern Africa;
- A philosophy and a process that is not limited to formal education but includes the community; and

- An integrated approach which supports an Afrocentric approach in the expression and experience of the arts.

2.4.1 A philosophy for and from South Africa

The greatest challenge facing South African music educators today, according to Oehrle, is: "The importance and value of developing a philosophy and process of music education that emanates and evolves from musics and musical practices existing in South Africa" (1998:149).

Western music and methods have dominated music education in South African schools and in many other African countries as a result of Western European colonialism. Flolu (1993:112) notes that during the 1960's, most post-independent African countries began to restructure their educational systems to reflect African culture. He recalls that the Ghanaian historian, Professor Adu Boahene, recorded that the Western missionaries had created a division in African society. By looking down on African art, music, dance, rituals and ceremonies, they had withheld the growth and development of indigenous African culture (Flolu, 1993:113).

Flolu refers to another leading music educator, Nketia (1966), who pointed out that one of the major problems facing Africa today is the cross-cultural situation in which 'undue prestige and importance is given to foreign elements at the expense of corresponding indigenous forms' (Nketia, 1966 in Flolu, 1993:114). Nketia stressed that before any meaningful change could take place in curriculum revision, clear definitions of aims and objectives needed to be sought, so that music education did not continue as an extension of colonial education. Because music can be both an instrument of change and a means of preserving the musical values of a culture, Nketia asserted that it is important for curriculum revision to be guided by three principles:

- An awareness of the African approach;
- An understanding of the structures of African music and learning processes; and

- A knowledge of the psychology of African music (Nketia, 1966 in Flolu 1993:114).

In this respect, the *ubuntu* philosophy can be applied. The *ubuntu* philosophy, "a person is a person by virtue of other people", concedes that each person occupies and enjoys personal space. Mngoma (1998:430) points out that through the sharing of this space, a communal space can be created, which is filled with goodwill and wholesome virtues. Hence the many loud greetings and inquiries after each other's health, even by total strangers! Mngoma explains that this is indicative of the greeter's willingness to share his/her own space with other people as an investment, with the view to receiving the same goodwill in return and thus being accepted in the whole community space (1998:430). There exists a very close relationship between music and *ubuntu*. According to Mngoma, music and music-making can be used positively or negatively, depending on the position the individual and the community takes. If based on the *ubuntu* ethic, Mngoma explains, "it can be used to effect major progressive and enriching socio-political changes" (1998:431).

Although an attempt has been made to include African music in schools, Western music and Western teaching styles still dominate. Oehrle has found this to be true through her own research into music education in six African countries. However, she notes an increased effort to include African music as well (Oehrle 1998:152). Oehrle maintains that there is now more emphasis placed on the importance of views of music and music-making in Africa. By this she means that:

- Music is an inherent part of every stage of life;
- Music is integral to life-long education;
- Music is a social fact, a cultural experience based on oral traditions; and
- Music is intrinsically woven into the threads which make life (1998:53).

She challenges educators to discover how these underlying factors have a bearing on the development of a philosophy and process of music-making in South Africa (1998:153). The African conceptual approach to music is

considered so important in most African countries, even though Western methods still dominate in formal music education. For this reason, Oehrle calls for a critical appraisal of existing philosophies and processes of music education at present (1998:153).

2.4.1.1 Existing philosophies and processes of Music Education

In the United States of America, Music Education as Aesthetic Education (MEAE) has dominated music education for the past 30 years. The views of Reimer, MEAE's chief proponent, went largely unchallenged until the 1990's when two Canadian academics, Bowman and Elliott, openly opposed him in written debate (Bowman, 1993; Elliott, 1994 and Reimer, 1991 in Oehrle, 1995). They maintained that Reimer's view is incompatible with a world-view of musics (Oehrle, 1995:42). This was in response to Reimer's claim that the plurality of cultures is included in aesthetic music education. Elliott, in particular, proposed that a praxial view be considered as an alternative philosophy for music education. The following points are a summary of MEAE and Elliott's praxial philosophy based on Elliott's interpretation (1995:14).

2.4.1.1.1 MEAE Philosophy

- Music is a collection of objects or works.
- Musical works exist to be listened to in one way only, namely, aesthetically. Listening in the aesthetic view means focussing exclusively on the so-called aesthetic qualities, the elements or structural properties of musical works and the organisational processes that give form to these qualities.
- The value of musical works is always intrinsic or internal. Most aesthetic theorists believe that the value of musical works lies in the structural properties of musical works alone.
- If listeners listen to pieces of music aesthetically, they will achieve an aesthetic experience, namely, a special kind of emotional happening or disinterested pleasure as a result of their exclusive concentration on the aesthetic qualities of a musical work. The quality of an aesthetic experience is therefore dependent on both the object and the viewer.

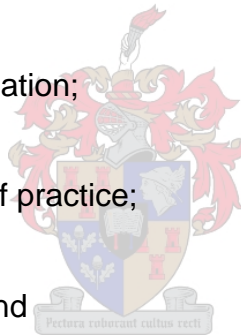
- There is no practical purpose in a musical work. It is not a means to anything, rather it is an end in itself.

2.4.1.1.2 Praxial Philosophy

- All forms of music-making involve a multi-dimensional form of thinking that is also a unique source of one of the most important kinds of knowledge a human can gain.
- Music is not simply a collection of products or works. Fundamentally, music is something people do. Music is, at root, a human activity.
- Music is a diverse human practice consisting of many different musical practices of Musics. Each of these practices or musical cultures pivots on the shared understandings and efforts of the musicians who are practitioners of that practice.
- A musical work consists of six main dimensions:

- a performance or interpretation;
- a musical design;
- standards and traditions of practice;
- *expressions of emotions;
- *musical representation; and
- cultural / ideological information.

*in some cases only.



2.4.1.1.3 Contrasting themes found in MEAE and a Praxial Philosophy

MEAE		Praxial
Music as an object	vs	Music as an intentional human activity
Product	vs	Process
Intrinsic and internal	vs	Integrated and external
One form, one way	vs	Diversity of forms and practices
Passive listening	vs	Active thinking-and-knowing-in-action
Aesthetic listening only	vs	Multi-dimensional listening and *musicing
Aesthetic experience	vs	Purposeful, functional performances
Structural properties	vs	Intermusical meanings
No context	vs	Contextual

*(performing, improvising, composing, arranging and conducting)

Many music educators call for a balance between these views. Alperson (1991:233) states that the praxial view attempts to understand art in terms of the variety of meanings and values found in the actual practice in particular cultures. These truths and values are rooted in the context of human practice or human activity. He explains that this does not mean abandoning the idea of aesthetic experience, but rather placing the aesthetic approach alongside other 'non-aesthetic' functions. He points out that the aesthetic and non-aesthetic functions of music are often inextricably linked. He mentions jazz and religious music as examples (1991:234).

The researcher suggests that a praxial view or philosophy is more appropriate to South Africa and closer to the African approach. In fact, Nzewi argues that the praxial approach is originally African in philosophy and concept (Nzewi, 2001:19) which Western academics have adapted and are now re-introducing into Africa as a Western invention (Nzewi, 2001:20). He maintains that Africa perfected praxial music education, in that the "indigenous African practice is founded on the principle that true knowing comes from experiencing" (Nzewi, 2001:20).

Nzewi argues that Africa already has a viable philosophy, modes and models of music education suited to the African human-cultural environment (Nzewi, 2001:18). The African philosophy of *ubuntu* is important in that it is broad-based and could serve as a guiding framework when developing an appropriate philosophy for music education in South Africa (Mngoma 1998:430 - 432).

Part of the challenge of developing a philosophy and a process for music education, according to Oehrle (1998:152), is dealing with the problem of discarding the widely held views and assumptions of music educators in formal institutions. She mentions three assumptions:

- Dictionaries contain definitions for musical terms. However, most definitions in dictionaries relate only to conventional Western music. There is, therefore, a need for dictionaries to reflect a more neutral stance and new definitions.
- Musical values are universal. Blacking (1976 in Oehrle, 1998:151) and Small (1977 in Oehrle, 1998:153) stated that values relative to Western classical music are not universal.
- Only a few people are musically talented or gifted. Oehrle (1998:152) points out that this is a Western idea. She notes that in Venda, there is the understanding that all people can make music.

Campbell, commenting on Blacking's research into Venda children's music, points out that all humans have the potential for musical engagement (Campbell, 2000:343).

Oehrle (1998:151) emphasises the ongoing struggle to move beyond the doctrine of aesthetic music education. She stresses the need for music educators to be involved in this struggle. She also refers to a number of influential American, Canadian and British music educators who are turning to Africa for insights as significant and she urges her readers to do the same.

2.4.2 A philosophy for intercultural education which is broad-based

Oehrle calls for research and development that will result in a sound philosophical basis for “intercultural” education through music and the arts (Oehrle, 1998:151). The term intercultural is preferred to “multicultural”, which in the South African context under apartheid, meant the separate development of cultures. In this sense, many people are uncomfortable with the concept of multiculturalism (Moore, 1994:240). Blacking detested the term “multicultural” in the context of music education as he saw multicultural practices as tokenistic and patronizing (Campbell, 2000:350).

Thorsén (1997:2) challenges his readers to use musics from the four different cultural forces at work in South Africa, namely African, European, North American and Asian when selecting music for curriculum usage. Nketia (1977:26) suggests that a philosophy of bi-musicality would help to counteract an over-reaction to colonialism and a total abandonment of Western music in African schools. Elliott (1989:18), however, proposes that we should aim for bi-musicality at least and multi-musicality at most. All these approaches call for a broad view of music education. Kwami (1998:168) maintains that a hybridised curriculum could be a possible way forward. By focussing on musical procedures, using a comparative approach, different musical cultures could be placed on a more level playing field.

Nketia (1977:26) confirms that new perspectives are needed in music education. He states that the greatest obstacles to evolving new perspectives are insularity and parochialism. He points out that neither cultural transmission and the assertion of cultural values through music education, nor cultural transformation through music, nor even as a means of cultural assertion, are adequate (1997:26). He states that it is essential to search for perspectives that will enable musicians to develop as citizens of their respective countries, but also as citizens of world communities. As such, he supports a global view, claiming that music education, which supports a global view, will move beyond the narrow, yet important constraints of local and national cultures. The growth of individuals will be taken into account in that it will expose them to a

wider world of music without alienating them from their own culture (Nketia, 1977: 26).

A broad view of music should recognise the functional validity of different musics in their respective contexts. Selection processes for music educators will need to be guided by educational objectives as it is impossible to deal with the whole range of musical expressions in every single culture. The reason for this, according to Nketia, is that music education is not only concerned with knowledge about music, but also with systematic instruction that encourages the development of musical skills, understanding and appreciation and ultimately, excellence (Nketia, 1997:26).

An intercultural music education programme, therefore, should not only be concerned with the uniqueness of each musical culture, but also with the universals in music, asserts Nketia (1997:27). It should take into account our basic humanity and the common patterns of human response. This is a view supported by Blacking who claimed that all of mankind has the biological potential for musicality across cultures (Campbell, 2000:343).

2.4.3 A philosophy and a process which draws on the wealth of resources in South Africa

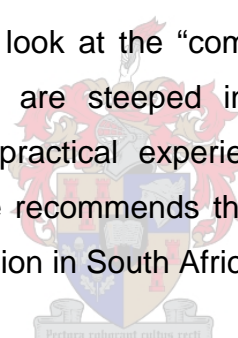
Oerhle (1987:introduction) points out that South Africa has a wealth of different musics from which to draw in terms of creating a rich and exciting, living curriculum. By experiencing the musics of other people, by understanding something of the way the musics are constructed and in what contexts they are used, educators and learners alike will begin to understand and appreciate the differences and the similarities between people. In this way, they will begin to value each music for what it is and not see one music as superior to another. Oerhle (1987:introduction) therefore urges music educators to choose a broad view of music.

Many music educators still only work within the framework of Western classical music because it is what they feel most comfortable with and ultimately know best (Dunne, 1999:2). Teaching resources and music books

in schools endorse this bias and as such perpetuate the culture of Western elitism. Mngoma (1990:126) maintains that the apartheid structures are perpetuated in the teaching of music when done from a Western perspective only.

2.4.4 A philosophy that is not restricted to formal education

A philosophy for music education, in the researcher's opinion, should not be restricted to formal education. It should include music education at all levels in South Africa. For many people, music is a life-long experience, fully integrated into the way of life in a community (Thorsén, 1997:2). Music education could benefit from more involvement by community musicians in schools (Chorn, 1995:99, Kwami, 1998:167). In many ways, music education is the link between the school and the community (Nketia in Flolu, 1993:114). These ties could encourage a balance between Western and African music. Oehrle (1998:153) suggests that we look at the "community" as a model for music education. Our communities are steeped in primary sources accessible through oral traditions and practical experiences of rituals, festivals and community musicians. Oehrle recommends that we use communities as the starting point for music education in South Africa.



2.4.5 An integrated approach which supports an Afrocentric approach

The researcher proposes that an integrated approach to music education and the arts is one of the best ways of giving expression to the cultural diversity of South Africa. It also gives expression to diverse forms of artistic expression and to the interconnected way in which they are experienced in Africa. In this sense, an integrated approach is closest to the Afrocentric, holistic approach and in some ways, provides an educational context to the arts as they are experienced in contemporary society.

As long as educational values are upheld, the integration of the arts with each other and with the general curriculum, will strengthen, enrich and broaden the role of the arts in education. Although music, dance, drama and the visual arts all have their specific knowledge and practice contexts, there are areas that overlap. Bloomfield (2000:1) explains that unity of teaching and learning

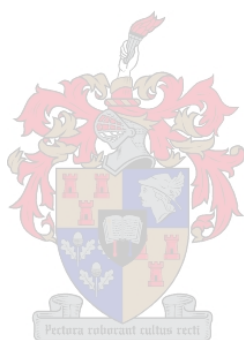
occurs because of the vibrant interaction of the arts disciplines, which in turn are strengthened when experienced in collaboration with and in support of the general curriculum. Kwami (1998:168) uses the integrated approach, which he describes as multi-arts, in his teaching of African musics. He suggests using African storytelling as the focus with dance, drama and music taking major roles.

Oehrle (1998:153) supports this approach:

The time is ripe for South Africa to wake from its slumber and to reclaim its rightful place as a country of music-makers, who also dance, tell stories and create works of art. It is also time to realise that our future with respect to the arts is inextricably linked to the rest of Africa. The challenge for music educators is to explore and utilise the music-making practices in South Africa and the ideas behind these practices. By doing so, we may respond to the greatest challenge of all, which, in the words of John Blacking (1976:101), is to promote soundly organized humanity by enhancing human consciousness (Oehrle, 1998:153).

2.5 CONCLUSION

Major changes in the education system in the past decade clearly have had an enormous impact on educators in the field. Many educators have struggled to implement Outcomes Based Education and Curriculum 2005 and have found it difficult to make the paradigm shift from the previous system to the new education system. Lack of training and experience, amongst others, has led to feelings of disempowerment. Clearly, a way forward is needed. A philosophy and process of Music Education and the Arts, for and from South Africa, is suggested as a possible way of empowering educators to teach Arts and Culture.



CHAPTER THREE: LITERATURE REVIEW

The Literature Review is divided into four main sections, namely:

- Cultural Identity;
- Cultural Diversity;
- An Afrocentric approach to Music/Arts Education; and
- An integrated, holistic approach to Music/Arts Education in South Africa.

3.1 CULTURAL IDENTITY

Knowledge of cultural identity is an important precursor for understanding cultural diversity.

3.1.0 INTRODUCTION

Educators throughout South Africa have struggled to implement the new Curriculum 2005 (C2005). As discussed in Chapter Two, part of the reason for this dilemma is the fact that many educators find it difficult to make the paradigm shift from the previous educational system to Outcomes Based Education (OBE) and C2005. Abeles et al. (1984:116) assert that people "understand their own culture best and therefore think it is superior - for them." The new curriculum addresses, amongst others, the values of equity and diversity, as expressed in the Manifesto on Values, Education and Democracy (in James, 2001:4,5). As such, it is intended to be a move away from the previous curriculum with its Eurocentric basis.

Knowledge of culture and cultural identity is an essential prerequisite for understanding and appreciating the diversity of cultures represented in South Africa. A discussion on what constitutes culture and how cultural identities are structured is helpful in understanding the different views on multiculturalism. Moore (1994:252) believes it is important to analyse the concept of culture in order to lay essential foundations for understanding the different approaches

to multicultural education. Moore (1994) and Barker-Reinecke (2001) give insights into the way "culture" is perceived in the South African context.

An investigation of cultural identity in Africa is incomplete without situating it in the context of local communities as well as within the global realm. Erlmann (1999:3) asserts that the new global reality marks a critical moment in the history of the world's cultures. Africans are divided in their approach to globalisation and modernity due to the history of Western intervention in Africa. Nketia (1978) in Akrofi (2001:3) records that Western European cultural domination resulted in the loss of African heritage and identity. The African Renewal, more recently called, the "African Renaissance", is aimed at regaining an African Identity. Akrofi (2001:3) maintains that feelings of anti-colonialism as well as a reaction to the Westernised elite have fueled the movement. Flolu (1993:119) warns against the avoidance of external influences, yet, at the same time, calls for a cautious approach to the education of African children. Indigenous cultures and indigenous knowledge systems are threatened.

South Africans suffered the double-blow of colonialism and apartheid. Thorsén (1997:10) notes that during the National Party rule (1948-1992), Western European values and cultural manifestations were propagated to the exclusion of all else. The demise of apartheid saw the ANC government introduce new policies, including a new education system aimed at anti-racism and inclusion. Curriculum 2005 (C2005) and later the Revised C2005 acknowledge both indigenous and modern expressions of culture. However, Breidlid (2003:89) claims it is essentially a modern curriculum, based largely on Western principles, values and practices. The question "Who benefits most? " is raised. Issues of cultural ideology and cultural code are addressed as a path is sought to meeting the needs of a culturally diverse nation.

The role of music and the arts is a crucial one. Thorsén (2002a:20) emphasises the socialisation process and the role music education, in particular, plays in sensitising children to other cultures.

The **keypoints** discussed in this section, therefore, are:

- What is culture?
- How are cultural identities formed?
- Globalisation and Modernity;
- Indigenous Culture and the African Identity Crisis; and
- Cultural identity in Curriculum 2005 and the role of Music Education and the Arts.

3.1.1 WHAT IS CULTURE?

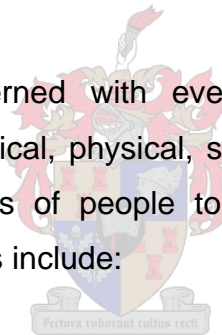
Before the concept of cultural identity can be discussed, the question, "What is culture?" needs to be asked. The complex nature of "culture" necessitates some consideration of the different ways leading researchers define the term:

- Elliott (1995:185) describes culture as a term used in various fields of inquiry. It can be used in a biological and a physical sense for study or analysis. This would include the beliefs, language, customs and preferences of a particular social group. Elliott argues that a group of people has to adapt their beliefs and customs to their physical surroundings in order to survive. He maintains that "culture is generated by the interplay between a group's beliefs about its physical and social circumstances and the forms of knowledge it develops and preserves to meet its needs". In this sense, Elliott (1995:185) suggests that culture is not something people have, but rather something people make. Furthermore, he describes a sociological or anthropological view of culture as "a people's ongoing way of life" (1995:185).
- Moore (1994:244), in an interview with Koda, sees culture as a construct, to organise and interpret human behaviour, indicating a socio-political view.
- Mans (1997:45,49) explains culture as the "ways in which people satisfy their biological and social needs". She describes culture as a system by which a group of people understand themselves and their relationships

with each other. She defines culture as "abstract" yet "observable through its traditions of music and dance, art and artefacts, dress, language, daily functions and articulation and construction of mythology, belief and value systems".

- Ofei (1976:16) sees that "culture as a whole exploits the resources of nature ideologically, sociologically and technologically to provide man with his needs". Societies function culturally through ideologies, ceremonies and music, which serve as a means of providing identity. He maintains that many of humankind's physical needs are met by science, but "mythologies, rituals, ceremonies and membership in special organisations" also contribute towards a sense of wellbeing, security and endurance. This is accomplished by "providing man with a value system, a feeling of individual significance and a feeling that life has meaning" (Ofei, 1976:16).

Culture, therefore, is concerned with everything that can be humanly expressed. It includes biological, physical, social, emotional and intellectual responses of different groups of people to the world in which they live. Examples of such expressions include:



- social values, belief systems, rituals, customs, celebrations and festivals, religion;
- human constructions of identity at personal, family, community, national and global levels;
- creative expressions of music, dance, drama, visual art, storytelling, mythology, literature, language, communication, media, fashion, clothing, food; and
- responses to the environment: seasons, crops, fauna and flora.

3.1.2 TWO MAIN VIEWS CONCERNING CULTURE

There appear to be two main views concerning culture. Moore (1994:243-249) conducted a series of interviews with a number of significant participants from South Africa and Zimbabwe in particular, but also from other parts of Africa, concerning culture and multiculturalism. As a result of these discussions, Moore (1994: 243) proposes that there are two major divisions:

- Those who argue that the concept of culture is useful in that it helps identify and describe an important aspect of differences in and between human communities; and
- Those who argue that culture is a social and political construct which is used to organise and structure human society in various ways.

3.1.2.1 The Realist View

The first view has cultural anthropology as its nexus. Basically, culture is described as "a set of beliefs and practices pertaining to a demarcated group of people within a larger society" (Koda in Moore, 1994:244). As such, culture is a crucial component of the identity of individuals within the cultural group. Koda in her interview with Moore (1994:244) describes culture in this regard as "a given, within which people's lives take shape". Moore (1994:244) refers to this as the realist view.

According to Koda (in Moore, 1994:244), the first view is the most commonly held. In an interview with Morrel (in Moore, 1994:244) he concedes that most people use the concept of culture as a descriptive and boundary concept. He points out that this is what separate development was "nested" on. South Africa is now physically structured on the boundary notion of culture which emphasises just how powerful it is, so much so, that people accept it as common sense. When people reject separate development, they do not, however, reject the grounding cultural theory. Instead, they reject separate development as a political outworking of the theory but maintain that the culture theory is valid (Morrell in Moore, 1994:244).

3.1.2.2 The Constructionist View

The second view sees culture as "a construct used to organise and interpret human behaviour", according to Moore (1994:244). Morrell (in Moore, 1994:244) describes how culture can be used positively and negatively - "to legitimise oppression" or "to help people reach their ... aspirations". In this sense, "culture" is a value concept, to be understood and used in the context of the purposes for which it is being used. Moore calls this the "constructionist view". Constructionists see "culture" as a social construct and not as a "natural" phenomenon. Those interviewed by Moore see that the concept of culture itself is a social construct. Culture seen from this view provides a means of constructing human communities.

3.1.3 THE CONTROVERSY SURROUNDING CULTURE IN THE SOUTH AFRICAN CONTEXT

Barker-Reinecke (2001:1) points out that, within the South African context, the legacy of apartheid is still felt, due to the fact that many people still confuse culture with race. This is as a result of the previous government's apartheid ideology, which linked "culture" with "race". Realists, interviewed by Moore, rejected the identification of "culture" with "race". They argued that, without the racial connotations, "culture" is descriptive of the way people perceive themselves, even if this is as a result of apartheid in South Africa (Moore, 1994:245).

Muller, one of Moore's interviewees, argued that whereas "culture" had been used as a concept to construct apartheid in South Africa, it was now being used uncritically and given a life of its own. "It has a status almost equivalent to God. I do something because it is the will of God. I do something because it is my culture" (Muller in Moore, 1994:250). In Muller's view, culture has become absolutised.

Moore points out that many of those he interviewed believed that culture is 'explosively dangerous' as a result of the way it has been racialised in South

Africa (Moore, 1994:250). He quotes Paulus Zulu, a prominent Black activist in KwaZulu Natal:

In this country there has been an idolising of what they call "culture". People have been told over and over again how important "their culture" is. They have come to believe that and have clung to it. People, too, have imbibed from the Verwoerd years the link between "culture" and "race". People have been pushed into "race" groups and told that they are really "cultural" groups. They have been told how important it is for cultural reasons to stay in these "racial" groups. Now people have come to "own" these cultures and their associated "racial" identities as if they were something real. And, at a subjective level for many people, they have become passionately real. Today this idea of culture and the passions it generates have become a powerful basis for "racially" structured and political organisations (Zulu in Moore, 1994:251).

Moore (1994:252) explains that the concept of culture itself is a major problem for the constructionists, due to the fact that we fail to see it as a social construction because it has become "engrained common-sense". Furthermore, as a value concept, and not only a descriptive one, "it validates a whole range of forms of expression". Apartheid can be seen as an example of the constructionist theory. Thorsén (1997:8) points out the detrimental effect that apartheid had on South Africans in that "apartheid established a value system where European cultural manifestations were not only regarded as the most valuable but also as the only accepted."

Moore believes it is important to analyse the concept of "culture" in order to lay essential foundations for understanding the different approaches to "multicultural education" (Moore, 1994:252).

3.1.4 HOW ARE CULTURAL IDENTITIES FORMED?

As is the case with the concept of culture, there are many different viewpoints regarding cultural identity. Perhaps a combination of these insights will help to clarify the nature and the need for cultural identity, as illustrated by the following views:

- Cultural Identity describes the ways in which individuals, communities, nations and global humanity perceive themselves in relation to other groups or cultures, as well as the way in which other groups perceive them. Mans (1997:46) points out that self-awareness of one's own culture is essential to understanding and acknowledging another's culture and what is meaningful and valuable to the other. Cultural awareness of both self and others contributes to positive attitudes of respect, tolerance, appreciation and harmony. However, Mans (1997:6) points out that the term "culture" is often used to separate "us" from "them". The other culture is often viewed from a personal perspective that makes adjustments to the "other" in order to understand it from one's own cultural frame of reference (1997:46). She suggests that a less self-centred view which involves one's own cultural frame of reference being adjusted in order to accommodate the values and meanings of the "other" culture so that they cease to be "other" (1997:46).
- All people have a need to belong. Barker-Reinecke (2001:1) stresses that cultural identity relates to a person's sense of belonging to a group or community. She expands this thought by emphasizing that personal identity is shaped, not only by an individual's experience, but also by the need of the individual to "have a place in society and a cultural milieu". Culture, in this context, is an important socialising concept used by individuals and communities to form identities. Taylor (1994:25) takes this concept a step further by describing the need, sometimes even the demand, for recognition by individuals and groups. Recognition is discussed in more detail elsewhere in the thesis (see paragraph 3.2.3).
- Cultural Identity is never static, but rather fluid and flexible. Thorsén (2002a:18) asserts that people are constantly constructing their identities according to their heritage and their hopes for the future. Furthermore, he states that many people today express dual or even multiple belonging to cultural groups. He interprets this fluidity as "a balance between security from the cultural home and the courage to seek new trails".

3.1.4.1 Processes which give rise to the formation of cultural identities

The formation of cultural identities is subject to various socialising processes. Jorgenson (1997:26) describes the main process through which culture is passed on as "enculturation". She depicts enculturation as a series of concentric circles extending outwards from a specific culture to include a global picture of humanity. Incorporated into this outward movement are progressively more inclusive understanding and transformative qualities, which improve what is now into something better. These ideals may be described as elusive, according to Jorgenson (1997:26), and they are linked to value judgements. She explains that to acquire culture is to gain a wider knowledge.

Jorgenson (1997:26,27) proposes that enculturation consists of two additional, conflicting processes, namely:

- Transmission; and
- Acculturation.



Transmission refers to the passing on and acquiring of culture from one generation to the next. In this regard, culture refers to the beliefs, customs, wisdoms, values, rituals and myths that are considered important enough to be passed down through generations. Culture, in this view, is something highly prized and considered worthy of preservation. Jorgenson (1997:24,25) notes that culture is never fixed, but that it is always in the process of change. However, like all social systems, culture tends to become institutionalised.

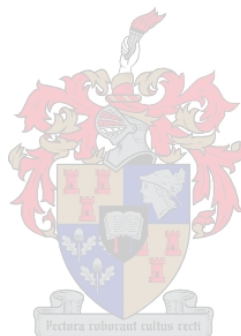
Acculturation describes the process of acquiring culture in situations of cultural contact. Jorgenson (1997:26) explains this process as an adaptation to what has become newly introduced and the consequent reshuffling of traditions to accommodate the new elements. An example of acculturation is when a dominant power or force causes a change in a musical tradition. The subordinate group chooses either to adapt or assimilate another music into its own musical culture or to discard its own tradition for a new one. Jorgenson

(1997:27) states that if a group chooses to maintain its cultural identity, acculturation necessitates that the members respond to similar divergent and conflicting values, beliefs and rituals that are not their own or with which the group has not identified. During the colonial period (1920's -1950's), Nketia (1977:25) records that colonial music educators ignored indigenous musical practices and simply replaced them with a new musical culture which they knew and believed to be the best. As a result, Africans underwent a process of acculturation as they were taught to despise their cultural roots and abandon their own musical culture.

3.1.4.2 Levels and components of identity

Cultural Identity is made up of various components, for example: age, gender, class, religion and ethnicity (not to be confused with cultural diversity - see Ruud in Folkestad, 2002:154) and operates at different levels, namely:

- Personal;
- Family;
- Community;
- Local;
- Regional;
- National; and
- Global.



Björck (2000:7) refers to Fornås' (1995) model, which has as its dimensions of identity: gender, age, class and ethnicity. These dimensions are connected to three levels, namely:

- The individual or subjective level;
- The collective or social level; and
- Cultural Identity.

All these different levels present individuals with multiple opportunities for forming a cultural identity. The researcher considers it important to recognise the fact that people construct their identities freely on several different levels.

Music/arts education should therefore respect and reflect the multidimensional nature of cultural identity through the curriculum.

3.1.4.3 Constructions of cultural identity

In order to facilitate an understanding of the different components of cultural identity and the varying levels at which it operates, the researcher has selected three main types of identity as a focus for the discussion, namely:

- Personal identity;
- Collective identity; and
- Global identity.

3.1.4.4 Personal Identity

The factors that probably have the strongest influence on the formation of personal identity, are the family and the immediate community. Questions of origin and self-identity are also important in defining personal identity. Cox and Hart (1999:13) discuss the following factors as relevant to self-knowledge: one's body, actions and reactions, feelings and emotions, ways of communicating and ways of expressing. Recent research into ways that ideas, feelings and attitudes are communicated is contained in the writings of Dennett (1990) and Csikszentmihalyi (1993), based on the theories of zoologist, Dawkins (in Dennett 1990). They refer to these new units as memes, as discussed elsewhere in this study (see paragraph 3.1.4.4.2).

Thorsén (2002a) and Folkestad (2002) both raise the issue of multiple identities. Björck (2000), Jorgenson (1997) and others describe cultures as being fluid and flexible due to global influences. Thorsén (2002a:18) describes a person's identity as having multi-dimensional possibilities.

The following factors can therefore be seen as contributing towards personal identity constructs:

- Immediate community;

- Memes and genes; and
- Multiple identities.

3.1.4.4.1 Immediate community

The first immediate community an individual experiences is the family unit. Families express themselves culturally through religion, rituals, traditions, rites of passage, celebrations, music and the arts. Cox and Hart (1999:28) maintain that these cultural customs require individuals to develop social and interactive skills to enable them to relate to each other within the family or close community environment and are in turn communicated to the broader community. Very often, the initial encounter with the broader community is the school, where for the first time, an individual is confronted with many different cultures. A diversity of cultures, for many schoolchildren, translates as different styles of music, instruments, dance, games, fashions or clothing, foods, eating utensils, hand-washing, order of eating, feasts, religious holidays, places of worship, different art forms and literature.

3.1.4.4.2 Memes and genes

An interesting perspective on personal identity involves refocusing on the Evolution Theory by natural selection. Dennett (1990:127) describes the acceptable definition, namely, that evolution occurs when the following conditions exist:

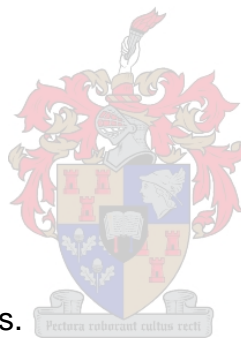
- Variation: a continuing abundance of different elements;
- Heredity or replication: the elements have the capacity to create copies or replicas of themselves; and
- Differential "fitness": the number of copies of an element created in a given time depends on interaction between the features of that element (whatever it is that makes it different from other elements) and features in its environment).

The fundamental principle laid down by Dawkins (1976), as quoted by Dennett (1990:126) is that "all life evolves by the differential survival of replicating

entities". It is accepted that the gene, the DNA molecule, is the replicating entity responsible for evolution. However, Dennett (1990:127) proposes that a new replicator has emerged which, although still in its infancy, is already achieving evolutionary change at a rapid rate. He refers to the new replicators as "ideas" which are intuitively cultural units. Dawkins called these units "memes".

Dawkins describes memes as a unit of cultural transmission, or a unit of imitation. If an idea is passed on, it can be said to be propagating itself. An important factor concerning memes, is that the replication is not necessarily for the good of anything, according to Dennett (1990:129). Dennett explains that memes can be good, from our perspective, but they can also be controversial. Examples of good memes, according to Dennett (1990:129), include:

- cooperation;
- music;
- writing;
- education; and
- environmental awareness.



Examples of controversial memes include:

- advertising on television;
- grade point averages;
- computer viruses;and
- spray-can grafitti.

As with genes, memes are invisible and are carried by meme-vehicles, namely, pictures, books, sayings, language (oral or written). Csikszentmihalyi (1993:135) stresses the role played by technology, especially television, in powerfully "enriching ... manipulating ... and exploiting the mind". He points out that television is a meme that dramatically "invades the mind and reproduces there without concern for the well-being of the host". He explains

that the reason memes survive is because people first store them as memory, and then reproduce them through their behaviour. He also states that once memes have gained our attention, they will try to reproduce themselves, whether it is for our good or not (1993:142).

Dennett (1990:113) asserts that the human mind is both the creator and the destination of all memes. However, Dawkins (in Elliott, 1995:111) states that although we are built as gene machines and cultured as meme machines, we nevertheless have "the power to turn against our creators". In other words, we do not have to accept everything that comes our way, but have the power to make choices that ultimately will contribute to our cultural identity. Csikszentmihalyi (1993:143,144) notes that people are accustomed to choosing things they pay for, such as commodities, but that they are not used to choosing the memes that make up their cultural environment. Rather, they tend to accept the way values change or styles, as if they have no control over them. Csikszentmihalyi stresses that "culture changes only if we make it happen, or allow others to change it" (1993:144). He points out that culture will even shape the way people think in the future. He encourages us to consider the values and attitudes we would like to see as part of our culture in the future, and asks the question, "What can you realistically do to influence this?" (1993:144).

3.1.4.4.3 Multiple identities

There are many different levels at which culture operates and people move freely between these levels, constructing their own identities, depending on their need to adapt and survive. It is in this sense that people can belong to more than one cultural group. In today's global society, many people have dual or even multiple identities. Folkestad (2002:154) describes the global multicultural person as "having the possibilities and the competence in choosing and changing between several cultural identities. Thorsén (2002a:18) emphasises the multidimensional characteristics of cultural identity. The various dimensions, for example, ethnicity, social class, age and gender are sometimes in accordance with one another and sometimes contradictory. He describes a person's identity as "a mosaic - a unique set up

of possible dimensions". The construction, according to Thorsén, "is a balance between security from the cultural 'home' and the courage to seek new trails" (2002a:18). It is in this sense that people can belong to more than one cultural group.

3.1.4.5 Collective Identity

Jorgenson (1997:18,19) refers to the process of "socialisation", whereby "a group or institution inculcates its beliefs, values and mores in its membership and ensures that its members continue to act in certain approved ways and hold particular shared beliefs". Socialisation is essential to the survival of all groups. Without socialisation, they will not be able to maintain a sense of unity by which members share values and expectations about how they should think and act collectively. These collective beliefs contribute towards the construction of a collective identity.

According to Jorgenson (1997:19), socialisation is a life-long process and is not restricted to any age group. However, there are variations between groups with significant differences. Socialisation occurs both formally and informally, and may take place within the confines of formal schooling or through informal learning during participation in the group's activities. In this sense, the group's beliefs, values and mores are taught and modeled in the context of its activities, states Jorgenson (1997:19).

Jorgenson (1997:20,21) describes socialisation as a dynamic, evolving process, which does, however, result in stable structures that become institutionalised as they mature. She suggests that educators, as social agents, have the twin roles of conserving these institutions by ensuring the survival of the beliefs and traditions validated in the past but also subverting them by communicating ideas oriented towards change.

A different perspective to collective identity is discussed by Field (2001:117,118,119) who points out that a sense of community belonging and identity are often kept alive through people's memories. These memories, in turn, are triggered by social relationships. He notes that for memory to be

popular, public or collective, it requires relationships between people. Accordingly, popular memory relies on people to express their feelings of togetherness and belonging. As people express memories of their shared past, collective forms of identity such as community identity, are kept alive. Field (2001:119) notes that a community-in-memory is often shaped around the experience of loss.

3.1.4.6 Global Identities: Children and Youth; South African Youth

Educators need to take cognisance of the influences of a global society on children and particularly youth. Children and youth are not only members of their own ethnic/religious cultural groups but, through technology and the Internet, are also members of a global children's mass media culture or youth culture.

Campbell (1998:186) suggests that children are not merely members of the living musical cultures of their own families, neighbourhoods and school playgrounds; they are also members of a mass-media culture with its music, television advertisements, jingles and programme melodies. Ziehe (in Björck, 2000:26) maintains that instead of being guided into adulthood by rites of passage or initiation, modern adolescents are guided by other influences, for example, the media. Björck (2000:26) refers to Ziehe's (1986) theories of "cultural release" and "cultural expropriation" which imply that "the media take over the role of traditions, showing images of how one should act and create one's life" (Ziehe in Björck, 2000:6). In Ziehe's view, the mass market "culture idols" become role models instead of the parents (Ziehe in Björck, 2000:26). Traditions to a large extent have lost their meaning.

3.1.4.6.1 Children as a cultural group

Both Campbell and Blacking have the view that children are a cultural group of their own. Campbell (1998:vii), with particular reference to children's musical culture, is in agreement with Blacking's findings that children are not merely "musical embryos waiting to become adults" but have a musical culture of their own. This culture has its own musical and social rules, allowing

for functions such as integration of self and ethnic expressions (Nettl in Campbell, 1998:vii).

Children understand the world through their senses and as such, they are biologically configured. However, their social and cultural environments have an influence on their neurobiological development. According to Campbell (1998:178) a fair amount of children's knowledge is formed by the cultures in which they live and move. These include their "families, neighbourhoods, religious, social and ethnic-culture communities" and each of these plays a role in shaping their knowledge of the world. Campbell (1998:185) notes that all children start life in the nuclear culture of their family and slowly graduate towards others. Campbell (1998:178) explains that children use their senses to adapt to their environment and in this adaptation process, learning takes place. She (1998:178,179) places this learning into three categories:

- Enculturation;
- Partly guided learning; and
- Highly structured learning.



Campbell (1998:179) maintains that enculturative learning occurs naturally and incidentally without the direct intervention or attention of adults. As children are inducted into a culture and explore it, intuitive learning proceeds. This enculturation occurs before schooling as they "experience, evolve theories, and learn symbols" based on what they experience through their senses. This natural learning continues as they enter school and are enculturated by their parents, teachers, peers, siblings, the media, etcetera. It is through these channels that the tenets of culture, including musical culture are transferred to them. Campbell maintains that enculturation is the primary means by which young children receive information. Partly guided learning occurs when experts describe, explain and model ideas and behaviours to learners. Highly structured learning is the "stuff of schooling and the school curriculum" (Campbell, 1998: 179).

