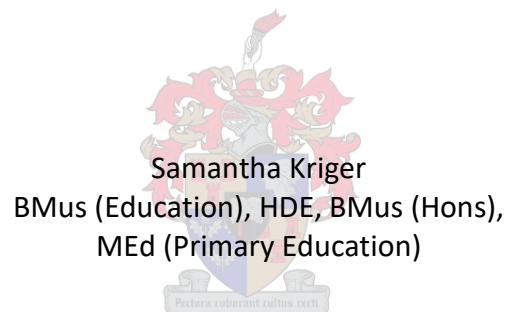


MUSIC TEACHING AND THE INTEGRATION OF MUSIC EDUCATION IN THE GRADE ONE CURRICULUM

Thesis presented in fulfilment of the requirements for the degree of
PhD in Curriculum Studies

Faculty of Education
Stellenbosch University



Supervisor: Professor Jonathan Jansen

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DECLARATION

By submitting this thesis electronically, I, Samantha Kriger, declare that the entirety of the work contained therein is my own, original work, that I am the sole author thereof (save to the extent explicitly otherwise stated), that reproduction and publication thereof by Stellenbosch University will not infringe any third-party rights and that I have not previously in its entirety or in part submitted it for obtaining any qualification.

Samantha Kriger
December 2020

ABSTRACT

This is a study about the practice of music education in the first grade (grade one) of different primary schools in the Western Cape. It begins with an inquiry into how teachers understand the value and importance of music education, then examines what music teachers actually do in classrooms that are diverse in terms of history and resources, and concludes by asking to what extent teachers integrate music into the Life Skills curriculum.

The rationale for the study was the commonplace observation that while music education is indicated within the grade one curriculum, schools typically focused much of their attention on improving learner performance in Literacy and Numeracy. Schools would come under pressure from national and provincial government because of South Africa's poor performance in reading and mathematics in both national tests (the so-called ANA's or annual national assessments) as well as international evaluations such as the Progress in Reading and Literacy Studies (PIRLS). Given these curricular priorities, what has happened to music education in general and music integration in the grade one classroom?

This research was conducted through the medium of seven qualitative case studies of grade one classrooms in schools drawn from different historical and resource contexts of the Western Cape. Each case was composed from semi-structured interviews, systematic observations, the analysis of classroom texts and, to a limited extent, photographic documentation.

Using contingency theory as the conceptual framework, the study found that whether, how and to what extent music education transpired in grade one classrooms was largely contingent on factors such as the available resources for teaching and learning music, the utilisation of those resources when available, pre-service teacher preparation, the non-examination status of the subject, and the deployment of generalist teachers without professional or specialist teacher support. There was little evidence of music integration in the seven case study classrooms.

It is recommended that policy interventions focus on adequate resourcing, appropriate pre-service training, in-service teacher support, and some assessment value for the subject (music) to be taken seriously in classroom teaching and learning.

OPSOMMING

Hierdie studie handel oor die musiekopvoedingspraktyk in die eerste jaar van aanvangsonderwys in geselekteerde Wes-Kaapse laerskole. Die studie is drieledig. Dit begin met 'n ondersoek na onderwysers se begrip van die belangrikheid en waarde van musiekopvoeding; dit ondersoek hul praktyk in klaskamers wat divers is in terme van historisiteit en hulpbronne, en sluit af deur te kyk na die mate waartoe onderwysers daarin slaag om musiek in die leerplan vir Lewensvaardighede te integreer.

Die rasionaal vir die studie was die algemene waarneming dat skole tipies fokus op die verbetering van leerderprestasie in geletterdheid en syfervaardigheid, ten spyte daarvan dat musiekopvoeding deel uitmaak van die Graad 1-leerplan. Suid-Afrika se swak prestasie in leesvaardigheid en wiskunde word telkens deur nasionale toetsing (die sogenaamde JNA's of jaarlike nasionale assessering) en internasionale evaluerings soos *die Progress in Reading and Literacy Studies (PIRLS)* uitgewys. Skole word gevolglik deur nasionale en provinsiale owerhede onder druk geplaas om hulle aandag te wy aan die verbetering van leerderprestasie in geletterdheid en syfervaardigheid. In die lig van hierdie prioriteitsverskuiving kan daar tereg gevra word wat die stand van musiekopvoeding is, veral ten opsigte van musiekintegrasie in die graad een klaskamer.