In comparison, Blacking, anthropologist and ethnomusicologist, made a study of Venda children, their songs and the musical processes in which they engaged. He was fascinated with the way in which children conceptualised music and decided that the best way for him to understand the music of Venda, was to learn the children's music. He systematically studied the Venda children's music and grew, as they did, to understand the music of the Venda culture. Blacking's study of the musical development and enculturation of children was a life-long pursuit of the "exploration of the cultural context of children's songs, their function and the ways in which children transmitted and acquired them" (Campbell, 2000:341).

Blacking argued that while musical ability may be genetically inherited, in the same way that humans have the biological potential for speech, musical ability is specific to all normal humans (Campbell, 2000: 346).

3.1.4.6.2 Youth culture

Björck (2000:5) describes "youth" as being demarcated into two categories:

- A social category - a legal definition; a student; a person living with their parents; and
- A cultural category - people who look young and do youthful things, such as play rock music, however, technically this could include much older people from a cultural point of view.

Generally, from a Western perspective, youth could include anyone up to the age of 25 years and in South Africa, up to 30 years. Richards (1997) in Björck (2000:5) purports that the apartheid-legacy deprivation postpones the transition to adulthood in South Africa. South African classrooms are also home to adolescents from Grade 6 and 7 upwards, as many children only start school in the year that they turn seven.

Björck (2000:6) maintains that a central theme in adolescence is how the individual shapes and constructs his or her identity in isolation from the parents. The individual is constructively and actively engaged in the process

of freeing himself or herself from the values absorbed during childhood, and forms a new set of values. In industrialised and market-oriented modern society, many of the traditional rites and practices have lost their value and meaning, for example, rites of passage, where youth were assisted into adulthood.

Furthermore, Ziehe (1986) in Björck (2000:8) points out that in many modern societies, the father no longer has the same economic role he had before, so that he no longer carries as much authority in the home. His role as "bearer of traditions and norms has weakened" and the mother now holds the family together. As the child grows up, the parents are no longer the role models of identity for the child. Rather, the peer group, mass-market idols and the media fulfil this role, becoming objects of identification.

Youth can no longer have an experience without having a pattern of it already imprinted on their memories. Everything is evaluated against the standard patterns conveyed by the media. Even identity can become a "style" which can be acquired by buying certain brand names.

Music plays a key role in globally uniting youth from different cultural backgrounds. Music becomes an identity marker by which an individual's position in relation to others can be defined (Ruud, 1997 in Björck, 2000:12). Stokes (1994:4) states that music is not only the marker in a defined space, but also is the means by which this space can be transformed. One of the consequences of modernity is the distancing between space and place. Music has a vital role to play in the process of bringing the two together. Stokes argues that instead of performance merely reflecting underlying cultural patterns, music and dance "provide the means by which the hierarchies of place are negotiated and transformed" (1994:4). Furthermore, he argues that music is socially meaningful, largely because it provides people with the means to recognise identities and places.

In this way, people can also cross social boundaries such as class structures. Björck (2000:12) refers to the marginalised, immigrant youth in Sweden which

have been so influenced by African-American hip-hop culture. Today, hip-hop culture and rap music stand out as the global culture of urbanity. Even in South Africa, black youth identify with African-American hip-hop culture, partly because the language and attitudes of the ghetto culture offer an alternative to a society that puts them in the position of second-class citizens and furthermore, demands respect. There is an increasing number of white youth who also aspire to all that hip-hop offers, probably more due to the opportunity it offers of being anti-establishment and anti-parents and role models such as the very successful white rapper, Eminem.

3.1.4.6.3 South African Youth Culture

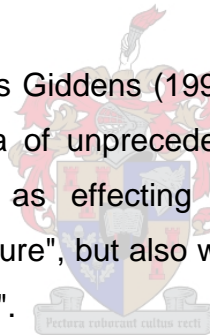
South African youth, influenced by global culture, are no different to youth anywhere else in the world in the way they are influenced by the mass media. Björck (2000:14) focussed on black youth in Soweto for her research on identities in transition, as it was considered to be trend-setting for the rest of South Africa. She refers to Leggett (1997) who notes that South Africans are great mass media consumers, with radio being very popular. However, television is considered to be the most powerful medium of all. Many of the programmes screened are American, sporting African-American music, African-American sports stars and African-American fashions. South African black youth consider the African-American community as the "one of most visible and successful in the world", and therefore worthy of their aspirations (Leggett, 1997 in Björck, 2000:16).

Björck maintains that the nuclear family model does not exist for many South African youth. She notes that in traditional African culture, the extended family is very important. However, the forced removals and the migrant labour system which separated fathers from their families, had a major impact on traditional family life. Political violence, particularly as a result of the Soweto riots, further divided families and had a lasting effect, for example, on parental authority.

3.1.5 GLOBALISATION AND MODERNITY

Erlmann (1999:3) views the world in the global age as having become a smaller place. He asserts that everything that occurs in one place has an impact on another place in the world. These include the mass-media, travel and "world music". In addition, developments in technology, a global trade market, changing demographics and migration all contribute towards what Erlmann calls a "rampant" global culture. He maintains that the new global reality marks a critical moment in the history of the world's cultures. The effects of globalisation are felt worldwide, with major implications for traditional cultures. Barker-Reinecke (2001:1) expresses the view that due to globalisation, society is becoming "rootless". Tribal identities, together with their traditional beliefs, rituals and festivals, are vanishing from the modern world.

Unterhalter (2000:1) examines Giddens (1999) who refers to globalisation as the "major feature of the era of unprecedented change in which we live". Giddens sees globalisation as effecting changes not only in "political economy, technology and culture", but also within family structures, as well as in a "deepening of democracy".



Breidlid (2003:88,89) describes modernity as a concept strongly linked to European societies. Starting with the voyages of discovery in the fifteenth century, he traces its course through the scientific inventions of the seventeenth century, the technological (industrial) revolution of the nineteenth century and the Reformation, which spearheaded the Protestant work ethic and the separation of secular and spiritual. However, Breidlid points out that modernity is more than a historical period. Modernity, in his view, is a cultural code. He explains the key concepts of modernity as *the individual*, *rationality* and *progress*. The emphasis on individualism is of paramount importance and signals the breaking away from community ties and the move towards universal values at the expense of community ones.

Erlmann (1999:4) situates the global age in the late nineteenth century and twentieth century (extending into the twenty-first century). He has a different view of globalisation and modernity in that he sees the fictions of the global world, namely, statehood, national identity, history, art, music and writing as resulting, not from opposite positions of Africa and the West, but rather as an articulation of interests, languages, styles and images. These take place, according to Erlmann, in "complex, mirrored ways". He refers to this global articulation as "global imagination" which he uses to describe the ways in which people shift the contexts of their knowledge and place significance on phenomena far beyond the immediate realm of personal experience. Erlmann (1999:4) aims to expose the extent to which categories of global imagination, namely, race, class and gender, derive from an epistemological symbiosis between African and Western modernities. Mouton (2001:138) describes the term "epistemic" as derived from the Greek word "episteme", meaning "truthful knowledge". He points out that scientific research always strives to find "the most truthful and most valid results" (2001:138). "Symbiosis" is described in MacDonald (1972:1366) as "a mutually beneficial partnership between organisms of different kinds: especially such an association where one lives within the other". An epistemological symbiosis can therefore be understood as meaning the most truthful and most valid knowledge about mutually beneficial partnerships, in this case, between African and Western modernities.

Erlmann (1999:4) maintains that the global age differs from earlier periods in that it possesses different kinds of fictions and imagery, especially musical forms of global imagination. Furthermore, fundamental shifts between the subject, knowledge and reality occur. Erlmann (1999:4) refers to a global reality as an imagined totality, that is, a totality united by signs and texts, many of them musical. He points out, however, that we do not all live in illusory worlds and clarifies by explaining that what has changed, rather, is the measure of the real and what is taken for truth. He examines the truths produced in colonial and post-colonial contexts and maintains that the changes which occur, are mainly to do with empire and globalisation. An

example of Erlmann's imagined totality is the nineteenth century panorama, which he describes as being at the heart of Western thinking (1999:5).

3.1.5.1 The panoramic view

During the early Nineteenth Century, imperialist expansion formed the focus, whereas late Nineteenth Century and even early Twentieth Century post-colonialism had at the heart, the spectacle. Ehrmann (1999:5) informs that later periods differ from the former in that the media and technologies of representation and simulation are used to mediate these encounters with the world. The colonial shows and adventure literature of the popular culture were not so much built on "dramatic falsification" but rather on how the empire and unreality constituted each other in ways rooted in the deepest layers of human consciousness (Erlmann, 1999:5). The desire for the spectacle, which Erlmann calls "spectatorial lust" can be observed in the way the world opened up "as a site for the modeling of bourgeois identities and its simultaneous enclosure in panoramic superficialities" (1999:5). He describes the "conquest of the bourgeois gaze" as that which was practised and magnified in image space: firstly the panorama, then film and now in cyberspace. For the first time in history, the panorama simulated a total space, where an individual could enter and inhabit an image space rather than observe it from the outside (Erlmann, 1999:6).

Erlmann (1999:22,23) describes the panorama as a circular, moving structure in which moving scenes of exotic places slipped before the viewer's eyes. The viewer's position was crucial to the viewing. From a central platform, the moving recreations of distant lands were seen from the viewer's perspective only. He describes this spectacle as indicative of the imperialistic gaze with which the European imperialists, and later the colonialists, viewed the rest of the world. At no point could the viewer get a perspective on how others viewed him/her.

The panorama, for the first time in history, simulated a total space. It was the first medium to set up a perfect closure, a proto-cyberspace that enabled the viewer to become an inhabitant of image-spaces; someone who enters an

image rather than contemplates it from the outside (Erlmann, 1999:6). The opening of the world as a site for the modelling of bourgeois identities and its simultaneous self-enclosure in “panoramic superficies” go hand in hand. The conquest of the universe by the bourgeois gaze, first by the imperialists and later by the colonialists, has continued, starting with the panorama, moving on to film and finally, cyberspace.

However, the panorama did not reflect a reality. Rather, the act of viewing itself was the reality: the three-dimensional experience of vision within the circular structure. The panoptical viewer turned around his/her own ocular axis and could only observe the moving scenes from his/her vantage point. At no point could the viewer get a perspective on how others viewed him/her. The panorama prepared the world for a monadic consciousness that mirrors the world in the bourgeois interior and keeps it there as true and real. In other words, it created its own world. Erlmann (1999:6) asserts that modern worlds, be they local, regional or global, are always image worlds taken for real.

The imagined worlds, which people have inhabited since the era of the panorama, through the heydays of film on the silver screen and now through cyberspace and virtual reality, are an indication of the imagined worlds which are so easily taken for real (Erlmann, 1999:5,6). By taking up a position from which the world can only be viewed and interpreted from the perspective of the viewer, people run the risk of remaining in the realm of self and not really being able to enter and perceive the position or viewpoint of others. Furthermore, it prevents the viewer from grasping the truth of the interdependence and mutual exchange that occurs between different groups of people, for example, Western and African societies. Erlmann (1999:8) argues that Africans and Europeans have represented each other for centuries through various media and objects. Fictitious worlds have thus been created around themes such as race, class and gender, when what really occurs is a symbiosis between different groups who in fact both contribute towards the creation of the imagined situations (Erlmann 1999:4). If people were to shift their position from the secure platform of self and enter the mutual space that is not controlling or manipulative in any way, they might be

able to move closer to each other more easily and begin to understand another's point of view. In addition, they might realise that there are no superior or inferior persons on this planet.

3.1.5.2 The role of music in a global imagination of society

Music plays a special role in global imagination. Erlmann (1999:6) follows Giddens when he speaks of "the lifting out of social relations and individual experience from local worlds and their recombination across a variety of time-space", as one of the distinguishing features of modernity. Erlmann (1999:6) describes music as not only affected by this process but also as being one of the most prominent ways in which new time-spaces can be connected. From this perspective music is not determined by locally situated practice and collective memory. Instead, music in the global culture functions as both medium and mediator, in that it operates as a conduit or link for other forms of socially mediated forms of interaction.

Folkestad (2002:160) points out that music in a global youth culture may play a unifying role in that less emphasis is placed on nationalities and more on a similar culture for all. In this sense, Folkestad suggests that music might help to form more cultural identities, rather than national identities.

Erlmann (1999:8) sets out to portray cultures in a "constant state of movement and displacement" and as "deriving their multiple and fluctuating identities from those of others". He suggests that instead of getting to know "them" and "their" cultural practices, we should rather place emphasis on finding out "how we made them and they made us". According to Erlmann, Africans and Europeans have represented each other for centuries through a variety of media, objects, common spaces and narratives. He maintains that no local identity can therefore ever be construed from a purely defined space. Modern identities, in his opinion, are always formed in the "crucible of intensely spatially interconnected worlds" (1999:8).

3.1.6 INDIGENOUS CULTURES AND THE AFRICAN IDENTITY CRISIS

Indigenous cultures in Africa, states Breidlid (2003:88), are characterised by their holistic way of life, or lack of separation between the supernatural, human beings and nature, as well as their emphasis on the tribal group and pervasiveness of spirituality. African education, according to Flolu (1994:26), is practical, aural-oral and informal. Listening and observation "interwoven by memory" remain the key elements of acquiring basic skills for social adjustment. Flolu (1994:38) describes the important role music and the arts play in traditional African society in that they provide for pleasure, enjoyment and self-esteem. They form part of rituals, festivals, religion, social activities and entertainment and in so doing, they encourage creative expression and help to reinforce social identity and solidarity.

3.1.6.1 Western colonial domination

Domination by Western colonialists in Africa in the period 1920's - 1950's led to the suppression and loss of African culture, heritage and identity. Nketia (1978) in Akrofi (2001:3) recalls that Africans were taught to despise their roots and abandon their musical culture. Agak (2001:28) states that the way the missionaries treated the indigenous people created a negative attitude in them towards their own music. Twerefoo (1976:55) notes that as a result of colonialism, African children have difficulty identifying with and understanding their own cultural environment.

As a result, many Africans underwent a process of cultural transformation. Nketia (1977:25) suggests that notions of cultural superiority are easily adopted by those who already have an inferiority complex concerning their heritage or who are "forced by political domination or political change to subject themselves to cultural imperialism". He notes that one of the worst forms of cultural domination can be seen in the formal music education system in former colonial territories, which regarded indigenous musical traditions as "barbaric, unintelligible or strange" (Nketia, 1977:25). Colonial music educators simply ignored them and replaced them with a new musical culture.

3.1.6.2 Restructuring of African educational systems

Flolu (1993:122) refers to the period after independence from colonial rule, the early 1960's, as a time when most post-independent African countries began to restructure their educational systems to reflect true African culture. He describes the damage caused by dependence on Western European values as having far-reaching effects, not only in education, but also in "politics, religion, art, poetry, the performing arts and in history". Furthermore, Flolu (1994:37) emphasises the purpose of the cultural and educational revolutions taking place in most African countries today as being directed at retrieving the lost heritage which he maintains is held in their arts.

Akrofi (2001:3) describes the period after colonial rule as a time when African governments began to convey the idea of an African renewal. He notes that "they had no qualms about going back to their traditions to renew their cultural 'nationalism' and to retrieve their cultural identity". And so the African Renaissance was born, "emerging out of the spirit of Westernised anti-colonialism" and "as a reaction to the Westernised African elite..." (Akrofi 2001:2).



3.1.6.3 Duality

Not all Africans have the same passion for the African Renewal or African Renaissance, a term coined by President Mbeki after his "Who is an African?" speech. The present situation in Africa is marked by the duality of life experienced by many Africans. Ofei (1976:16) maintained that the present situation in Africa shows a co-existence of indigenous culture and a diffused culture, which is the outcome of engagement with other cultures, mainly Western. A duality of traditional and non-traditional pervades all social and cultural life, stated Nketia (1976:5). He mentioned as examples traditional and non-traditional religions, traditional and modern African literature, traditional African music and contemporary African music. He stated that this duality extends to the structure of present-day African societies. It is in this sense that a fusion of mainly Western and African cultures occurs. Ofei, however, pointed out that it is the traditional aspects of cultural life that give Africa its identity and personality.

Flolu (1993:119) maintains it would be foolish to avoid being influenced by the ideas and practices of other cultures. However, he cautions educators that without a proper assessment of the overall implications for African children, foreign ideas and practices could be as deadly as weapons. He also states that it is a fundamental requirement for Africans to climb out of the cultural strangulation in which Africa as a whole finds itself and that includes community and artistic boundaries. Flolu (1994:30) points out that African societies are now faced with a complex mixture of social and cultural values in that both tradition and modernity exist, resulting in many "collisions and contradictions".

3.1.7 CULTURAL IDENTITY IN CURRICULUM 2005 AND THE ROLE OF MUSIC EDUCATION AND THE ARTS

Thorsén (1997:8) emphasises the detrimental effect that apartheid in South Africa had on the African way of life when he states that "apartheid established a value system where European cultural manifestations were not only regarded as the most valuable but also as the only accepted".

The post-apartheid era saw the African National Congress (ANC) embark on a process of urgent reform set out in the Reconstruction and Development Plan (RDP), which states that: "...under colonialism and apartheid the culture of the majority of South Africans was neglected, distorted and suppressed" (DoE, 1994:9). Furthermore, the RDP calls for an end to cultural deprivation and proposes that "all people must be guaranteed the right to practice their culture, language, belief and customs as well as enjoy freedom of expression and creativity free of interference" (DoE, 1994:69).

These reforms were translated into new education policy, which for the first time included a new learning area devoted to Arts and Culture. The arts are viewed as "a crucial component of developing our human resources" in "unlocking the creativity of our people, allowing for cultural diversity within the project of developing a unifying national culture, rediscovering our historical heritage (DoE, 1994:9).

In addition, the RDP (DoE, 1994:69) stated that: "Arts and culture embrace custom, tradition, belief, religion, language, crafts and all other forms like music, dance, the visual arts, film, theatre, written and oral literature. Arts and culture permeate all aspects of society and are integral parts of social and economic life".

3.1.7.1 Criticisms of Curriculum 2005

While the objectives, principles and values expressed in C2005 are noble and aimed at distancing education from the apartheid model, the methods, terminology and criteria for assessment are still undoubtedly Western. Difficulties are experienced with the implementation of the curriculum as discussed in Chapter Two. Unterhalter (2000) and Nekwhevah (2000) express some strong criticism. Breidlid (2003) raises the question of values. The following ideas are put forward:

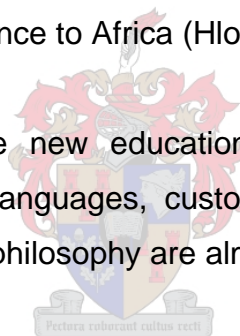
- Frustrations with predominantly Western concepts and values expressed in the C2005 and too little emphasis placed on indigenous knowledge systems and resources (Unterhalter, 2000).
- Almost no African cultural practices or philosophy are included (Nekwhevah, 2000).
- The values upon which it is based are largely Western values (Breidlid, 2003).

Unterhalter (2000:20) attempts to situate educational transformation in South Africa within the parameters of the broader African Renaissance which sees educational reconstruction at the centre of the debate. She maintains that Outcomes Based Education (OBE) has failed to integrate African culture into the schooling system. She infers that current African educational policies have not really changed but continue to imitate Western European systems. Unterhalter's view is that African education must be based on a solid cultural foundation and education transformation policies in Southern Africa must draw on our rich African cultural heritage. She asserts that African children are being indoctrinated through alien Western norms and values that are

unrelated to their everyday social environment. As such, she aims to expose the Western cultural hegemony in education, masquerading as globalisation, for what it is: "a neo-liberal cultural and economic programme, which serves to dominate, exploit and plunder African societies and resources" (Unterhalter, 2000:20).

Nekwhevha (2000:26) echoes this viewpoint when he states that the new South African education system, Outcomes Based Education (OBE), is full of Western epistemologies to the detriment of African ones. What this implies is that globalisation is really Western hegemony in other forms. He maintains that a truly African approach cannot afford to have frameworks developed elsewhere in the world as a foundation. He cites Hlope (in an interview with City Press) who claims that Africans who have come to believe "that there is no alternative to globalisation", tend to want to place Africa in the process rather than question its relevance to Africa (Hlope in Nekwhevha, 2000:28).

Nekwhevha asserts that the new educational model, OBE and C2005, marginalise African culture, languages, customs and values. He maintains that African experiences and philosophy are almost non-existent in C2005.



Breidlid (2003:86,87) suggests that C2005 and the Revised C2005 are aimed at reflecting the values and principles of South Africa, and meant to counter apartheid ideology. The curriculum is meant to establish "a shared understanding of a common South African culture" (DoE, 1997:16). However, due to the diversity of peoples in South Africa, this becomes a very difficult task. In this case, national identity has to be constructed. A national curriculum is a way of constructing a national identity where certain values are promoted. The question, "Whose values are represented?" is raised. Breidlid (2003:87) argues that a selection of values becomes a contentious issue in that certain values are chosen above others. In this sense, it is true that the cultural heritage of many children is not represented or valued in the curriculum. The inclusion of some indigenous cultural expressions in the curriculum is seen as an attempt by the government to contextualise the curriculum in a South African setting. It points to the intent of government to

include African cultures in the educational system, which is for all intents and purposes a modernist educational system.

Breidlid (2003:87) sees the Revised C2005 as more explicit in its treatment of indigenous culture than the original C2005, in that it acknowledges the gap between indigenous and modern knowledge systems. However, indigenous cultural practices and values do not feature prominently in either version. In his view, C2005 is an outcomes-based curriculum where the critical outcomes are clearly based on a Western model, depending heavily on the borrowed contexts of New Zealand and Australia (Breidlid, 2003:89). Breidlid argues that the emphasis placed on "universalism, rationality and the compartmentalisation of knowledge (despite integrative efforts)" (Breidlid, 2003:90), challenges traditional African values where the focus is on the tribal group, spirituality and the holistic view of life and seems to be in opposition to modern values. The Manifesto on Values, Education and Democracy (in James, 2001:4,5) sets out guiding values for the process of transformation and the establishment of C2005. The values are meant to "flesh out" the values and principles laid down in the curriculum, with the focus being on socio-democratic values. Breidlid notes that values are basically modern values developed in Europe and the West after the industrial revolution. Breidlid (2003:92,93) states that only once is an African term, *Ubuntu*, mentioned in the Manifesto and views this as another example of compensatory legitimisation in what is essentially a modernist values manifesto.

3.1.7.2 The role of Music Education and the Arts in fostering cultural identity

Thorsén (2002a:18) sees the role of music education, specifically, as being responsible for:

- The developmental aspects of a child's motor, emotional and cognitive skills; and

- The social and communicative development, that is, the socialisation process and construction of identity and the sensitising of children to culture as indicated in the following ways:
 - Music activities help a child to develop cultural competence and to cope in a complex society. Thorsén (2002a:18) sees pre-birth and early childhood exposure to music, including the media, as contributing factors in the establishment of a musical framework for physical and emotional responses.
 - Music is connected to time and place and is experienced within a cultural context. By being inducted into a diversity of musical cultures, children get a chance to try out an identity. Thorsén (2002a:18) emphasises the multi-dimensional characteristics of cultural identity which he refers to as a mosaic.
 - Thorsén (2002a:18) notes that within this context, children are given the opportunity to acquire a language for discussions in peer groups and are helped to understand social changes in their lives. In this way, music gives them the means for expression of values and memories.
 - Music education needs to take into consideration the use of pop and rock music, which forms the musical and cultural frameworks of many learners. Thorsén (2002a:19) refers to the major shift that took place in music education from the 1960's onwards as a result of modernisation. Thorsén explains that educators now have to consider meeting the learners "within their own musical idiom expressing a variety of cultural identities" (2002:19).
 - Music education provides the environment for cultural identity to operate on a collective or community level expressing what is common to a group. In this sense music relates to shared myths, history and cultural values. National identity is also expressed through music (Folkestad, 2002:155) and through music education. Kodály's methods of including national elements of music in music education to strengthen Hungarian National Identity are still practised today (Folkestad, 2002:157). Folkestad points out the effect that well-known songs have on stabilising the relationship between national and local affiliations. He cautions that

too much emphasis on national identity may have a negative effect, as seen in history, and suggests that music education should have its main emphasis on cultural rather than national elements (2002:158).

Globalisation has meant that new constructions of identity are created which in turn create new networks. These networks are culturally constituted and are organised around a specific set of values. Communication of music occurs via the Internet. Changing demographics and migration also contribute towards changes in national curriculum. Equality requires a unified treatment of all pupils and has forced authorities to address multiculturalism and cultural diversity. Thorsén (2002a:20) sees the present task of music education, and indeed the arts, as not just a matter of content and method. The present task is to develop attitudes and understanding of the role of music (and the arts) in society, namely:

- To culturally equip learners to recognise and respect each other;
- To encourage cultural democracy within the classroom;
- To provide a diversified curriculum and unequal schooling out of consideration for each individual's cultural background; and
- To start with local culture and move towards world cultures.

Thorsén (2002a:20) maintains that cultural identity sums up thoughts about people in society affected by modernity, globalisation and multiculturalism. As such, music has a major role to play in the social development of the individual. Educators are therefore challenged to facilitate and recognise each child's cultural identity construction in order to support self-confidence and encourage curiosity of others.

Folkestad (2002:160) points out that while it is important to learn about one's own distinctive character, it is also important to learn about the distinctive character of others, by "mutual acknowledgement of others' cultural means of expression and by letting children make music together, mutually respecting each others' differences and uniqueness". He maintains that knowledge of self

while simultaneously gaining knowledge and understanding of others, makes a truly multicultural society more possible (2002:160).

3.1.8 CONCLUSION

Culture can be understood as a natural phenomenon, whereby people live out their lives expressing their traditions, beliefs and customs. Culture can also be described as a way of constructing society. Cultural identity expresses a sense of an individual's or group's belonging. However, cultural identity is not something cast in stone, but rather, it is flexible and fluid, taking on multidimensional proportions.

Globalisation has far reaching effects in the modern world. Unprecedented change is experienced as a result of developing technology, travel, global trade and migration. Children and youth are initiated into the world culture due to television, music and technology. In the light of these massive changes in society, indigenous cultures are struggling to survive. Western domination in Africa during the colonial period saw the loss of African culture and heritage. The post-colonial effects including Western values in education are still felt today. The African Renaissance is an attempt to retrieve African culture and regain an African Identity. Most post-independent African countries embark on cultural and educational programmes in order to redress the past. South Africa's new C2005 embodies a new approach to education (OBE) and claims to address the imbalances. However, it has not been received without criticism. Certain sectors suggest that it is still basically a modern education system based on Western principles and values. Indigenous cultures receive token mention, whereas they contain a wealth of wisdom and resources relevant to South Africans.

The role of Music Education and the Arts in general and in C2005, is primarily to sensitise children and youth to other cultures. Knowledge and understanding of own culture is believed to contribute to the understanding, respect and recognition of others' cultures.

3.2 CULTURAL DIVERSITY

Cultural diversity, as a worldwide phenomenon, is understood differently by people, depending on the context within which it occurs.

3.2.0 INTRODUCTION

In the United States, the concept of multiculturalism originated with the primary objective being the acknowledgment and protection of minority groups (Volk, 1998:3). Multiculturalism today encompasses several different forms worldwide. In South Africa, due to the history of apartheid, multiculturalism is perceived to be a controversial topic. As a result, there are some very strong views regarding the seemingly opposite concepts of unity and diversity. Thorsén (1997:14) suggests ways of treating these aims dialectically, that is, so that they are "not antagonistic but condition each other". Taylor (1994:8) stresses the need for human dignity based on equality and the human need for recognition. Elliott (1996:6) views music as a human practice, which needs to be reflected in multicultural music education classrooms. In South Africa, OBE and C2005 attempt to address the issue of cultural diversity but educators have difficulty with implementation (Van Niekerk, 1997:267). Thorsén (1997:2) and Oehrle (2001:104) suggest that educators tap into resources that are available as a result of cultural forces already active in South Africa.

The **keypoints** discussed in this section therefore are:

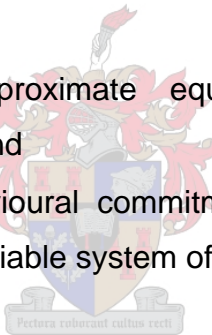
- Multiculturalism;
- Unity and Diversity;
- Equality and Recognition;
- Multicultural World Music/Arts Curricula;
- An intercultural Music/Arts Curriculum for South African classrooms; and
- Indigenous Knowledge Systems as a basis for Music/Arts Education.

3.2.1 MULTICULTURALISM

Multiculturalism is a term used to describe culturally diverse groups living together in a shared space or society. Pratte (1979:6) uses the term to mean "the coexistence of unlike groups in a common social system".

Elliott (1989:14) claims that "multicultural" means "culturally diverse". Furthermore, he states that "multicultural" can also mean "a social ideal" which he describes as "a policy of support of exchange among different groups of people to enrich all while preserving the integrity of each". However, Pratte (1979:6) argues that the term "multicultural" is only appropriate when the following criteria are met:

- Cultural diversity in the form of a number of groups is exhibited in society;
- Coexistence groups approximate equal political, economic and educational opportunity; and
- There is a shared behavioural commitment to the values of cultural pluralism as a basis for a viable system of social organisation.



In addition, Elliott (1989:14) maintains that to earn the term "multicultural" a people or society must display a "shared belief in freedom of association, competing ways of life and the preservation of differences".

Volk (1998:3,4) explains that multiculturalism has gone under the guise of several different terms, for example: intercultural education (1920's), ethnic studies and multiethnic studies (1960's), and multiculturalism (1970's). In order to understand people from different cultures, Volk maintains that "students need to encounter the beliefs, values and environments of that culture". During the 1980's, multiculturalism expanded to include the concept of difference, evident in religion, age, gender, socioeconomic status and exceptionality. Volk (1998:4) states that all these aspects are now included in the concept of multiculturalism.

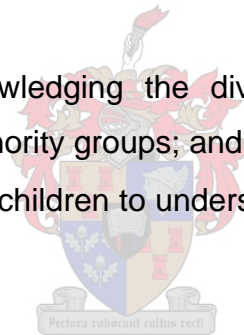
Likewise, multicultural music education has also undergone several name changes with different emphases. However, Volk (1998:4) states that today it is generally understood as "the teaching of a broad spectrum of music cultures in the music curriculum, primarily focusing on ethnocultural characteristics rather than the larger definition of multiculturalism accepted in education today".

Multiculturalism, in educational terms, has several different meanings across the globe and as such, there are many varied interpretations of what it endorses.

3.2.1.1 Multiculturalism in the United States of America, Great Britain, Australia and Canada

The concept of multiculturalism developed in the United States. Volk (1998:3) gives two main reasons why:

- as a means of acknowledging the diverse population and thereby offering protection to minority groups; and
- as a means of assisting children to understand American society and the world in which they live.



In Great Britain, Volk (1998:8) points out that multiculturalism is seen by its proponents as a way to acknowledge social diversity with political unity. Its critics maintain that it is a form of assimilation and should be extended to include anti-racism. Australian critics agree with the anti-racism stance. They see multiculturalism as too superficial and tending towards tokenism. Some Canadian researchers feel that anti-racism has more potential for change than multiculturalism, however, those in favour of it maintain that well-taught multiculturalism includes anti-racism.

3.2.1.2 Multiculturalism in South Africa

Multiculturalism in South Africa, as the concept of culture as worked out in practice, is a highly controversial area of discussion. Moore's series of interviews with key participants (1994:243-249) highlights the fact that there is a whole range of perspectives on multicultural education and anti-racism held by South Africans. Along with the two opposing views of culture, namely the *realist* view and the *constructionist* view, as discussed earlier in par. no 3.1.1.1 and 3.1.1.2, there appear to be two main opposing perspectives regarding multicultural education, namely:

- Multiculturalism is seen as an alternative to apartheid; and
- Apartheid is the natural outcome of multiculturalism.

Cross (in Moore 1994:252), speaking from a *realist* point of view, suggests that in South Africa, "the demand for multicultural education has arisen out of the struggle against segregation and apartheid education". In this sense, Cross asserts that multicultural education has its origins in the resistance struggles of people against oppression. Coutts (in Moore 1994:253) describes from a *constructionist* point of view how apartheid education used the concept of culture to set up and enforce separate schooling systems for each of the population groups identified by the government as having distinct cultures. The aim was to maintain and develop "own" cultural identity by each population group. The achieved purpose was "to structure racial segregation and to maintain racial inequality and oppression".

Moore (1994:239) notes that, while for some people multicultural education is seen to be the antithesis of apartheid, for others it is considered to be too close to apartheid for comfort. Cross (in Moore, 1994:240) gives an explanation for this discomfort when he argues that apartheid "needs to be understood as a particular model of multicultural education" in that ethnic difference became a fundamental principle of organisation and governance. Furthermore, he stresses that because apartheid education has been an "overwhelmingly dominant" force in education in South Africa, all educational

discourse has to deal with it. He maintains that the oppressive role of apartheid in education is the reason why so many people are uncomfortable about embracing an alternative that has cultural difference as its grounding principle and practice. Muller (in Moore, 1994:240) confirms Cross' viewpoint when he argues: "Since apartheid education used cultural difference as its ideological foundation, it is not surprising that South Africans are both at home in talking about education and cultural difference, and repelled by it". Moore (1994:242) concludes, therefore, that in South Africa, the history of apartheid in politics and education ensures that multiculturalism and not anti-racism is at the core of educational discourse. However, he points out that many people remain cautious about accepting multicultural education as a radical alternative to apartheid education due to their abhorrence of apartheid.

Multiculturalism therefore frames the discourse on education in South Africa. In an interview Moore had with Sebedi (in Moore, 1994:240, 241), the prominent Black Consciousness intellectual gave three reasons why multiculturalism frames the educational discourse:

- Educational policy agenda is largely set by liberal whites who are more impressed by the educational thinking of American educators than by South African blacks.
- White academics are more concerned about the problems they see in "open" schools than the crisis in black schools. Multiculturalism offers some answers for "open" schools but is meaningless in black schools.
- South Africans, as a result of the National Party Government's successful ideology of culture, have learned to make "culture" the most important thing in their lives in that: "It defines our identity and our difference ... It has become "common sense" to see people in this way ... It is the basis of power ... to establish cultural difference, is to establish a locus of power".

Furthermore, Sebedi (in Moore, 1994:241) maintains many people steer clear of the multicultural education discourse due to the following three main political reasons:

- Apartheid is the logical result of thinking about people in a multicultural way.
- The African National Congress' (ANC's) primary aim is to create a united, democratic, non-racial and non-sexist South Africa, therefore multicultural education sounds too much like making "difference" a more important principle than "national unity".
- The Black Consciousness Movement (BCM) and the Azanian People's Organisation (AZAPO) remain hostile towards it due to the argument that "since culture has been distorted by capitalism and manipulated by racism it cannot be the foundation for educational policy. Education needs to be anti-racist" (Sebedi in Moore, 1994:241).

Pampallis, in his interview with Moore (1994:241,242), makes it clear that a Canadian form of multiculturalism, for example, would never succeed in South Africa, where ethnicity is seen to be an apartheid construction. Much of the violence between Zulu and Xhosa was supposedly a cultural structuring of society to create ethnic warfare. From his constructionist viewpoint, the Zulu element was constructed by Inkatha, which in turn was constructed by Kwa Zulu, which was a construction of apartheid. The Xhosa nation with its strong ANC connections was set up as a threat, resulting in some of the worst forms of violence. Pampallis reiterates "This is what culture and ethnicity means. It means a monstrous violence ...".

Morrell (in Moore, 1994:246) argues from a more realist point of view, that people have ethnic identities in the same way as they have any other form of identity. He believes that ethnic identity is an important identity. However, what apartheid did was to over-emphasise and even distort ethnic identity and its importance. Morrell therefore asserts that ethnic divisions are not an apartheid construction, but they do, nevertheless, exist. Cross (in Moore, 1994:245) is in agreement with Morrell when he points out that ethnicity is

related to identity and cannot be ignored in favour of national unity. National unity, in his view, is an obvious goal, but it "should be built on the existing reality ... of ethnic diversity". For Cross, the problem is not the concept of culture, but rather of seeing culture as something given which people cannot act upon to change. Cross does not see culture as something fixed, but rather as "dynamic". Seen in this way, unity is possible. However, Cross emphasises that the process leading up to unity has to recognise present realities, even if those realities are largely a product of apartheid.

In the light of this discussion, Oehrle (1998:151) suggests that the concept of multicultural education in South Africa is a problem. She recommends the term "intercultural" which was proposed by Nketia at a previous International Music Educators Conference and suggests that this is possibly a more appropriate term for the South African context.

3.2.2 UNITY AND DIVERSITY

The discourse around multiculturalism leads to what is often perceived as contradictory issues, namely, nation-building, on the one hand, and sustaining ethnic identities on the other. At a workshop organised by the Institute for Justice and Reconciliation held in Cape Town in December 2001 (Villa-Vicencio 2001:10), the director, Villa-Vicencio, addressed the changes that have taken place in the first seven years of South Africa's democracy. He points out that people still struggle with the complex issues of nation-building and cultural identities. Whereas ethnic minorities worldwide fear assimilation, minorities in South Africa fear "unchecked majority rule". Furthermore, he maintains that their interplay is simultaneously a source of hope and a threat.

In a separate report in the same newspaper, Villa-Vicencio (2001:10) is quoted as saying, "Our reality is diversity". He notes that many people wonder whether South Africans will be able to realise ex-President Nelson Mandela's "One Nation, Many Cultures" inaugural address. The constitution allows for both unity and diversity, thus offering protection for the development of identity and expressions of identity. However, Villa-Vicencio asks the question, "How

do we give effect to the constitution, thereby forming a common South African loyalty, and embrace our own cultural identities that sustain us?"

Part of the answer lies in the Constitution itself, as expressed in the Manifesto on Values, Education and Democracy (James, 2001:5). The official motto of South Africa is: "!ke e:/xarra //ke", which means "Unity in Diversity". This means "accepting each other through learning about interacting with each other - and through the study of how we have interacted with each other in the past".

The values of Reconciliation and *Ubuntu* as described in the Manifesto (James, 2001:5) hold the following insights into the complexities of unity and diversity:

- Reconciliation values differences and diversity as the basis for unity. This means accepting the fact that South Africans are made up of people from very different cultures, traditions and experiences. Reconciliation is impossible without acknowledging and understanding South Africa's complex history. Peace, well-being and unity all stem from the value of reconciliation and active engagement in the reconstruction of society.
- Ubuntu, or human dignity, means "I am human because you are human". The new South Africa is founded primarily on the value of Ubuntu or human dignity. Actions of compassion, kindness and respect are seen to flow from Ubuntu. Furthermore, Ubuntu, as described in the Manifesto (James, 2001:4), "embodies the concept of mutual understanding and the active appreciation of the value of human difference. It requires you to know others if you are to know yourself and if you are to know your place - and others - within a multicultural environment". *Ubuntu* requires you to respect others if you are to respect yourself.

Alexander (in Moore, 1994:247) raises the issue of core values as a possible way of dealing with these complex issues. He maintains that in all societies there are differences. However, underneath those differences are shared core values that enable a nation to cohere. Difference, in this sense, can be regarded as different expressions of the core values and as such, is not divisive. Rather, Alexander points out, "it gives life and energy to the unity".

Yet, is it possible to have a core set of values in a culturally diverse nation? If so, the question remains as to whose values are represented and whose are left out. These are questions Breidlid (2003: 86,87) asks in connection with educational policymaking, as previously discussed (par. 3.1.7.1).

Thorsén (1997:12,13) comments on the complex nature of the discussions around the concepts of unity and diversity and suggests that they form the underlying pattern of all debates on multicultural music/arts education. In a nutshell, the debate comprises the following ideas:

- Striving for unity is highly prioritised due to the history of apartheid education where the former education system was built on separate development. South Africa wants to redress the situation. Thorsén raises the questions: "Will this striving for unity produce a uniform education?" and " Whose uniform should be adopted?"
- Diversity is a sensitive issue in a nation stigmatised by difference. On the one hand, the image of the "rainbow nation" calls for diversity, yet on the other hand, diversity seems to favour the more privileged regions and groups.

These concepts seem contradictory, in Thorsén's view (1997:13). However, he states that "it is important to find ways that combine these aims and treat them dialectically, which is to say that the contradictions are not antagonistic but condition each other". He asserts that unity is the result of recognising the "manifold" or diversity in one nation. Likewise, the "manifold" only has meaning when it is seen in relation to unity. He draws a comparison with

equality, which seen in the same vein, "cannot be a blind inspiration". Thorsén insists that it has to recognise differences.

The policies of the ANC Government are based on the premises of "a system serving all our people, our new democracy", and " a system which cultivates and liberates the talents of all our people without exception" (DoE, 1995). Thorsén (1997:13) maintains this policy is built on the assumption of a dialectic approach which while giving equal opportunity to all, still recognises each individual's cultural and group affiliation. He refers to Taylor (1994) who suggests a possible way of combining unity and diversity through "a policy of recognition for each cultural group on the one hand and a common goal in writing the country's laws and curricula for the compulsory school system on the other hand" (Thorsén, 1997:13).

3.2.3 EQUALITY AND RECOGNITION

The South African Constitution states that the values of democracy, social justice and equity, equality, non-racism and non-sexism, among others, need to be consciously worked into all levels of South African society. The Constitution is therefore committed to establishing a society based on "democratic values, social justice and human rights" (James, 2001:4).

Education has a key role to play in the practical experience of these values in that it empowers people to exercise their democratic rights, participate in public life, think critically and act responsibly (James, 2001:4). In order for people to engage freely in the new democracy, the clauses on social justice and equity provide all South Africans with equal access to schooling. The Manifesto on Values, Education and Democracy (James, 2001:4) points out that the goal of providing equal access to schooling goes hand-in-hand with ensuring that such access is equal.

Equality, therefore, insists that "everyone is equal before the law" and may not be unfairly discriminated against on the basis of "race, gender, sex, pregnancy, marital status, ethnic or social origin, colour, sexual orientation,

age, disability, religion, conscience, belief, culture, language and birth" (James, 2001:4). The Equality Clause on schooling is explained in the South African School's Act of 1996, which states that all children must obtain equal education (DoE, 1996: 224). This implies that all children should have the same access to resources and personnel and the same opportunities to realise their fullest potential. No child may be refused education because of an inability to pay.

However, the Equality Clause in the Constitution (James, 2001:4) not only provides for the state's relationship with its citizens, but it also governs interpersonal relationships in that no person has the right to discriminate against another. The Manifesto (James, 2001:4) makes it clear that understanding the value of equality and the practice of non-discrimination, means understanding that each and every person has these rights. The values of tolerance and respect stem from the Equality Clause.

How does equality work in practice in the public sphere? What does it mean for people of different cultural, ethnic, race or religious backgrounds to be regarded as equals in politics and education? Can people with diverse identities be represented as equals if public institutions (such as schools) do not recognise their particular identities? These are some of the questions Gutman (1994:3,4) asks in trying to work out how identities should publicly matter. In doing so, she addresses the fact that institutions are meant to be neutral in order to protect the freedom and equality of citizens. Van der Merwe (2003:13,14) discusses the possibility of multiculturalism as practised in the goals and teaching of the humanities as not only recognising cultural diversity, but also reflectively criticising it. The basis for "critical multiculturalism" therefore is cultural pluralism. From this perspective, cultural diversity is regarded as a positive value. However, at the same time, "critical multiculturalism" rejects a naïve "celebration of difference" (Van der Merwe, 2003:14), due to the fact that power relations, namely political and economic oppression and exploitation, are often enmeshed with cultural differences. He states the aim of "critical multiculturalism" is thus to "facilitate and foster" a critical awareness of personal and communal cultural identities as well as an awareness of the possibilities and the limitations of "interpersonal and

intercultural understanding, communication, recognition and toleration" in the public sphere (Van der Merwe, 2003:14).

Freedom and equality in this case refer only to common or universal characteristics, regardless of the particular cultural identities of the citizens. Gutman (1994:4) reasons that public institutions, such as schools, should therefore not try to recognize particular cultural identities if they are to treat people as free and equal citizens.

However, this poses a problem for institutions when faced with the demand for recognition by various groups, especially under the umbrella of multiculturalism. Gutman (1994:5,6) suggests that it is not possible to slate all demands for recognition as "illiberal" demands and therefore recommends that the requirements for equality deserve a closer look. She notes the following:

- If most people need a secure cultural context to give meaning to their lives, then a secure cultural context is a basic human right.
- Liberal democracies (as in the United States of America) are obliged to protect minority or disadvantaged groups against intrusion by mass-cultures.

Gutman (1994:5) observes that in the act of recognising and treating groups as equals, public institutions are in fact now required to acknowledge cultural particularities rather than to ignore them. This is especially true with regard to people for whom self-understanding is dependent on their culture.

Taylor (1994:25) speaks about the need for recognition, and sometimes even the demand: "The need, it can be argued, is one of the driving forces behind nationalist movements in politics ... the demand comes to the fore in a number of ways in today's politics, on behalf of minority or subaltern groups ... in what today is called the politics of multiculturalism". He explains that identities are shaped through recognition or its absence, or even through

misrecognition by others. He points out that people can suffer real damage if people or society around them mirror a distorted or demeaning picture of themselves. In addition, Taylor asserts that, "Nonrecognition or misrecognition can inflict harm, can be a form of oppression, imprisoning someone in a false distorted and reduced mode of being". What this implies is that a person's sense of self-worth or self-esteem can be seriously or even permanently damaged as a result of any of these situations. Taylor (1994:26) stresses that recognition is not just a courtesy owed to people: "It is a vital human need".

Gutman (1994:6) refers to J-J Rousseau's views on recognition, which is suspicious of all social differentiation and only accepts what is for the common good, that is, where the common good reflects the universal identity of all its citizens. Taylor in Gutman (1994:6), on the other hand, maintains that this form of recognition is only possible after people have accepted that they are "little more than equal citizens" and therefore only expect to be recognised as such. For him, this is too costly.

Taylor in Gutman (1994:6,7) maintains that liberal democracies cannot regard citizenship as purely a "comprehensive universal identity" because:

- people are unique, self-creating and creative individuals; and
- people are also "culture-bearing" and the cultures bear differently, depending on past and present identifications.

Taylor points out that part of the uniqueness of human beings is that they integrate, reflect upon and modify their cultural heritage to that of the people with whom they come into contact. Human identity, in Taylor's view (1994:32,33), is "dialogically" created, in other words, it is in dialogue with "our significant others". Furthermore, Taylor (1994:35) states that what is apparent today is not so much the need for recognition as the conditions in which the attempt to be recognised can fail.

The demand for recognition, based on the ideal of human dignity, is extended to include both the protection of basic human rights as individuals as well as the particular needs of individuals as members of different cultural groups (Taylor in Gutman, 1994:8). As such, recognition as equal citizens requires respect for individual uniqueness as well as for the cultural expressions valued by groups.

Gutman (1994:9) affirms that recognition of every individual's uniqueness and humanity is what lies at the core of liberal democracy, yet suggests that the need to preserve distinct cultures might not reflect the liberal democratic value of diversity. Instead, she (1994:9) refers to Dewey, for whom it is more important to connect the democratic value of diversity with the value of expanding the cultural, intellectual, and spiritual horizons of all individuals, thereby enriching the world by exposing people to differing and cultural perspectives. Liberal democracy therefore provides enriching opportunities to recognise the value of different cultures as well as encourages the appreciation of diversity, not for its own sake, but for "the enhancement of the quality of life and learning" (Gutman, 1994:10).

3.2.4 MULTICULTURAL WORLD MUSIC/ARTS CURRICULUM MODELS

OBE and Curriculum 2005 promote a diversity of South African cultural expressions in the Learning Area Arts and Culture. However, much is left up to the educator to decide how in fact that diversity is worked out in practice. Questions raised are "Which music/arts cultures are to be represented?" and "Whose values are to be promoted?" The ideal is that expression should be given to the diversity of cultures represented in our multicultural classrooms. The reality is that many educators feel uncomfortable or incompetent to teach an unfamiliar music/arts culture and therefore tend to teach what they know best - their own culture. Van Niekerk (1997:267) notes that however bad the previous curriculum may have been, coping with the new diversity poses another problem for educators. Diversity in music/arts education not only refers to population diversity, but also to diversity in the music/arts cultures demanding to be taught. She states that many educators feel that they do not

even have the skills to cope with teaching one musical practice, let alone a diversity of musical cultures (van Niekerk, 1997:267).

Yet, "our reality is diversity" (Villa-Vicencio, 2001:10) and that diversity needs to be reflected, not only in the curriculum, but in South African classrooms. Oehrle (1998:151) calls for an intercultural approach to Music/Arts Education, drawing on the wealth of resources in southern Africa. Music and the arts offer one of the best means of implementing an intercultural programme in schools. Elliott (1989:12,13) maintains that the primary function of music across cultures is as a cultural symbol. Culture, in this sense, consists of a society's customs, traditions, tools, beliefs, laws, values, goals and "all its expressed ways of thinking". Elliott (1989:13) points out that the essential values of a culture are usually embodied in its music, dance, storytelling, visual arts and other forms of cultural expression.

Furthermore, music, according to Elliott (1989:13), is a major way of organising and expressing thinking, and as such, music and indeed the arts, lend themselves as natural symbols of culture. Music education, in particular, is not "an isolated enterprise" within a culture, but rather, it embodies culture (1989:13). For this reason, music, in particular, is a powerful means of enculturation. Not only are the essential values of a culture reflected in the music itself but also in the way it is taught. Elliott therefore proposes a praxial philosophy of music, which translated into a teaching environment involves inducting children into the context of a musical/arts culture in a practical way where the meanings and values of a culture are evidenced in the actual music-making and music-listening.

He describes the term "praxial" as meaning: "critically reflective action in a context" (Elliott, 1996:3). He asserts that the main concern of music curricula, in particular, ought to be the teaching and learning of music contextually in a practical way. Elliott refers to this as the "Music Curriculum-as-Practicum".

3.2.4.1 Elliott's Music Curriculum-as-Practicum

Music curricula seen from Elliott's (1996:2) praxial point of view, are concerned chiefly with organising music teaching and learning in a contextualised way. By being inducted into selected musical cultures through listening, based on "authentic, artistic and critically reflective music-making", students are able to understand the full meaning of the music they are creating. While engaged in practical music-making, besides listening critically, reflectively and in an interpretive manner, students are being guided towards problem-finding and problem-solving. By doing so, they are engaged in "intelligent musical thinking" which includes procedural, formal, informal, intuitive and cognitive thinking. Elliott (1995:173 -176) reasons that this is why music-making should be at the centre of the music curriculum. When educators focus on active music-making in their classrooms, they are able to target their students' attention, not only to the important aspects of the music itself, but also to the different forms of knowing while they are in the process of making music and listening. Gardner (1991:124) states that a reflective practicum context is an effective learning environment precisely because different forms of knowing are involved and brought to the fore exactly when they are required. By so doing, students are able to grasp musical knowledge first-hand and in a concrete manner.

Seen from this perspective, the teaching-learning environment, in Elliott's view (1996:3), is a key element in music education, in that:

- Musically competent educators coach students for keen listening and expressive music-making;
- Educators use goal-directed questions related to the music-making to reflect on past and future music making;
- Music-making projects require students to draw on the standards, traditions and creativity of the musical practices they are engaging in; and

- Each musical work the students are engaged in is explored multi-dimensionally, challenging attention, cognition, emotion, intention and memory.

Schön (1987:36-37) summarises the process of induction:

When someone learns a practice, he is initiated into the traditions of a community of practitioners and the practice world they inhabit. He learns their conventions, constraints, languages and appreciative systems, their repertoire examples, systematic knowledge and patterns of knowing-in-action.

Elliott (1996:4) sees a musical practicum as a social collective whereby a community of music-makers and listeners work together to develop musical fluency. As students develop their musical creativity in relationship with others, they develop their musicianship. Furthermore, as they are inducted into different musical "ways of life" they are able to connect with the human contexts surrounding these works. By enabling students to engage with different musical cultures, educators help to develop a life-long love of music-making and listening to music.

Elliott (1996:5) stresses that music curriculum-as-practicum is meant to approximate authentic music cultures, in other words, adapt them for use in an educational environment. Schön (1987:37) sees the reflective practicum as a "virtual world". It retains the essence of the actual musical practices and their essential learning strategies, while removing the day-to-day pressures of life. Anku (1998:76), in determining the essential features of African drumming, points out that a song can be sung using an unfamiliar language retaining the essence of the melody itself. Similarly, he asserts that it is also possible to simulate African drumming by combining rhythms that are not necessarily ethnic or indigenous and still maintain its essence or the structural matrix.

Elliott (1996:5) explains that by engaging all music students (general music included) as reflective practitioners and by teaching them to find and solve

musical problems in relation to specific musical practices, music educators situate students' musical thinking and knowing. In this way, the different kinds of knowing involved in musicianship develop and cohere. He points out that central to the success of the music practicum is the commitment of the educator to the role of mentor, in that students are inducted into musical practices by example.

3.2.4.1.1 MUSIC, Musics and musics

Elliott (1996:6) suggests that music should be taught in a multidimensional sense. He therefore refers to MUSIC (upper case) as a diverse human practice, which involves many different music cultures consisting of Musics (upper case M). These are worked out as musics (lower case) or the product of musical works. Musical works are explained as "multidimensional constructions that embody the musical values, standards and traditions of their home music cultures" (1996:6), that is, of a specific musical culture.

However, in the same way that culture is fluid and flexible, musical cultures are also not static, as evidenced in the many cross-over and fusion of styles used to produce new music, for example, world music. In this sense, Elliott (1995:143) maintains that music is given new meaning every time it is "appropriated, recorded, taught and performed" in a different context, crossing time and space. Yet, music still originates in the context of identifiable music cultures, states Elliott (1996:3). Seen from this perspective, Elliott maintains that "MUSIC" is multicultural in its essence. He argues that music education should therefore focus on inducting students into a reasonable diversity of music cultures during their schooling. Elliott (1989:14) reasons that, if music education functions as culture, it should therefore match the multicultural nature of our societies.

3.2.4.1.2 Multicultural Music Curriculum Models

Pratte (1979:62-85) formulated a conceptual map of multiculturalism. Elliott (1989:14-18) devised a chart offering a typology of music curricula based on Pratte's map of multicultural ideologies to illustrate how cultural diversity can be matched in music education. The ideologies are:

- Assimilation;
- Amalgamation;
- Open society;
- Insular multiculturalism;
- Modified multiculturalism; and
- Dynamic multiculturalism.

Volk (1998:12-13) summarises Elliott's chart as follows:

1. Assimilation: the exclusive study of the Western European classical tradition in its various historical periods. This model is concerned with the cultivation of 'good taste,' the aesthetics of 'fine art,' and the implied elevation of this classical tradition over all other musics.
2. Amalgamation: a limited amount of ethnic music, but primarily as it has been incorporated by Western classical composers.
3. Open society: music is seen as a personal expression, but only in the context of the development of the larger social group. Cultural heritage and musical traditions are irrelevant.
4. Insular multiculturalism: the musics from one or two cultures, usually those of the local community, added to the Western tradition; it does not change the original curriculum in any other way.
5. Modified multiculturalism: several musics included in the curriculum, often selected on the basis of geographical boundaries, ethnicity, or religion. The musics are frequently compared and contrasted in their approaches to musical elements, or roles in society, and are taught through the accepted teaching methodology of that culture.
6. Dynamic multiculturalism: A world perspective applied to a variety of musics. In this model, much of the modified multicultural approach is retained, but musical concepts original to the culture replace a strictly Western aesthetic perspective.

According to Volk (1998:13), Elliott rejects the first four approaches on the basis of them being either too ethnocentric and not being multicultural. He

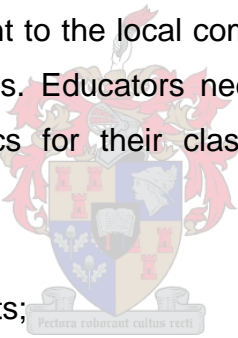
proposes the sixth approach, Dynamic Multiculturalism, which he believes adds an objectivity to the study of music and encourages a two-way interaction between the different music cultures. Elliott (1989:18) describes the essence of a dynamic curriculum as encouraging students to develop basic ideas about music from the bottom up (inductively), rather than from the top down (deductively). He maintains that the dynamic curriculum model offers the widest range of world musics and a worldview, which the other models do not. Besides enabling students to develop the ability to discriminate similarities and differences between musical cultures, it allows them to become bi-musical "at least" and multi-musical "at most". He argues that if a dynamic multicultural music curriculum has the potential to change attitudes and behaviour to world musics, it also has potential to alter attitudes and behavioural patterns towards world peoples.

Volk (1998: 190) notes that most educators use the modified multicultural model for curriculum, which includes: (i) many musics taught through a comparative approach; (ii) making use of culture bearers; (iii) incorporating literate and aural methodologies, involving dance and drama, often taught through the modality of that culture. By comparison, the dynamic multicultural curriculum model has a much broader curriculum and includes: (i) not only many musics but also the musical concepts from these cultures - Western terms and concepts cannot be applied; (ii) a holistic approach to the arts and a critical examination of the roles of performers, functions of music and gender issues.

While very few educators would have a problem accepting the need for a culturally diverse music/arts programme based on humanistic principles and values, it remains a daunting task to be faced with a myriad of music/arts cultures from which to choose. Questions regarding the selection of music/arts cultures and authenticity are raised, including the importance of authentic resource materials and the role of culture bearers.

3.2.4.2 Selection of Music/Arts cultures

Volk (1998: 188,189) notes that it is generally accepted that students should have both a solid grounding in the music of their own culture, but also in the musics of other cultures. Flolu (1996:169) maintains that the primary task of music educators should be to first consolidate a child's experience of their own music before they can be taught the music of others. In this way the necessary basis for creativity, adventure and imagination will be established so that new ideas and practices can be included in the future. Elliott (1996:8) points out that children are most likely to develop themselves through early listening in their own cultural contexts. In deciding which musical practices to teach first, he emphasises the students' immediate musical contexts due to the fact that the musical knowings that children achieve on their own (intuitively) are "a bridge between young brains and musical minds" (1996:8). It is clear from research that the progression should be from the child's own immediate cultural environment to the local community and then further afield to include other world cultures. Educators need to bear this in mind when making a selection of musics for their classroom use. Other factors to consider include:

- 
- the interest of the students;
 - the teacher's own cultural background and ability;
 - the students' own cultural backgrounds;
 - music/arts cultures locally represented; and
 - accessibility to resources, including culture bearers in the community and time constraints.

Furthermore, educators need to consider what is educationally sound and appropriate for educational purposes. Elliott (1995:210, 211) points out that no music is innately better than another, yet some musical practices are more appropriate for education than others.

World musics have previously not formed part of conventional music education programmes. Lundquist (1998:38,39), however, notes that whereas

emphasis in the past was on developing their musical ability within the scope of their local or regional communities, the impact of globalisation and the changing face of cultures has led educators to consider ways of responding to these developments. In the same way as students are exposed to international trends and influences in other learning areas, students can benefit from informed awareness of multiple music traditions. Lundquist (1998:38,39) points out that a global perspective on music-making presents a multitude of possibilities for musical development. By including world music into music programmes, educators are challenged to assist students to understand human music-making as well as to use the knowledge and skills which they encounter as a result. However, world music poses some difficult issues which educators need to confront, for example:

- Educators have to encounter issues regarding allocation of time spent on world musics in relation to the development of students' musical development in their own musical culture.
- Most educators are uncomfortable with introducing musical cultures with which they are unfamiliar.
- Sacrifice of depth of musical competence for breadth (Shand, 1997:48).
- Possible tokenism.

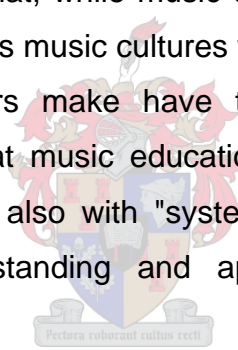
Lundquist (1998:40) stresses the importance of educators embarking on personal study of unfamiliar cultures. She suggests getting to know one culture really well by establishing a link with another musical tradition and describes it as "experience-near" rather than "experience-far". By this she means getting to know and experience as much as possible about one musical culture, rather than having superficial knowledge about several musical cultures. She notes that people become comfortable with an unfamiliar music gradually and suggests that over time, knowledge can be expanded to include more musics. Lundquist (1998:41) proposes that educators monitor their progress with a trusted cultural bearer. She maintains that knowledge follows experience with music-making and exposure to music in a cultural setting. Wherever personal study begins, Lundquist (1998:41)

states that musical experience will benefit assumptions regarding musical concepts as well as the socio-cultural connection of music with human life.

With regard to teaching world musics in the music education programme, Lundquist (1998:42) suggests the following:

- Teach what the specific musical tradition considers important, that is, the musical characteristics and what is valued by the culture.
- Identify and teach the critical markers of a culture - those components that ensure the continuity of the specific culture, for example: African musical traditions include polyphonic techniques, aesthetics of sound, temporal focus, social function and interactive music-making.

Nketia (1977:26) points out that, while music curricula need to recognise the functional validity of the world's music cultures within their respective contexts, the choices music educators make have to be guided by educational objectives. He points out that music education is not only concerned with knowledge about music, but also with "systematic instruction that aids the acquisition of skills, understanding and appreciation", in other words, excellence.



Volk (1998:185) stresses the responsibility of music educators to provide opportunities for performance experience (practical music-making included) in their classrooms for the following reason: "Performing the music of another culture is the best way to come to understand it". It is therefore very important, in Volk's view (1998:186), that the question of authenticity be addressed for educators to make informed decisions as well as the fact that music cultures are dynamic and not static. This dynamism challenges educators to remain engaged and updated with the music.

3.2.4.3 Authenticity

Volk (1998:9) claims that the value of a multicultural perspective is that students are helped to understand other people more clearly through their

music. However, she notes that one of the main concerns about teaching from a multicultural perspective concerns the very real issue of inauthentic presentation. Firstly, many educators are concerned that this will result in the confirmation of stereotypical ideas about a musical culture. Secondly, some feel that the authenticity is immediately destroyed when the music is taken it out of its cultural context and transferred to a classroom environment.

One of the ways to deal with this problem is to use authentic resources such as recordings or audiovisuals as a means of exposing students to different musical cultures. Another way Volk (1998:9) and others suggest, is to invite culture bearers into the classroom to share their music first-hand.

3.2.4.3.1 Resources

While it is true that more resource materials in the form of books, song collections, cassettes and audio-visuals are available, they tend to be culture-specific and do not have translations. Volk (1998:187) notes that there is still a lack of materials dealing with how to teach diverse musics to a diverse student population. Multicultural music education resources are available, says Volk, but there are few guides to assist educators in choosing authentic materials for their classes. She (1998:187) stresses the importance of authenticity and accurate cultural representation and agrees with the critics who say that inauthentic presentation does more harm than good. The Internet and an online data base providing resources, including websites giving instructional assistance and the possibility of music examples of world musics for classroom use are other useful aids to educators (Lundquist, 2002:631).

When faced with making a choice of teaching materials, many educators do not know what is authentic and what is not. Lundquist recognises the difficulty educators have in gaining access to authentic resources and therefore provided a source book on World Music resources. Volk (1998:177) refers to Tucker's guidelines for evaluating unfamiliar materials for classroom use. She suggests that the following be checked:

- whether the person who prepared the material is from the culture;

- if the cultural context is included;
- if the materials contain adequate instructions;
- how much adaptation has been done to the arrangements;
- if the lyrics are in the original language;
- how well it is translated; and
- if the materials include an audio tape for listening and performance.

Lundquist (2002:633) refers to research done by Pembroke (1997) who found that the use of authentic instruments offered one of the most authentic ways of introducing music from another culture. However, Amoaku (1982) in Lundquist (2002:633) and Petersen (1982:29) sees possibilities in combining Orff instruments with Kodály pedagogy and traditional African methods. If this is the case, the researcher suggests that many western schools could learn African music on their adapted instruments. Nzewi (2001:24,25), however, is very outspoken against this idea as far as the reverse situation is concerned. He maintains that African children should never be given "toy" instruments to play with. He maintains that "found" instruments are all that is needed and cost nothing. It must be noted that many African schools, and indeed South African schools, have few or no instruments other than "found" instruments.



Most African music/arts cultures are aural-oral practices and therefore do not have much in the way of written resources. More recently, academics and researchers have appealed to African educators to record their work in written text as a means of developing authentic, accurate resources for use in schools. In the past, a great deal that was written about African music was done so by Westerners who misrepresented and even distorted information about African culture and traditions. Kwami (1998:167) suggests that urban schools should engage culture bearers in the music/arts programmes to ensure that traditional values and customs are not lost.

3.2.4.3.2 The Role of Culture Bearers in Music/Arts Education

Volk (1998:15) states that authenticity is determined by the people within the music culture. She points out (1998:177) that whatever the culture bearers

say is their music *is* their music! There are various ways of engaging culture bearers in the formal school music/arts programme, for example:


- Volk (1998:191) suggests that educators take advantage of community culture bearers by inviting them to their classrooms both as performers and mentors. Many of these performances include the other arts, namely dance, drama, poetry, storytelling in the concept of "music". Within a dynamic curriculum, educators guide students in critical reflection, which includes additional topics such as the role of the performer, the functions of the music or gender issues in music;
- Shand (1997:46) recommends that educators draw on the strengths and expertise of people within their own communities. Another way of involving culture bearers in an intercultural music/arts programme is to take students to visit them in the context of the community, for example, visits to sites of heritage, community festivals or homes. Critical to the success of such visits is the role of the educator who remains the main link between the school and the community;
- Floyd, Darke and Tucker (1996:138) advocate artists or arts groups in residency at schools. Residencies of various lengths are seen to be most effective in ensuring that students not only get an accurate, authentic view of another arts culture, but also give them time to grasp new ideas, materials and ways of working. They suggest that several schools could combine which make it more feasible financially.

Flolu (1996:171) explains that in Ghana, as is the case in many African countries, real music-making occurs outside the classroom, that is, inside the community. He asserts that class music cannot be organised and structured in the same way as the music-making which occurs in the community. He therefore regards schools as artificial institutions designed to "explore, analyse and criticise our culture in a special way". However, he notes that it is the things outside the classroom that "inform, challenge and supplement" what happens inside the classroom. He points out the difficulties experienced

by Ghanaian children when they have to integrate what they learn at home with a very different approach to the same processes at school.

By comparison, Flolu (1996:182) explains that traditional African education includes a natural interaction with the environment, individuals and groups, is transmitted from older to younger and is practical, aural-oral and informal. Listening and observation are interwoven by memory. Teaching is by example and learning is by doing. He refers to Kwami (1989, in Flolu 1996:183) who maintains that "the traditional context is the best environment for a student of African music". However, music education in schools can draw from and adapt ideas from this environment to enrich and improve its own methods.

3.2.5 AN INTERCULTURAL MUSIC/ARTS PROGRAMME FOR SOUTH AFRICAN CLASSROOMS



Any music/arts programme for use in South African schools needs to take into account the rich diversity of cultures which make up the "Rainbow Nation" yet simultaneously focus on those aspects of Arts and Culture which contribute towards a South African Identity. National Unity is expressed through embracing the diversity of people's ways of life, their music, dance, drama, visual arts, poetry and storytelling. The South African National Anthem, *Nkosi Sikeleli Afrika*, Thorsén (1997:6) points out, is a significant example of "multicultural" music. Written by Enoch Sontonga in 1897, it became the ANC's anthem and has since merged with *Die Stem van Suid Afrika*, to become the new South African anthem. In a similar way, the notion of an African Identity is expressed through the adoption of other African expressions of art. Thorsén (1997:4) notes that South Africans often use musical practices from other African countries when African Heritage is called upon, for example, drumming from West Africa or *amadinda* playing (African log xylophones) from Uganda.

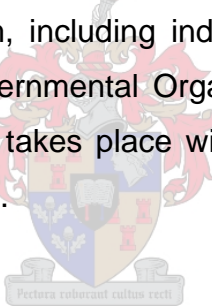
Thorsén (1997:2) identifies four different cultural forces in South Africa which he maintains have bearing on current processes, including "repertoire,

musical practice, pedagogical aims and didactic methods as well as a sense of identity with certain persons or groups in South Africa". These forces form four points of gravity in between which different blends of the four main cultures exist. The four forces are:

- African;
- European;
- North American; and
- Asian.

Thorsén (1997:2) maintains that "the simultaneous display of different artistic expressions can facilitate a community's sense of diversity and wholeness".

He points out that education in South Africa has three main pathways, namely: formal, non-formal and informal. Formal education is found in the governmental schooling system, including independent schools. Non-formal education is found in Non-Governmental Organisations (NGOs) and private enterprises. Informal education takes place within families, peer groups and communities on a life-long basis.



3.2.5.1 African influences

Indigenous communities in Africa have always upheld the teaching of music. Enculturation occurs through both formal and informal education. However, Thorsén (1997:3) illuminates the intense suffering in South Africa caused by the forced removals and migration, and the separating of families and communities, resulting in a lack of cultural continuity and stability in today's urban townships. During periods of political unrest, he points out that a generation who lost out on formal schooling, also lost out on informal music training in their communities. However, the rich variety of neo-traditional music, a blend of traditional and modern, Euro-African, American-African and African, is very much in evidence today. It includes *maskanda* (Zulu dance music, as described by Selimovic, 2002:16) and *isicathamiya* (Zulu choral singing derived from wedding songs and Christian hymnody, combined with urban music, as described by Erlmann, 1999:201) and *mbaqanga* (a blend of

local African musical traditions and American Jazz, as described by Coplan, 1985:185 -189).

African monocultures (Thorsén, 1997:3) are not meant to be multicultural, yet due to the fluid nature of culture, acculturation occurs naturally. He notes the multicultural competence of Africans, who manage to switch effortlessly between cultures as an example and refers to the work of Palmberg (in Thorsén, 1997:3) on multilingualism.

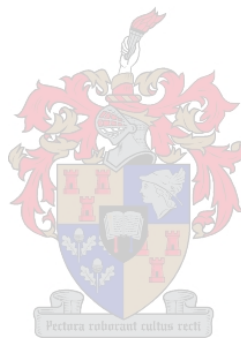
African traditional and neo-traditional music is far-removed from formal schooling and is contained rather in a cultural system as part of everyday life. However, he states that there are moves afoot in academia to introduce African didactic traditions into the curriculum in order to improve a sense of African cultural heritage. Indigenous teaching methods often form the basis of formal music education. Examples include Orff Schulwerk (Petersen, 1982:29) and its compatibility with traditional African music, oral and context-based teaching practice. The use of community cultural bearers is another example of the renewal of indigenous teaching methods.

Oehrle (2001:104) proposes that Indigenous Knowledge Systems (IKS), relevant to the arts in southern Africa, are worthy of serious consideration as a basis for the formation of a philosophy of education through music. She points out that the majority of written music education resources reflect Western ideas. A paradigm shift from Western literal programmes of music-making to African aural/oral programmes of music-making will dislodge the dependency music educators have on printed material from overseas, and focus attention on philosophies and processes of music-making emanating from Africa.

3.2.5.2 North American influences

Thorsén (1997:4) and Björck (2000:20) refer to the influences of North American music particularly on South African Coloured and Black middle class society. As early as the nineteenth century, visits by vaudeville troupes such as the Christy Minstrels, and the influence of the spirituals and Black religious music impacted heavily on the development of "Black" and

"Coloured" music activities. The achievements of the American Black community enthralled many urban Africans who were infatuated with Black American culture. American jazz had a major influence on the development of African styles which combined American and African elements. Examples include *marabi*, *kwela*, *mbqanga* and *isicathamiya*. Sophiatown, District Six and Cato Manor, amongst others, became communities consisting of a rich and heady diversity of cultures and musical styles. Intercultural exchanges resulted in the creation of new music, reflecting the social developments of the times. Thorsén (1997:4) points out that due to its multicultural make-up, a rich mixture of styles has been evidenced in South Africa's history.



3.2.5.3 European influences

European settlers to South Africa during the 18th and 19th centuries initiated a "cultural invasion" which Thorsén (1997:5) maintains was felt at both informal and formal levels of education. Church music, concert hall music and traditional European folk music, brought in by the Dutch, reinforced the political power of the settlers and was hostile towards multiculturalism. African musicians took advantage of the new European influences and incorporated the concertina, violin and guitar into their neo-traditional African music.

The mission schools established around the country from the early 19th century became "islands of acculturation in a sea of traditionalism" (Coplan, 1985:26). Xhosa vocal traditions blended with European hymn singing, resulting in magnificent choral part-singing. The tonic-solfa system still forms an important part of music education in South Africa today. Other influences included brass bands and xylophone ensembles.

Formal music education was introduced during the late 19th century and early 20th century. Formal English music education included curricula, standards and examinations. The standardised, monocultural, content-based curricula were forced onto education in South Africa and in Thorsén's (1997:7) view, were most likely the main English musical influence.

3.2.5.4 Asian influences

During the 18th century, slaves from India and Malaysia were brought to Durban and Cape Town. Desai (1983:3) points out that the term Malay refers to people of slave descent originally from the Malay Archipelago, the Malabar Coast of India and the West Coast of Africa, who brought with them their language, music, fine craftsmanship and spicy cuisine. The Malays developed a musical culture of their own consisting of a blend of their music and musical influences found at the Cape. Malay choirs still sing and perform at weddings and special community functions, while the renowned Cape Town Minstrels parade in the streets of Cape Town at New Year.

In the 19th century, Indian slaves were brought to South Africa and settled in Durban. They brought with them their folk music as well as classical music. Thorsén (1997:7) notes that during the apartheid era, Indians were allotted an "in-between position", above Blacks but below Whites. As a result, Indian music, such as sitar and tabla-playing, was offered at the University of Durban- Westville.

By drawing on South Africa's rich cultural diversity, past and present and the major influences of Africa, Europe, North America and Asia, an intercultural programme/curriculum, based on equality, is not only possible, but attainable. However, Thorsén (1997:13) emphasises the need to address the pedagogy implemented in the European methodological framework, yet at the same time, work out a meaningful exchange between the various historic layers, tradition and modernity.

3.2.6 INDIGENOUS KNOWLEDGE SYSTEMS AS A BASIS FOR MUSIC/ARTS EDUCATION IN SOUTH AFRICA

Oehrle (2001:104) maintains that Indigenous Knowledge Systems (IKS) are important resources which need to be considered as a basis for developing a philosophy and process for music/arts education in South Africa. Indigenous Knowledge Systems are aural-oral based, practical and easily accessed through culture bearers and communities. IKS refer to the "root" of a culture and as such, are people-centred. Oehrle (2001:112) states that an exclusivity of Western European music has led to a cultural imbalance and an over-dependency on Western written materials. She points out that IKS are on our doorstep and offer relevant, viable resources to music/arts education in southern Africa. Indigenous music is based on a holistic, integrated approach that is very relevant to cross-cultural arts education. Indigenous music used cross-culturally leads to innovative new music. Indigenous music should not be regarded as something exotic or comparative to Western music from a "top-down" approach. As a viable world music, process and philosophy, indigenous music is quite able to stand on its own.

3.2.7 CONCLUSION

South African society can be compared to a tapestry with a heady mix of culturally diverse threads interwoven to portray, through a wealth of varying cultural expressions, including music, dance, drama, poetry, storytelling and the visual arts, a truly united South African whole.

While many people are uncomfortable with the concept of multiculturalism due to the apartheid ideology based on the principle of difference, others are optimistic and see it as an alternative to apartheid. The term "intercultural" is preferred by some for whom "multiculturalism" is too close for comfort. National unity is desirable but can only be achieved by embracing the diversity of cultures which makes up the reality of South African life. The National Constitution makes provision for the protection of individual identities, based on the value of *Ubuntu* or human dignity, which encompasses mutual understanding and an appreciation of human difference, resulting in respect for others and for self. The democratic value of equality is founded on non-discrimination and leads to expressions of tolerance and respect. In a democracy, all people are regarded as equal and have the equal right to have their individual and group cultural identities acknowledged and recognised as a basic human need and therefore, as a right.

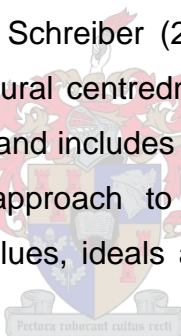
The diversity of cultures that make up South African society needs to be reflected in our classrooms. One of the best ways of implementing an intercultural curriculum is through Arts and Culture as the essential values of a culture are embedded in its expressions of music and arts. A praxial curriculum, based on the induction of students into a variety of music/arts cultures is seen as a means of not only gaining first-hand knowledge about different cultures but also of understanding the people in those cultures. Research is clear on the need to start with children's own cultural environment and then move further afield to include a variety of music/arts cultures. Four main cultural forces are active in South African music/arts and can be drawn on by educators to provide a wealth of teaching materials. The need for authenticity is stressed in the selection of music/arts cultures and resources.

Community culture bearers can be called on to assist as both performers and mentors.

Indigenous Knowledge Systems need to be considered as a basis for a philosophy and process for music/arts education in South Africa as they provide a wealth of relevant, authentic resources and are easily accessible through the culture bearers. The challenge is to develop an aural-history programme as a means of correcting the cultural imbalance in South Africa due to an over-dependence by educators on written Western resource materials.

3.3 AN AFROCENTRIC APPROACH TO MUSIC/ARTS EDUCATION

Afrocentricity, as described by Schreiber (2000:1), is concerned with three theoretical tenets, namely: "cultural centredness, paradigmatic pluralism and cultural liberation and agency", and includes holistic thinking and the fostering of creativity. An Afrocentric approach to music/arts education therefore focuses on inclusive African values, ideals and principles as opposed to an exclusive Eurocentric view.



3.3.0 INTRODUCTION

The legacy of colonization is still keenly felt in Africa, particularly in music/arts education where Western music and practice have for so long dominated African music/arts curricula (Nzewi, 1998). Even though there are moves towards regaining lost cultural heritage in post-independent African countries, Western music education has remained at the core of new curricula with African Music on the periphery (De Lowerntal, 1995:303). As a result of the Western European invasion in Africa, Flolu (1994:62) notes that most African countries still experience a duality of lifestyles in the spheres of traditional and contemporary societies. Many urban African children and adults today have no idea of their cultural roots. However, Indigenous Knowledge Systems embody a wealth of knowledge, cultural values and customs, which offer a

"rootedness" in a world of constant change (Oehrle, 2001). A closer look at the principles of indigenous music/arts culture may elicit an alternative to a Eurocentric system of education. Leading American, Canadian and British academics are turning to Africa for solutions (Oehrle, 2001). Why then do African educators not do likewise?

The researcher has chosen to follow an Afrocentric path in her study. An Afrocentric perspective is first and foremost concerned that African ideals, values and history must take a central position in any study concerning Africans or African Americans (Schreiber, 2000:2). Afrocentrists claim that most intercultural research is conducted from a Eurocentric perspective. This does not mean that Western music in education should simply be dismissed, but rather that it should take its place alongside the other music/arts cultures representative of the different cultural exchanges that have resulted in the many fusions of music styles evident in Africa. Flolu (1994:126) encourages music educators to aim at competence in at least two music/arts cultures, that is, they should aim at bi-musicality.