Die navorsing is uitgevoer deur middel van sewe kwalitatiewe gevallestudies in geselekteerde Wes-Kaapse Graad 1-klaskamers. Die skole is uiteenlopend ten opsigte van historiese en hulpbronnkontekste. Data is ingesamel deur middel van semi-gestruktureerde onderhoude, sistematiese waarnemings, die ontleding van klaskamertekste en - tot 'n beperkte mate - fotografiese materiaal. Data-analise is gedoen binne die konseptuele raamwerk van die gebeurlikheidsteorie.

Bevindinge dui daarop dat die geslaagdheid van musiekopvoeding in graad een klaskamers grootliks beïnvloed word deur die beskikbaarheid en benutting van hulpbronne vir die onderrig en leer van musiek, gepaste onderwyseropleiding, die nie-eksamenstatus van die vak, die versuim om spesialisonderwysers aan te stel asook gebrekkige

onderwyserondersteuning in die algemeen. Daar was min bewyse van musiekintegrasie in die sewe gevallestudieklaskamers.

Daar word aanbeveel dat beleidsveranderinge toegespits word op voldoende hulpbronne, toepaslike opleiding van voornemende onderwysers, onderwyserondersteuning en die instel van 'n vorm van assessering om die status van musiekopvoeding, selfs in die junior klasse, te verhoog.

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This achievement is only through the grace of God and the steadfast support of family and friends.

Levi, for reminding us to look at the world through the eyes of a child and for helping us create wonderful memories by doing simple things.

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I would not be able to function successfully as a mother, wife, daughter, sister, friend and academic without the people mentioned. So, Thank you!

DEDICATION

Dedicated to the memory of my late mother-in-law, Angela Sarah Kriger (1952-2009).

I wish you were still here to share in this achievement.

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LIST OF TERMS/ACRONYMS

ACARA	Australian Curriculum for the Arts
AME	African Methodist Episcopal
ANAs	Annual National Assessments
ANC	African National Congress
BK	Beginning Knowledge
CA	Circuit Advisor
CAPA	Creative and Performing Arts
CAPS	Curriculum and Assessment Policy Statement
CEMIS	Centralized Education Management Information System
CPUT	Cape Peninsula University of Technology
DBE	Department of Basic Education
ECD	Early Childhood Development
EGRA	Early Grade Reading Assessment
FAL	First Additional Language
FET	Further Education and Training
FP	Foundation Phase
GCT	General Contingency Theory
HE	Higher Education
HL	Home Language
IMG	Institutional Management and Governance Planning
IP	Intermediate Phase
IGFT	Initial Grades of Fundamental Teaching
LEA	Local Education Authority
LS	Life Skills
LSEN	Learners with Special Educational Needs
LTSM	Learning and Teaching Support Material
MOE	Ministry of Education (New Zealand)
NCS	National Curriculum Statement
NGO	Non-profit Governmental Organization
NUMSA	National Union of Metalworkers of South Africa
OBE	Outcomes-Based Education
OST	Open Systems Theory
OP	Observational Protocol
PE	Physical Education
PGCE	Post Graduate Certificate in Education
PSNP	Primary School Nutrition Programme
PSW	Personal and Social Well-being
PTA	Parent Teacher Association

RDP	Reconstruction and Development Programme
RNCS	Revised National Curriculum Statement
SBST	School-Based Support Team
SGB	School Governing Body
SMT	School Management Team
SP	Senior Phase
TP	Teaching Practice
UCT	University of Cape Town
WCED	Western Cape Education Department

Music education opens doors that help children pass from school into the world around them – a world of work, culture, intellectual activity, and human involvement. The future of our nation depends on providing our children with a complete education that includes music.

President Gerald Ford¹

¹ <https://www.arts.gov/art-works/2015/notable-quotable-presidents-day-edition>

CHAPTER 1: CONTEXT AND RATIONALE FOR THE STUDY

If a child can't learn the way we teach, maybe we should teach the way they learn.