Suggestions are made as to how the principles of indigenous music/arts education can be adapted for use in schools as a means of enriching and enhancing curricula with enjoyable, practical and relevant music-making (Dargie, 1998:116-118; Gibson and Petersen, 1992:287,288,292; Muller 1998:443,432).

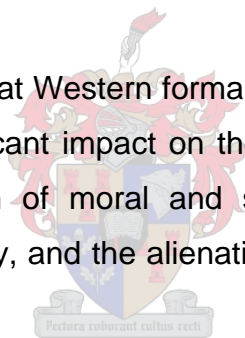
The **key points** discussed in this section, therefore, are:

- Legacy of Colonization in Africa;
- Traditional and Contemporary African Societies;
- Indigenous Knowledge Systems - a closer look; and
- An Afrocentric Approach adapted for music/arts education.

3.3.1 LEGACY OF COLONIZATION IN AFRICA AND ITS EFFECTS ON MUSIC/ARTS EDUCATION

During the period of colonial rule, Africa was subjected to domination by Western European powers resulting in the imposition of Western "superior" culture and the virtual annihilation of African "inferior" traditional culture. Colonizers and missionaries, often understood to be one and the same, imposed their culture, religion, language and music on the people of Africa. Education and particularly music education, became a powerful tool for change in the colonizers' hands. Nzewi (1998:463) refers to the impact on music education, which was introduced in schools by the Europeans with one goal in mind: to produce Africans who would appreciate and respect European cultural manifestations and creative intellect as superior, implying that African culture was inferior.

Flolu (1994: 60,61) records that Western formal education in Ghana and most African cultures had a significant impact on the breakdown of traditional law and order, the degeneration of moral and social values, the erosion of traditional patterns of authority, and the alienation of the African peoples from their cultures.



Western education more or less ignored the social and cultural environment of African countries and imposed on them a foreign form of education. As mission work and education expanded, so did the singing of hymns in the "native" communities. It was believed that singing was important for the growth and expansion of the church. Flolu (1994:62) notes that it was at this point that music education was introduced to the school curriculum. Music education focused on singing and was therefore aimed primarily at preparing children for church worship. At the beginning of the 20th century, Flolu (1994:63) records that missionaries began to import Western instruments, among them the organ for church worship and brass instruments for bands, mainly in rural areas. Music education consequently expanded to include Western theory and notation to facilitate the playing of these instruments. As a result, music education became firmly entrenched in the British system.

Of critical importance to future developments in Africa was the total neglect of African traditional / indigenous music by the missionaries and colonialists. It was considered totally unsuitable for church worship and music education in schools. Flolu (1994:62) considers this to be the root cause for the dichotomy that exists between Western music and African music in Ghana (and many other African countries) today. The fact that African culture, music and musical instruments were excluded from the school curriculum was partly due to ignorance and prejudice but also, in Flolu's view, to strategy. As a result, Africans were made to feel inferior while the myth of European superiority continued.

Research has proved that the development of personal identity is influenced primarily by a child's immediate environment, namely, the family, school and local community (Campbell, 1998:185). Songs, rhythms, games, and rituals all come from the child's immediate environment. Jorgenson (1997:26) points out that music is one of the most powerful forms of enculturation. Yet, in most African countries, children were denied their immediate cultural input. Agak (2001:40) records that children developed a negative attitude towards their own music as a result of the way the missionaries treated indigenous music. They were taught to denote anything African as inferior. Lumbwe (2001:73) points out that the process of deculturation "severely hampered the child's own experience of music-making".

The legacy of colonialism is still felt today. Most music education curricula in Africa are still in essence, Western. De Lowerntal (1995:303) maintains that African music is peripheral and tokenist in Zimbabwean music education. She calls for a critique of the role and predominance of the Eurocentric and Western tradition in music education curricula at government education institutions. Even African scholars have tended to ignore their own system of music education and look instead to American and European academics for input on philosophy and process. Nzewi (2001:30) asserts that very little has been documented by African scholars on African music models, philosophy and process. Part of the reason for the reluctance and rejection of Africa's own product by Africans in favour of Western models and modes, is the

African Identity Crisis. Twerefoo (1976:55) explains that the legacy of colonization makes it difficult for the African to understand his own identity. There is a real need for a reinstatement of self-pride instead of the self-negation and lack of confidence that exists in the African psyche.

3.3.2 TRADITIONAL AND CONTEMPORARY AFRICAN SOCIETIES

The imposition of Western culture and education on the traditional African way of life has resulted in the duality that exists in African society today. Flolu (1994:30) points out that in contemporary African societies, both tradition and modernity exist and that there are often "collisions and contradictions" as a result of the complex mixture of social and cultural values stemming from colonialism. A cultural imbalance is particularly noticeable in education, between aural-oral traditional education on the one hand and literary-dependent Western education on the other. The two musics, Western and African, have therefore existed side-by-side, albeit on different pathways. Western music remains focussed on examinations and African music (in Ghana and elsewhere) on recreation.

Nketia (1976:5) sees the duality of traditional and non-traditional as pervading the whole of social and cultural life. It applies not only to aspects of culture but also to the structure of African societies today. He notes (1976:7), however, that it is the traditional aspects of culture that give Africa its identity internationally and that these aspects are now considered by most African governments to be intrinsically valuable "for the assertion of the African personality".

3.3.2.1 Traditional/ Indigenous African societies

Traditional societies in Africa are found mainly in rural areas where people still live according to indigenous cultural practices. Music education is a life-long process from birth to the grave and encompasses both informal and formal music-making. Ng'andu (1999:85), Nzewi (1998:461,462) and Blacking (in Campbell, 2000:346) describe how babies strapped to the back develop an

engrained sense of pulse as their carriers participate in musical activities and daily chores involving steady rhythmic patterns. Early childhood sees the development of rhythm as children are encouraged to engage socially with clapping, banging of implements and dancing informally throughout daily activities in the home and immediate community. Children are furthermore encouraged to participate on the periphery of adult music-making and rituals where their senses of observation, listening and memory are keenly honed. Performances, according to Nketia (1976:9), take place on social occasions, are community oriented and therefore include social interaction. Various modes of communication are exploited, that is through musical sounds, verbal texts, mime, dance and the integration of these with the visual arts.

Nzewi (1998:462) states that, during childhood, societal values of tolerance and respect are developed as children are encouraged to participate in children's music groups where extroverts are disciplined as much as introverts are socialised. Children participate in communal music-making but from a peripheral position. He points out that they do not use exclusively adult instruments yet, progressing to these only after initiation, once they are considered to be responsible enough to participate in adult practices. Following initiation, which forms part of their formal education, the youth are encouraged to join musical/drama groups where their skills are developed further, for example, specialist skills for mastery of an instrument or dance. Children and youth progress naturally from their own music-making on the periphery to adult music-making and mastery.

3.3.2.2 Contemporary African societies

Contemporary African societies are concentrated in and around cities where an urban lifestyle, far-removed from traditional practices, is followed. Parents no longer pass on indigenous knowledge to their children, states Twerefo (1976:57) and many children and adults have no understanding of their cultural roots. Music education takes place formally in schools still perpetuating largely Western European culture. Emphasis on Western values, music literacy and singing form the central focus, with little or no relevance to

the children's own cultural background. New music/arts curricula aimed at redressing the cultural imbalance still tend to be Western at the core with token African ideas on the periphery. Choral singing of hymns features strongly, harking back to the missionary influences in Africa. Cultural music-making and dancing, if any, occur as part of extramurals after school hours. Flolu (1994:55) bemoans the loss of indigenous life and points out that it is almost impossible to retrieve. It is in this regard that he emphasises the important role of the arts in releasing creativity as a means of improving and restoring the environment.

Culture is often explained as being in a constant state of flux and African society is not exempt. Flolu (1994:126) notes that all societies borrow from each other, whether consciously or sub-consciously, to improve their own culture. He uses the example of Europe, which continues to borrow from Africa's rich arts resources in order to enrich her own arts. Similarly, African society has not been unaffected by globalisation. Okumu (2001:115) concedes that the way music is perceived in contemporary Africa has changed considerably as a result of several factors, including globalisation and urbanisation. He acknowledges that African music has had to move into contemporary times and "utilise relevant methodologies that reflect the reality of African societies". For many children, their reality is an urban one. In this regard, Flolu (1993:114) stresses the duty of music educators to use the children's own music if music education is to reflect the learners' immediate environment. The media, television and radio form part of the immediate environment of contemporary children and play a major role in shaping the identities of urban children and youth. American music, fashions, language, particularly Black American, are copied and seen to be the ideal.

However, Flolu (1993:114) notes that the gap between contemporary and indigenous music is not as wide as initially perceived. Contemporary African music styles are a mixture or a fusion of Western and African styles. Okumu (2001:116) notes that while technology, globalisation and urbanisation may have reshaped traditional music practices, a great deal of traditional music

has transformed into contemporary music in the form of neo-traditional and popular music.

Okumu (2001:118) points out that the uses and functions of music in contemporary society have also changed, necessitating that music educators keep in touch with societal and technological changes. He notes that because youth are the largest consumers of music that is transmitted through the media, it is vital that music educators pay attention to the way music is presented on television. Youth in Africa today identify with local versions of rap and hip-hop, which are often computer-generated. Okumu (2001:120) observes that South African music programmes feature many different genres of music such as jazz, kwela, maskanda, mbaqanga, reggae, kwaito, rhythm and blues, choral and traditional vocal music. He encourages music educators to use videos, of both Western classical as well as African genres, as a means of introducing students to a variety of styles and musical contexts. Furthermore, he suggests that a critical examination of these genres includes a variety of aspects, namely: dance styles, costumes, music genres, instrumentation, music profiles, historical and stylistic developments of genres, gender roles, instruments and methods of learning, amongst others. Music educators should pursue analytical projects, in Okumu's view (2001:120), using available resources that will place African music in its own contexts.

Mans (1997:4) emphasises the role played by American culture on a global level. She maintains that the world media threatens to endanger the music of indigenous cultures in Namibia. She agrees that it is no longer the role of the older generation to pass on their life's knowledge to the younger generation. In her view, the school has become a major role player and needs to take on this function. Nketia (1976:11) confirms this view when he states that fewer children learn to play traditional instruments through the old system and therefore, the only hope traditional music has of surviving, is if the teaching of it becomes an essential part of the school curriculum. The inclusion of traditional/indigenous instruments and methods in schools is thus twofold: they are ensured survival; by exploring indigenous methods, Mans (1997:8)

maintains that music/arts educators can learn new and effective ways to implement arts education. She relates one of the main perceptions of modern Namibian youth, namely: that traditions are older beliefs and practices found in rural areas and practiced by older people. Traditions are therefore understood as cultural roots. Modern culture, on the other hand, is seen to exist in towns and cities. Modern also has overtones of "Western" or "global".

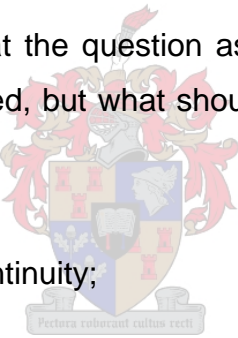
3.3.2.3 Preservation and heritage versus global citizenship

There appear to be two camps in the cultural debate in Africa:

- Those who want traditional/indigenous culture preserved for future generations; and
- Those who feel that Africa needs to keep abreast internationally.

3.3.2.3.1 Heritage

Nketia (1976:7) points out that the question asked is not why African music and dance should be preserved, but what should be preserved and how? He suggests the following:

- 
- clear policy assuring its continuity;
 - more live performances;
 - recording and archiving of active programmes promoting musical life;
 - broadcasts on television and radio;
 - documentation needs to be part of any programme featuring traditional music and dance;
 - more platforms are needed for group music-making which helps to keep traditional music alive;
 - increased access to traditional music in contemporary society and more encouragement of contact between traditional and contemporary musicians;
 - traditional instruments included in schools as part of the curriculum; and
 - new theatre and arts groups.

Nketia (1976:10) notes with regard to preservation that it is not only pieces that need to be preserved but also the whole art of group music-making which keeps traditional music alive. Critics may be wary of creating a museum culture by preserving the past. However, Nketia points out that, although rooted in the past, culture is never static and that there is evidence that it admits both change and innovation. An example of innovation is that while the core of an African musical work may remain structured and the same, there is always room for improvisation and new additions. Nketia explains that it is therefore possible for the music of an African society to embody traditions of recent origin as well as older traditions. The surviving strength of traditional music, in Nketia's view (1976:10), therefore "does not lie in the absence of change but in the control of change". He notes that the traditional African qualities are thus capable of being preserved in the new creations without too much effort. Mans (1997:50) concedes that all traditions undergo change which is inherent in all societies. However, they seem to play a stabilizing role over time and help to create group identities. While some traditions appear to have outlived their original use, others have become even more significant to be considered almost sacred, and to embody the identity of a group.

Twerefoo (1976:55) suggests that, because parents in contemporary African society no longer pass on indigenous musical education to their children, the mass media could be considered as a means through which children can still learn indigenous music. By so doing, the past can become linked to the present and understanding can be broadened to include both indigenous and contemporary musical knowledge. He maintains (1976:57) that traditional/indigenous music has the potential to rehabilitate African society. From this perspective, indigenous music is considered worthy of preservation.

Nketia (1976: 11) points out that by including traditional/indigenous music in the school curriculum, the following will be achieved:

- rehabilitation of indigenous music in contemporary society;
- integration of traditional and contemporary society; and

- African heritage will be transferred to the present generation.

Nketia refers to other approaches of preserving cultural traditions or using them to foster societal values and ideologies. The "transformational approach", Nketia (1977:25) points out, sees music as both a tool of social change and a constant reminder of the ruling power and the 'transfiguration of the elite' (1977:25). Nzewi (2001:28) stresses the importance of including traditional experts in the learning environment and emphasises the fact that the authoritative knowledge about African culture lies with the culture bearers.

3.3.2.3.2 Global citizenship

Nketia (1977:26) proposes that new perspectives need to be found with regard to music education. He points out that the realist approach, which places emphasis on cultural transmission and the use of music as a means of transferring social values or as a tool for cultural transformation or as a means of cultural assertion, is no longer adequate today. He emphasises the need for new perspectives that will allow people to develop both as citizens of their own countries as well as citizens of interacting world communities. He therefore suggests that music education will have to reach beyond the boundaries of ethnic and national cultures in order to extend individuals to be able to function not only in their immediate cultural environment but also in the wider world of music.

Nketia (1977:26) points out that bi-musicality is one way of correcting the imbalance between Western music and concepts taught in schools and the indigenous music of the people. It is also a means of extending their range of musical experience beyond their immediate environment. Music education now has the new role of "a means of decolonisation, a channel for cultural assertion through music, an avenue for promoting cultural integration as well as a means of preserving the traditions of the past and giving them contemporary relevance". Bi-musicality is also regarded by some music educators as a way of counter-acting the over-reaction to colonialism and the complete rejection of what Western music can contribute. As such, bi-

musicality offers a congenial compromise and better prospects for intercultural relations.

3.3.2.3.3 Fusion of Traditional and Contemporary Music/Arts

Due to the obsession with the dichotomy between African music and Western music in schools stemming from the colonial past, Flolu (1994:2) asserts that attention has been diverted from other problems needing attention, for example, curriculum content. He maintains that solutions might have been found if educators had used facilities from the immediate environment instead of depending on Western resources. He stresses the need for a strong, basic music curriculum, which emphasises the learners' own musical culture, musical instruments and other resources as a starting point. Flolu (1994:2) recommends that teacher-training institutions should encourage teachers to make use of locally available resources.

In a multicultural environment, a range of musical cultures could be represented in a class. The educator would then need to ensure that each child's cultural identity is recognised and represented in the music/arts programme. Elliott (1995:211) stresses that personal and cultural recognition are essential to the development and education of the individual.

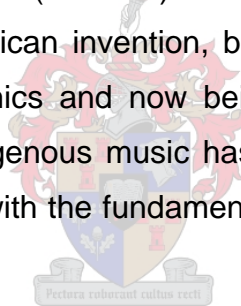
Oehrle (2001:104) proposes that indigenous music be considered as a basis for a philosophy of education through music. Both Oehrle (2001:106) and Nzewi (2001:19) see indigenous music as possibly forming the "basis" or "bedrock" for modern music education. Flolu (1994:126) affirms that much of contemporary Ghanaian music is a mixture of Western and African music. In this sense, they are not separate but fused and by this token, provide a vast number of resources, indigenous and contemporary, for use by music educators. It is therefore necessary to take a closer look at what indigenous music has to offer and thereby to examine the principles upon which it is founded.

3.3.3 INDIGENOUS KNOWLEDGE SYSTEMS AS A VIABLE BASIS FOR MUSIC/ARTS EDUCATION

Africa's Indigenous Knowledge Systems could offer a viable alternative for music education. Indigenous music systems, according to Nzewi (2001:19), are based on:

- a systematic, standardised, principled and praxial system of music education; and
- a pedagogic and theoretical framework.

Oehrle (2001:106) notes that Western academics have been turning to Africa more recently for solutions involving music education. As a result, their interest in a praxial philosophy and process has sparked off controversy in African academic circles. Nzewi (2001:20) maintains that the modern notion of "praxial" is not a North American invention, but an original African concept, adapted by Western academics and now being reintroduced to Africa. He emphasises that African indigenous music has always been practice-based, contextualised and practical with the fundamental understanding that knowing is doing.



Furthermore, Nzewi stresses the irrational adoption in Africa of Western education, particularly Western music education which he maintains has been saddled with problems of "purpose, content and method from its inception" (2001:18). He notes that this has had an adverse effect on the contemporary meaning and practice of music in Africa, but finds it even more disconcerting that the African child and adult has continued to be mis-educated.

Nzewi (2001:19) maintains that Africa has a viable philosophy, modes and models for education which are perfectly suited to the African human-cultural environment. He questions why efficient African pedagogic principles and methods are found suddenly to be inadequate for African music education, even by Africans, and asserts that Africans themselves have ignored their

viable, indigenous knowledge system in favour of "learner-alienating" Western models and practice contexts.

This does not mean that African children should be isolated from the rest of the world, locked into pockets of ethnicity, but rather that they should be fully functional in their own culture as well as globally. Nzewi (2001:19) maintains that "the African child should be educationally empowered to demonstrate human, cultural and national identity as well as mental authority at home, as much as in the world forum of musical discourse and practice".

Mapoma (2001:16) agrees with Nzewi when he states that African music has and is always being pushed into the background, both by African and non-educational planners and providers. Furthermore, he maintains that politicians give lip-service to the importance of African culture to the African child, yet they raise their children on non-African cultural values and aesthetics. As an example, Mans (1997:7) points out that African music and dance were not considered suitable for formal education in Namibia because of the ruling European cultural beliefs and values. In addition, the Western approach considers music and dance to be two separate, autonomous arts, whereas an Afrocentric approach regards them as one unit.

Due to the legacy of Western music education in Africa, little indigenous music is taught at schools. Indigenous communities, on the other hand, are steeped in indigenous knowledge, passed on from one generation to the next in the form of songs, poetry and narratives. Nketia (1976:15) stresses the importance of traditional cultures and the need to preserve indigenous knowledge as a means of preserving African identities. In modern African society, many children are no longer taught indigenous practices by their parents, who themselves have become urbanised and economically pressurised for time. Nketia (1976:11) points out that it is now critical for schools to take on this role if indigenous practices are to survive.

Ofei (1976:16) emphasises the need, therefore, to train educators and equip them with the necessary tools of African music so that they can pass on

indigenous knowledge, which will otherwise be lost. A starting point, notes Akrofi (2001:12) in the short term, is to involve community culture bearers in music/arts education programmes in schools. A long-term goal would be to train educators to be competent to teach African music/arts themselves. In an effort to gain an insight into what Indigenous African music comprises, it is thus necessary to examine the common principles of African music/arts cultures.

3.3.3.1 Principles of Indigenous African Music

There has been some criticism from African academics as to what exactly constitutes African music, particularly in the light of the fact that many different African cultures with different values and customs exist. Nzewi (2001:22) points out that much of what has been documented about African music has been written by Western academics, often misrepresenting African music. Nzewi maintains (1998:474), for example, that to speak of cross-rhythms is not entirely correct. African rhythms communicate with each other and in this sense they complement each other rather than cross each other.

The following principles, however, seem to be generally accepted by most scholars as common to African music in its essence:

- practical;
- aural-oral; tactile-kinesthetic;
- informal;
- praxial and contextualised;
- social;
- holistic;
- procedural;
- fluid;
- apprenticeship-based; and
- creative.

3.3.3.1.1 Practical

African music involves practical music-making. Deceptively simple on the surface, African music consists of many layers of complex interlocking rhythm patterns, harmonies and overtones. Dargie (1998: 124) points out that great musical complexity is achieved through the multiplication of simple elements. Instruments range from simple found and percussive instruments, drums, stringed instruments for scraping and plucking to tuned xylophones and marimbas. Formal knowledge of the inner workings and structure of music are gained through doing. Ensemble playing is most common, engaging the heightened senses of listening, anticipation and improvisation.

3.3.3.1.2 Aural-oral; Tactile-kinaesthetic

Flolu (1994:26,27) explains that in African music, listening and observation, interwoven by memory, form the key elements of acquiring the basic skills required for social adjustment. He points out that "tribal and family history, taboos and rites, and the codes necessary for sustaining society are all codified in proverbs, riddles, epics and poetry" and continue to be passed down from one generation to the next through oral tradition.

African music, therefore, is not written down in books but is stored in the memories of the people and passed down by example. However, various forms and grids are used to notate polyrhythms for the benefit of non-Africans wishing to understand and use African music. Nzewi (2001:32) finds this unnecessary from the standpoint that melody, harmony and rhythm can be notated in the same way as Western music. African composers are therefore encouraged to write down their music so that it can be more accessible to non-Africans as well as to ensure preservation.

Kauffmann (1976:9) maintains that whereas Western societies have a hierarchical view of the senses, with tactile being considered the lowest, African culture emphasises aural and tactile senses and does not view them from a hierarchical perspective. Rather, they are seen as a union. Unity of the senses thus occurs (Kauffmann 1976:12).

3.3.3.1.3 Informal

African music is informal, in that it is a life-long music education, integrated into the daily lives of people and their way of living. Ng'andu (1999:85) describes the process of music education through the different life stages. Blacking also describes these different life stages as discussed in Campbell on Blacking (2000: 346). Nzewi (1998: 461,462) refers to different senses, for example, the pulse sense and the rhythmic sense of which people become aware at different life stages:

- **Pulse sense**

A newborn baby is carried and jogged to the regular pulse as its mother or carrier participates in musical activities and daily chores throughout the day requiring rhythmic patterning. Nzewi states that a sensitivity for pulse is therefore "somatically" encultured.

- **Rhythmic sense**

A baby sitting or crawling is encouraged to respond independently to musical stimuli while in a sitting position. Once the baby can stand, he or she is encouraged to balance and walk with rhythmic clapping and chanting. In this way, children become sensitised to styles and types by feeling the pulse, motion and sounds of a culture.

Toddlers learn to play found instruments, join in singing and dancing with older siblings and participate in the chorus singing during storytelling sessions. Young children are encouraged to participate in social music-making, but on the periphery. They thus learn to wait their turn and develop tolerance.

- **General musicianship**

Once a teenager has gone through initiation, he or she is considered to be a responsible member of the community and can therefore take a more active role musically. Special skills, including musical skills, are taught at initiation schools and result in:

- specialised music/theatre groups;
- performances according to cultural standards;
- musical knowledge; and
- ensembles where a sense of playing together and the development of creative capabilities have reached maturity, resulting in a capable general musician.

Formal music education in African society is found in the apprentice systems, initiation schools and in "music-borrowing" practices. African music, according to Nzewi (1998:457), is formal in that it is systematised, based on the following principles:

- it is based on the philosophy of *Ubuntu*;
- there is a systematic procedure in transmitting the knowledge of a culture;
- participation enables the identification of special aptitudes and capabilities; and
- the production of specialised or specialist musicians who then become the culture's musical referents.

3.3.3.1.4 Praxial and Contextualised

Gibson and Petersen (1992: 290) echo Elliott (1995:161) when they describe a praxial view as "rooted in the belief that music is essentially a diverse human practice" and therefore consists of a variety of musical practices or cultures. As previously mentioned in par.3.3.3, "praxial" is originally an African concept adopted by modern music education. Knowing is through doing, within the context of specific musical practices.

3.3.3.1.5 Social

Furthermore, music does not occur in a vacuum, according to Lumbwe (2001:73), but always in the social context of an event, festival, ritual or community music-making. Music making is therefore a social event, largely centred on the group rather than the individual. However, room is made for individual performances, for example, master instrumental or dance performances. African music thus embodies the social values of a community

and its cultural knowledge, which is passed down in the context of group music/arts.

While most people would agree that African music is community-based, Flolu (1993:115, 116) points out that music-making is not always communal. He refers to Nketia (1975 in Flolu 1993:115) who notes four dangers of regarding music in a social role only, namely:

- teachers may place too much emphasis on social values and not enough on musical values;
- teachers may neglect to develop the level of a music activity;
- teachers may become too tied to tradition; and
- too much group activity might detract from personal and individual development.

Flolu (1994: 117) further cautions on music seen from too much of a social perspective by pointing out that every tribe has its own different set of attitudes, interpretations and practice. He maintains that while musical anthropology and ethnomusicology have made important contributions to music education, they cannot have been purposeful. Flolu emphasises the importance of reinvestigating these materials for educational purposes before using them.

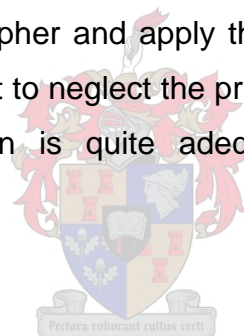
3.3.3.1.6 Holistic

There is no single word to describe "music" in African cultures. Dargie (1998:116) notes, however, that there are many categories of songs and dances in the specific practices. African music is holistic and therefore contrary to Western music, which sees the arts as separate disciplines. The emphasis in African music/arts, Amoaku (1998:23) notes, is on the integration of music, movement, poetry and visual art. All at once, a person can be singer, dancer, musician, healer and storyteller. African music is a Gestalt, that is, a whole. Many Africans have the ability to comprehend a musical work as a whole. Okumu (2001:115) points out that an understanding of African music requires both sound and vision, dance, costumes, artefacts and facial

expressions. African music, he maintains, is therefore best understood from a holistic approach.

3.3.3.1.7 Procedural

African music is systematised and procedural. Anku (1998:75) describes the procedures and processes that guide the interplay of complex drumming rhythms. He also points out that rhythm is culturally-bound with standard rhythmic responses cultivated in the collective experiences of specific ethnic societies (Anku, 1998:75). Nzewi (2001:27) states that music composition and practice in Africa derives its content and principles of procedure from indigenous theory, which is very systematic. However, these indigenous theoretical models are encoded. As a result, many music educators have rejected them purely because they do not understand how to crack the code. Nzewi suggests that music educators and learners need some basic orientation to be able to decipher and apply the encoded indigenous theory. He urges music educators not to neglect the primary indigenous practices and reassures that staff notation is quite adequate for transcribing African melodies.



3.3.3.1.8 Fluid

While African music is systematised and structured according to procedures, it is by no means inflexible. There is still room for additions and improvisations, providing that the core remains stable. Improvisation and creativity play an enormous role in ensemble work. Fluidity can be seen as creativity, allowing for change. Mans (1997:51) points out that culture is never static. Culture and tradition are also systems, which are informed by the activities of non-members. As a result, cultural exchange and fusion occur.

3.3.3.1.9 Apprenticeship-based

African music, once it enters the formal sphere, is apprentice-based. Ensemble playing, according to Nzewi (1998:484), disciplines every participant to fit into other relationships and activities of communal or family living, thereby imbibing the spirit of *Ubuntu*. Dargie (1998:116) gives an explanation of the term *Ubuntu* as "A person is a person because of other

people". Nzewi (1998: 459-461) points out that ensemble playing encourages the following:

- a community of support;
- a keen listening habit;
- a sensibility for the phrase-referent (phrasing sense) which becomes inherent;
- the development of composition skills through improvisation;
- training for mastery of an instrument;
- an understanding of the variables and content of instrumental playing (Nzewi asserts that judgement and creative spontaneity become the most important attributes of a master musician);
- creativity is promoted as an extension of a cultural heritage in addition to standards; and
- positive criticism ensures that children never feel inhibited, nervous or discouraged, but rather, develop self-confidence.

3.3.3.1.10 Creative

Flolu (1994:30) emphasises the fact that every society's task is to harness the creativity of individuals for the benefit of the group, based on its specific cultural values. Western formal education, with its emphasis on the individual, is thus in direct contrast to African lore. Flolu (1994:35) sees creativity as the tool with which people try to improve their environment. He points out that ironically, the arts in education are often shown low respect in comparison with science. The arts constitute unique aspects of the totality of people's lives, informing them both socially and culturally in ways that the sciences never can do.

With regard to the purpose of the social reforms taking place in many African countries, Flolu (1994:37,38) notes that the aim is not to retrieve lost technology but cultural heritage, which is held in the arts. He describes the significant role that music and the arts play in society, providing for pleasure,

enjoyment and self-esteem. He points out that they form part of rituals, festivals, religious/social activities and entertainment. In this sense, Flolu maintains that they provide outlets for creative expression and by so doing, encourage the reinforcement of social identity and solidarity. Furthermore, the arts encourage creative expression in children by enabling individuals to:

- express their ideas more easily, thereby increasing their potential for creative thinking;
- have enriching experiences which foster their perceptions of culture and society; and
- become more motivated.

3.3.4 AN AFROCENTRIC APPROACH ADAPTED FOR MUSIC/ARTS EDUCATION

Oehrle (1987: introduction) refers music/arts educators to the wide range of resources available in Southern Africa. She stresses the interconnection between South Africa and the rest of Africa (1998:153) with respect to the future of the arts. More specifically, she suggests (2001:104) that an indigenous approach be considered as a basis for the formation of a philosophy of education through music in Africa. Thorsén (1997:2) emphasises the role played by the four cultural forces evident in South Africa and suggests that they be included in the music education curriculum which reflects the cultural diversity represented in South African society.

In order to facilitate the implementation of such an intercultural curriculum, the researcher proposes that music educators use the principles of indigenous music as a guideline around which music education can be structured and experienced. The ten principles (of which there may be more) have been reduced and grouped together as follows:

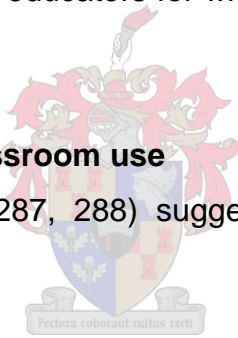
- praxial - diverse, practical, informal, contextualised, procedural;

- African philosophy driven - *Ubuntu*, community-based, culture bearers, social values, socially interactive, fluid; apprentice-based, methods and modes based on African philosophy; and
- holistic - integrated arts, non-compartmentalised, multidimensional, aural-oral, tactile-kinesthetic, cross-curricular, creative.

The new governing structures in South Africa have brought about a new curriculum offering for the first time, the opportunity to implement an alternative approach to the thoroughly Eurocentric approach which has dominated music/arts education until recently. However, educators are still unsure of how to implement an alternative, unknown curriculum and therefore teach what they know best. The following guidelines are drawn from leading specialists in their fields who give practical suggestions specifically for classroom use and directed at educators for whom an Afrocentric approach is new.

3.3.4.1 Guidelines for classroom use

Gibson and Petersen (1992:287, 288) suggest that, in terms of the new curriculum:



- Music education based on Western ideals to the exclusion of other systems be abandoned.
- The persistence of teaching theoretically the rudiments of music rather than music itself be reviewed. Practical music-making had previously been neglected in favour of theoretical rudiments and cognitive appreciation of music.
- Music and the arts must be assessed in the same way as other subjects to counteract belief that "non-examinable" subjects are worth less.

Accordingly, an alternative approach to music and the arts should include the following:

- The focus on curriculum should be on holistically creating music, that is:

- praxial music-making which includes: composing, improvising, singing, moving, playing, listening, imagining, visualising; and
 - content should include: active, intuitive, affective behavioural and cognitive participation by focusing on aural-oral practices.
- Methods should include:
 - an integrated approach: incorporating commonalities and diversities from various disciplines into the methodology (kinaesthetic, visual and linguistic activities of musical skills using a praxial, communicative approach);
 - an intradisciplinary approach: various musical skills drawn together to form a holistic programme aimed at practical participation;
 - a cross-curricular approach: transfer of skills of any one discipline to another, using music as the vehicle; and
 - a multicultural approach: using socio-cultural resources of a variety of music cultures represented in South Africa. These should include African, Asian, Western, Popular and Global musics.
 - A focus on computer literacy, particularly technological music developments and technological skills.
 - Western music should not be abandoned entirely but new entry points need to be sought, based on an aural-oral approach.
 - Eurocentric, hierarchical structures should be discouraged in favour of a heuristic (exploratory, open, flexible) lateral approach.
 - Specialist training should be considered.

Gibson and Petersen (1992:292) stress the importance of a firm foundation in order to implement these principles. They recommend a praxial approach to methodology, which emphasises:

- contextualised, informal and formal music-making;

- learning by doing, encompassing observation, imitation, osmosis, interactive processes between learner and guide;
- holistic, intuitive and affective learning; and
- an aural-oral approach.

Advantages of a praxial approach include the following:

- rooted in shared experiences;
- observes contexts and traditions;
- orally transmitted;
- holistic, not compartmentalised;
- holistic approach encourages and involves learners as active creators and contributors;
- music practices and experiences are the goal, not music literacy;
- multicultural, facilitating communicative practices;
- redirects music education to playing, creating and listening to music holistically and experientially with a focus on music for music's sake.

3.3.4.2 Including neglected African traditions in the classroom

The following forms of "African" musical traditions can be adapted for contemporary classroom usage:

3.3.4.2.1 Percussion

Muller (1998:443) notes that there is a worldwide shift towards the way arts and culture are perceived contextually. She does not advocate the abandonment of Western music but rather encourages the restoration and incorporation of neglected African traditions. She suggests that percussion playing accommodates both African and Western idioms. Muller (1998:450) therefore proposes a percussion-based approach towards this end, due to its bridging role between cultures. She points out the role of patterns in the arts, particularly as a form of reorganising what is known into multiple dimensions of many possibilities.

3.3.4.2.2 Drumming

Anku (1998:76) asserts that African drumming is not made up of randomly organised complex rhythms, but consists of a well-known rhythmic vocabulary. He points out that the emphasis is not on how many different rhythms can be employed at once, but rather on how a few rhythms are structurally manipulated to form an overall whole.

3.3.4.2.3 African rhythm and Orff

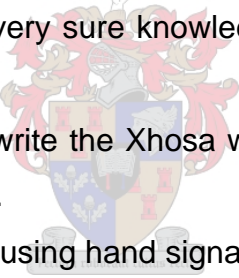
Petersen (1982:29) sees commonalities between African rhythms and Orff's method of music pedagogy. He notes that both are based on a strong sense of pulse and follow the natural rhythms of speech. Orff combined music with movement, dance and speech in which the learner was involved as a participant not a listener. African music is based on similar principles of multidimensional experiences, namely, singing, dance, clapping, instrumental playing. Most Western trained educators are familiar with Orff and as such, it constitutes a good starting point. Nzewi (2001:24,25), however, disagrees vehemently. He argues that in the African music learning situation, children and adults learn and perform together on the same instruments, in the same groups and in the same formal or informal communal situations. He therefore considers it an "insult" to the musical ability and understanding of an African child to be subjected to an Orff instrument, which he calls a toy instrument. He believes that Orff instruments are inferior to African models, and recommends the use rather of a thumb piano (mbira).

3.3.4.2.4 Singing

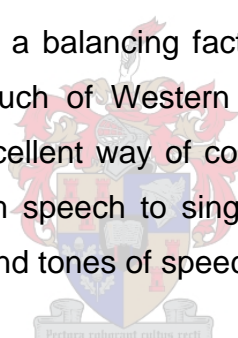
Dargie (1998: 117) notes that African languages are tonal and therefore, melody and rhythm grow out of the tones and accents of speech. These are then incorporated into improvised song using inherent song structure, harmony and polyphony. Whereas Western music focuses on music literacy, separation of the elements and technique, Dargie (1998:116) explains that African musicians possess heightened listening skills, a high awareness of rhythms and a high ability to perceive music as a whole or as a Gestalt. Dargie (1998:118) advocates the teaching of songs as a whole as far as possible. He notes that in Xhosa tradition, songs are transmitted orally, with

neither text nor score. Singers learn their parts from those who already know them and then might add new text or new melody. In learning a new song, Xhosa singers use their heightened ability to listen and observe the song and to feel and memorise the rhythm patterns.

Dargie (1998:125) recommends that, when teaching an African song, teachers teach songs "by ear and by memory" with little use of written material. He stresses the importance of teachers having a thorough knowledge of every aspect of a song before teaching it. They should be confident in performing it so that the learners can feel what is happening and join in successfully. He states that it is possible to teach Westerners African songs by simplifying them, using the leader-follower approach and parallel harmony style, with a strong rhythm base. Dargie (1998:125) suggests the following steps:

- 
- The teacher must have a very sure knowledge of the song, the texts, the melodies and rhythms.
 - The teacher may need to write the Xhosa words on the board so that the hands are free for clapping.
 - The teacher begins to sing using hand signals for pitch.
 - The teacher starts to clap the rhythm once the class is singing the melody.
 - The clapping rhythm may differ from the sung rhythm, for example "The Click Song" which has the hand rhythm 2, against the voice rhythm 3. Explanations of rhythm differences should be kept until after the performance, otherwise the singers might be inhibited.
 - Clapping the different rhythms for the song by splitting the class into two halves helps to get the feeling of the rhythms.
 - Call and response songs require leader and group parts. Both parts are taught to the whole class;
 - Parallel harmonies are taught similarly. Teach all parts to the whole group - first the melody, then the upper parallel and finally the lower parallel. Encourage improvisation as long as it fits in with the melody.

Furthermore, Dargie (1998:118) points out the significance of *Ubuntu* in African music-making as that which binds people together. *Ubuntu* means human-ness from the stem -ntu. The proverb *Umntu ngumntu ngabantu* means "a person is a person through people" or "a human being is human because of human beings". Mngoma (1998:430), in describing the *Ubuntu* philosophy, concedes that each human being enjoys personal space - physical, intellectual and spiritual space; through interaction and sharing of that space, they practise the virtues of *Ubuntu*, creating a Gestalt, an all-embracing communal space, permeated by those virtues and goodwill. He points out (Mngoma, 1998:432) that the concept of *Ubuntu* can be adapted very successfully to a teaching environment. The emphasis on community experiences is what makes African music different from Western music. Performance is dependent on the co-operation of all. Dargie (1998:118) points out that African music should not be seen as something working against Western music, but rather as a balancing factor to the intense individualism which forms the focus of much of Western music. Composition of songs together as a group is an excellent way of community-building. He suggests that music educators go from speech to singing, then discover rhythm and melody through the accents and tones of speech (Dargie, 1998:128).



3.3.4.2.5 Dance

Mngoma (1998:427) points out that music and dance are integrated activities in African music, because rhythm is common to both. He explains rhythm as determining the essence and meaning of words, patterns in the visual arts and movement in life as lived by Africans. In this sense, movement and rhythm are inseparable. Community involvement is greatly enhanced by rhythm and dance. In many communities, Mngoma notes, the same word is used for rhythm and dance.