Ignacio Estrada²

1.1 INTRODUCTION

This dissertation explores the implementation of music teaching and its integration within the Life Skills curriculum in grade one classrooms across the Western Cape. Curriculum implementation is complex (Honig 2006; Penuel et al. 2007). An efficient and effective curriculum needs to reflect the changing nature of society, as well as the world of work and education. This does not mean simply reacting to changes in the rest of the world but also being proactive in predicting and responding to future knowledge requirements in school and society. Therefore, the successful implementation of any curriculum, such as South Africa's Curriculum and Assessment Policy Statement (CAPS), depends, at minimum, on considered inputs (e.g., resources) as well as receptive school environments (e.g., teacher dispositions).

A shortage of subject specialists to support generalist teachers has complicated the implementation of the CAPS curriculum in the foundation years (Maharajh, Nkosi, and Mkhize 2016). Specialist teachers have expertise in a particular field e.g. music or art, while generalist teachers teach all subjects in a grade. The majority of the Foundation Phase (FP) teaching in South Africa is done by generalist teachers who teach every subject, including music education. Generalist music teaching, especially in the foundation years of schooling, is an international phenomenon (Schiemann 2017). At the same time, music teaching within the classroom has declined around the world (Aróstegui 2016; Bath et al. 2020). This study investigates whether and how music education is being taught in the grade one classroom, and the extent to which music is integrated into the curriculum in different resource contexts.

² <http://www.nea.org/archive/14111.htm>

1.2 BACKGROUND TO AND SIGNIFICANCE OF THIS STUDY

South Africa has had three curriculum statements since 1994: the National Curriculum Statement (NCS), implemented in 1997, followed by the Revised National Curriculum Statement (RNCS) in 2005, and currently, the CAPS, implemented in 2011. The positioning of music within each curriculum statement has varied.

Music in the NCS formed part of the learning area Performing Arts. This outcomes-based method required an integrated approach to acquiring skills, knowledge and values (Western Cape Education Department 1997, viii). However, the outcomes were vague, and they failed to focus on academic content. The value and implementation of music was left up to the various provinces (van Niekerk 1997; Mitas 2014). The then Minister of Education Kader Asmal supported cooperative learning and the integration of music across the various disciplines (Asmal 2000). Thus, music education had significant support, and teachers had flexibility, with no time restrictions. Central to the curriculum was the balance achieved through integration and progression (Mitas 2014; Rijdsdijk 2003). Even so, music instruction was not given sufficient time to develop the NCS was replaced by the RNCS, and there continued to be a divide between former White and Black schools in terms of resources and music instruction (Herbst, de Wet, and Rijdsdijk 2005).

Following on from the NCS was the RNCS. This time, music was in the learning area called Arts and Culture. The RNCS aimed at providing learners with a universal educative experience in this domain by exposing them to various art forms, while giving them the opportunity of creative exploration within them. This curriculum aimed to repair societal imbalances through an Arts and Culture programme, and teachers were encouraged to incorporate the Arts and Culture learning area into Literacy, Numeracy and Life Skills (Department of Education 2001, 5-6). RNCS, therefore, encouraged the concept of integrating music into the daily programme and with other aspects of grade R learning and teaching, as well as the learning areas of the grades one to three classroom.

In the RNCS, equal time allocation was given to the four arts subjects – namely, music, dance, drama and visual arts. However, it was observed that many schools struggled with

implementing Arts and Culture due to a lack of knowledge in teaching the four art forms (Klopper 2005; Mitas 2014). If any of these art forms were present at a school, music was often the subject area least taught (Klopper 2005).

Within the CAPS curriculum that followed in 2011, music is included in the broad Life Skills learning area as a part of Creative Arts. With the implementation of CAPS, the Arts and Culture learning area of the RNCS was dropped in the FP and replaced by Creative Arts. With this change came the falling away of the knowledge associated with each arts subject. This has limited the opportunity to incorporate skills in the arts subjects, and particularly music, into other learning areas, such as Literacy and Numeracy (Mitas 2014, 34). Creative Arts is further divided into Visual Arts and Performing Arts – namely, music, dance and drama. The stated outcomes for the Performing Arts in the FP are:

Allows the learners the opportunity to creatively communicate, dramatize, sing, make music, dance and explore movement. Through the Performing Arts, learners develop their physical skills and creativity. Performing Arts stimulates memory, promotes relationships and builds self-confidence and self-discipline. Creative games and skills prepare the body and the voice. Games are used as tools for learning skills. Improvisation and interpretation allow learners to create music, movement and drama individually and collaboratively. (Department of Basic Education 2011a, 9).