Mans (1997:7,8) explains that in Namibia, most educational studies in music and dance have been based on Western educational paradigms, contexts, philosophies and methodologies. Music and dance thus are seen as separate fields of study. Yet, most Africans understand and appreciate the integral relationship between music and dance. She points out that by exploring

indigenous methods, music/arts educators can discover new and effective ways of implementing arts education. Mans (1997:9) notes that an African approach to dance sees:

- music and dance as having life-sustaining functions and not merely as abstractions to be analysed;
- African dance performance as holistic and central to society;
- dance as not formal, but rather "the pulse ... the heartbeat ... the breathing ... the everyday life ... venting energy ..." ; and
- dance as praxial in that it is understood through doing.

Mans (1997: 349) explains that music and dance, as *ngoma*, (holistic) begins with the cultural practices from the learners' immediate environment and progresses gradually to "new" musics and dance as learners are encouraged to appreciate and enjoy different expressions of culture. Music and dance, as *ngoma*, emphasise communal performance and therefore provide a secure base from which learners can extend. Furthermore, *ngoma* encourages open communication between learners.

Specific cognitive processes are involved in music and dance, namely:

- transforming information from one modality to another;
- directing attention and concentrating on something (listening for, looking for);
- orientating oneself spatially;
- processing memory;
- forming automatisms, e.g. repetition leads to involuntary actions;
- thinking; and
- turning concrete experience into abstract concepts.

Creative aspects include:

- always starting from the known;

- improvisation leads to different forms, that is "explore and exploit"; and
- variety in performance - new and interesting ways.

Mans (1997:354) suggests that teaching be structured around theme units through which music and dance, as *ngoma*, can be implemented. She points out that the success of music/dance as *ngoma* is dependent on effective planning and teaching, mutual respect, participation and co-operation during the performance. These fundamentals need to be adhered to if tokenist forms of cultural teaching are to be avoided.

3.3.5 CONCLUSION TO AN AFROCENTRIC APPROACH TO MUSIC/ARTS EDUCATION

Africa has been encumbered for so long with the legacy of colonialism, particularly in education and more specifically, in music/arts education. The imposition of Western music, arts and values on African culture is still felt today. The total breakdown of the traditional African way of life throughout Africa resulted in the complete neglect of traditional/indigenous music, dance, storytelling and visual arts in African schools. Even African scholars are reluctant to embrace their own culture, favouring Western ideals. The result is a duality of lifestyles experienced in African countries today: the traditional and the contemporary, notwithstanding global influences. Yet, there is an argument for the fact that contemporary society and music/arts has its roots in the traditional systems. Preservation of indigenous knowledge systems is considered vital in terms of providing a solid base or "bedrock" for modern music/arts education.

Indigenous music/arts education is recommended as a viable, relevant and educationally sound basis for present curricula. Foreign academics are turning to Africa for solutions to their own problems. Yet the irony is that indigenous African music is still pushed to the background in the music/arts curricula of many African countries. There is a dire need for large-scale training and equipping of educators in the long term. In the short term, the need for the

inclusion of culture bearers is emphasised. An investigation into the principles of indigenous music/arts practices is necessary in order to determine guidelines for educators to implement an Afrocentric approach of music/arts teaching for the classroom. Furthermore, an attempt is made to highlight some of the key teaching points about using the neglected African music/arts, which are adapted for classroom usage. The intention is not to oust Western music from curricula, but rather to let it take its place alongside other musics in music/arts curricula.

3.4 AN INTEGRATED, HOLISTIC APPROACH TO MUSIC/ARTS EDUCATION IN SOUTH AFRICA

Integration of the Arts in Education in South African classrooms needs to reflect an Afrocentric view of the arts, namely a holistic approach which focuses on the natural connections between the Arts.

3.4.0 INTRODUCTION

The changes that are afoot in music/arts education in Africa to redress the imbalances of the past indicate that there is a strong desire to move away from a Eurocentric system of education and instead to draw on Africa's own wealth of resources. It has been suggested that a thorough investigation into the philosophy, models and modes of African music/arts education be undertaken in order to lay a foundation for modern curricula (Nzewi, 2001:19; Mans, 1997:80).

Firstly, the approach needs to be relevant to a child's immediate environment and local community (Ng'andu, 1999:11). Secondly, the approach needs to be educationally sound, and focused on enriching the learning environment (Bloomfield, 2000:1). Thirdly, education does not take place in a vacuum but is connected to a multitude of personal, social, cognitive and artistic spheres. A music/arts approach needs to be multi-connected to remain vibrant and meaningful (Twerefoo, 1976:55). Fourthly, a music/arts approach in Africa is not focused on the individual but rather on the community (Mans, 1997:78).

Two African models of integration and holism are investigated for their relevance to music/arts education in South Africa (Mans, 1997; Ng'andu, 1999). By means of comparison, a western model for integration of the arts is discussed (Bloomfield, 2000). Elliott's critique of multi-arts is included, juxtapositioned with the argument for integration (Elliott, 1995:248).

Finally, Curriculum 2005 incorporates an integrated approach to the teaching of the arts and their links with other Learning Areas. Integration is considered in more depth to assist educators with the means to implement the curriculum meaningfully (Bloomfield, 2000; Chiu, 1993; Mans, 1997; Ng'andu, 1999; Russell-Bowie, 1998; Stephens, 1997a and 1997b).

The **key points** discussed in this section, therefore, are:

- African models for an integrated, holistic approach;
- Bloomfield's Millennium model;
- Elliott's critique of multi-arts;
- Integration as a teaching mode; and
- Implementing Curriculum 2005: An integrated approach.

3.4.1 AFRICAN MODELS FOR AN INTEGRATED, HOLISTIC APPROACH IN MUSIC/ARTS EDUCATION

Mans (1997) and Ng'andu (1999) suggest approaches based on the African principle of holism for adaptation in music/arts classrooms. These are discussed as follows:

3.4.1.1 Mans' *ngoma* approach for Music/Arts Education

Mans describes the term *ngoma* as meaning "music, dance, humankind, and the world as an organic whole" (Bjørkvold, 1992:18 in Mans, 1997:79). According to Bjørkvold (1992:63 in Mans, 1997:79), the traditional meaning of *ngoma* is not only of doing different things together, but also includes the idea of a "transformation".

Mans (1997:80) points out that performance as *ngoma* refers to a purpose and function larger than itself. It can be purely functional or spiritual, involves the community totally and leaves everyone with a sense of enjoyment and satisfaction. As such, *ngoma* is in complete contrast to Western notions of music and dance as separate entities. Mans suggests that music/dance education expressed as *ngoma* can serve as a philosophical basis for arts education in Namibia.

Mans (1997:80) sees music and dance as a unified experience. This idea is confirmed by other African authors, for example Mapoma (2001:14), who with reference to Mensah, notes that the African holistic concept understands the arts as an integral whole, encompassing music, dance, drama and the visual arts. Nketia (1976:9) describes performances as comprising different modes of communication which are exploited through musical sounds, narratives, mime, dance and the integration of these with the visual arts. Mans (1997:81) asserts that the whole (music/dance) constitutes more than either could be on its own. In support of this concept, she notes that most African languages do not have one term for "music" (Mans, 1997:80).

Furthermore, music/dance are linked with the other arts. Mans (1997:83) states that they are in fact seldom isolated from the other arts and society. It is the very nature of music/arts in Africa to be integrated. Rituals reflect the totality of the arts in the form of "music, dance, masks, painted bodies, drama, mythology, physical prowess, education and social mores" (Mans, 1997:84,85).

Mans bases her *ngoma* model on three cornerstones, namely:

- oral-kinaesthetic;
- communal performance; and
- multiple connections.

3.4.1.1.1 Oral-kinaesthetic

Mans (1997:317) maintains that music and dance are things that people do. They are closely related to sound, time and space and as such, take place in an oral-kinaesthetic way. This implies that learning takes place by internalising sounds and movements as they are expressed in their communities, creating an inner "database" which tends to be culture-specific. Mans explains that the database is further structured into mental templates which contain specific repertoire or performance genres. She points out (1997:318) that while songs undergo some changes through generations in Namibia, the basic template remains unchanged, for example: the text may alter, but the melody and the clapping patterns remain the same.

She highlights sound, touch and action as the sensory media through which music and dance are taught in oral societies, noting that verbalisation is seldom used and written instruction is never used. However, she mentions that in a modern classroom environment, written forms can assist learners to formulate and solve problems but the emphasis should be on sound and movement (Mans, 1997:320). Learning takes place through the modes of listening, imitation and repetition. Mans (1997:318) points out that in a classroom environment, learners need to be given ample opportunity to listen to relevant music, listening for different voice tones, rhythms, instruments and tonal systems. In addition, they need to observe dance for its different styles, qualities and use in different contexts. In this way, learners are able to develop mental templates necessary as a base for creativity.

Imitation of sounds, movements, gestures and expressions occur as a result of frequent repetition, which enables learners to perform without concentrating on each and every detail and rather to focus more on the quality of a performance. Learning therefore takes place by rote. Mans (1997:319) notes that the adult community is the role model in oral societies, whereby children model their own performances through imitation and observation. They thus experience learning in an indirect form.

An apprenticeship system, based on the teacher-learner relationship, is common in the teaching of instruments and requires much time and continuity. Mans (1997:319) is not against the use of technology, such as videos to assist teachers in large class situations, as long as it does not detract from the practical experience. She points out that a balance needs to be found between using tried and tested methods and allowing for innovation, exploration and discovery.

3.4.1.1.2 Communal performance

Mans (1997: 320) states that the main difference between *ngoma* and Western dance is the shift from the individual to the community. This does not imply that the individual's performance is ignored, but rather that it is valued as being a contributor to the excellence of the whole group performance. The identity of individuals is thus gained through their cohesion with the group. *Ngoma* performance therefore requires a high degree of harmonious interaction with other people. Mans (1997:321) notes that circle formations encourage visual contact and bring about a closer working together of the group. Furthermore, one individual does not try to outdo the rest and one aspect of the performance is not emphasised over another. Attention is therefore given to the principles of equity and balance.

Songs involving call and response, usually of a cyclic structure, also form part of communal performances. The leader reminds people of the melody and the words. The cyclic structure encourages continuity and flexibility. Songs are suitable for classroom use, are easily learned and remembered. Mans (1997:321) suggests adding other aspects of performance, for example, dance and instrumental work. She points out (1997:323) that in indigenous societies, children are encouraged to participate in communal performance from an early age and thus gain confidence and ability in a supportive and encouraging environment. They therefore feel free to explore and discover new ways of expressing themselves.

Mans (1997:323) further recommends that educators encourage children to explore their individual abilities and interest to improve the group performance.

Improvisations in the form of dance, drumming and instrumentation are therefore indicated. Re-creation of the context can be enhanced through the use of masks, costumes and ornamentation. Performances can further be linked to other creative group activities involving discussions and problem-solving. Mans (1997:323) encourages educators to consult with culture bearers about the authenticity of a practice or performance and to make acceptable adaptations for classroom use.

3.4.1.1.3 Multiple connections

Mans (1997:323) informs that as *ngoma* embraces holism, artificial boundaries separating the different arts in education need to be removed. She notes that indigenous Namibian performance involves "instruments, singing, dance, dramatic aspects such as special clothing and atmospheric effects, ornamentation and design, spiritual beliefs, affirmation of power structures".

She refers to Chernoff (1979:87 in Mans, 1997:323), who describes the integration of all these aspects into a single unit as "the essential inspiration of an African musical performance" and as "one of the great artistic achievements of humankind". Mans therefore concedes that by exploring the multiple connections between the arts and the rest of life, people can also be intellectually challenged.

Mans (1997:87) points out that in preparing a class for a performance of *ngoma*, the following learning actions occur:

- learning the song, dance, clapping;
- creating and understanding the cultural context of the performance;
- designing costumes, masks, ornamentation; and
- preparing for performance through discussion, planning, negotiating, rehearsing and memorising.

Mans (1997: 324) notes that while Namibian performance traditions are perfectly suited to the exploration of inter-arts, due to their holistic nature, in education they will mostly require work on one art form at a time in practice. However, she stresses the importance of not partitioning music, dance and the other arts. Instead, she emphasises the exploration of natural ties and connections, which provide learners with a great variety of experience possibilities, relevant to life.

3.4.1.2 Ng'andu's *utushimi* approach to music/arts education

Ng'andu (1999:8) describes the general disillusionment and dissatisfaction with post-colonial arts programmes which were designed for the purpose of developing a Zambian/African identity. Many students and educators feel that because African music is not internationally recognised, it could hinder the development of anyone who pursues it and even constitute a waste of their time. Part of the problem, notes Ng'andu (1999:11), lies in the lack of materials on African music. He mentions Evelyn Hone College, the only teacher-training institute for secondary school music teachers, as having only five books and no audio-visual materials on African/Zambian music. He maintains that one of the main reasons for the dearth of materials is that educators, researchers and students "are a product of a school system that is western in its conceptualisation" (Ng'andu, 1999:10). In addition, the system ensures "that people who are socialised by it, value it and in so doing, consciously and unwittingly, validate their own academic achievements" (1999:10). This results in a perpetuation of the system.

Ng'andu (1999:11) asserts that, despite music education in schools in Zambia, school music does not reach the child. It is not part of his/her cultural environment and draws very little from the rich resources of Zambian musics, which include songs, singing games and dance songs. He points out that the current cultural programme ignores the inherent Zambian traditional practices, which possess the makings of an effective form of music education. Consequently, the Zambian child, in Ng'andu's view, is losing his/her cultural heritage.

As a result, Ng'andu (1999:12) stresses the need for a new approach to music education in Africa. He points out that the practice of *utushimi* is an existing educational philosophy and teaching method in practice (1999:113). *Utushimi* is present in all that a community does and includes "dance, music, sculpture and painting and other things more removed from the arts" (1999:112). It is derived from the practice of *inshimi*, or traditional storytelling around a fire at night by a patriarch or matriarch, during which time important community knowledge was transmitted and socialisation of children occurred (1999:28).

According to Ng'andu (1999:112), *Utushimi* involves:

- an integrated, holistic approach;
- community interaction and is
- appropriate for music/arts education.

3.4.1.2.1 Integration via *Utushimi*

Traditional practice such as *inshimi* brings the whole community together in a unique *utushimi* way. By this, Ng'andu (1999:113) explains, an ordinary everyday occurrence is imbued with extra-ordinary features, for example: A musical performance presents everything that makes up music but at the same time, presents the community with opportunities for making connections with other arts and beyond. The different arts are used to enhance the musical experience. *Utushimi* has the ability to connect all the different ways a person understands a range of subjects all at the same time (Ng'andu, 1999:114).

Integration in *inshimi* links music, dance and language, the participants and all other disciplines. Ng'andu explains that while all the concepts contained in all the disciplines are presented, at no time are they explicitly revealed. They are only acquired through the participants' active engagement in the performance. Integration occurs across disciplines, using the communication vehicles of language, movement, music and dance. In addition, participants develop linguistic, musical and spatial skills.

3.4.1.2.2 Community interaction via *utushimi*

Ng'andu (1999:116) notes that although *inshimi* is aimed at children, it involves the whole community in that everyone is free to participate. This same communal interaction is evident in all traditional practices, for example: dancing, healing rituals, weddings, funerals and all community practices.

According to Ng'andu (1999:117), appropriate participation is the key to a performance. He notes that the organisation of the performance also indicates how the community is socially organised, for example:

call-and-response songs stress that a leader functions only as a coordinator among equals; the sharing of rhythms contributing to forming a complex whole, implies the community's approach to dealing with difficult tasks (Ng'andu, 1999:118).

3.4.1.2.3 Appropriateness for music/arts education

Utushimi, as a traditional Zambian/African philosophy, can be used as a tool for music/arts education in the following ways:

- It is compatible with Outcomes Based Education programmes in that, like the practice of *inshimi*, it requires the learners to use their existing knowledge in combination with their understanding of current situations to work out possible "outcomes" (Ng'andu, 1999: 120).
- The call-and-response songs of *inshimi* are suitable for classroom use (Ng'andu, 1999:125).
- The cyclic nature of the songs provides rhythmic structure (Ng'andu, 1999:129).
- The tonal nature of language has musical implications (Ng'andu, 1999:126).
- Integration engages learners in seeing, performing, analysing, listening and creating in order to develop skills (Ng'andu, 1999:127).
- Many concepts can be addressed across disciplines (Ng'andu, 1999:128).
- It requires participation through repetition of phrases (Ng'andu, 1999:132).

- Differentiation recognises the different ways learners experience and perceive *inshimi* (Ng'andu, 1999:133).
- It involves the whole community in that it is based on community practices and the transmission of knowledge through community interaction (Ng'andu, 1999:136, 137).

Ng'andu (1999:138) recognises the duality that exists in Zambian society today. Traditional communities see education from a holistic perspective, while school programmes run by the Zambian government have an essentialist perspective, derived mainly from Western education models. As result, he proposes that a philosophy for music/arts education should balance the needs of music as art, for example, with the needs of music as a traditional practice.

Furthermore, Ng'andu maintains (1999:139) that a classroom can be adapted to function in a similar way to community practices. He claims that it is possible to foster learning and teaching of music while at the same time exploring its relationship with other learning areas. Interdisciplinary connections can then begin naturally from within the arts and expand to include other disciplines as well (Ng'andu, 1999:140).

Ng'andu (1999:140) stresses the crucial role of the educator who would need to become a link between the school and the community. *Utushimi* as an integrated programme would by its very nature need to reach into the community and also involve the community in the school. He points out (1999:141) that such a programme is not intended to replace any other programme, but is rather a means of facilitating the "marriage" of older and newer practices. He suggests that it could function initially as projects, involving music, dance, storytelling, drama, arts and crafts, since music in an African sense, is a holistic concept. In this way, the community in the form of cultural bearers, researchers, artists, parents, grandparents, educators and learners can be brought together as *utushimi*. By so doing, Ng'andu

(1999:141) maintains that music and the arts could be restored to their rightful place.

3.4.2 BLOOMFIELD'S MILLENNIUM MODEL

By comparison, Bloomfield (2000:1) provides a Western, aesthetic model of integration for arts education in primary schools. As a Western approach, focus is intensely on the individual (2000:3) and as an aesthetic model, it "activates their aesthetic sensibilities" (Bloomfield, 2000:6), arising as feelings in response to producing or viewing a particular art form. Bloomfield's model was proposed for use in the United Kingdom.

Bloomfield (2000:1) views integration in the primary school as two-fold:

- integration of music, dance, drama and the visual arts; and
- integration of the arts and the general curriculum.

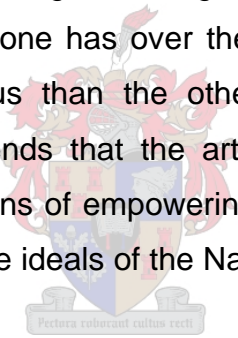
Bloomfield explains that the philosophical foundation for teaching integrated arts in the primary school is based on the belief that "aesthetic and creative education is the entitlement of every child and that the nature and quality of provision determines the distinctiveness of cultural life and academic performance in school" (Bloomfield, 2000:1). She maintains that the primary aim of integration in education is to strengthen and enrich the learning process. She uses the terms "interrelationships" and "interaction" to describe the unity of teaching and learning that occurs when "collaboration" and "mutual respect" for and from other curriculum subjects takes place.

Bloomfield (2000:1) supports the teaching of the integrated arts and proposes a Millennium model consisting of detailed modes of integration between the disciplines and different learning areas. She describes the integrated mode, the music mode, the dance mode, the drama mode, the visual arts mode and the interrelated curriculum mode. The following key points describe all the modes:

- participation;
- repertoire;
- context; and
- critical awareness.

3.4.2.1 The Millennium Model

Bloomfield (2000:1) proposes the integrated arts mode as a model for the new millennium based on the pivotal role played by the arts in primary education. She maintains that when children engage in the arts in an integrated way, their learning in the humanities, sciences, technology, literacy and numeracy is complemented and enriched. However, Bloomfield (2000:1) also acknowledges that music, dance, drama and the visual arts all possess their own knowledge content but that there are areas that overlap. She proposes that the millennium model recognises cognitive and affective models of learning and the power each one has over the other. The arts have always had to endure a lower status than the other learning areas in schools. Bloomfield (2000:3) recommends that the arts be shifted to the centre of learning for children as a means of empowering both learners and educators and as a means of realising the ideals of the National Curriculum in the United Kingdom.



3.4.2.1.1 The Integrated Arts Mode

Bloomfield (2000:2) points out that the integrated mode recognises children as creative artists in their own right, through the practical realisation of their ideas. While the arts curriculum is conceived as a whole, the distinctive art forms and practice-specific techniques of each discipline are acknowledged. In addition, the commonalities and reciprocal relationships are celebrated. The integrated arts programme follows a focused and continuous route from Reception to the final year of primary school. In this way, children are guided towards proficiency, self-control and artistic control. There is also recognition of the common processes that take place as children transform their own ideas into the reality of paintings, musical compositions or plays, again recognising the artist in each child.

Bloomfield (2000:3) conceives the arts as cultural forms and affirms the links between creativity and the traditional arts around the world. The integrated mode encourages children to reflect on their own work and that of others, stemming naturally from the creative experience.

3.4.2.1.2 A teaching and learning framework for the integrated arts

The teaching and learning framework is designed to recognise both the distinctive and interrelated areas of each major art discipline, namely, music, dance, drama and the visual arts (Bloomfield, 2000:2). The teaching and learning principles are based on the way children acquire knowledge, skills and understanding of the arts and interrelated experiences (Bloomfield, 2000:3,4). These process are achieved in the following ways:

- Art making as a process;
- Realising art by creating and producing an artefact;
- Critical responses to the arts as both process and product;
- Contextual understanding of art.

(Art, in this sense, refers to any of the arts disciplines).

Children are highly valued as individuals and are regarded as all having the ability to express themselves successfully through the arts, regardless of their background or aptitude. In this way, self-confidence increases as they discover a new means of accessing the curriculum. Bloomfield (2000:3) emphasises the importance of the arts as valid routes of learning, not only in their own right but "arteries that invigorate other areas of learning".

Bloomfield (2000:3) describes the role of the educator as interactive and responsive. She points out that both educators and learners need to feel secure and able to develop confidence in the teaching-learning environment. This is dependent on their understanding the specific knowledge areas and their application. The success of individual achievement is dependent on the educator's own knowledge of the learning area, how he/she conveys it to the learners and how they respond to it. She stresses the importance of the

individual experience, noting that creative thought and independent action are sought in the learning process. However, understanding the nature and the context of an artefact, dance, song are equally important because cultural values are transmitted in this way (Bloomfield, 2000:3).

Links between disciplines are described by Bloomfield (2000:85) as relationships, consisting of levels (historical, multicultural and technical), elements of music and language. There has always been a very close link between music and dance, "high and low sounds and movements match, rhythm corresponds and the melody line or texture of sound is mutually conveyed" (Bloomfield, 2000:85). She notes that a wide range of recorded music is available for listening, dance improvisation and composition. Opportunities exist for mutual collaboration with the visual arts, especially with regard to mood and visual evocation. She explains how music creates an environment of sound comprising musical elements, namely, rhythm, melody, pitch, volume and dynamics, which correspond with the rhythm, colour, patterns and relationships within a painting or sculpture (Bloomfield, 2000:85).

Bloomfield (2000:85) maintains that an understanding of how feelings are conveyed visually can be used to understand how feelings are conveyed musically. Transposition occurs through images created by sound, implying that aesthetically there is a highly sensitive relationship between music and art. Bloomfield (2000:86) advocates a thematic approach which enhances this understanding.

3.4.3 ELLIOTT'S CRITIQUE OF MULTI-ARTS

Elliott (1995:248) refers to integrated arts as multi-arts. He claims that the term "multi-arts" is invalid and based on flawed assumptions. Elliott states that Music Education as Aesthetic Education (MEAE) maintains that the arts can be integrated. However, in so doing, he argues that the multi-arts have taken music education to the "brink of extinction" in some schools. He maintains that aesthetic educators have shifted general music curricula away from authentic music-making towards listening programmes and "multi-arts" curricula (Elliott,

(1995:248). He argues that past music education philosophy has failed to understand the nature of and significance of music-making and that performing and improvising deserve to be central to all music education curricula. In essence, Elliott is concerned that the integrated arts take the emphasis off the specific and place it on the general.

3.4.3.1 A philosophical question

Elliott (1995:248) points out that many world music practices combine other arts, based on the relationships that exist between the disciplines, for example: in cultures where music and dance are related, musicianship, self-growth and enjoyment depend on exploring the music-dance relationship in more depth. Elliott (1995:248) sees this as very different to the assumption of multi-arts, general arts, integrated arts education or Aesthetic Education, that the arts can and should be taught in combination. This assumption is, in Elliott's view, (1995:249) philosophically invalid and "practically and politically counterproductive", based on the following:

- Multi-arts approaches are founded on 18th Century aesthetic concepts of works or autonomous objects. By focusing on these works, students are meant to improve aesthetic sensitivity and feeling. Elliott (1995:249) maintains that the multi-arts approach makes all the theoretical mistakes and misconceptions of the aesthetic ideology and extends them to all its endeavours.
- Awareness of the elements of one type of artistic product, in Elliott's view, (1995:249) does not guarantee understanding of other artistic outcomes, let alone knowledge of other arts disciplines or practices. He maintains that each arts practice has its own specific knowledge content and rests upon an independent form of situated cognitive thinking, that is, it is practice-specific. Elliott stresses that each kind of knowing needs to be taught and understood in its context through active engagement in, for example, artistic music-making.
- Musicianship requires a completely different kind of knowing than what is required for understanding other arts or artistic expression such as the

visual arts, dance or poetry. From Elliott's perspective (1995:249), musicianship depends on:

- inducting children into different musical practices and
 - targeting their attention on progressively more subtle aspects and dimensions of musical pieces.
- It is not possible for these conditions to exist when children are being directed towards essentially non-musical practices. However, Elliott (1995:249) concedes that it is possible to include some of these ideas into music-making but that it first requires musicianship.
 - Regarding the assumption that aesthetic sensitivity improves the awareness of aesthetic elements, Elliott (1995:249) argues that it is doubtful whether there is any general capacity for "aesthetic sensitivity", based on multiple intelligence theories and recent studies on creativity. He argues that situated cognition cannot develop from the study of musical elements across different types of practices, for the reason that these practices are, by definition, not musical (Elliott, 1995:250).



3.4.3.2 The future of Music Education in schools

Politically and practically speaking, Elliott (1995:250) warns that by perpetuating the notion that music can be taught in multi-arts lessons, educators will hasten the demise of music education in schools. The effects of rationalisation have resulted in many music education programmes being replaced with multi-arts programmes in schools. He makes reference to the stance of some educators who advocate general arts as additions to single-arts practices, stating that the compromise does not alter the logical failures of the idea and the negative results.

Elliott (1995:305) cautions against trying to save music education programmes by merging them in multi-arts programmes or integrating them with other subjects across the curriculum. He claims that besides being based

on false assumptions, students may be prevented from developing musicianship as a result. He therefore argues for the place of music in schools by urging music educators to explain and demonstrate to others that music is achievable, accessible and applicable to all students. In this regard, Elliott (1995:305) proposes that music educators should:

- Develop and refine the critical thinking skills and abilities of pre-service and in-service educators with regard to the fundamental concepts of the professional music education practice. He stresses (1995:305,306) that it is important for educators to be able to clarify to themselves and to others what music is and why it matters;
- Develop and renew musicianship of pre-service and in-service music educators through exemplary models of music teaching in practice;
- Identify excellent music education curricula and replicate them across districts through excellent music teaching;
- Develop dynamic communities of musical interest by expanding music education beyond conventional, formal schooling.

In summary, Elliott (1995:250) claims that multi-arts approaches are philosophically, developmentally and practically unsound. The same holds for using verbal concepts and behavioural objectives to organise music curricula. Instead, he argues that the different arts disciplines are domain-specific and that students be inducted into diverse musical practices, each with their own specific situated knowledge.

However, it is also important to recognise that Elliott's view (1995:248) recognises the natural relationships between learning areas. It is these connections that the researcher wishes to explore from an Afrocentric perspective, which has a holistic view of the music/arts.

3.4.4 INTEGRATION AS A TEACHING MODE

Chiu (1993:13) sums up some of the concerns members of the National Committee for Standards in the Arts (United States of America) had in connection with the philosophical basis of the basic concepts of integration. Among these were:

- Cross-disciplinary approaches have a tendency to "water down" the arts and to lessen the impact of the individual art forms.
- When one forces connections that are unreasonable, it becomes unworkable for the practitioner.

Positives included that:

- Integration is an appropriate mode for educators who do not have training in the arts, or the possibility of retraining;
- Integration ensures that the arts become basic in curricula, even if by mandate;
- Current research in multiple intelligences affirms that it is possible to use more than one pathway to learning and understanding a subject; and
- Integration is natural in some aspects of the arts.

The consensus was reached that integration in the arts is an appropriate approach in arts education (Chiu, 1993:13). As a result, the issue was raised about the use of the term "integration", which in early childhood teaching is a methodology already in existence. In other grades, integration implies co-operative planning and labour-intensive efforts from educators. It was therefore recommended that "integration" be used to describe the arts when integrated with each other, but "correlation" when the arts are integrated with other subjects (Chiu, 1993:13).

3.4.4.1 Integration as an instructional mode

With regard to instructional delivery, Chiu (1993:14) reports that it was pointed out that integration does not mean using one subject to teach another, but

rather, using a combination of knowledge and skills to group things together truthfully and meaningfully. From this perspective, she emphasises the importance of learners knowing a particular art discipline before they can integrate with anything else.

Suggestions for standards, Chiu (1993:14) notes, include common sets of terms across disciplines, or common skills. These standards are based on the understanding that each art discipline has its own integrity, which is the basis for connecting with other arts and disciplines. While the arts may be used to enrich the teaching of other subjects, they must be taught for their innate value as well. Chiu points out (1993:14) that connecting the arts to other subjects is therefore an instructional task and not to be interpreted as a dimension of standards. As such, integration can be seen as an instructional mode.

3.4.4.2 Benefits of integration of the arts

Russell-Bowie (1998:4) points out that the decreasing priority of the arts at both departmental and school level in Australia, together with the lack of time allocation, could result in the integration of the arts being the only way that the music may be taught in the future at some schools. In this sense, Russell-Bowie (1998:2) emphasises the urgent need in Australia (also applicable to South Africa) to improve the status and teaching of music with the importance of specialist educators in all schools being stressed as well as the need for training to be improved. National reports in Australia recommended that:

- Specialists are needed to assist class teachers;
- Adequate facilities and resources need to be made available to schools;
- Primary school children should have the opportunity of instrumental tuition;
- A higher priority be given to the arts in teacher-training; and
- Education students be given arts experiences at both adult and curriculum level.

Furthermore, Russell-Bowie (1998:4) maintains that while integration of the creative arts may not be the first choice of many specialist educators, it does accomplish the following:

- It has proved to be an effective and practical method of teaching the arts in a meaningful and enjoyable way (1998:4).
- It helps to develop literacy, social, emotional, physical and cognitive skills in children (1998:4).
- Children are able to see the meaning and relevance of the arts in the way they interact with other learning areas and by so doing, build up their self-esteem (1998:5).
- Experienced educators are able to program for the development of children's skills within each specific arts area as well as ensure the integration of experiences (1998:5).
- Music, taught in harmony with dance, drama and the visual arts, provides children and educators with valuable experiences which encourage their development to full potential (1998:5).
- The arts are indispensable in education, therefore should constitute a significant part of the timetable. However, in most schools, this is not the case and the arts are generally afforded a lower status in practice. Integration therefore eases time constraints in schools (1998:5).
- Creative harmony and co-operation are encouraged in the classroom as well as across the learning curriculum (1998:6).

3.4.4.3 Creativity in integration

Stephens (1997b:59) points out that there is an apparent juxtaposition of creativity (characterised by diversity, imagination and originality) and integration (characterised by bringing areas together in unity). However, he maintains that in the arts, there is not this conflict of ideas. Rather, a higher level of interaction is in operation where "analysis and synthesis provide new approaches to perception and action" (1997b:59). In this sense, integration may result in something much stronger and with a wider application than its individual components.

Stephens suggests that the basis for progress is an appreciation of differences and the way in which differences can enrich and inform approaches and attitudes. Instead of stagnation and weakness, interaction between cultures, ideas and approaches contributes towards a positive and challenging environment, conducive to development.

Stephens refers to the paradox that exists in many societies where a growing division is the result of the desire for national unity on the one hand and the need for individuals to feel part of a local cultural group on the other (1997b:59). Stephens suggests that the reason for this may be that the issue of integration has not been addressed with regard to an underlying philosophy of creativity. Stephens maintains that it is at the level of creative interaction that the most beneficial forms of integration can emerge, rather than in contrived associations.

In Stephens' view (1997b:60) the creative process is enriched through understanding the associations between the arts and all other aspects of the environment, natural and synthetic. He perceives a close link between the processes of learning and those of creating a link which he maintains is often ignored in education. Seen from this perspective, a creative approach to teaching and learning plays a vital integrative role in education in that it brings together the development of the imagination as well as the skills to make constructive connections and flexibility within an ever-changing environment. He believes that this is the true nature of integration and synthesis in an approach which is not dependent on using the same teaching methods and materials in an arts education programme. By so doing, he proposes that a creative approach transforms the process of education.

Furthermore, Stephens (1997b:61) notes that for those who see life from a utilitarian point of view, the arts are viewed as peripheral. However, he points out that life is more than just physical well-being. The arts contribute centrally to the quality of emotional, aesthetic, spiritual and intellectual understanding.

Stephens emphasises the importance of making connections if a learner is to be actively engaged in the learning process as a participant and not merely a recipient (1997b:62). Stephens maintains that a creative approach considers a subject from several perspectives - "like the examination of a precious stone, which reveals many facets of its character as a light is reflected from and refracted through its surfaces" (1997b:62). He points out that an exchange of ideas is therefore at the root of any form of integration.

3.4.4.4 A question of balance

Stephens (1997b:62) does not regard the integrated arts from a dichotomous perspective. Rather, he calls for a sense of balance in the debate between integration and specialisation. He proposes a model which allows for different levels of association and understanding or skill in one or more of the arts which he feels are of more value than integration on its own (1997b:61). The former offers a variety of possibilities whereas the latter tends to remain on a superficial level of association. An integrated approach, Stephens (1997b:63) notes, encourages perception of relationships or connections which encourages students to work independently of their educators. Furthermore, they are enabled to adapt to a range of contexts, thereby exploring different levels of meaning which in turn inform the different art disciplines. He cautions that integration without specific development in one or more of the arts disciplines could result in learners not being able to understand the range of cross-curricular needs in real life. Subject-based understanding therefore enables students to benefit from a rich exploration of an integrated programme.

Developments in communication and technology have created an environment where interaction is paramount. Stephens (1997b:63) notes that today, conventional teaching methods and presentation compete with rapid changing technology in the form of media presentations on computer and television. He points out that while educators do not need to apply an entertainment approach to their teaching, it is necessary to evaluate how learner perceptions are influenced by the media and technology, thereby informing thinking and planning in curriculum design.

Stephens (1997b:63) stresses that the attitude of educators remains central to the success of any teaching programme. He maintains that the harnessing of a creative approach, which draws on a range of stimuli even within one arts discipline, is more effective in understanding cross-cultural learning than working from a contrived attempt to integrate learning areas merely to fit in with an integrated curriculum. He points out that Generalist educators would find a structured approach to integration helpful in building self-confidence and ensuring well-organised, systematic learning activities. Specialist educators could benefit from an extended, balanced framework for developing an integrated curriculum. Either way, Stephens (1997b:63,64) stresses that the role of the educator as facilitator remains crucial to creating an environment of support and encouragement for the students, thus providing a stimulating context for discovery and learning.

Stephens proposes that integrated arts education, whether in early childhood, or indigenous cultures, or as an expression of the processes and products across the art, provides a reconciling way forward in a divided world (Stephens, 1997b:64).

3.4.5 IMPLEMENTING CURRICULUM 2005: AN INTEGRATED APPROACH

South Africa's National Constitution forms the basis for curriculum transformation and development in South Africa. As such, it is the framework within which all policy changes take place. The aims of the constitution as expressed in the Revised National Curriculum Statement (DoE, 2002:2) are to:

- Heal the divisions of the past and establish a society based on democratic values, social justice and fundamental human rights;
- Improve the quality of life of all citizens and free the potential of each person;
- Lay the foundations for a democratic and open society; and

- Build a united and democratic South Africa.

3.4.5.1 The Revised National Curriculum Statement

The Revised National Curriculum Statement (DoE, 2002:2) emphasises the important role that education and curriculum have to play in realising these aims.

3.4.5.2 Outcomes Based Education

Outcomes Based Education focuses on enabling learners to achieve their maximum ability by setting outcomes to be achieved at the end of a process. Outcomes are learner-centred, not content-centred, and are based on active participation.

Critical outcomes encourage learners to:

- Identify and solve problems;
- Work effectively with others;
- Organise and manage themselves;
- Collect, analyse, organise and critically evaluate information; communicate effectively;
- Use science and technology effectively and critically; and
- Demonstrate an understanding of the world as a set of related systems.

Developmental outcomes (DoE, 2002:2) envisage learners who:

- Reflect on and explore a variety of strategies to learn more effectively;
- Participate as responsible citizens locally, nationally and globally;
- Are sensitive culturally and aesthetically across a range of social contexts;
- Explore education and career opportunities; and
- Develop entrepreneurial opportunities.

All learning areas try to create a sense of awareness in learners of a sense of social justice, human rights, a healthy environment and inclusivity. By so doing, they are encouraged to develop knowledge and understanding of the rich diversity of the cultural, religious and ethnic make-up of South Africa.

The eight Learning Areas each have a Learning Statement, which in turn each possess Learning Outcomes and specific Assessment Standards of what the learners should know and be able to do. The RNCS (DoE, 2002:2) points out that assessment standards can be integrated within and across grades. Integration across Learning Areas and conceptual progression from grade to grade, form the core of Curriculum 2005.

Educators are expected to be responsible for the development of their own Learning programmes within Learning Areas (DoE, 2002:3). The Department of Education (DoE) provides policy guidelines based on each Learning Area Statement. Further guidelines are supplied at Provincial level to accommodate diversity. The grounding principles and values of the RNCS form the basis of the Learning Programmes. Whereas Learning Areas stipulate the concepts, skills and values expected to be achieved from grade to grade, Learning Programmes specify the scope of learning and the assessment activities for each phase.

Educators are envisaged to be:

- Qualified, competent, dedicated and caring; and
- Mediators of learning, interpreters and designers of Learning Programmes and materials, leaders, administrators and managers, scholars, researchers and lifelong learners, community members, citizens and pastors, assessors and Learning Area or Phase specialists.

Learners are envisaged to be:

- Inspired by the values of the Constitution;

- Respectful of democracy, equality, human dignity, life and social justice; and
- Lifelong learners who are confident and independent, literate, numerate, multi-skilled, compassionate, respectful of the environment and who participate in society as critical and active citizens.

3.4.5.3 Arts and Culture Learning Area

The Arts and Culture Learning Area (DoE, 2002:4) sees the arts as integral to life. It covers a broad range of art and cultural practices, expressed through lifestyles, behaviour patterns, heritage, knowledge and belief systems. Cultures are viewed as not static.

Learners are encouraged to:

- Be active participators in culture, not merely inheritors of it;
- Reflect creatively on art, performances and cultural events;
- Understand the contexts in which the arts occur;
- Identify the links between cultural practice, power and cultural dominance;
- Analyse the effects of time on culture and the arts; and
- Understand how the arts express, extend and challenge culture in new ways.

The approach followed moves from broad to specific and seeks to create a balance between developing generic knowledge and specific knowledge and skills in each of the arts disciplines. In the Intermediate Phase, emphasis is on a broad curriculum. The main emphasis is on providing a general education for all learners, which aims at:

- Providing exposure and experience in the arts;
- Developing creative and innovative individuals as responsible citizens;
- Providing access to Arts and Culture education;
- Developing an awareness of national culture to promote nation-building;

- Establishing, developing and promoting creativity of South Africans as a rich and productive resource;
- Providing opportunities to develop usable skills, knowledge, attitudes and values to prepare learners for lifelong learning and life; and
- Developing an understanding of the arts as a symbolic language.

Arts and Culture aims to give equal representation to a variety of African and other classical Arts and Culture practices as well as innovative, emergent practices, so that learners can engage in original, contemporary and South African cultural expressions, as well as with global trends (DoE, 2002: 5).

Arts and Culture contributes to a holistic education for all learners, by providing opportunities for developing a healthy self-concept, working collaboratively, developing an awareness and understanding for South Africa's cultural diversity and heritage, developing practical skills within the arts forms, respecting human value and dignity and developing lifelong learning skills.

Arts and Culture nurtures creativity in learners where they can express their feelings and understandings in a safe and supportive environment (DoE, 2002:6). Furthermore, learners are encouraged to deal with the legacy of cultural intolerance so that they can experience, understand and affirm the diversity of South African culture.

3.4.5.4 Implementation and integration in the Arts and Culture Learning Area

There are four Learning Outcomes, which overlap:

- Learning Outcome 1: creating, interpreting and presenting;
- Learning Outcome 2: reflecting;
- Learning Outcome 3: participating and collaborating; and
- Learning Outcome 4: expressing and communicating.

Assessment Standards are listed under all art forms, namely Music, Dance, Drama and Visual Arts. Composite refers to Assessment Standards that cut across all art forms. Although the Assessment Standards have been classified under the different arts, they are not regarded as separate. Overload is addressed through clustering standards around modules with similar skills and knowledge by using organising principles.

Assessment Standards are addressed across and within the Learning Outcomes at the same time (DoE, 2002:7), in order to prevent overload. Skills, values, attitudes and knowledge are therefore developed in an integrated way. The curriculum acknowledges that most African art forms and cultural practices are experienced in an integrated way. Western art forms are more discrete. The curriculum respects the integrity of each art form and seeks to integrate them wherever possible, thereby combining individual art disciplines to form innovative, new artistic expressions.

An organising framework facilitates coherence, alignment and progression. It is based on skills acquisition, age appropriateness, cultural diversity, human rights, environmental concerns, nation-building, heritage and power relations between global and local culture. The organising principles for the Intermediate Phase are:

- Grade 4: physical, natural and cultural environments;
- Grade 5: sensory perception and literacies (cultural, visual, spatial, aural, oral and kinaesthetic);
- Grade 6: wider social, historical and cultural environment.

A major characteristic of the Arts and Culture Learning Area is the interrelatedness of the different art forms and therefore of their Learning Outcomes and Assessment Standards. The RNCS (DoE, 2002:8) considers it counter-productive to treat the arts in isolation from each other. "Implementation must therefore be grounded in the linking and interweaving of the various components of this Learning Area" (DoE, 2002:8).

Spiral development of skills and concepts encourages development and mastery of technique and is achieved through repetition over time. Skills can be revisited and assessed in subsequent grades.

Implementation can therefore be seen as follows:

- Assessment Standards should be linked across art forms where possible and should not be treated as separate entities.
- Learning Outcomes overlap and should be linked and worked on together. Integration of the different art forms is encouraged.
- Learning Outcomes and Assessment Standards can be linked across Learning Areas.
- The spiral development of skills can be constantly revisited from grade to grade.

3.4.5.5 Implications for the implementation of Curriculum 2005

The Revised National Curriculum Statement and the curriculum for the Learning Area Arts and Culture, contain innovative and inclusive guidelines for educators. However, the researcher notes three areas of concern regarding the successful implementation of Curriculum 2005 (C2005):

- The design of Learning Programmes;
- A culturally diverse arts programme; and
- Integration of the arts.

Firstly, educators are responsible for designing their own Learning Programmes for each Learning Area. Although educators are provided with policy guidelines to assist them, it remains a daunting task, especially for new graduates and those educators who have to make the paradigm leap from the previous education system to C2005 (see par. 2.3.1.1). Secondly, C2005 requires that learners develop knowledge and understanding of the rich diversity of cultures in South Africa. Many educators who have only taught from a monocultural music or arts curriculum, lack the training, the confidence

and the resources to implement a culturally diverse programme (see par. 2.3.1.3). Intense in-service and pre-service training is required to correct the situation. Thirdly, C2005 calls for an integrated approach to the teaching of the Learning Area Arts and Culture. Research clearly states that for true integration to occur, there need to be meaningful connections made between the arts with each other and with other Learning Areas based on relationships, not merely association. A superficial treatment could result in negative results and thereby achieve more harm than good. It is with this thought in mind that the researcher makes recommendations based on current research, which is referred to in brackets.

3.4.5.5.1 Recommendations for a truly integrated approach

The following recommendations are made for the implementation of an integrated approach, based on the indigenous principles of an Afrocentric Approach and adapted for classroom use:

- **Practical**

An integrated approach needs to be based on practical experience of music-making, dancing, storytelling, creating. Practical skills are developed which can be transferred across Learning Areas and to real life situations, thus nurturing an important life skill. Skills therefore need to be relevant in terms of content, method and approach (Mans, 1997:331).

- **Unity of the senses**

This refers to aural-oral activities, drawing on oral histories for the transmitting of life skills, values and knowledge through music, dance, stories, games and rituals (Mans, 1997:85). Listening, observation, imitation, repetition and memorisation provide routes to learning often ignored by Western cultures (Dargie, 1998:116; Flolu, 1996:182). A unity of the senses is encouraged (Kauffmann, 1976:9). A hands-on approach to instruments, making of costumes, props and artwork is essential for the unlocking of creativity.

- **Informal**

Informal learning occurs as a lifelong process. Music, dance, drama and the visual arts can be interwoven into everyday life by taking on a functional role. (Mans, 1997:78). Formal learning situations are not the only ways learning occurs. Educators can explore other environments where learning takes place and incorporate them into the Learning Programme, for example, inviting grandparents, culture bearers, community leaders, performers, to visit the school and share their particular knowledge as part of the music/arts programme (Ng'andu, 1999:141).

- **Praxial**

Music/arts programmes should be guided by the notion "knowing is doing". By inducting learners into specific music/arts practices, educators afford them the opportunity to experience first-hand a diversity of cultures (Nzewi, 2001:19; Elliott, 1995:209). Culture bearers should be invited to classrooms and consulted to verify authenticity of materials and adaptation for educational purposes (Mans, 1997:328, Akrofi, 2001:12). Visits to heritage sites and community musicians/ artists are encouraged (Shand, 1997:46). It is educationally sound to work from the known to the unknown, or from local to distant. Learners' immediate cultural backgrounds should be the starting point, then the local community, national cultures and further afield (Mans, 1997:332).

- **Social**

Integration involves socialisation and interaction with a group. The integrated arts provide the framework for socialisation (Mans, 1997:89). A healthy sense of self, being recognised as part of a group through communal music-making/dance/drama/art-making creates cohesion in a supportive, safe environment (Mans, 1997:95) and results in a philosophy based on sharing. Cultural identities are formed (Mans, 1997:90). Community involvement is encouraged where possible. Important social values and life skills are passed on in communal performances. Creativity is expressed (Mans, 1997; 91).

- **Holistic**

A unified experience of the arts, as they are practised in Africa, where there is no word for "music", leads to multi-connections, not only between the arts but also with other learning areas, social and environmental issues (Mans, 1997:331). In broader terms, Kaplan (1988:6) describes the social role of the arts, namely, as creator, distributor and public educator, from the perspective of a gestalt or holistic approach. He points out that both policymakers and academics recognise the need for holism.

The integrated arts in education have the primary function of enriching the curriculum, that is "more than" if they are practised in isolation (Mans, 1997:81; Stephens, 1997b:60). Integrity of the arts disciplines/forms is recognised as the knowledge base for integration (Chiu, 1993:14). Sufficient depth is required to move towards competency and special skills for performance (Mans, 1997: 334).

- **Intercultural**

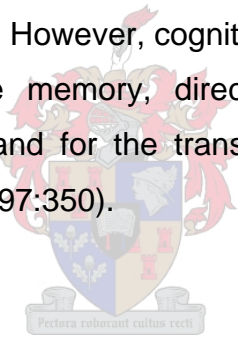
Learners should first be made aware of their own culture so that they can respect and appreciate the cultures of others (Mans, 1997:331). Educators need to ensure breadth in the curriculum by including a variety of music, dance, narratives, art of a culturally diverse nature. Encourage the learners to ask questions. Increase the access to different types of resources. Educators need to be the links with the community and to source different cultural expressions in the community (Ng'andu, 1999:142). Educators also provide historic links with the past, thereby maintaining a continuity (Kaplan, 1997:60). Other links with the past can be observed in the form of museums, public buildings (sites of memories), homes and libraries. According to Kaplan (1997:61), educators naturally link learners with the "sounds and the spirit" of many different civilisations (or cultures). Consider intercultural programmes with artists in residence at schools (Floyd, 1996:138). Form partnerships with other schools and informal educational institutions.

- **Multidimensional**

There are many different ways of learning, for example, through the senses. Balance is expressed through the different ways of learning, expressed as equality between different forms of intelligence, for example, musical intelligence, bodily-kinaesthetic intelligence, spatial intelligence (Gardner, 1991:17-25). Learning also occurs on different levels, namely, personal, social, global. Multiple connections occur when the arts are integrated (Stephens, 1997b:61). Educators should focus on natural connections which provide learners with many varied and meaningful experiences rather than integration for integration's sake (Mans, 1997:326).

- **Cognitive**

Situated learning occurs in domain-specific practices and must be acknowledged and encouraged as necessary for mastery, for example of an instrument (Elliott, 1995:249). However, cognitive processes are experienced in other ways, for example memory, directing attention, concentrating, orientating oneself spatially and for the transferal of information from one modality to another (Mans, 1997:350).



- **Creativity**

Creativity stimulates thinking in multiple ways leading to self-esteem, self-growth and innovations. Educators need to provide opportunities for discovery and exploration, bearing in mind that every learner has the right to be aesthetically stimulated (Bloomfield, 2000:6). Creativity is vital to any arts activity and involves a variety of cognitive and affective processes. As such, it forms the core of the curriculum (Mans, 1997:352). An African perspective sees creativity as rooted in the known. By first "exploring and exploiting" familiar patterns, learners can move on to make changes, improvisations to existing forms and eventually, new creations (Mans, 1997: 353).

- **Flexible and fluidity**

The multi-faceted nature of the integrated arts means that they are flexible and fluid enough to fit in with themes, educators' varying levels of

competence, range in age, ability and interest of learners (Mans, 1997:72). Cultures are not static, therefore intercultural involvement through an integrated mode, will be ever-changing (Mans, 1997:51).

- **Role of educators**

Educators need to coordinate integration; be facilitators but know when to intervene; plan, guide, support, assess; select resources; be the link with the community culture bearers; ensure that there is sequence, consistency, coherency, curriculum planning and method, themes (Bloomfield, 2000:6; Mans, 1997:328; Stephens, 1997b:63).

- **Themes**

Themes become organisers and ensure continuity. Themes need to be relevant, use a holistic approach, have diverse connections and involve communal/group performances. Themes need to shift from a Western perspective and individual performance to group performance. Themes should encourage interaction with the community, the environments and lend themselves to creativity and improvisation (Mans, 1997:354,355). A truly integrated approach is committed to understanding a subject in its broader context, namely, in an artistic, cultural, environmental and social setting (Stephens, 1997a: 69).

- **Learner-centred**

Activities should centre on learners and their contexts - social, cultural, spiritual, economic. Learners are involved as whole people - physically, emotionally, spiritually and intellectually. Learners engage with sound, movement and the environment. They should experience self-growth and enjoyment through challenging experiences (Elliott, 1995:308.) The life-goals of happiness, health, enjoyment, self-growth, self-knowledge, self-esteem, freedom and fellowship should be borne in mind by educators when planning curricula.

3.4.6 CONCLUSION TO AN INTEGRATED, HOLISTIC APPROACH TO MUSIC/ARTS EDUCATION IN SOUTH AFRICA

In an effort to redress the imbalances of the past, many African countries have introduced new education systems and curricula. There has been an attempt to move away from the preponderance of Western orientated approaches towards more African modes, however, these changes still tend to be peripheral. There is a need to focus on approaches that encourage cultural diversity, multi-connections and community involvement. Approaches also need to be educationally sound.

Research suggests that indigenous arts education be considered as a philosophical basis for modern music/arts education. The African philosophies of *ngoma* and *utushimi* are examined and are found to be appropriate in several areas. Based on a praxial approach, they draw on the senses, are holistic in expression, encompass all the arts and other aspects and focus on community involvement in arts education. These are contrasted with a Western aesthetic approach to integration of the arts, which focuses on the individual. A critique of multi-arts stresses the point that knowledge is practice-specific. It is acknowledged that the arts need to be taught on their own, thereby respecting the different knowledge contexts. However, a balanced approach to teaching/learning seeks to include both approaches in the curriculum, that is, it also encourages the exploration of the natural relationships between the arts disciplines and other Learning Areas. In this way, the learning process is strengthened and enriched. Creativity plays a vital role making multi-connections and also in building up self-esteem.

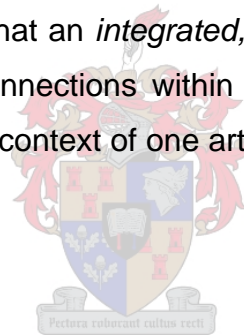
Balance between specialisation and integration in schools is widely accepted. The need for specialist educators in schools is emphasised as well as the urgent need for in-service and pre-service training.

While the Revised National Curriculum Statement seems very promising, educators may require assistance in actual implementation, particularly in the designing and planning of Learning Programmes, the shift to include a rich

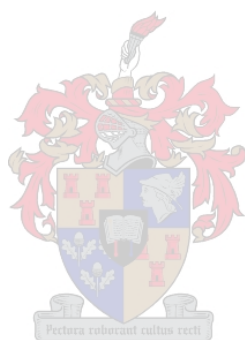
diversity of music/arts practices and integrating the arts in a meaningful, multi-connected way.

Stephens (1997a:69) sums up the researcher's understanding of an integrated arts curriculum when he points out that "a relevant curriculum reflects society", which for most people is "an increasingly interrelated and multicultural society" (1997a:69). He therefore recommends that a creative philosophy be at the centre of curricula which aim at developing an understanding between diverse elements within a holistic framework. Rather than haphazardly introducing a variety of music/arts cultures to learners, which can confuse and disorientate them, Stephens (1997a:69) recommends a structured, creative approach to counteract the risk of superficiality. He asserts that at the heart of a creative approach is the ability "to make connections" and to "synthesise a range of materials within a coherent curriculum". This is exactly what an *integrated, holistic project* approach does as it seeks to make multi-connections within the learning process, whether within the specific knowledge context of one art form, or cross-curricularly.

3.4.7 FINAL CONCLUSION



An understanding of cultural identity is necessary in order to appreciate and accept cultural diversity as a means of achieving a unified whole. Furthermore, an Afrocentric approach to Music/Arts education, as opposed to a Eurocentric approach, is considered more relevant to South African Music/Arts education, however balance is desired. An integrated, holistic approach incorporates both African and Western models of integration, is suited to South African classrooms and compatible with OBE and C2005.

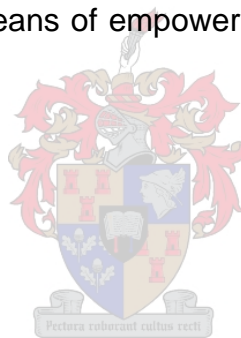


CHAPTER FOUR: RESEARCH DESIGN AND METHODOLOGY

In this chapter, the research design and methodology chosen for the study are discussed.

4.0 INTRODUCTION

This chapter explains the design and methodology used during an integrated project conducted with a Grade Six class at the school where the researcher teaches. The research idea started with the growing realisation that there is a problem in education with policy implementation, particularly in the Learning Area Arts and Culture. As a result, the researcher decided to address the problem by investigating a means of empowering Arts and Culture educators to implement C2005.



4.1 HYPOTHESIS

Changes in the South African Government in 1994 brought about major changes in the education system. These changes are defined as follows:

4.1.1 DEFINITION

Since the inception of the new system of education in South Africa, namely Outcomes Based Education (OBE) and Curriculum 2005, educators across the board have struggled to implement the programme into their classes, resulting in feelings of disempowerment and resistance to change.

Furthermore, budget cuts and the process of rationalisation instituted by the Western Cape Education Department (WCED) and the other Provincial Departments have resulted in generalist educators having to teach specialist subjects, namely music, dance, drama and the visual arts in the Learning

Area Arts and Culture. Specialist educators, trained in one discipline only, find themselves having to teach the other disciplines as well. As a result, many educators are resistant to teaching Arts and Culture because they do not have the necessary training and/or experience and therefore lack self-confidence.

The main research question of the study is therefore:

"How can educators be empowered to teach Arts and Culture?"

4.1.2 KEY CONCEPTS

The key concepts that formed part of this study were:

- Policy change;
- Problems with implementation;
- Empowerment of educators;
- Relevance to the South African context.

4.1.3 VARIABLES

The following variables were identified in the study:

- Attitude and values;
- Training;
- Teaching experience.

4.1.4 EXISTING RESEARCH WHICH GUIDED THE STUDY

The researcher referred to Joseph (1999:59) and Dunne (1999:ii) for input on the new learning area Arts and Culture and the position of educators within the new framework of OBE and Curriculum 2005. Research conducted by Kgobe (2001:7) and Karlsson (2001:17) highlighted problems of implementation with regard to change. Muller (1998:449) and Akrofi (2001:11) pointed to the feelings of disempowerment and the urgent need for training of

Arts and Culture educators in South Africa. Thorsén (1997:2) emphasised the four cultural forces at work in South Africa, which provide ample material for a culturally diverse arts curriculum. Oehrle (1998:153) gave motivation for exploring the wealth of resources in South Africa and stressed the link with the rest of Africa in terms of the future of the arts. Mans (1997:8) and Ng'andu (1999:112) provided confirmation that an Afrocentric, holistic approach, drawing on indigenous practices could form the bedrock of modern music/arts education.

4.1.4 RATIONALE FOR DEFINITIONS AND VARIABLES CHOSEN

The variables of attitude and values, training and teaching experience were chosen for the following reasons:

- Change can be instituted but without conviction and understanding. Fullan (1991:35) describes this as false clarity. Educators therefore can practise a form of OBE and even use Curriculum 2005, but not really understand it or believe in its value as an alternative education system;
- Attitudes towards OBE and more specifically Curriculum 2005, and integration as a method, can vary, depending on past experiences, training or lack thereof and teaching experience. Graduates are leaving tertiary education institutions without the necessary training to teach Arts and Culture. Many educators, especially those who taught under the previous system of education, cling to what they know and find it very difficult to make the paradigm shift to a new way of learning;
- Not only do educators come from different educational backgrounds, they also come from different cultural backgrounds. This is relevant to learners/ participants as well;

- The variables therefore relate to the range of possible attitudes, value systems, training (or lack thereof), and teaching experience (length of time, under a previous education system).

4.2 MEASUREMENT

The measuring instruments used in this study were compatible with those used in qualitative research:

4.2.1 INSTRUMENTS USED

The following measuring instruments were used to enable the researcher to qualitatively evaluate the data collected:

- Portfolios containing 7 different tasks completed for assessment;
- Questionnaires for educators;
- Questionnaires for learners;
- Self-evaluation forms for learners; and
- A video - informal interviews with learners.

4.2.2 APPENDIX

The brief, seven tasks, a selection of learners' portfolios, questionnaires for educators and learners and self-evaluation forms are included in the appendix. A copy of the video accompanies the study.

4.3 SAMPLE DESIGN

The sample design was chosen to suit the type of study the researcher had undertaken to investigate.

4.3.1 EMPIRICAL, QUALITATIVE, PARTICIPATORY ACTION RESEARCH (PAR), PRIMARY AND TEXTUAL DATA, LOW CONTROL

The study was empirical, using qualitative research methods and action research. Reason and Rowan (1981:20,21) point out that there is "... no precise methodology for generating new ideas; new ideas are not the logical product of empirical observation, rather they arise unpredictably to direct it into ever more fruitful channels". The researcher was thus encouraged by Reason and Rowan (1981:21) to pursue what she felt was a relevant, creative path to answering some of the questions raised in the literature study through "intelligent self-direction" or "commitment to purposes in the light of principles - combined with relative determinism". Mouton (1996:38), however, is quite clear when he states that "the technique must be appropriate for the task at hand". He maintains that this applies to data-collection, data-analysis techniques, sampling and questionnaire design.

The research conducted was of a practical nature, involving participant observation, unstructured interviewing (video), indirect observation (questionnaires) and personal documents (learners' own work in completion of the tasks) and reflection (self-evaluations).

Action research was employed as the method of research. Babbie and Mouton (2001:63) describe action research as "a cyclical inquiry process" which incorporates diagnosing a problem, planning action steps, and implementing and evaluating outcomes. Mouton (2001:150,151) points out that most studies that involve the subjects of research (research participants) as an integral part of the design use mainly qualitative research as a means of gaining insight into the lives of research participants. He (2001:151) also notes that most forms of Participatory Action Research (PAR) are committed to empowering the participants and to changing their social conditions.

The problem of empowerment of educators to teach Arts and Culture was addressed through exploring integration as a teaching mode through a project method, linking four different learning areas and their components. By so

doing, the researcher selected a common theme, namely "District Six", which could be investigated meaningfully in the arts and several other learning areas, primarily as a means of enriching and strengthening the learning process. A distinctive feature of action research is that the research process is "carried out in collaboration with those who experience the problem, or their representatives" (Babbie and Mouton, 2001:63). Participants are defined as co-researchers who co-manage the research (Babbie and Mouton, 2001:64). Action Research (AR) and Participatory Action Research (PAR) share some basic elements, however, PAR constitutes a greater participation and collaboration than Action Research and aims towards social change or transformation, whereas Action Research is limited to social reform.

Babbie and Mouton (2001: 314) perceive the key principles of PAR to be:

- **The role of the researcher as change agent:**

In the District Six project, the role of the researcher was supportive as the facilitator and the coordinator of the project.

- **The importance afforded to the role of "participation" in PAR:**

The educators were participators from the perspective of co-designing, co-planning and co-executing the project. The learners were participators in that they collaborated with the other members of their groups to complete the tasks.

- **The democratic nature of the research relationship:**

The educators were involved with the project from the outset. Besides the cooperative role that they played, they were able to make suggestions, modify their tasks within the framework of the project and play an active role in how the project was executed.

- **Local knowledge is incorporated into the research:**

The project drew from the local knowledge of a culture bearer, a previous resident of District Six who was our guide and facilitator for the morning spent

at the District Six Museum. The learners also drew from the oral histories of other previous residents recorded in Ebrahim (1999), Field (2001), Fortune (1996) and Ngcelwane (1998) as listed in par. 4.5.2.

- **Knowledge is generated for purposes of action:**

The tasks focused on acquiring knowledge praxially, culminating in a performance/presentation of all aspects of knowledge gained, resulting in web pages to be used in the creation of a website, for access by future learners and educators at the school.

- **Empowerment is viewed as the key to all other issues in PAR:**

The aim of the project was to empower educators to teach the arts and the general curriculum in an integrated teaching mode using an integrated project method as a means of implementing the Arts and Culture curriculum and linking it with other Learning Areas in a meaningful way.


- **Respect is shown for participants' interests and culture:**

The nature of the project was integrated and intercultural and as such, it respected the interests and cultural backgrounds of the participants. One of the chief focuses of the project was to develop a greater cultural awareness and sensitivity to cultural expressions of others. Comparisons were drawn between the similarities of the participants' own needs and values and those of others from a different cultural background to their own.

The project method has relevance for generalist and specialist educators who would normally work in isolation of other educators, that is, as Arts and Culture educators, responsible for music/dance/drama and visual arts or educators who teach only one particular discipline. The integrated project brought eight educators from different learning areas and components of Learning Areas together to work as co-researchers, thus strengthening the natural links between the learning areas as well as empowering the educators to work as a team and not as individuals in isolation.

Furthermore, the research was "bottom-up" or grassroots in nature, thus encouraging self-help and self-inquiry. Initially, the educators met to discuss the possibility of such a project. The researcher provided a framework of ideas for the different Learning Areas based on the theme of "District Six". The educators, as co-researchers, engaged in formulating their tasks within the specific knowledge context of their disciplines/ Learning Areas. They collaborated on the transfer of skills from one Learning Area to the next and on the logical progression and direction of the research towards the project outcomes. They also set up assessment criteria for their tasks, assessed their tasks on completion and collaborated on the summative (overall) assessments.

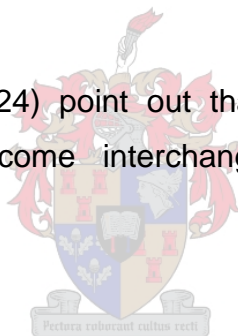
The role of the researcher was that of a change agent and collaborator, in that she initiated and co-ordinated the research, as well as was responsible for one of the components of the Learning Area Arts and Culture, namely Music. Babbie and Mouton (2001:317) see the responsibilities of the change agent as being:

- 
- informed by the principle of democracy and trust, rather than being dominating or too directive. The change agent's role is that of supporter and facilitator;
 - intellectually flexible as a learner. By establishing good relationships with the participants, change agents interact by learning and teaching on an equal footing and even embarking on a learning process towards the unknown;
 - communicating results. The change agent reports and presents findings of the research to the participants;
 - reviewing and reflecting or discussing the results with the participants;
 - generating problem solutions and applying research outcomes in collaboration with the participants;
 - assessment of results, as change agent as well as in collaboration with the participants; and
 - validating the findings by the researcher and the participants.

Though PAR, participants are empowered. Babbie and Mouton (2001:322) point out that PAR is primarily a research approach for empowering participants and secondarily a methodology for conventional research. From their perspective, empowerment implies:

- the acquisition of power;
- the enabling of participants to become protagonists;
- raising the awareness of the participants through self-inquiry and reflection;
- emancipation, through developing a new knowledge system;
- development of freedom and democracy; and
- learning in an on-going sense, that is, basic learning, learning to discover new knowledge, to be self-reflexive and critical, to articulate and systematise knowledge, to be assertive regarding their knowledge and power.

Babbie and Mouton (2001:324) point out that through PAR, the roles of learners and educators become interchangeable and a true learning experience is had by all.



4.3.2 SAMPLE SIZE

The sample consisted of eight educators and twenty-seven learners at Bridge House School, Franschhoek.

4.4 DATA COLLECTION

The researcher chose to conduct a cross-curricular, cross-cultural, integrated project to collect data based on the literature study findings.

4.4.1 RATIONALE FOR THE GRADE SIX INTEGRATED PROJECT ON DISTRICT SIX

Firstly, the theme of District Six was chosen for the project because it offered the participants the opportunity to explore and discover the rich diversity of cultures that were once part of District Six and still are the heritage of all people living in and around Cape Town. As such, it encompassed the second circle of enculturation, the first being the learners' own immediate environment and the second, the local or regional environment. Secondly, the theme encouraged a greater awareness and understanding of what was considered of value to the diverse population of District Six in terms of cultural expression, namely: music, festivals, traditions, entertainment, games, beliefs. Thirdly, the theme cried out for an integrated approach in that it offered multi-connections on several different levels, all within reach in an educational environment.

Furthermore, integration, as a mode of instruction, was perfectly suited to an Afrocentric approach, inclusive of the four cultural forces evident in the local environment, which the researcher wanted to explore as an alternative to the Eurocentric approach still prevailing in practice in many South African schools. The researcher was able to find expression of each of the elements of indigenous practice in and through the project, namely: praxial and contextual; aural-oral and tactile-kinaesthetic; practical; informal; social and communal; holistic; based on African philosophy of *Ubuntu*, flexibility and creativity.

4.4.2 DATA COLLECTION PROCESS AND FIELDWORK PRACTICE

The sample consisted of twenty-seven Grade Six learners at Bridge House School, Franschhoek and eight educators, including the researcher. The researcher teaches music education and drama at the school.

Grade Six was selected because the learners are already aware of their own cultures and ready to learn about and be exposed to other cultures. The Learning Area Social Science deals with apartheid and racism and the forced

removals due to separate development. District Six therefore formed part of their curriculum work for the year.

Four different Learning Areas and components of Learning Areas were integrated during the project, namely:

- Human Social Sciences: Integrated Studies (at the sample school)
- Arts and Culture: Music, Art, Drama;
- Language, Literacy and Communication: English, Afrikaans; and
- Information Technology.

Although the Life Orientation Learning Area was not dealt a specific task, aspects of its components, namely Social Development and Personal Development, were represented and reflected in the Learner / Participant Questionnaire.

The Learning Areas were linked together with a common theme (District Six) but also with the transferal of skills. Each task led into another, based on skills gained in the previous task and applied in the next task. Multi-connections occurred at various levels, namely personal, group and community.

Assessment was conducted on both individual and group levels. A summative assessment (overall assessment) of each group was conducted once all the tasks were completed.

Questionnaires and self-evaluation forms were completed by the learners. Educators completed a questionnaire only.

A feedback session was conducted with the educators.

A video was used to record the visit to District Six, the process of integration, tasks and the final performance and presentation.

4.4.3 THE PROJECT IN ACTION

The researcher met with her fellow-educators on 13 May 2003 to discuss the project, during which time they received a brief of the proposed Grade 6 Integrated Project. An outline or framework of the project was handed to each participant for discussion and input. At that meeting, it was decided to:

- Brief the Grade 6 class on 26 May 2003, to include an introduction to the concept of integration and an explanation of how the project would run. No briefing of individual tasks would take place - rather to be done by each educator during normal lesson time. A group file or portfolio containing the brief, time-frame and dates for task completion, a map, photographs, newspaper clippings and oral histories (text) to be handed to each group leader. All work, rough and formal, to be included in the portfolios for assessment purposes, as well as filed in Information Technology file for creation of web pages. Further resources to be set out in the library by the researcher and librarian;
- Visit the District Six Museum on 29 May 2003 at the outset of the project as a means of contextualising the theme, creating awareness of the human scale of the forced removals and stimulating and interest in the cultural life of the community;
- Hand out and explain the tasks to groups during normal lesson time in the week 2-6 June 2003 and for groups to start gathering information and begin work on individual and group components of the tasks where applicable;
- Set aside two days, with the Head's permission, as block time for intensive group work on 11-12 June 2003. Educators to facilitate in structured time slots;
- Stage the final performance and presentation of work on 13 June 2003;

- Hand out questionnaires to learners focussing on engagement during the project and personal development;
- Hand out self-evaluation forms at a later date.

Roles were discussed. The participants were asked to act as collaborators or co-researchers in the project. The researcher was identified as the coordinator/facilitator of the project and would provide resource materials, frameworks, outlines, questionnaires and self-evaluation forms. She would also liaise with management.

The participants/collaborators were asked to make suggestions regarding their tasks and were encouraged to adjust, add to and formulate their tasks according to practice specifics. This needed to be done in conjunction with other collaborators to ensure flow and transfer of skills between Learning Areas. They were also asked to draw up assessment criteria for their tasks, to assess their tasks and to assist with the summative (overall) assessment of the groups. Furthermore, they agreed to complete a questionnaire to determine the success/ failure of the project, and to attend a feedback session.

The learners' class teacher, also a participant/collaborator, agreed to divide the class into groups of four or five and to appoint leaders. This was presented to the other collaborators for discussion and comment.

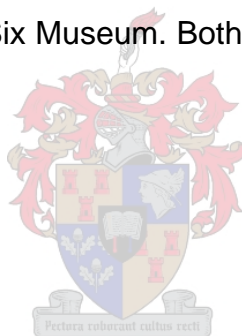
4.5 DATA CAPTURING AND DATA EDITING

The following means of data capturing and data editing were used:

4.5.1 MODES OF OBSERVATION: QUESTIONNAIRES - LEARNERS AND EDUCATORS

Questionnaires were completed by both learners/participants and collaborators/participants. Learner questionnaires focussed on personal responses and attitudes with regard to the diversity of cultural expressions found in District Six, the role of community, self and others, the forced removals and the project itself - method, integration, groups, own enjoyment. Educator/collaborator questionnaires focussed on the project itself in terms of structure, method, integration as a mode, time allocation, correlation of skills, resource, field trip to District Six Museum. Both questionnaires were based on a scale of 1 to 4:

- 1 Not at all or nothing;
- 2 A little bit;
- 3 Quite a lot;
- 4 A great deal.



4.5.2 SOURCES OF DATA - DOCUMENTS, CONSTRUCTION OF STORIES AND NARRATIVES

Resource packs were included in the group portfolios for the construction of interviews and dialogues and the creation of moppies and poetry. They provided valuable resource material for research by learners/participants on the music styles of District Six and inspiration for as authentic-as-possible performances. Topics were researched for the compilation of booklets and web pages. Architecture was researched for the construction of models of District Six. The following resources were included in the packs:

- **Map**

Municipal map of District Six.

- **Photographs**

- Breytenbach, C. 1997. *The Spirit of District Six*. Cape Town. Human and Rousseau.
- Schoeman, C. 1994. *The Spirit of Kanala*. Cape Town. Human and Rousseau.

- **Newspaper clippings**

Du Toit, I. 2000. "Carnival plays in a new era". Cape Argus, December 28, 2000.

- **Oral histories**

Swanson and Harries in S. Field (ed). 2001. *Lost Communities, Living Memories*. Claremont, South Africa. David Philip Publishers.

The following resources were made available in the school library:

- **Autobiographies**

- Ebrahim, N. 1999. *Noor's Story*. Cape Town. District Six Museum.
- Fortune, L. 1996. *The House in Tyne Street*. Cape Town. District Six Museum.
- Ngcelwane, N. 1998. *Sala Kahle*. Cape Town. Kwela Books.

- **Drawings**

Frank, B and Manuel, G. 1967. *District Six*. Cape Town. Longmans.

- **Music styles**

- J. Böhmer and B. Hütten. 1993. *Rock, Pop and all that Jazz*. Stuttgart. Ernst Klett Schulbuchverlag.
- Brown, C. 1983. *The Art of Rock and Roll*. Englewood Cliffs, New Jersey. Prentice-Hall, Inc.

- Charlton, K. 1990. Rock Music Styles. Dubuque, Iowa. Wm. C Brown Publishers.
- Coplan, D. 1985. In Township Tonight. Braamfontein. Raven Press.
- Cripps, C. 1988. Popular Music in the 20th Century. Cambridge. Cambridge University Press.
- Gibson, P, Norris, E and Alcock, P. 1992. Music - The Rock-Classic Collection. Cape Town. Oxford.

4.5.3 GROUP PORTFOLIOS - FILES

The group portfolios consisted of all seven tasks - requirements, formative assessments (individual and group) and the summative assessments for each group. All rough work and formal work included for assessment purposes, namely:

- | | |
|--------------------------|--|
| • Integrated Studies | Museum quiz, Booklet |
| • Music | Moppie, Music styles found in District Six |
| • Art | Model - not included in portfolio |
| • Drama | Interviews based on oral histories |
| • Afrikaans | Dialogue (Dialoog) based on photographs |
| • English | Poetry - the senses as triggers of memory |
| • Information Technology | Web pages based on information gained in Integrated Studies (Social Science) task. |

4.5.4 FINAL PERFORMANCE AND PRESENTATION OF WORK

Tasks 2,4,5,6 (Music, Drama, English and Afrikaans) had tasks culminating in group performances for assessment. These were performed in the theatre complex attached to the school. All portfolios, models of District Six and web pages on screen were displayed.

4.5.5 VIDEO - VISIT TO DISTRICT SIX MUSEUM, PROCESS, PERFORMANCES

A home video of the visit to the District Six Museum and actual site of memory was recorded by the researcher. The visit provided invaluable visual and oral material for learners/participants, led by our guide, former resident, Linda Fortune. A museum quiz was completed during the visit as a means of recording information. Informal interviews with the learners/participants during the visit and the block time were filmed for resource material for future projects as well as for insights into learner participants pre-knowledge before the project and their progress in gaining understanding throughout the course of the project. Sections of the final performance and presentation of work were recorded as well. The video was shown to the learners as a form of feedback and memory.

4.5.6 WEB PAGES AND WEBSITE

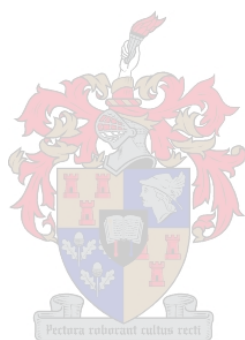
Group web pages were created focussing on key areas concerning District Six, namely:

- history;
- culture;
- festivals; and
- memories.

These web pages have been combined to create a website on the school's Intranet service for future projects within the school.

4.5.5 CONCLUSION

Examples of all work contained in the project can be found in the appendix.



CHAPTER FIVE: DATA ANALYSIS

5.0 INTRODUCTION

Qualitative research methods, in the form of questionnaires, were employed during the integrated project. The results are described in the following paragraphs.

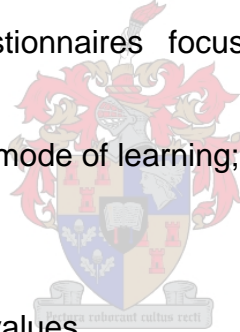
5.1 RESULTS

Two questionnaires were used to collect data: Twenty-seven Learner/Participant questionnaires and eight Educator/Collaborator questionnaires were completed.

5.1.1 LEARNER/PARTICIPANT QUESTIONNAIRES

The learner/participant questionnaires focussed on the following major themes:

- Integrated projects as a mode of learning;
- Culture;
- Community; and
- Empathy, attitudes and values.



The scale used was:

1. Not at all;
2. A little bit;
3. Quite a lot;
4. A great deal.

5.1.1.1 Integrated projects as a mode of teaching/learning

The learners' response to the questions regarding the integration project as a mode of teaching/learning was mainly positive. The majority (63%) said they enjoyed the project quite a lot, while 30% said they enjoyed it a great deal. 7% said they enjoyed it a little bit. No one said they did not enjoy the project. Group work proved more of a challenge to some with 52% finding that they

fulfilled their roles quite well (quite a lot) whereas 37% said they fulfilled their roles very well (a great deal). 11% were less sure and felt they had fulfilled their roles a little bit. It can therefore be accepted that the majority of learners enjoyed the integrated project mode and coped well with the group work. However, some learners coped less well with group work. This was mainly due to relationship problems within one of the groups. See Table 5.1 for a more detailed description of this aspect of the questionnaire.

Table 5.1

Integration as a mode of learning	1 = Not at all		2 = A little bit		3 = Quite a lot		4 = A great deal	
	%	n	%	n	%	n	%	n
1. How have you enjoyed the Integrated Project on District Six?	0%	0	7%	2	63%	17	30%	8
2. You were divided into groups, each with a leader, and were required to work together as a team. How well did you fulfill your personal roles in your group?	0%	0	11%	3	52%	14	37%	10



5.1.1.2 Culture

These results indicated that the majority of learners (59%) perceived that their knowledge of cultures and their understanding of similarities between people of different cultures had increased considerably (56%). However, although 41% of learners indicated that their understanding of the different cultural expressions had increased by a great deal, there was less certainty regarding an increased understanding of cultural expressions (19%). No one said that their understanding of culture, cultural expressions or similarities between cultures had not increased at all. See Table 5.2 for a more detailed account of the results of this aspect of the questionnaire.