In the FP, the CAPS curriculum stipulates that half an hour per week be dedicated to formal music education, as part of the study area Creative Arts within Life Skills.

Integration within the CAPS policy documents, however, has never been obvious. It is my experience with traditional FP classroom teachers (and in reviewing the CAPS documents) that the approach to learning and teaching is not interdisciplinary. Most FP teachers advocate rote learning, and teaching is often assessment-driven. “Although there have been innovative developments with learning/teaching, (e.g., collaborative and digital learning) over the years, educators continue to rely on textbooks and supplemental workbooks for subjects such as mathematics, languages, arts, and sciences” (Lajevic 2013, 3). Although the content of textbook-based lessons is essential the lessons are often mundane (Jansen van Vuuren 2018b).

Arts integration and, for purposes of this research, music integration, could be beneficial in teaching the academic content in innovative and exciting ways. Music, integrated across the curriculum, should be seen as an “essential art” with proven benefits for students in terms of cognitive development, academic achievement and well-being (Russell-Bowie 1997). This integration enables the use of music, which can help with the learning of other subjects in line with the aim of the Western Cape Education Department (WCED) to increase Literacy and Numeracy levels, as well as creativity in the FP. (Civil 2007; Figueiredo 2003; Hallam 2010; Kemmerer 2003). It is therefore important that music be valued equally alongside reading, writing and numeracy in school curricula, and music integration should be made available to all students (Ballantyne 2006).

Music nonetheless remains a requirement in the Life Skills component of the curriculum. There are specific outcomes in the music section of the curriculum that is required to be observed and attained in the classroom. The CAPS curriculum stipulates the amount of time that needs to be spent on music and music activities for the term.

Although music is a part of our everyday life, most teachers often consider music to be a “specialist” subject that requires competence in a musical instrument. It is for this reason, among others, that this study investigated why so many teachers fail to incorporate music into their classroom practice (Bainger 2010; Biasutti, Hennessy, Vugt-Jansen 2015; Herbst, de Wet, Rijdsdijk 2005). There is no shortage of policy commitments to this ideal; for example, the lack of music teaching and music integration was continually voiced at the first FP Life Skills conference hosted by the WCED in October 2018.

However, there continues to be a decline in music education in schools. The purpose of this study, therefore, is to determine why, whether, how and to what extent teachers in grade one classrooms in different primary schools across the Western Cape teach and/or integrate music in their classroom practice.

1.3 PROBLEM STATEMENT AND RESEARCH QUESTIONS

This study proceeded from the view that (1) there is a dearth of music education research within the CAPS curriculum, and (2) that music teaching and integration within the FP and particularly for this study, the grade one classroom, is not present in most schools. The literature points to the continued divide between well-resourced schools and more impoverished under-resourced schools, and to the difference in teaching that takes place in these schools (Hobden and Hobden 2019; Taylor 2009). On the one hand, are schools that are “functional, wealthy, and able to educate students”, whereas on the other are those that are “poor, dysfunctional, and unable to equip students with the necessary Literacy and Numeracy skills they should be acquiring in primary school” (Spaull 2013, 444).

The context directly influences the teaching of music: school leadership, resources and teacher performance continue to be critical factors in accounting for school functionality, affecting the entire curriculum and performance in areas such as Literacy and Numeracy.

Homing in on these issues, more specific analyses of teacher quality have linked the general teaching in the classroom to what teachers know, to their ability to convey complex concepts and ideas, and to their commitment to and motivation for teaching, expressed as content and pedagogical-content knowledge. When teachers lack confidence in their knowledge and are unsure of what and how they have to teach, they will also be unlikely to teach it well. They tend to avoid teaching those parts of the curriculum they find difficult and will seek to find ways of spending less time on them in the classroom (Carnoy et al. 2011; Jeanneret 1997, Taylor 2011).

Evidence in this study suggests that the lack of music in the classrooms relates to issues of content and pedagogical-content knowledge, thus suggesting that teachers are not sufficiently equipped to teach or to integrate music in their classrooms. With that apprehension, it is essential to explore what teachers know and how they understand teaching in the Life Skills curriculum.