Table 5.2

Culture	1 = Not at all		2 = A little bit		3 = Quite a lot		4 = A great deal	
	%	n	%	n	%	n	%	n
3.How has your knowledge of the different cultures in District Six increased as a result of your research?	0%	0	7%	2	59%	16	33%	9
4.How has your understanding increased of the different ways people expressed their culture in District Six?	0%	0	19%	5	37%	10	41%	11
6. How has your understanding of the similarities between people of all cultures increased?	0%	0	7%	2	56%	15	37%	10

5.1.1.3 Community

The majority of learners (78%) responded that the community was very important to the people of District Six. Only one learner said that the community was not that important (a little bit). 96% said that their own family, friends and community were very important to them. No one indicated that their community was unimportant to them. A more detailed account is tabled below in Table 5.3.

Table 5.3

Community	1 = Not at all		2 = A little bit		3 = Quite a lot		4 = A great deal	
	%	n	%	n	%	n	%	n
7. To what extent was the community important to the people of District Six?	0%	0	4%	1	19%	5	78%	21
8. How important to you are your family, your friends and your community?	0%	0	0%	0	4%	1	96%	26

5.1.1.4 Empathy, attitudes and values

The majority of learners indicated a change of heart regarding feelings and attitudes towards people from a different cultural background to their own. 48% said that they had changed quite a lot while 37% said they had changed a great deal. The results indicate that this was largely due to a greater understanding of the conditions of the forced removals and a greater appreciation of the feelings of the inhabitants of District Six. Only one learner said that his/her feelings had not changed at all. It was not clear whether these feelings were negative or positive towards people of other cultures. The majority of learners (56%) indicated that they had gained a great deal of understanding of the value of memories in the lives of the people of District Six. See Table 5.4 for a more detailed account of this section of the questionnaire.

Table 5.4

Empathy, attitudes and values	1 = Not at all		2 = A little bit		3 = Quite a lot		4 = A great deal	
	%	n	%	n	%	n	%	n
5. How have your feelings and attitudes changed/improved towards people whose cultural identity is different to your own?	4%	1	11%	3	48%	13	37%	10
9. How much did you learn about the forced removals in District Six?	0%	0	0%	0	56%	15	44%	12
10. What understanding have you gained about the feelings of the people who were forced to move away from District Six?	4%	1	7%	2	37%	10	52%	14
11. What understanding have you gained about the importance of memories?	0%	0	11%	3	33%	9	56%	15

5.1.1.5 General comments by learners/participants

General comments were mostly positive, with a few negative ones, mainly to do with their own coping ability within the groups and needing more time.

- **Positive comments**

- It was fun!
- This project was a good learning experience for all of us.
- It was a truly amazing project.
- I enjoyed the group work.
- I learnt to work in a group much better.
- It was quite tough being a leader.
- I have learnt a lot and wouldn't mind doing it again.
- The project was great. I would like to do another one.
- I really enjoyed the performance.
- I loved working on this project.
- The project coordinators did a good job so the project was very enjoyable.
- Gained a lot of knowledge about the people of District Six.
- I felt sorry for the people. I thought it was a very different outing and it had a great deal of emotions involved in it. I was very touched by the forced removals.
- I thought it was good that we were taken to District Six.
- I liked the trip to the museum and the guide.
- I really was influenced by this project. I don't think humanity will try this again;.
- It was a heart-touching history.

- **Negative comments**

- We didn't have enough time to do the project to our best ability.
- I found it hard to keep everything (sections of completed tasks).
- I did not enjoy working with ".....". She was so bossy.

- I felt I was the only one working with the others riding on my back.
- It was too long.

5.1.2 EDUCATOR/COLLABORATOR QUESTIONNAIRE

The Educator/Collaborator questionnaires focussed on the following main themes:

- Integration as a mode of teaching/learning;
- Organisation, management, execution of the project;
- Skills development; and
- Empowerment.

5.1.2.1 Integration as a mode of teaching/learning

All the educators agreed that the learners had enjoyed the Integrated Project. The majority of educators (88%) said that the learners had coped well with the group work (quite a lot). All indicated that the visit to the District Six Museum had been beneficial. The majority (50%) said that the learners had become a great deal more aware of the different cultural expressions. No one indicated that there had been a zero impact on the learners in terms of sensitisation to other cultures. 75% of the respondents said that creativity featured a great deal in the project and 100% indicated that the learning process had been enriched by approaching the theme of District Six from seven different angles.

The majority of educators said that their specific learning areas or components of learning areas had not in any way been "watered down" by the process of integration. However, two educators said that it had occurred. The researcher was unsure if the way in which the question was scaled had an impact on these two responses due to the fact that everyone had indicated during verbal discussions, and were unanimous in their agreement, that there had been no watering down. The overall response to the integrated mode as a teaching/learning method, as indicated by the results, was therefore very positive. Refer to Table 5.5 for more detailed particulars.

Table 5.5

Integration as a mode of teaching/learning	1 = Not at all		2 = A little bit		3 = Quite a lot		4 = A great deal	
	%	n	%	n	%	n	%	n
1. How much do you think the learners enjoyed the Integrated Project?	0%	0	0%	0	50%	4	38%	3
2. How well did the learners cope with having to work in small groups?	0%	0	0%	0	88%	7	0%	0
4. How much did the learners benefit from the visit to the District Six Museum?	0%	0	0%	0	50%	4	50%	4
5. How much more aware of "culture" and "cultural expression" are the learners as a result of the project?	0%	0	25%	2	25%	2	50%	4
6. To what extent did the tasks encourage creativity in the learners?	0%	0	0%	0	25%	2	75%	6
7. How much was the learning process enriched by approaching the theme of District Six from seven different learning angles?	0%	0	0%	0	0%	0	100%	8
8. To what extent did the project and the integrated learning mode "water down" the task of your specific Learning Area or component?	75%	6	0%	0	0%	0	25%	2

5.1.2.2 Organisation, management and execution of the project

All the respondents were quite satisfied with the framework, the structure and content of their tasks. The majority (75%) were also happy with the standard of work they received from the learners. Most people indicated that the learners did not require any more time for the project (50%), however 38% said they would have liked a little more time. Only one person indicated that he needed a lot more time. This was due to the fact his task (model-making)

required more time. No one indicated that they were unhappy with anything in this aspect of the project. See Table 5.6 for further details.

Table 5.6

Organisation, management and excecution of the project	1 = Not at all		2 = A little bit		3 = Quite a lot		4 = A great deal	
	%	n	%	n	%	n	%	n
9. How satisfied were you with the framework, structure and content of your task?	0%	0	0%	0	50%	4	50%	4
10. What is your assessment of the standard of work delivered in your task? (use alternative rating scale).	0%	0	0%	0	75%	6	13%	1
11. How much more time would you have liked for the learners to have had to complete the project?	50%	4	38%	3	13%	1	0%	0

5.1.2.3 Skills development

The majority of educators (75%) said that a great deal of skills development had taken place during the project. Furthermore, most educators (50%) indicated that a great deal of correlation between Learning Areas (and components) had taken place while 25% said quite a lot of correlation had taken place. Only one person felt that this was limited. The results therefore imply that the educators were happy with the development of skills that took place.

Table 5.7

Skills development	1 = Not at all		2 = A little bit		3 = Quite a lot		4 = A great deal	
	%	n	%	n	%	n	%	n
3.How much development of new skills took place during the project?	0%	0	0%	0	25%	2	75%	6
12.How much correlation and transfer of skills was there between Learning Areas?	0%	0	13%	1	38%	3	50%	4

5.1.2.4 Empowerment

The overwhelming majority of educators (88%) said that they were very confident to work on an integrated project again. This is a clear indication that the educators felt empowered to teach, using an integrated project mode, as a result of their experience with this project.

Table 5.8

Empowerment	1 = Not at all		2 = A little bit		3 = Quite a lot		4 = A great deal	
	%	n	%	n	%	n	%	n
15. How confident are you to work on this type of project again?	0%	0	0%	0	13%	1	88%	7

5.1.2.5 General comments by educators/collaborators

The following general comments were made by educators who completed the questionnaires:

- The children coped brilliantly!
- An amazing opportunity for the children.
- Great!
- Some groups functioned well and organised their time well. Others needed more time.

- Developed good organisational skills and people skills - very important learning skill.
- Good organisation by leaders of their groups.
- Group work difficult for some but excellent opportunity for leaders.
- Some children would have coped better in other groups.
- One group fought and did not deliver. Should children be put in other groups (once the project has started) if they are not cooperating?
- The children were challenged on a deeper level and therefore have a greater awareness in terms of the facts, the emotions and the happenings.
- Visit to District Six invaluable.
- Very well organised with good framework but enough room for own input.
- Very well focussed with just the right time frame.
- Two weeks time frame just right.
- A little more time needed.
- Correlation and transfer of skills linked to time.
- Good working towards a production.
- Adequate book resources.
- Books and interviews (oral histories) used as sources of information.

5.2 INTERPRETATION OF RESULTS

The interpretation of the results of both types of questionnaires, namely Learner/Participant questionnaires and Educator/Collaborator questionnaires are as follows:

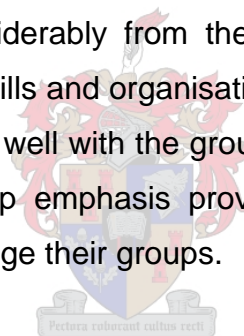
5.2.1 LEARNER/PARTICIPANT QUESTIONNAIRES

The results indicate that the project was a success. Some learners found the group work challenging but learnt a lot from it. The learners really enjoyed the project, found it meaningful and would like to try it again.

They gained considerable insight into the different cultural identities of people living in District Six and of their cultural expressions. Many expressed that their attitudes had changed or improved towards people whose cultural values and expressions were different to their own. However, they were able to see the similarities between people of all cultures. They understood why the community was so important to the people and realised that they also had similar needs to the inhabitants. They felt empathy towards the people who had to leave their homes. The fieldtrip to the District Six Museum was meaningful, moving and important to the project.

5.2.2 EDUCATOR/COLLABORATOR QUESTIONNAIRES

The project, from the perspective of the educators, was a success as well. They responded favourably to the integrated project method and felt that the learners had benefited considerably from the experience. New skills were developed, such as people skills and organisational skills, which are important life skills. The learners coped well with the group work although a few found it quite a challenge. The group emphasis provided excellent opportunity for leaders to organise and manage their groups.



The learners were challenged on a deeper level, by becoming more aware of culture and different cultural expressions and by becoming emotionally involved in the oral histories and facts surrounding the forced removals. The visit to District Six proved to be invaluable to the whole experience. There was unanimous agreement that the integrated approach enriched and strengthened the learning process and most did not feel that their learning area was in any way "watered down". They were happy with the framework, structure and content of their tasks, as well as the level of work produced by the learners. The time frame seemed to suit everybody, although one participant felt he needed more time. All felt that they had received a great deal of support and guidance and that the project was very well organised, managed and executed, with enough room for their own input. Everyone felt confident and empowered to work on a similar project again.

5.3 STRENGTHS

The following strengths were evident in the project:

- The fact that the participants felt part of the project was conducive to a very positive attitude. Educators/Collaborators were included in the planning, designing and execution of the project from the start and therefore took ownership of their tasks and contributed to the success of the whole.
- Learners/ participants also took ownership of their group's contribution. Most learners remained very positive throughout the project and cooperated with their group.
- PAR, as a methodology, is multidisciplinary because of its applied and problem-solving nature (Babbie and Mouton, 2001:325) and therefore very suited to an integrated project. The participants were required to solve problems to achieve their objectives. They were also required to do their own research, thereby learning simple research methods, for example brainstorming, mind-mapping, collecting data, interpreting and presenting data. As such, each participant was a researcher.
- Creativity was encouraged. Both educators and learners were able to put their own stamp on their tasks, resulting in exploratory work in new areas. The performances gave opportunity for wonderful self-expression and group collaboration in the form of mime, dance, movement, composition, poetry writing, dialogue and character role-play. Creating a street scene at New Year saw ordinary grocery boxes and containers transformed magically into colourful semi-detached homes, churches, mosques and shops.
- The learning process was enriched and strengthened by linking the arts and other Learning Areas together with a central theme. The progressive transfer of skills from one Learning Area to the next was a further strength in that the project was a meaningful learning experience for all.
- The questionnaires provided a non-threatening form of interviewing where participants were able to remain anonymous and be honest. The

general comments were often very insightful into how the participant experienced the project as a whole.

5.4 SHORTCOMINGS, LIMITATIONS AND SOURCES OF ERROR

The following weaknesses were evident in the project:

- There is always the danger in qualitative research that researcher may be too directive in order to obtain the results that he/she requires. However, in action research or PAR, this is kept to the minimum as the researcher is a co-researcher and collaborator together with the rest of research team.
- The other research participants may also try to serve their own interests. Group work counteracted this and again, it was kept to a minimum.
- Research focussed on a small sample, working under very favourable conditions. The results may vary depending on the size of the group, availability of resources and teaching venues.
- Low degree of control. The very nature of qualitative research and action research is the unpredictability of the sample and the exploratory nature of the study.
- The project, being an integrated project, did not focus on one specific area in too much depth, but rather on the links and connections between Learning Areas. It was beyond the scope of this study to investigate each component in too much detail. However, integration using a project method, allows for context-specific knowledge in that each Learning Area or component is dealt with separately. The links between them create the whole.
- Timetable constraints made it difficult to get all the educators/collaborators together for meetings. Not everyone was present at all the discussions. Timetabling also accounted for some educators seeing less of the learners than others, hence the block time for intensive group work.

- Domineering leadership in one of the groups caused frustration among the other members. Division of learners into groups with the right leaders is crucial, however no plan is foolproof.
- Co-operation of all educators is required for a project to succeed, for example deadlines need to be met for the project to go ahead as planned. On the whole, the educator/collaborators worked extremely well together, however there were one or two occasions when a greater commitment was required.
- A project of this nature is dependent on one person to co-ordinate and drive the project even though there is collaboration. The role of the researcher in this project was as facilitator, guide, coordinator and link between management and the other participants.
- A fair amount of administration, organisation and supervising on the part of the researcher was required for the integrity and smooth running of the project. Coordinators have to be super-organised and committed to seeing such a project through to completion, for the sake of integrity as well as the success of the project in its contribution to the learning process. Projects of this nature need to be carefully planned, well ahead of time, so that they can fit into the larger picture of the school's calendar.
- The structure of the questionnaires meant that not all the questions could be qualified or interpreted in terms of scale, for example positive or negative responses.

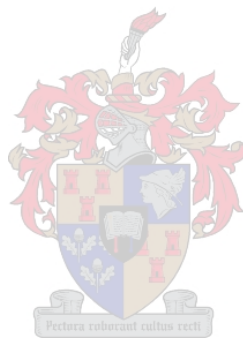
5.5 CONCLUSION

The results of the Grade 6 Integrated Project on District Six indicated that both the learners and the educators responded very positively to integration as a teaching/learning mode. The majority of the learners enjoyed the project and expressed the feeling that they had coped well with the group work and fulfilled their roles well. There was only one case where relationship difficulties affected the working together of a group.

The majority of learners felt that their understanding of different cultures had increased considerably as a result of the project. They also saw the importance of the community in the lives of the District Six residents as well as in their own lives. The educators felt that the learners had been challenged on a deeper level and had achieved a greater awareness of culture. For this reason, they felt that the project held meaning for the learners. Furthermore, the majority of learners expressed a change of heart with regard to their own attitudes and feelings towards people from a different cultural background to their own. A greater knowledge of the impact of the forced removals led to an appreciation of the feelings of the people of District Six and the preservation of memories.

The educators felt that the children had coped exceptionally well with the demands of the project in terms of group work, correlation of the different learning areas, standard of work delivered, time-frame and the development and transfer of skills. All the educators were happy with the organisation, management and execution of the project. The majority did not feel that their specific learning area or component of a learning area had been "watered down" and appreciated being able to add their own input to their tasks. Due to the fact that the educators were included in the designing and planning stages of the project, they felt more positive towards the project and gave it their full support.

The majority of educators (88%) said that they felt empowered to work an integrated project again.



CHAPTER SIX: CONCLUSIONS

6.0 INTRODUCTION

As a result of the findings of both the Literature Review and the Integrated Project on District Six, the researcher has drawn the following conclusions with regard to integration of the arts with each other and with the general curriculum, cultural diversity and an Afrocentric approach.

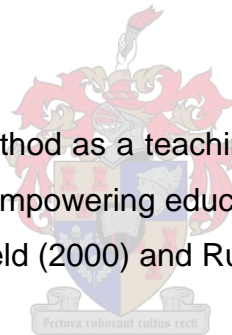
6.1 INTEGRATION OF THE ARTS WITH EACH OTHER AND WITH THE GENERAL CURRICULUM

The researcher concludes that the following findings are relevant to answering the main research question, "How can educators be empowered to teach Arts and Culture?"

- Integration of the arts with each other and with the general curriculum both enriches and strengthens the learning process, as described by Bloomfield (2000). Due to its multi-connected nature, integration encourages creativity and critical thinking skills. This concurs with Stephens (1997a);
- Integration of the arts challenges learners and educators on many different levels, as advocated by Mans (1997), and is thus not only multidisciplinary but also multi-sensory and incorporates multi-intelligences, as described by Gardner (1992);
- An integrated project method recognises the integrity of the specific learning contexts of the different art forms and Learning Areas. It therefore counteracts superficiality by ensuring that sufficient depth is achieved in the different tasks as described by Stephens (1997b).

Furthermore, it also recognises the arts in collaboration with each other and with the general curriculum by seeking to build on the natural links between Learning Areas and their components. This concurs with Bloomfield (2000). The *integrated* project method, as a means of implementing policy, thus ensures that learning occurs in a structured, meaningful way;

- An integrated project method is dependent on collaboration between educators in terms of planning, designing and execution. This is in accordance with the Revised National Curriculum Statement for the Learning Area Arts and Culture (DoE, 2002). Integration therefore occurs in a supportive environment, capitalising on the joint skills of a team of educators which further strengthens the learning process and increases possibilities for the transfer of skills between Learning Areas and components;
- An integrated project method as a teaching/learning mode can therefore be seen as a means of empowering educators to teach Arts and Culture, as described by Bloomfield (2000) and Russell-Bowie (1998).



6.2 CELEBRATING CULTURAL DIVERSITY

The researcher concludes that the following points regarding cultural diversity are important and relevant for the implementation of an intercultural curriculum:

- Integration offers one of the best ways of expressing and celebrating cultural diversity due to its intercultural approach and emphasis on multi-connections. The four cultural forces found to be active in South Africa, as described by Thorsén (1997), and evident in the cultural life of District Six, provide a broad range of music/arts resources for educators in the Arts and Culture Learning Area.

- An intercultural approach to Arts and Culture acknowledges the need for recognition, as emphasised by Taylor (1994). Educators should aim at matching the diversity of cultures in classrooms with a diversity of music/arts, as described by Elliott (1995) and Oehrle (1998). A greater awareness of the cultural values of self and others is gained through induction into a variety of music/arts, resulting in improved attitudes of appreciation and respect, a view supported by Mans (1997) and confirmed by the results of the integrated project questionnaires. By creating opportunities for learners to experience music/arts cultures different to their own, educators open the way for learners to become sensitised to other cultures (Thorsén, 2002a).
- Selection of music/arts cultures should start with the immediate cultural environments of the learners represented in a class and then proceed towards local cultural expressions, before moving further afield to include the music and arts of national and global cultures, as proposed by Elliott (1995) and Ng'andu (1999). The local culture of Cape Town and surrounds includes the music/arts that were found in District Six due to the widespread forced removals and resettlement of communities on the Cape Flats and in Boland towns. This concurs with Field (2001).
- Authenticity is vital if music/arts cultures are to be represented accurately as described by Elliott (1995). Educators need to draw on the knowledge and experience of community culture bearers and culture experts to ensure authenticity of resource materials and teaching methods. This concurs with Volk (1998). Culture bearers can assist educators to implement an authentic, intercultural curriculum, especially where there is a lack of training and expertise, as proposed by Akrofi (2001). Visits to local sites of memory and involvement with the local community provide invaluable experiences, evident in the questionnaire responses of the educators and learners involved in the District Six integrated project. They also open up a whole new area of inquiry, namely, oral tradition, as advocated by Field (2001).

6.3 AN AFROCENTRIC APPROACH

The researcher concludes that the following points are worthy of consideration in proposing an Afrocentric approach as a sound basis for modern music/arts education, based on her experience, observations and the literature review:

- A move away from an exclusively Eurocentric approach towards an inclusive Afrocentric approach in terms of methods, modes, ideology and values is essential for education to reflect the cultural diversity of South Africa, as pointed out by Breidlid (2003).
- An Afrocentric Approach, based on indigenous music/arts principles provides an educationally sound philosophy and process as a basis for music/arts education. This concurs with the proposals of Nzewi (2001) and Oehrle (2001). Furthermore, indigenous music/arts education principles provide a viable and practical means of implementing an integrated approach in the Arts and Culture Learning Area as described in the Revised National Curriculum Statement (2002). As such, an Afrocentric Approach adapted for music/arts education provides a further means of empowering educators to teach Arts and Culture. The researcher used these principles as a basis for the integrated project on District Six and found them to be adaptable for use in a contemporary classroom and viable as a means of implementing Curriculum 2005. The indigenous principles of an Afrocentric approach therefore are:
 - **Practical:** Practical music-making including instrumental work (ensemble), dance and singing as described by Dargie (1998), Mans (1997) and Nzewi (1998);
 - **Aural-oral / tactile-kinaesthetic:** Unity of the senses is encouraged by using listening, observation and memory as tools for learning as described by Flolu (1993) and Kauffman (1976).

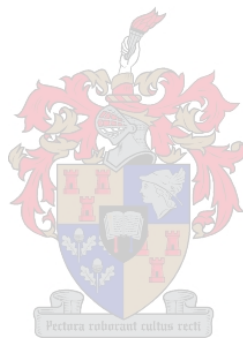
- **Informal:** The development of pulse, rhythm and musicianship is developed through informal music-making and ensemble work as described by Nzewi (1998).
- **Praxial and contextualised:** The induction of learners into different music/arts cultures so that they learn by doing as described by Nzewi (2001); the inclusion of culture bearers where possible to ensure authenticity as described by Elliott (1995) and Gibson and Petersen (1992).
- **Social:** Music-making and other art forms focus on the group rather than the individual and should not take place in a vacuum, as explained by Lumbwe (2001).
- **Holistic:** An integrated, non-compartmentalised approach to the arts is followed thereby, including the natural links between art forms while still respecting the specific knowledge context of each of the art forms. This option is best accommodated by an *integrated project* method. Multiconnections are encouraged, including those links with other Learning Areas in the general curriculum as described by Mans (1997). An "African" philosophy as a basis for curricula and methods is preferred and could include the essence of *Ubuntu*, *ngoma* and *utushimi* (Dargie 1998; Mans 1997 and Ng'andu 1998).
- **Procedural:** Well-planned and systematised learning using "African" methods and modes is advocated as described by Anku (1998) and Nzewi (1998).
- **Fluid:** While systematised and procedural, an Afrocentric approach allows for additions, variations and improvisations (Nzewi, 2001). Composition is therefore encouraged using the known as a starting point;

- **Apprenticeship-based:** Learners could develop mastery of an instrument as a result of exposure during ensemble playing where learning occurs in a supportive environment (Nzewi, 1998). This is, of course, a problem that needs to be addressed, possibly in in-service workshops for educators.
- **Creative:** Creativity is encouraged on all levels of the arts which are recognised as important outlets for creative expression, providing the means of having enriching experiences and developing full potential as described by Flolu (1994).

6.4 RECOMMENDATIONS AND SUGGESTIONS

In an effort to answer the main research question of this study, namely, "How can educators be empowered to teach Arts and Culture?" the following recommendations and suggestions are made:

- Workshops could be offered to train and retrain generalist and specialist music/arts educators in planning and processing an intercultural arts curriculum, using an integrated approach to link up with the arts and the general curriculum.
- Community culture bearers could be invited to contribute their knowledge and expertise at these workshops. Authentic teaching methods, for example, ensemble work and playing technique, could be addressed.
- A manual of tested ideas and projects, drawing from the wealth of South Africa's culturally diverse resources, could be compiled and made available at these workshops and elsewhere.
- These manuals could include practical suggestions for incorporating an Afrocentric approach into music/arts education.



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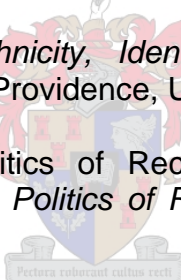
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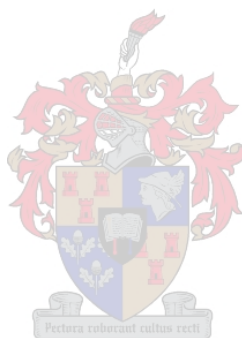
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APPENDIX: CONTENTS

1.	Grade Six Integrated Project: Brief	1
2.	Task One	4
3.	Task Two	5
4.	Task Three	7
5.	Task Four	8
6.	Task Five	10
7.	Task Six	13
8.	Task Seven	15
9.	Formative Assessment: Task One	18
10.	Formative Assessment: Task Two	20
11.	Formative Assessment: Task Three	22
12.	Formative Assessment: Task Four	24
13.	Formative Assessment: Task Five	27
14.	Formative Assessment: Task Six	29
15.	Formative Assessment: Task Seven	31
16.	Summative Assessment	33
17.	Division of work	35
18.	Letter to Colleagues	36
19.	Background and Rationale	37
20.	Final Performance and Presentation	43
21.	Minutes of meeting	44
22.	Grade Six Integrated Project: Block time	46
20.	Learner / Participant Questionnaire	49
21.	Educator / Collaborator Questionnaire	51
22.	Learners' Portfolio work	53
23.	Video (available on request)	

GRADE 6
INTEGRATED PROJECT
BRIEF



Grade 6 Integrated Project

BRIDGE HOUSE SCHOOL

Introduction

District Six was once a thriving, vibrant community of people from a diversity of cultural and religious backgrounds, all living together on the doorstep of the city of Cape Town. They lived happily together, were tolerant of each other and were able to overcome racial and cultural prejudices. In many ways, District Six was a melting pot of many different cultures. These included the descendents of freed slaves, Africans, European immigrants (Irish, Jews from Eastern Europe, Greeks) and Indians. The community was made up of skilled people, e.g. shopkeepers, tailors, seamstresses, nurses, schoolteachers as well as housewives, domestic workers and fishermen.

On the 11 February 1966, the greater part of District Six was declared a white area, in accordance with the Group Areas Act of 1950. During the next 13 years, over 60,000 people were forced to leave their homes, which were demolished. By the early 1980's, only a few mosques and churches were left standing on a vast open area of rubble and weeds.

The people were moved to the townships in the dusty Cape Flats. Many felt totally lost in the new unfamiliar surroundings where they were separated from friends and family. Important cultural, religious and community ties were broken. The people were angry, bitter and very sad about being forced out of District Six.

One of the ways people are helped to come to terms with the past is by keeping their memories alive, however painful those memories may be. By remembering events and passing on our memories to our children, important links are created between past and future generations. As we read or hear the stories of people who lived in District Six, we are reminded of what we have lost of Cape Town's cultural heritage. These memories also express the harsh injustices of apartheid.

Many things help to trigger memories - familiar smells, tastes, sounds, photographs or music. These memories take us back in time, especially to the places where we grew up. The collective memories of different people from the same place or event often combine to form a popular memory, e.g. of your family, your school, your town. The communities from which people were forcibly removed and the places they were moved to, due to apartheid, become places of memory. The most well-known site of memory in Cape Town is District Six.

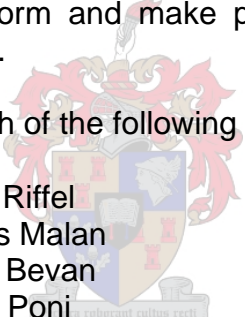
Although we may not have suffered the same loss as the District Sixes, we can share in that collective memory by becoming more aware of what many people in Cape Town have had to endure through the upheaval of the forced removals. By trying to understand what it must have been like for the people who suffered, we can help to keep that memory alive and ensure that it never happens again.

Tasks

An integrated project allows us to examine a theme or topic from many different angles. By doing so, we gain a more interesting and exciting picture and our understanding of the subject is enlarged. An integrated approach therefore enriches the learning experience. Furthermore, the skills we already have and the new skills we develop are also transferred from one learning area to the next. This teaches us how to use our skills in many different areas.

There are 7 tasks dealing with different aspects of District Six including the role of memories. The aim of the project is to create a site of memory at Bridge House, which will serve to inform and make present and future pupils more aware of the story of District Six.

You will receive a task from each of the following learning areas:



Task 1: Integrated Studies	Mr Riffel
Task 2: Music	Mrs Malan
Task 3: Art	Mr Bevan
Task 4: Drama	Mr Poni
Task 5: Afrikaans	Mev Scheepers / Mev Landman
Task 6: English	Mrs Graham
Task 7: Information Technology	Mr Nel

You will be assessed both individually and as a group for each task. There will be an overall group assessment once the project is completed. You will also be asked to complete a self-assessment questionnaire at the end of the project.

The 7 tasks will culminate in a final presentation / performance by the groups in which aspects of all the tasks or learning areas must be reflected.

This will consist of:

- A visual presentation of the completed tasks and information gathered on tables provided;
- A live performance of the tasks concerned before an audience.

You will be divided into six groups. Each group will have a leader. The leader will be responsible for:

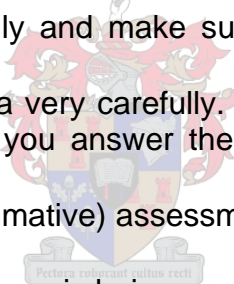
- Liaison with the teacher concerned;
- Communicating any problems or questions;
- Handing in the completed project.

Each group will receive a ring-binder file containing:

- Brief;
- Time frame and dates for task completion;
- Resource pack containing oral histories, photographs, map, newspaper articles;
- Plastic sleeves.

Each teacher will hand out his/her task and formative assessment form. All information gathered, all rough work and final copies must be placed in the plastic sleeves provided and stored in the file.

Instructions:

- 
- Read the tasks very carefully and make sure that you understand what is required;
 - Read the assessment criteria very carefully. You will be assessed on these criteria only, so make sure you answer the questions correctly in order to meet the requirements;
 - There will be an overall (summative) assessment of each group once the task is completed;
 - Take note of which learning area is being assessed in each task;
 - Identify the problem/s being presented in each task and explore possible ways of finding solutions;
 - Determine roles and division of work within your group. Each person is responsible to work with others to complete the task. You will complete a division of roles form after each task indicating exactly what each person did;
 - Make sure that you work within the time frame for each task;
 - Type all work. File all printed copies in ring-binder file for final assessment. Include all rough work for process assessment;
 - Make sure that you save all work in the I.T. file created for the project;
 - Use the assessment criteria for each task as a checklist.

GRADE 6
INTEGRATED PROJECT
TASK ONE



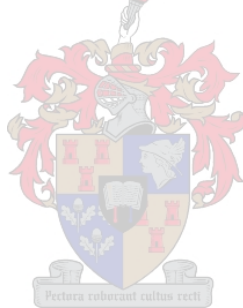
BRIDGE HOUSE SCHOOL

NAME OF CO-ORDINATOR: Mr A Riffel

You are required to complete two parts for this task:

- Part One: Section A - An interview (to be conducted at the District Six Museum)
Section B - A Museum quiz
- Part Two: Research Assignment (Group Assessment only).

Please refer to the booklet you received for the contents of this task.



GRADE 6
INTEGRATED PROJECT
TASK TWO



BRIDGE HOUSE SCHOOL

NAME OF CO-ORDINATOR:

Task Two

LEARNING OUTCOMES

Learning Outcome 1: Creating, Interpreting and Presenting

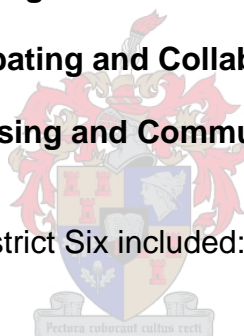
Learning Outcome 2: Reflecting

Learning Outcome 3: Participating and Collaborating

Learning Outcome 4: Expressing and Communicating

The styles of music found in District Six included:

- Blues;
- Jazz;
- Rock 'n Roll;
- Kwela;
- Mbaqanga;
- Cape Malay.



Individual Assessment:

Learning Outcome Two: Reflecting

- Research one style of music found in District Six. Try to spread the styles among your group so that each person researches a different style. Consult more than one resource and write in your own words. Provide a bibliography of your references. Include recorded examples (cassette), lyrics (words) and photographs (photocopy or download) of music and musicians of that particular style. Present in neat, typed form in plastic sleeve (goes in ring-binder);

Learning Outcome One: Creating, Interpreting and Presenting.

- Write a moppie (a form of Cape Malay music). Use a well-known melody with your own lyrics or compose your own. Present in neat, typed form (goes in ring-binder).

Group Assessment:

Learning Outcome Three: Participating and Collaborating.

Learning Outcome Four: Expressing and Communicating.

- Choose one style of music and one song as an example of that style. Prepare as a group to participate in a talent show to be held at the Star Bioscope. Costumes, hairstyles and movement/dance steps should suit the style of music you have chosen. You may make your own instruments or use 'air' instruments. Try to be as authentic as possible. You may use a recording to which you will mime or you may sing the song yourselves OR
- Choose a 'moppie' written by a member of your group and perform it as a minstrel band at the Cape Minstrel New Year Carnival. Dress appropriately and include movement/dance steps to accompany your 'moppie'. You may make your own instruments or use 'air' instruments.



GRADE 6
INTEGRATED PROJECT
TASK THREE



BRIDGE HOUSE SCHOOL

NAME OF CO-ORDINATOR: WARREN BEVAN

TASK:

Create a street scene in District Six during the New Year celebrations. The architecture should reflect the diversity of cultures living there.

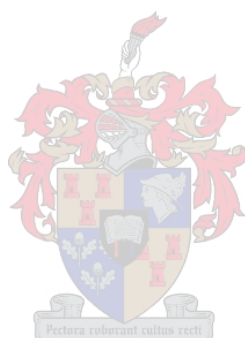
- You will need to construct a 3-dimensional model of a street in District Six. You will need to consult a map of District Six for street names and location;
- Your model may include multi-media, e.g.: cardboard, cloth, wood, paper, photographs, drawings, paintings etc.
- Your task will be assessed as follows:
 - a self evaluation assessment sheet;
 - a peer evaluation assessment sheet;
 - I will assess you by looking at:
 - Use of media
 - Historical accuracy
 - Group dynamics.

WHERE DO I START?

- You will need to collect/bring to school useful 'things' in order to construct your model.
- Consult a map of District Six.
- You will need to find pictures/diagrams of a street scene(s).

ADDITIONAL NOTES

-
-
-
-
-



GRADE 6
INTEGRATED PROJECT
TASK FOUR



BRIDGE HOUSE SCHOOL

NAME OF CO-ORDINATOR: Mr B Poni

1. The intention of this section is for learners to develop cooperative learning skills:
 - Forming;
 - Functioning;
 - Formulating;
 - Fermenting.
2. These skills will be evident in groups when they create dramatic interviews with characters that used to live in District Six.
3. The interviews will be done by learning and reading about these people in the stories found in the books that will be provided as resources.
4. Once the group finds a suitable character, they must bring him/her to life by using their imaginative skills and perception.
5. From what the characters say in the stories, a group will be able to formulate questions.
6. The actors should use the magic 'if' so as to be able to put themselves in the situation and play it with accuracy.

Groups and roles

Each group should have:

- A camera person;
- An interviewer;
- Interviewee (s) 2 in case of five in a group;
- A scribe.

Their names describe what roles they should be playing.

The structure of the interview

The groups can choose a certain context from their interviews for instance:

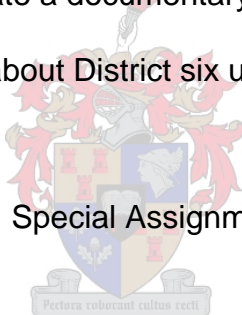
- Gangs: heroes and villains;
- The spirit of the community;
- Street life and popular culture;
- Family life;
- Religion and education;
- Leisure activities.

The interview structure will be time specific

- What do we see now when we look at District Six?
- What used to be there, e.g. a specific street's name?
- What happened, i.e. the cause of the change?
- How did it happen, e.g. bulldozers or otherwise?
- Any thoughts for the future, e.g. what can we learn from this experience?

For the final presentation

- Together as a class, create a documentary as a way to assemble the material;
- Present the information about District six using these modes:
 - Tableaux;
 - Interviews;
 - Special News report e.g. Special Assignment;
 - Performance;
 - Recording;
 - Music etc.



Structure of final performance:

News reporters in the studio introducing the program (2), who will run the program link between audience and performers.

- News;
- The present period. A Museum curator (Group1);
- The after evictions. People in different places (Group 2);
- Before the evictions (Group 4);
- During the eviction (Group 3) Group Areas act;
- The news break (When they heard the news) (Group 6);
- The spirit of District Six;
- The present and the future (Group 5);
- The news reporters closing down.

(25-30 min)

GRADE 6
INTEGRATED PROJECT
TASK FIVE



BRIDGE HOUSE SCHOOL

NAME OF CO-ORDINATOR: Mev. E. Landman en T. Scheepers

TAAK 5: AFRIKAANS EERSTE ADDISIONELE TAAL

“Your memories live longer than your dreams. Memories never fade if you got a good memory. But dreams fade If I could put the clock back! Those years will never come back again. But if you have memories like me, you can’t be lonely, because you have your memories.” (Mrs J.G.)

Al wat hierdie mense na jare se lief en leed oorgehad het, was herinneringe. Daarom was gebeure, aandenkings en foto’s vir hulle so kosbaar. Iets wat hulle kon saamneem op die onbekende pad wat vir hulle voorgelê het.

DOEL:

Julle gaan ‘n dialoog skryf waarin julle herinneringe en gebeure aan die gehoor moet kommunikeer met behulp van foto’s en/of aandenkings.

VERTREKPUNT:

Sit saam as ‘n groep en gesels oor wat julle sover weet van Distrik 6 af. Besluit op ‘n familie en/of groepie vriende wat julle kan verteenwoordig. Ontwikkel hierdie karakters en sluit die volgende inligting in:

- Wie elkeen van julle is (Naam, van);
- Beroep;
- Moontlike familie;
- Kultuur;
- Godsdien;
- Vriende.

PROSES:

1. Nadat julle besluit het wie is wie, gaan elkeen op sy eie ten minste **3 foto’s identifiseer** waaroor julle herinneringe kan oproep.
2. Skryf ‘n **kort gedeelte oor wie jy is** en ‘n **paragraaf** oor jou herinneringe ten opsigte van die foto’s.
3. Kom nou weer bymekaar as ‘n groep en **verbind hierdie paragrawe** om ‘n dialoog binne julle groep te vorm.
4. Julle sal **dialoog tussen die paragrawe** moet invul om die paragrawe te verbind en ‘n gesprekslyn te vorm.

PRODUK:

Julle moet nou hierdie dialoog oefen en opvoer met behulp van die foto's. Julle mag kort notas en/of sleutelwoorde agterop die foto's maak om julle te help met die finale produk.

ASSESSERING:

Assessering sal op twee vlakke geskied, naamlik: individuele en groepsassessering.

Individuele assessering:

Jy sal geassesseer word ten opsigte van

- Jou proses om inligting te bekom en die karakter te ontwikkel;
- Die skryf van die paragraaf.