There are very few empirical studies that investigate the teaching of music in the grade one classroom under the provisions of the CAPS curriculum. Accordingly, the primary research questions that guided this study were:

- (a) What do grade one teachers understand to be the value, uses and significance of music education in the Life Skills curriculum?
- (b) How do grade one teachers in different resource contexts teach music in their classrooms?
- (c) How, and to what extent, do teachers integrate music into the curriculum in grade one?

1.4 THE CONCEPT OF CONTINGENCY

Contingency theory holds that significant patterns of organizational structure and behaviours are contingent upon environmental and task demands (Derr and Gabarro 1972, 26). Lawrence and Lorsch (1967) suggest that the interaction of environmental and resource variables produce situational variables (Franz and Luthans 1982; Luthans and Stewart 1977). These variables for performance criteria are also the outcome of action between environmental and management variables (van de Ven and Drazin 1984).

The underlying premise of contingency theory is that “organizational performance is a consequence of the fit between two or more factors – such as a fit between organization environment, strategy, structure, systems, style, culture, and so forth” (Van de Ven and Drazin 1984, 6). Thus, the “contingency perspective stresses that the school requires variability in organizational response capabilities to cope with changing environmental needs and demands” (Hanson and Brown 1977, 72).

Hanson and Brown (1977) offer General Contingency Theory (GCT) as an alternative to Open Systems Theory (OST) as a foundation for improved organizational performance. They argue that GCT can provide more precise conceptual variables and an integrative framework for relating environmental and organizational variables in order to provide functional predictions. Finally, Hanson and Brown (1977) propose that GCT translates the critical elements of OST into more operational terms to increase organizational effectiveness.

Derived from OST, GCT utilizes more concrete operational variables, such as management, resources and environment, and results in a highly pragmatic scheme for practising managers to increase their effectiveness in modern organizations (Franz and Luthans 1982). Thus, the “contingency perspective stresses that the school requires variability in organizational response capabilities to cope with changing environmental needs and demands” (Hanson and Brown 1977, 72).

Contingency theory is based on the principle that the effectiveness of an organization (in this case, a school) depends on internal and external contingency factors. External contingency factors are the complexity of the school’s surroundings; that is, the school’s socio-economic environment. Internal contingency factors include school policy, school organization, and the school board (Van de Grift and Houtveen 2006). As Hanson and Brown (1977) put it, “in the educational context, if demographic shifts take place in a school [district] circuit, there could be a significant impact on the support and expectations placed on the schools” (Hanson and Brown 1977, 72-73).

They further argue that the “curricular and counselling programmes internal to the school may need to be modified in one of several possible directions to adjust to the new environmental conditions” (Hanson and Brown 1977, 73). In responding to environmental demands, the organization (school) and school management are often influenced by numerous restrictions (e.g., budget, employee relations, policies, NGOs). These constraints also act as contingencies that affect problem-solving (Hanson and Brown 1977, 73).

What, then, are the implications of contingency theory for this study on the teaching of music and music integration in schools? Linking contingency theory to this study suggests that what teachers actually do within their classrooms, regardless of what **curriculum policy** prescribes, is contingent upon internal factors, such as the school’s leadership, management, budget, policies, and School Governing Body (SGB). These internal factors work alongside external factors, such as the socio-economic status of the community in which the school is located.

In particular, this research shows how teacher training, school and classroom-level resources, and the examination status of a subject, are influential contingent factors in whether, how,

and to what extent grade one teachers actually teach music, and successfully apply music integration at all. In a crowded curriculum, the integration of music across the different subjects demands a holistic learning experience alongside an increased gain in Literacy and Numeracy (Ballantyne 2005; Lamb and Gregory 1993; Vermeulen, Klopper, and van Niekerk 2011). Is a possible answer to the “crowded curriculum” that of an “integrated approach” to the curriculum? The data were therefore, interpreted in the context of contingencies such as resources, teacher disposition, assessment priorities and school leadership and management, together with the school environment and socioeconomic conditions.

The added intellectual contribution of this study is that it addresses an important limitation in the literature by demonstrating the contingent nature of music education in former White and Black schools, given legacies of underdevelopment and inequality.

1.5 CONCEPTIONS OF CHILDHOOD

Research, policy, and practice work with particular conceptions of childhood, whether those are made explicit or not. Every conception of childhood carries underlying assumptions about children’s learning and development and their potential inside and outside the classroom. I wish to make explicit the conception of childhood that underpins this study of music integration in the grade one classroom.

The concept of childhood has changed over time and varies across contexts and cultures (Davis 2011). How the child is understood is informed by particular values and attitudes about children at particular moments in history. In medieval times, for example, children were valued very differently compared to the present period. Children bring to the learning situation prior knowledge and conceptions that can inform, enrich, and form the starting points for new learning. My conception of childhood holds that children are social and spiritual beings who actively construct their own worlds as in constructivist conceptions of learning (Piaget).

In the context of music education, I do hold that children bring into the classroom ideas and experiences from their social worlds that teachers can and should tap into as resources for

teaching (Hildebrandt 1998). For example, a child does not need to be taught to do spontaneous dance; the act of moving to music is something observed and done in the early years. Children sing, laugh, move, jump, draw and play as part of their development and as elements in their learning. The role of a teacher is, therefore, to facilitate powerful learning by making connections to what children already know and not to inculcate expert knowledge into a supposedly blank mind (Hildebrandt 1998; Powell and Kalina 2009). Children learn, moreover, by using all their senses (hearing, feeling, touching, smelling, seeing) to make sense of something new and unfamiliar.

In my conception of childhood, the child is therefore, autonomous, with the capacity for creativity and inventiveness that moves them from the concrete to the abstract in a process of ongoing learning and development. By creating opportunities for learning—the role of the teacher—children respond positively and enthusiastically to engaging with and making sense of new and challenging situations.

Thus, the role of the teacher, and in this case, the grade one teacher, given this conception of childhood, is not one who transmits or pours formal knowledge into an open receptacle. Instead, teaching becomes a process of engaging young children's minds with new knowledge by acknowledging their knowledge and by building bridges between the two for meaningful learning to occur. This professional disposition of the teacher is especially important in the FP and within the integrative arts where resourceful children can offer rich ideas from their own experiences to advance learning and, in the process, improve teaching itself.

1.6 RESEARCH METHODOLOGY

This research consists of two parts, the first being survey observations by trained pre-service teachers³, and the second a qualitative case study approach to investigate music teaching and music integration in the primary school curriculum.

³ Pre-service teacher education is the education and training provided to student teachers before they have undertaken any teaching.

1.6.1 Phase one: Survey observations

The first phase of the study consisted of a broad and informal survey in which pre-service teachers with training in observational methodologies observed 108 grade one teachers in their classrooms. This provided a lens onto the general grade one classroom across the Western Cape. The purpose was to see whether teachers follow the CAPS curriculum with regard to Life Skills and most specifically, music, in the classroom. In addition, the Observational Protocol (OP) aimed to investigate whether any form of music integration was present in the classroom.

These pre-service teachers were present in grade one classrooms for eight weeks in the year, which was divided into two sessions of four weeks each. The same observation sheet was completed by the same student in the same classroom in the second four-week session, which took place later in the year.

Once the pre-service teachers had completed their teaching practice (TP) sessions at the schools, I completed a follow-up observation with the teachers identified in phase two of this study. This also allowed for a comparison between the observation of the pre-service teacher, together with my observation of the teacher. This facilitated triangulation between the observational protocol by the students, the observational protocol by myself, interviews with the classroom teacher, photographic evidence, and analysis of the teacher's planning documents.

Phase one, survey observation of the pre-service teachers, was thus an informal component, leading into the main study (Phase two), consisting of seven teachers. The first component, completed by pre-service teachers, allowed for a broader picture of what music teaching looks like in 108 grade one classrooms across the Western Cape. The second component now described is a more in-depth account of music education in diverse classroom contexts.

1.6.2 Phase two: Case studies of Foundation Phase teachers

In Phase two, data collection methods typical of case study designs took place. This consisted of:

(1) interviews with the seven teachers involved in this study,

- (2) observations of these teachers in their classroom environment,
- (3) analysis of weekly, termly and annual planning documents and learner workbooks,
- (4) policy analysis of the requirements of the music curriculum in the CAPS document, and
- (5) photographic evidence of the classrooms in which these teachers practise.