Groepsassessering:

Die groep sal geassesseer word ten opsigte van

- Die proses: samewerking, groepsbydraes, kwaliteit;
- Die produk: die finale opvoering op grond van taalgebruik, inhoud, skakels met gebeure en emosies, uitdrukking.

LEERUITKOMSTE:

Die leeruitkomste vir Afrikaans is:

- Leeruitkoms 1: LUISTER;
- Leeruitkoms 2: PRAAT;
- Leeruitkoms 3: LEES EN KYK;
- Leeruitkoms 4: SKRYF;
- Leeruitkomste 5: DINK EN REDENEER;
- Leeruitkomste 6: TAALSTRUKTEER EN – GEBRUIK.

Die leeruitkomste wat aangespreek is in hierdie taak, is die volgende:

Leeruitkoms 2, naamlik PRAAT:

- Om effektief en met selfvertroue in 'n groot verskeidenheid situasies te kommunikeer;
- Optrede in gepaste kulturele situasies;
- Gebruik van taal in kommunikasie;
- Kreatiewe taalgebruik.

Leeruitkoms 4, naamlik SKRYF:

- Om verskillende feitelike en kreatiewe werk te kan skryf vir verskillende doelwitte;
- Skryf om inligting te kommunikeer;
- Kreatiewe skryfwerk.

Leeruitkoms 5, naamlik DINK EN REDENEER

- Om in 'n ander taal te redeneer – om inligting te bekom, te verwerk en te gebruik en daardeur vaardighede en strategieë te ontwikkel;
- Gebruik taal regdeur die kurrikulum;
- Versamel en weergee van inligting.

Leeruitkoms 6, naamlik TAALSTRUKTUUR EN GEBRUIK

- Toepassing van taalaspekte.



GRADE 6
INTEGRATED PROJECT
 TASK SIX



BRIDGE HOUSE SCHOOL

NAME OF CO-ORDINATOR: Dal Graham

Task 6: ENGLISH

Individual assessment

Write a poem in free verse or with a rhyme scheme depicting:

- **life in District Six**
Using all five senses as triggers, try to recall the past.
- **the events leading up to the forced removals**
Describe your feelings as you were told to leave your home and community.
- **the new place you were sent to live**
Compare your new surroundings with District Six.

Having built up a knowledge of District Six you are required to write a poem expressing your thoughts, ideas, opinions and emotions on the above three aspects of District Six. You need to think about the past history of South Africa, the apartheid era, the prejudices of the time and the people involved.

You need to use language to create meaning, effect, to convey emotions and feelings, to create atmosphere and evoke empathy and understanding of the situation. You are expected to make use of figures of speech such as similes, metaphors, alliteration, onomatopoeia, etc. to enhance your poems. If possible, include quotations and factual evidence.

You need to work on a rough draft and then type the finished poem in Arial, size 12.

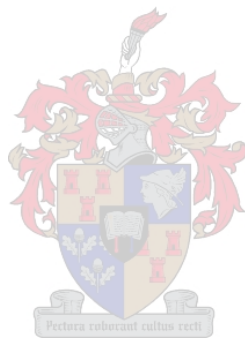
Group assessment

Choose one poem written by a group member and recite it as a group at the final performance. You may use a few props or costumes to enhance your performance. However they should not detract from your performance, which should include good diction, projection and interpretation of the poem.

For your performance think about:

- variation of voices;
- balance;
- tone;
- tempo;
- dynamics;
- voice projection;
- diction;
- the use of space;
- eye contact.





GRADE 6
INTEGRATED PROJECT
TASK 7



BRIDGE HOUSE SCHOOL

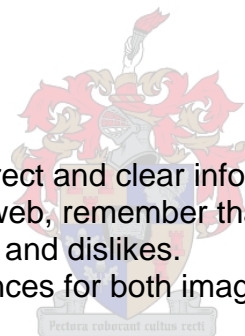
NAME OF CO-ORDINATOR: ALBY NEL

Brief

Capture the essence of District Six in a web of 5 pages (including the home page). This web should serve as a site of memory for all present and future Bridge House pupils. Your web must capture memories of various aspects of life in District Six: History, Culture, Festivals and Memories.

General Guidelines

The main emphasis should be on correct and clear information. When you consider the layout of the web, remember that capturing the essence of District Six is more important than your own likes and dislikes. Make sure that you have clear references for both images and text.



Home Page

- ◆ The Home Page must be short;
- ◆ It must include simple links to all the relevant pages;
- ◆ Include a short, captivating introduction to each page;
- ◆ Each introduction must include an image;
- ◆ Include links (where possible) and references to all sources of information;
- ◆ Include contact details for the group members: Names, Grade, School, Web address and E-Mail address. Create links where possible.

Important General Guidelines for all Content Pages

Before Working on the Web

◆ Working with Draft Text in Notepad

Create a draft folder district6 (draft) for your text.

Save all text in **Notepad** to remove all unnecessary formatting.

Create 4 text files: ***history***, ***culture***, ***festivals*** and ***memories***.

◆ Working with Images

Save all images in the Images folder, which is located in the district6 web-folder.

All filenames must be single words in small letters, e.g. culture1.

When Working on the Web

- ◆ Create a New Web and add 4 pages;
- ◆ The web must have a formal appearance;
- ◆ Create hyperlinks to make navigation of the web easy;
- ◆ Save the pages as: ***removals***, ***culture***, ***festivals*** and ***memories***;
- ◆ The layout should be consistent: All page titles, headings, sub-heading and text should look the same;
- ◆ Use Arial 10 for normal text;
- ◆ Make sure that all pictures are clear – use smaller pictures if necessary;
- ◆ Use tables when you want to combine images and text;
- ◆ All tables should be 700 pixels wide, the cell padding and cell spacing should be set to 5 and the borders to 0.

Content Page A

History

- ◆ Give a short overview of the history before the forced removals;
- ◆ Describe the events of the forced removals.

Content Page B

Cultural Activities

Include:

- ◆ Music Styles;
- ◆ Lyrics;
- ◆ Fashions;
- ◆ Games.

Content Page C

Festivals – New Year

Include:

- ◆ The Carnival (Cape Minstrel Carnival);
- ◆ Moppies – lyrics.



Content Page D

Memories

Include:

- ◆ Life Stories by inhabitants of District Six;
- ◆ Dialogues;
- ◆ Poems.



NAME OF CO-ORDINATOR: Mr A. Riffel

INDIVIDUAL ASSESSMENT	<input type="checkbox"/>
GROUP ASSESSMENT	<input type="checkbox"/>

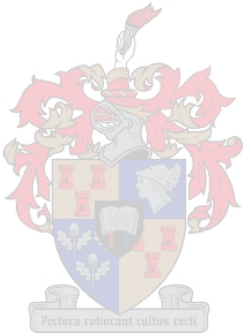
NAME OF PUPIL / GROUP LEADER	
NAMES AND SURNAMES OF MEMBERS	
(If applicable)	

1. Little progress was made in completion of the project.
2. Progress was made, but the project was not completed.
3. All outcomes were attained and the project was completed successfully.
4. Expectations of outcomes have been exceeded.

[illegible]

Individual Assessment:

	1	2	3	4



GRADE 6
INTEGRATED PROJECT
TASK TWO



BRIDGE HOUSE SCHOOL

FORMATIVE ASSESSMENT

NAME OF CO-ORDINATOR: Mrs S. Malan

Please use a ✓

INDIVIDUAL ASSESSMENT	<input type="checkbox"/>
GROUP ASSESSMENT	<input type="checkbox"/>

NAME OF PUPIL / GROUP LEADER	
NAMES AND SURNAMES OF MEMBERS	
(If applicable)	

ASSESSMENT CRITERIA: Task Two

1. Little progress was made in completion of the project.
2. Progress was made, but the project was not completed.
3. All outcomes were attained and the project was completed successfully.
4. Expectations of outcomes have been exceeded.

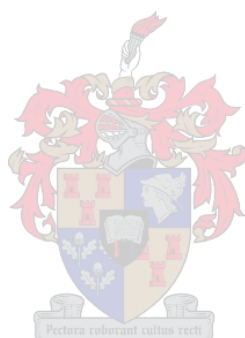
Group Assessment:

	1	2	3	4
Collaborates as a group to perform one song representative of one style of music found in District Six, or performs one 'moppie' written by a group member				
Mimes to recorded music or sings song themselves.				
Dresses appropriately to suit style of music.				
Mimes or uses hand-made instruments to accompany singing.				
Movement or dance steps suit the style of music				
Displays positive attitudes of helpfulness, tolerance, respect and willingness to work together as a group.				
Group members all take on individual roles that contribute to a unified, musical performance.				

Individual Assessment:

	1	2	3	4
Reflects on one style of music found in District Six.				
Researches a variety of sources and presents in own words.				
Sources additional information in the form of recordings, lyrics and photographs of the chosen style of music and of one musician or band of that style.				
Provides a correctly presented bibliography citing references and sources used.				
Creates a 'moppie' using a well-known melody or composes own.				
Presents all work in a neat, typed form in a plastic-sleeve to go in ring-binder.				
Files information in special I.T. File for Grade 6 Integrated Project.				







BRIDGE HOUSE SCHOOL

GRADE 6
INTEGRATED PROJECT
TASK THREE

FORMATIVE ASSESSMENT: EDUCATOR EVALUATION

NAME OF CO-ORDINATOR: **Mr W. Bevan**

Please use a ✓

INDIVIDUAL ASSESSMENT	<input type="checkbox"/>
GROUP ASSESSMENT	<input type="checkbox"/>

NAME OF PUPIL / GROUP LEADER	
NAMES AND SURNAMES OF MEMBERS	
(If applicable)	

CRITICAL OUTCOME:

The pupil worked effectively with others as a member of a team.

The pupil contributed fully to the discussions and solutions to the problems.

Strongly disagree (1)	Disagree (2)	Agree (3)	Strongly agree (4)
--------------------------	-----------------	--------------	-----------------------

The pupil completed his/her part(s) of the tasks to the best of his/her ability.

Strongly disagree (1)	Disagree (2)	Agree (3)	Strongly agree (4)
--------------------------	-----------------	--------------	-----------------------

The pupil was always prepared and well organised during the learning process.

Strongly disagree (1)	Disagree (2)	Agree (3)	Strongly agree (4)
--------------------------	-----------------	--------------	-----------------------

The pupil brought new skills to the group, which helped to improve the learning process.

Strongly disagree (1)	Disagree (2)	Agree (3)	Strongly agree (4)
--------------------------	-----------------	--------------	-----------------------

The pupil displayed empathy to his/her peers who struggled with the learning process and was willing to assist where possible.

Strongly disagree (1)	Disagree (2)	Agree (3)	Strongly agree (4)
--------------------------	-----------------	--------------	-----------------------



GRADE 6
INTEGRATED PROJECT
TASK FOUR



BRIDGE HOUSE SCHOOL

FORMATIVE ASSESSMENT

NAME OF CO-ORDINATOR: Mr B. Ponj

Please use a ✓

INDIVIDUAL ASSESSMENT	✓
GROUP ASSESSMENT	✓

NAME OF PUPIL / GROUP LEADER	
NAMES AND SURNAMES OF MEMBERS	
(If applicable)	

ASSESSMENT CRITERIA: Task Four

1. Little progress was made in completion of the project.
2. Progress was made, but the project was not completed.
3. All outcomes were attained and the project was completed successfully.
4. Expectations of outcomes have been exceeded.

Group Assessment:

	1	2	3	4
There was a successful opening and introduction.				
There was evidence of cooperative, interpersonal skills.				
The characters were properly studied and portrayed.				
There was evidence of interviewing skills.				
Enough time was spent in rehearsals.				
The group was confident and positive.				
The interview was visually pleasing.				
There was logical flow to the interview.				
There was a final transcript of the interview.				
There was a successful closure and final word.				

Comment on group Achievement:

Individual Assessment:

Name of learner:

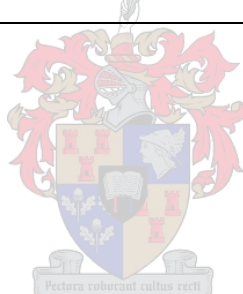
Role-played:

	1	2	3	4
The role was played, studied and practised beforehand.				
The learner focused and concentrated on the work.				
There was a sense of dramatic play in their character.				
The learner contributed constructively to the work.				
Additional efforts were made to enhance character.				

Individual Assessment:

Name of learner:

Role-played:



	1	2	3	4
The role was played, studied and practised beforehand.				
The learner focused and concentrated on the work.				
There was a sense of dramatic play in their character.				
The learner contributed constructively to the work.				
Additional efforts were made to enhance character.				

Individual Assessment:

Name of learner:

Role-played:

	1	2	3	4
The role was played, studied and practised beforehand.				
The learner focused and concentrated on the work.				
There was a sense of dramatic play in their character.				
The learner contributed constructively to the work.				
Additional efforts were made to enhance character.				



GRADE 6
INTEGRATED PROJECT
TASK FIVE



BRIDGE HOUSE SCHOOL

FORMATIVE ASSESSMENT

NAME OF CO-ORDINATOR:

Please use a ✓

INDIVIDUAL ASSESSMENT	<input type="checkbox"/>
GROUP ASSESSMENT	<input type="checkbox"/>

NAME OF PUPIL / GROUP LEADER	
NAMES AND SURNAMES OF MEMBERS	
(If applicable)	

ASSESSMENT CRITERIA: Task Five

1. *Little progress was made in completion of the project.*
2. *Progress was made, but the project was not completed.*
3. *All outcomes were attained and the project was completed successfully.*
4. *Expectations of outcomes have been exceeded.*

1. Geen bewys van toepassing en/of vordering
2. Het wel vordering gemaak en basiese aspekte toegepas
3. Bevredeigende vordering en toepassing in die werk
4. Uitstekende kwaliteit en meelewing

Groepsassessering: Finale opvoering

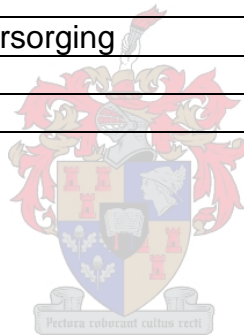
	1	2	3	4
Samewerking as 'n groep op verhoog				
Geloofwaardigheid van al die karakters (emosionele betrokkenheid)				
Ineenskakeling van die dialog				
Gemaklikheid waarmee die karakters met mekaar kommunikeer				
Finale geskrewe stuk se kreatiewe versorging				
Oorkoepelende kreatiwiteit				
Stemtoon, liggaamstaal ens				
Kwaliteit van taalgebruik				
Gebruik van verhoogarea				

Groepsassessering: Samewerking gedurende voltooiing van projek

	1	2	3	4
Samewerking van groeplede				
Insameling van inligting				
Nakom van spertye				
Aktiewe bydraes van lede				

Individuele assessering:

	1	2	3	4
Geloofwaardigheid van karakter (emosies)				
Gemaklikheid waarmee karakter kennis oordra				
Mondelinge taalversorging				
Emosionele betrokkenheid				
Geskrewe stuk se taal en spelversorging				
Geskrewe stuk se kreatiwiteit				





BRIDGE HOUSE SCHOOL

GRADE 6
INTEGRATED PROJECT
TASK SIX

FORMATIVE ASSESSMENT

NAME OF CO-ORDINATOR: Mrs D. Graham

Please use a ✓

INDIVIDUAL ASSESSMENT	<input type="checkbox"/>
GROUP ASSESSMENT	<input type="checkbox"/>

NAME OF PUPIL / GROUP LEADER	
NAMES AND SURNAMES OF MEMBERS	
(If applicable)	

ASSESSMENT CRITERIA: Task Six

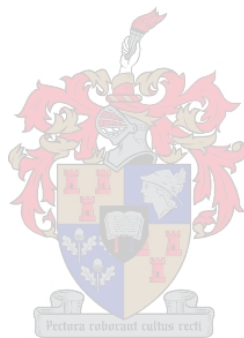
1. Little progress was achieved.
2. Progress has been made, but the outcome was not completed.
3. The outcome was attained and the project was completed successfully.
4. Expectations of outcomes have been exceeded.

Group Assessment:

	1	2	3	4
Spoken with clear diction.				
Voices were well projected.				
Variation of voice parts evident.				
Delivered a good interpretation of the poem.				
Good atmosphere and feeling was conveyed to the listener.				
The contribution by each group member was positive.				
Good eye contact was made during the presentation.				
The group worked well together.				
The poem was delivered with passion and expression.				

Individual Assessment:

	1	2	3	4
Atmosphere was created.				
Emotions, feelings and thoughts were well expressed in the poem.				
Figures of speech, good vocabulary, descriptive and idiomatic language was used.				
The essence of District Six and the people was captured.				
The poem had a good flow.				
The poem displayed originality of thought.				



GRADE 6
INTEGRATED PROJECT
TASK 7



BRIDGE HOUSE SCHOOL

FORMATIVE ASSESSMENT

NAME OF CO-ORDINATOR: Mr. A. Nel

Please use a ✓

INDIVIDUAL ASSESSMENT	✓
GROUP ASSESSMENT	

NAME OF PUPIL / GROUP LEADER	
NAMES AND SURNAMES OF MEMBERS (If applicable)	

LEARNING OUTCOME: The pupils must collect and organize data and communicate information in a structured web site reflecting four aspects of District Six.

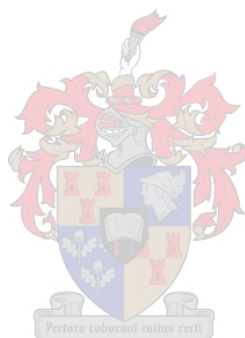
Assessment Criteria

1. Not achieved
2. Partially achieved
3. Achieved
4. Outstanding

Individual Assessment:

	1	2	3	4
<u>Data Collection</u>				
The learner:				
extracted relevant data from applicable sources				
extracted relevant data for all the required information				
located all information on his/her own				
provided evidence of drafting of text				
provided evidence of drafting of images				

<u>Organization and Structure</u>				
The learner:				
edited all information before saving it in Notepad				
created a structured web				
set up a navigation structure for the web				
created relevant tables to structure text and images				
copied unformatted information into relevant cells in a table				
created effective hyperlinks to make navigation easy				
saved all images in the <i>Images</i> folder on the web				
Inserted appropriate text and images into relevant cells				
<u>Presentation</u>				
General				
The learner:				
presented the work in a text format that is easy to read				
inserted vivid and appropriate images				
aligned images and text purposefully				
presented all information in an ethically sound manner				
presented the work within the parameters of the instructions				
Text				
The learner:				
Inserted concise, correct and relevant text:				
• Home Page				
• Forced Removals				
• Culture				
• Festivals				
• Memories				





BRIDGE HOUSE SCHOOL

GRADE 6
INTEGRATED PROJECT

SUMMATIVE ASSESSMENT

NAME OF CO-ORDINATOR:

Please use a ✓

INDIVIDUAL ASSESSMENT	<input type="checkbox"/>
GROUP ASSESSMENT	<input type="checkbox"/>

NAME OF PUPIL / GROUP LEADER	
NAMES AND SURNAMES OF MEMBERS	
(If applicable)	

LEVEL DESCRIPTORS

1	Little progress was made in completion of the project.
2	Progress was made, but the project was not completed.
3	All outcomes were attained and the project was completed successfully.
4	Expectations of outcomes have been exceeded.

ASSESSMENT SUMMARY OF TASKS

	1	2	3	4
Task One				
Task Two				
Task Three				
Task Four				
Task Five				
Task Six				
Task Seven				

FINAL EVALUATION AND COMMENT**RATING:****COMMENT:**

DIVISION OF WORK - Grade Six Integrated Project

Task number:

Group number:

Names	Roles

Grade 6 Integrated Project 2003

Attention: CS, AR, SM, BP, WB, AN, TS, EL, DG.

Dear Colleagues

Thank you for your interest and willingness to get involved with the Grade 6 Integrated Project. As discussed, I have prepared an outline for the project for you to consider. Please feel free to make suggestions concerning your specific learning area. It is most important that we do the project this term while the Grade 6's are busy with the theme of District Six in Integrated Studies. They also have a visit to the District Six Museum arranged for the 29 May. Furthermore, the Senior Primary Production takes place next term and rehearsals will be in full swing, hence no time for a project of this nature.

I suggest that you look at this document over the weekend and that we meet in a week's time, possibly Monday 12 May at 4 p.m. to discuss it (unless we can arrange a better time that suits everyone). It is hoped that we can start the project during normal lessons in the week following Founders Day, i.e. 19 -23 May. We are hoping to block out 2 days (or part thereof) in the week 26 - 30 May for intensive group work.

Please bring your suggestions to that meeting. I will also ask you to bring the specific assessment criteria for your task along with you. Please ensure that you allow for both individual and group assessment within your task as this will take care of the passenger syndrome. I have prepared a document containing feedback from the last year's Grade 7 Integrated Project, which has implications for the way we conduct the Grade 6 project. Please read though and bear in mind when you approach this project.

The aim of an Integrated Project of this nature is to enrich and enhance the general curriculum by approaching it from a multi-dimensional viewpoint. Integration takes place between several learning areas. In so doing, the aim is not only to link different learning areas with a common theme but also to successfully transfer skills from one learning area to the next. In this way we are assisting pupils to develop an important life skill. The project is also intended to prepare the pupils for the Common Task Assessment (CTA), which all children in South Africa have to complete in Grade 9.

I look forward to working with you and thank you for your cooperation.

Sandie Malan

Grade 6

Integrated Project 2003

District Six

Background and rationale (for yourself)

District Six was once a thriving, vibrant community of people from a diversity of cultural and religious backgrounds, all living together on the doorstep of the city of Cape Town. They lived happily together, were tolerant of each other and were able to overcome racial and cultural prejudices. In many ways, District Six was a melting pot of many different cultures. These included the descendents of freed slaves, Africans, European immigrants (Irish, Jews from Eastern Europe, Greeks) and Indians. The community was made up of skilled people, e.g. shopkeepers, tailors, seamstresses, nurses, schoolteachers as well as housewives, domestic workers and fishermen.

District Six occupied a prime position in that it was situated close to the city, the harbour and the sea. There were 20 schools in the district, colleges, churches, mosques and synagogues. District Six was densely populated with few open areas for recreation. As a result, the street corners became the playground for the children and the gangs. The people living there expressed that they were never afraid of the gangs as they kept to themselves and did not interfere with the community.

District Six inhabitants developed their own form of entertainment and cultural activities. There were 4 bioscopes (cinemas), The Star, The Avalon, The National and the British. These were also used for talent shows, beauty competitions and musicals. The annual New Year festivities centred around the 'Coon Carnival', now called the Cape Minstrel Carnival. The carnival, which took place in the streets of District Six, brought the community together in a celebration of music, singing and dancing. It gave the people an opportunity to celebrate and have fun and to spend time with neighbours and friends. The women provided refreshments for the participants and the people watching. It was a cross-cultural and cross-religious event that encouraged a wonderful community spirit, resulting in community ties being strengthened.

On the 11 February 1966, the greater part of District Six was declared a white area, in accordance with the Group Areas Act of 1950. During the next 13 years, over 60,000 people were forced to leave their homes, which were demolished. By the early 1980's, only a few mosques and churches were left standing on a vast open area of rubble and weeds. The government referred to District Six as a slum and a dangerous place inhabited by gangs. But to the people who lived there, it was home and they expressed that they were never afraid of living there. They were law-abiding citizens with deeply rooted family and community ties and with a strong sense of belonging.

The implementation of the Group Areas Act was a traumatic turning point for the People of District Six. Not only did they lose their homes and their

businesses, they were also left socially and economically insecure. The people suffered a loss of common heritage when they were moved to the townships. Many felt totally lost in the unfamiliar dusty Cape Flats. They were angry and bitter about being forced out of District Six. Important family, neighbourhood and community/ religious networks were disrupted.

One of the ways people are helped to come to terms with the past is through cultivating memories. Memories help us to create meaning and sustain a positive sense of personal and community identity. By remembering and passing on our memories to our children, important links are created between past and future generations. They also serve as a reminder of what we have lost of Cape Town's cultural heritage and express the harsh injustices of apartheid.

Memories play an important part in helping us to understand who we are. Memories are sets of thoughts, images and feelings about the past. Often we try to forget our memories that are painful and only remember the good things. People remember events in different ways. However, we still need the shared memories of people to understand who we are and what we have become. People express memories in many ways - talking, writing, drawing, acting, photography, music, videos etc. The triggers for recalling memories often include familiar smells, tastes or sounds. These triggers take us back in time. Our homes and communities have a deep impact on how we see ourselves (our self-identity).

When people are forcibly removed from their homes or communities, they not only lose their land, their property and their possessions, they also lose their sense of belonging, a sense of family and of friendship. When these ties are broken, strong feelings or emotions are stirred up such as anger, hurt and great sadness.

Social relationships help to trigger memories. The collective memories of different people from the same place or event, combine to form a popular memory, e.g. of your school, your family. The communities from which people were forcibly removed and the places they were moved to, due to apartheid, become places of memory. The most well-known site of memory in Cape Town is District Six.

Sites of memory can combine the life-stories of different people into a collective memory. When people share their collective memories about the past, collective forms of identity are kept alive and thus form a community identity. People who once lived in District Six still call themselves 'District Sixes'. A community that remembers together is often shaped by an experience of loss. However, a community in memory can also be a brave and creative response to that loss, which helps people to face the future without forgetting their shared past.

In this sense, although we may not have suffered the same loss as the District Sixes, we can share in that collective memory by becoming more aware of what many people in Cape Town have had to endure through the upheaval of

the forced removals. By retracing and visiting sites of memory, by trying to understand what it must have been like and thereby empathizing with the people who have suffered, we too can become part of a positive, creative response to ensure that this memory is kept alive.

Tasks

There are 7 tasks dealing with different aspects of District Six and particularly the role of memories. The aim of the project is to create a site of memory at Bridge House, which will serve to inform and sensitize present and future pupils to the story of District Six.

You will be divided into 7 groups. Each group will receive a task from each of the following learning areas:

Task 1: Integrated Studies	Mr Riffel
Task 2: Music	Mrs Malan
Task 3: Art	Mr Bevan
Task 4: Drama	Mr Poni
Task 5: Afrikaans	Mev Scheepers / Mev Landman
Task 6: English	Mrs Graham
Task 7: Information Tech.	Mr Nel

The 7 tasks will culminate in a final presentation / performance by the groups in which aspects of all the tasks or learning areas must be reflected. You will be assessed both individually and as a group for each task. There will be an overall group assessment once the project is completed.

Task 1: Integrated Studies Mr Riffel

Create a memory box of District Six. Include the following:

- Texts, articles, newspaper clippings, photographs, maps, programmes, recordings etc.
- Visit the library, archives, District Six Museum - include any information you are able to source.
- Visit computer websites, use CD Roms etc regarding District Six.
- Source any oral history (stories). Primary or secondary sources.
- Any other relevant information.

Task 2: Music Mrs Malan

The styles of music found in District Six included:

- Blues
- Jazz
- Rock 'n Roll
- Kwela
- Mbaqanga
- Moppies

Individual assessment:

- Research two styles of music, provide recorded examples, lyrics, photographs of music/musicians of that style. Present in a bound form.
- Write a moppie - use a well-known melody or compose your own.

Group assessment:

- Choose one style of music and one song as an example of that style. Prepare as a group to participate in a talent show to be held at the Star bioscope. Costumes, hairstyles and movement / dance steps should suit the style of music you have chosen. You may make your own instruments or use 'air' instruments. Try to be as authentic as possible. You may use a recording to which you will mime or you may perform the song yourselves.

Or

- Choose a moppie written by a group member and perform it as a minstrel troupe at the New Year Carnival. Dress appropriately and include movement/dance steps to accompany your moppie. You may use handmade instruments or 'air' instruments.

-

Task 3: Art Mr Bevan

Create a street scene in District Six during the New Year celebrations. The architecture should reflect the diversity of cultures living there.

Group assessment:

Construct:

- A 3-D model of a street in District Six. Consult a map of District Six for street names and location.
- Your model may include multi-media, e.g. cardboard, cloth, wood, paper, photographs, drawings, paintings etc.

Individual assessment:

- Provide a map showing the layout of District Six in relation to the city, the sea, the mountain and include original street names.

Task 4: Drama Mr PonjIndividual assessment:

Research the story of a District Six inhabitant. Develop a character based on the information you have found. Include information about family, occupation, culture, religion etc.



Group assessment:

Set up an interview with one or two of the characters described. Your group should take on the roles of:

- The chosen character/s
- The interviewer
- The cameraman / camerawoman
- The scribe (records the interview).

You may use aids to assist you - tape recorder, video camera, digital camera etc.

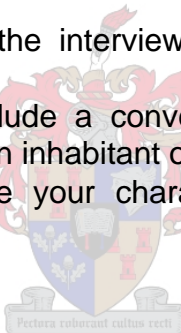
Transcribe the interview into written text.

Task 5: Afrikaans Mev Scheepers en Mev Landman

Using the transcribed text from your interview as a starting point:

Individual assessment:

- Write a dialogue between the interviewer and the character you have chosen.
- Extend the dialogue to include a conversation between a government official and your character, an inhabitant of District Six **or**
- Create a monologue where your character recalls life as he or she remembers it in District Six.

Group assessment:

Perform the two dialogues in pairs as part of the final performance.

Task 6: English Mrs GrahamIndividual assessment:

Using all the information gathered, write a poem depicting:

- Life in District Six - use triggers such as smell, taste, sounds to help you recall the past.
- The events leading up to the forced removals - describe your feelings when you were told to leave your home and community.
- Describe the new place where you were sent to live. Compare it to District Six.

Group assessment:

Choose one poem written by a group member and recite it as a group at the final performance. You may use a few props or costumes to enhance your performance. However, they should not detract from your performance, which should include good diction, projection and interpretation of the poem.

Task 7: Information Technology Mr Nel

Use all the information and the resources you have found to create a web page/s on District Six. This should serve as a site of memory for all present and future Bridge House pupils. It should include information from all the other learning areas that will help to create a collective memory by combining the life stories of different people, e.g.

- Locate District Six - maps, photographs, pictures, models.
- Describe the events of the forced removals using texts and newspaper articles, photographs etc.
- Describe different cultural activities that captured the life and spirit of District Six.
- Include music styles, lyrics, fashions of the time.
- Focus on the New Year Celebrations : minstrels, moppies etc
- Record conversations / interviews with inhabitants of District Six, which contain their memories and life stories.
- Include dialogues, poems.



The Final Performance and Presentation

Presentation

The final presentation of work must include the following:

- Memory box and contents
- Bound work on music styles including recordings
- Models of District Six
- Dialogues
- Poem
- Computer/s with web pages available

Performance

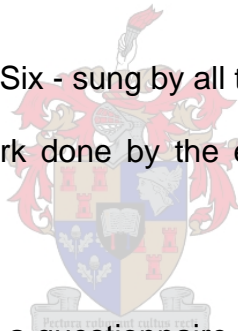
The final performance of work must include the following:

- Musical performance at the talent show or New Year Carnival.
- Dramatisation of interview
- Dialogue in pairs
- Recital of poem
- Song: The heart of District Six - sung by all the Grade 6's.

An overall assessment of work done by the each group will be carried out after the final performance.

Reflection

You will be asked to complete a questionnaire on completion of the project as a means of reflecting on your personal involvement in the project.



Grade 6 Integrated Project District Six

Minutes of meeting held on Tuesday 13 May 2003.

Present: SM, AR, AN, TS and DG. Apologies: EL, WB and BP.

All staff received a brief of the Grade 6 Integrated Project including outlines of the 7 tasks. They also received a document giving feedback on the Grade 7 Integrated Project of 2002.

- It was decided that in lieu of the Grade 7 Assessment week (2-6 May) the Grade 6 Integrated Project would run as follows:

26, 27 or 28 May

Briefing of project. 30 minutes needed to introduce the concept of an integrated project. Explanation of how the project will run. No briefing of tasks - to be done in normal class time. All teachers involved must be present.

29 May

Visit to District Six Museum. AR and SM to accompany.

2 June - 6 June

Teachers hand out their tasks to learners during normal class time. Learners gathering information and work on individual tasks and group tasks where applicable.

9 June - 12 June

2 days set aside as block time for intensive group work.

Groups sort out information gathered and present work in agreed format. Set up visual display of work.

Teachers facilitate in structured time slots.

Teachers are present for their task's time slot. May need to assist in another time slot.

13 June - 2 hours

Final performance and visual presentation of work.

Parents to be invited.

All staff to be present for final performance and assessment of work.

15 June - 30 minutes

Learners complete a questionnaire as a form of reflection (during music?) on engagement in the project and of personal growth as a result of the project.

• Roles.

SM to supervise, co-ordinate project, responsible for background research, providing resource materials and framework of project, outlines of tasks, questionnaires.

Liaison with management.

Staff to make suggestions regarding their tasks, draw up assessment criteria for their specific task as well as assess or mark their tasks. Assist with summative (overall) assessment.

Complete a questionnaire as a project assessment.

Attend a feedback session once project is completed.

Learners complete both individual and group tasks. Complete form at end of each task stating roles and breakdown of work done by each group member. Individuals complete a self-assessment questionnaire on completion of the project

- **Groups**

- 6 groups of 4; 1 group of 5.

AR to divide class into groups and allocate leaders.

Open to comment from staff.

- **Assessment**

Each educator to draw up specific assessment criteria for his/her task. Type in template provided - see

Prep. General. Integrated Projects. Grade 6, 2003.

Rubric: Standard 4-1.

- **Ringbinder** to be supplied for each group. All typed work to be stored in plastic sleeves in ringbinder for marking.
- All work to be filed in **I.T. file** for website: **Students - Prep folder - Grade 6 - District Six.**
- **Resources** to be sourced by SM. RM to assist: WCED library. Public libraries, US library, school library, newspaper articles, video documentaries, photographs etc.
- **Visit to District Six museum:** Grade 6 to source information. Each group to draw up a questionnaire for the purpose of interviewing the curator. Check website for District Six museum.

Grade 6 Integrated Project - Block time

Wednesday 11 June and Thursday 12 June 2003 - full day

Friday 13 June - Final Performance - 2 hours

Wednesday 11 June: Structured Block Time

8.10 - 8.50	Afrikaans (portfolio lesson)	T.S., E.L.
8.50 - 9.30	Integrated Studies	A.R.
9.30 - 10.10	English	D.G.
10.10 -10.30	BREAK	
10.30 - 11.30	Drama	B.P.
11.30 -12.30	Music	S.M.
12.30 - 1.00	BREAK	
1.00 - 2.20	Art	W.B.

N.B. !!!

**I.T. Centre available wherever possible -
Consult with A.N.**

Thursday 12 June: Structured Block Time

8.10 - 9.30	I.T.	A.N., A.R.
9.30 - 10.10	Set up presentations in B.Y.	D.G., E.L., T.S., B.P.
10.10 - 10.30	BREAK	
10.30 - 11.30	Performance Rehearsals in venues	S.M., A.R., D.G.

11.30 - 12.30	Performance Rehearsals in B.Y.	S.M., B.P.
12.30 - 1.00	BREAK	
1.00 - 2.20	Performance Rehearsals in B.Y.	S.M., T.S, E.L, W.B.

Rehearsal Venues:

Music Room; B.P.'s old prefab; Grade 6 classroom; Barnyard stage; foyer and back of theatre.

Rehearsal schedule:

10.30 - 11.30	Group 1 and 2 Music Room and B.Y. Stage	S.M.
	Group 3 and 4 B.Y. foyer and back of theatre	D.G.
	Group 5 and 6 Prefab and Grade 6 classroom	A.R.
11.30 - 12.30	All groups to Barnyard On stage - 10 mins/group Music and Drama performances	S.M., B.P.
12.30 - 1.00	BREAK	
1.00 - 2.00	All groups to Barnyard On Stage -10 mins/group Afrikaans performances	S.M.,T.S., E.L.
2.00 - 2.20	On stage - 3 mins per group English performances	D.G.

Friday 13 June : Final Performances**10.30 - 12.30**

20 minutes / group including setting up.

All Grade 6 parents invited to attend.
Grade 4, 5 and 7 invited to attend.
Seated by 10.25.

10.30 - 10.50

Group 3

10.50 - 11.10

Group 4

11.10 - 11.30

Group 6

11.30 - 11.50

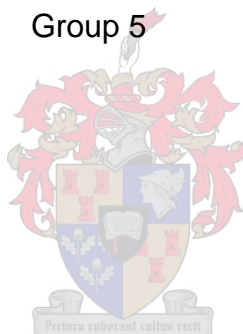
Group 1

11.50 - 12.10

Group 2

12.10 - 12.30

Group 5



Grade 6 Integrated Project: "District Six"

Learner/ Participant Self - Assessment Questionnaire

- Please answer the questions using the scale provided.
- Write only 1,2,3 or 4 in the columns.

Scale

1. Not at all or Nothing
2. A little bit
3. Quite a lot
4. A great deal

	1	2	3	4
1. How have you enjoyed the Integrated Project on District Six?				
2. You were divided into groups, each with a leader, and were required to work together as a team. How well did you fulfil your personal roles in your group?				
3. How has your knowledge of the different cultures in District Six increased as a result of your research?				
4. How has your understanding increased of the different ways people expressed their culture in District Six?				
5. How have your feelings and attitudes changed / improved towards people whose cultural identity and expression is different to your own?				
6. How has your understanding of the similarities between people of all cultures increased?				
7. To what extent was the community important to the people of District Six?				
8. How important to you are your family, your friends and your community?				
9. How much did you learn about the forced removals in District Six?				
10. What understanding have you gained about the feelings of the people who were forced to move away from District Six?				
11. What understanding have you gained about the importance of memories?				

12. Any further general comments?

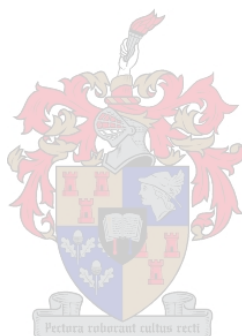
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Grade 6 Integrated Project: "District Six"

Educator/Collaborator

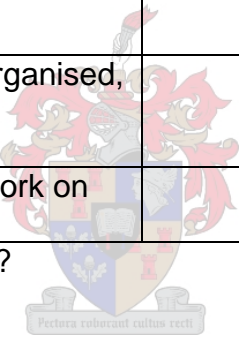
Project Assessment Questionnaire

- Please answer the questions using the scale provided.
- Write only 1,2,3 or 4 in the columns.

Scale

1. **Not at all or Nothing**
2. **A little bit**
3. **Quite a lot**
4. **A great deal**

	1	2	3	4
1. How much do you think the learners enjoyed the Integrated Project?				
2. How well did the learners cope with having to work in small groups?				
3. How much development of new skills took place during the project?				
4. How much did the learners benefit from the visit to the District Six Museum?				
5. How much more aware of "culture" and "cultural expression" are the learners as a result of the project?				
6. To what extent did the tasks encourage creativity in the learners?				
7. How much was the learning process enriched/strengthened by approaching the theme of District Six from 7 different angles?				
8. To what extent did the project and the learning mode 'water down' the task of your specific learning area?				

9. How satisfied were you with the framework, structure and content of your task?				
10. What is your assessment of the standard of work delivered of your task (use alternative rating scale as described alongside)	Not achieved	Achieved but not completed	All outcomes achieved	Exceeded all outcomes
11. How much more time would you have liked the learners to have had to complete the project?				
12. How much correlation and transfer of skills was there between learning areas?				
13. How much support and guidance did you receive for your task before, during and after the project was completed?				
14. How well was the project organised, managed and executed?				
15. How confident are you to work on this type of project again?				
Any further general comments? 				

LEARNERS' PORTFOLIO WORK