The sample for the study consisted of seven teachers: five FP grade one teachers, one specialist music teacher who teaches music to the FP, and one trainer/teacher employed by an NGO offering additional training in the grade one classroom. This sample was chosen for the diversity of school demographics, school resources, school histories, and school contexts. The other reason for this selection of schools was to select a manageable subset of the broader target groups observed in Phase one of the study.

I conducted the semi-structured interviews with the teachers in their classrooms after observing class lessons. In summary, I aimed for overt, interactive interviewing and non-participant classroom observation in a real classroom setting. Because case study observations took place over an extended period, I was able to develop relationships with those whom I was observing. This allowed me to have enough information from which to generate themes and draw conclusions based on the primary research findings (Cohen, Manion, and Morrison 2000). For this purpose, a case study methodology was deemed appropriate.

A case study is an intensive description and analysis of a bounded social phenomenon, whether a social unit or a system such as a programme, institution, process, event or concept (Bloomberg and Volpe 2016; Creswell 1998). It is further defined as a specific instance that is frequently designed to illustrate a more general principle (Cohen, Manion, and Morrison 2000). Case studies can also establish cause and effect, especially in real contexts, recognising that context is a powerful determinant of both causes and effects (Cohen, Manion, and Morrison 2000; Nisbet and Watt 1984). The purpose of such an observation in a case study mode is to “probe deeply and to analyse intensively the multifarious phenomena that constitute the life cycle of the unit with a view to establishing generalizations about the wider population to which that unit belongs” (Cohen, Manion, and Morrison 2000, 258).

The “case” or unit of analysis in this study is the grade one teacher/educator. Comparisons were drawn between teachers in grade one classrooms across the five schools, as all these teachers follow the same curriculum. The aim was to document the way in which teachers implemented the curriculum with respect to music education and the extent to which they offered an integrated form of the music curriculum. This study thus triangulates the methods of classroom observations, semi-structured interviews, and photographic and document analysis to strengthen the validity of the findings.

Table 1. 1: Summary of Research Questions, Methods and Analysis

Research Questions	Methods	Analysis
(a) What do grade one teachers understand to be the value, uses and significance of music education in the Life Skills curriculum?	Semi-structured interviews	Thematic analysis of the transcriptions from the individual interviews with the teachers
(b) How do grade one teachers in different resource contexts teach music in their classrooms?	Systematic observations using a structured observation schedule	Qualitative analysis of critical incidents and routine recording of what teachers actually do in their classrooms
(c) How, and to what extent, do grade one teachers integrate music into the curriculum in their classrooms?	Semi-structured interviews, systematic observations, and video/photographic records	Integrated analysis of data from interviews and observations, as well as photographic data; including triangulation of data from these different sources

1.7 LIMITATIONS OF THIS STUDY

This study is limited to the Metro Central region of one province, the Western Cape. However, even though the field in which this study takes place is a relatively small geographical area, the schools involved in this study *do* have diverse characteristics. The various school samples that were selected for this study vary concerning racial demographics, location within this area, socioeconomic status, the language of instruction, school traditions, learner school fees, and background and history of the schools. Thus, the school samples were chosen for their diverse nature.

A potential second limitation is that a case study method does not readily lend itself to generalization; on the other hand, cases do provide depth and breadth within this study. At

the same time, the informal survey observations provide a more generalized picture of music teaching in the grade one classroom.

A final limitation revolves around the pre-service teachers involved in the data collection process of the OP. Students are not expert researchers and, in general, supply very sparse information. However, this limitation was overcome by intensive training, guidance and support for the students before and during the data collection process.

1.8 ETHICAL CONSIDERATIONS

The first part of this study was the rollout of a pilot study conducted by pre-service teachers present in grade one classrooms across the Western Cape for eight weeks as a part of their practical teacher education. Teachers who were being observed gave written permission for these students to be present in their classroom for the allocated time and agreed to mentor students during this time. This participation of the teacher and the student completing the observation was voluntary, and teachers were invited at the start of the year to participate in this process.

Ethical clearance was granted by Stellenbosch University, where the researcher is registered. In addition, clearance was received from the higher education institution at which the pre-service teachers were enrolled (Cape Peninsula University of Technology), and from WCED (See Appendices). Furthermore, the grade one teachers who were interviewed gave informed consent and were able to withdraw from the study at any time they felt the need. The selection of these participants was fair and transparent. These schools were chosen because of their diversity, demographics and location in the Western Cape.

1.9 SIGNIFICANCE OF THE STUDY

This study carries intellectual significance in that it provides a lens into the teaching of music education and the integration of music in the grade one classroom in different resource contexts. Even though the five schools are in a relatively small geographical area, there is a considerable variation across these schools in demographics, learners per class, school environment, school resources, school fees, and so forth. These factors influence what happens in the classroom concerning curriculum implementation. This is vital, and it is where

it is seen that what actually happens within the classroom depends on various contingent factors that cannot be predicted from prescriptive lesson plans. Thus, the relationship between the school and its environment is hugely influential and, in this study, the theory of contingency (Luthans and Stewart 1977) is applied in different school settings.

Music is a part of the CAPS curriculum, yet it is often not taught as intended in the classroom. This research offered the opportunity to engage with teachers regarding ways in which they teach music, if at all. Furthermore, I was able to examine whether music was being taught in the classroom, as well as investigate the various types of music genres teachers are comfortable teaching in their classrooms. In this way, I could suggest how successful music teaching could be achieved in order to strike a balance between all cultures within the South African context. This research found critical shortcomings in the teaching of music and music integration within the grade one classroom, thus making it possible to address curriculum implementation concerns moving forward.

This leads to the concept of integration and its potential significance for music education. What teachers perceive integration to be and whether they acknowledge the importance of integration required investigation. This research could, therefore, be beneficial to the teachers in that it will give them some understanding of integration, its benefits, and the value of integration for the generalist teacher in the grade one classroom. The research findings could potentially offer teachers alternative methods to teach various subjects across the curriculum by using music integration, thus catering to the different styles of learning in the classroom. All of this could have an impact on learner assessment as well as on learner understanding of concepts being taught in the classroom. The results could lead to an increase in the assessment scores for Literacy and Numeracy. Research has shown that successful integration across the curriculum could facilitate the understanding of mathematics and reading concepts (Civil 2007; Figueiredo 2003; Russell-Bowie 2009).

Higher Education (HE) practice in preparing teachers to teach the full curriculum has flaws (Beukes 2016). The research provides insight into institutional practices and their preparation of teachers to teach the full curriculum, including the music component of the Life Skills curriculum. It investigates whether teachers understand the Life Skills component in the CAPS

curriculum and whether CAPS training is informative and beneficial. It offers help to Higher Education institutions with the design of their curriculum to offer the best grounding of music and Life Skills and help the students feel more confident when teaching this part of the curriculum once they emerge as FP teachers.

This research also offers potential policy insights for the WCED in indicating what happens in the grade one classrooms across the Western Cape. Hopefully, this will allow for professional development in the area of Life Skills, the arts, and specifically music education for the generalist teacher.

School management teams (SMTs) and SGBs are often unaware of what actually happens in the classroom and of the difficulties teachers daily face to complete the curriculum. This research gives management teams awareness of problems and enables them to seek solutions to aid teachers fulfilling all aspects of the curriculum in their classrooms.

1.10 CHAPTER OUTLINE

The schematic outline of the chapters of this research is as follows:

Chapter 1, the Introduction, is a summary of the study, starting with the problem rationale; following on from this are the research questions, which are outlined together with the methods of data collection; finally, there is a statement on the significance of the research.

Chapter 2 starts by exploring the literature available on music and music integration from Australia, New Zealand, the United Kingdom, Croatia, Brazil and Africa. Further investigation is on the South African context, examining the history from the early curriculum to what is experienced today in relation to music generally, and music within the FP. The shortcomings of the literature provide intellectual justification for this research.

Chapter 3 focuses on the research strategy, with a detailed discussion of the research design, approach, methods and validation of the study, together with the expected findings.

In **Chapter 4**, a preliminary survey analysis of the teaching (or non-teaching) of music in grade one classrooms across the Western Cape is explored. This was essentially a form of survey research in that the students involved in undertaking this study offered a broad and impressionistic account of the teaching of music by grade one teachers in 108 schools across

the Western Cape. In other words, their research provides a tentative account of what the teaching of music “looks like” across a wide range of primary schools.

Chapter 5 presents Vignettes of the sample of teachers teaching (or not teaching) music in the grade one classroom. The goal of the Vignettes is to present a rich, detailed, descriptive account of each teacher within their school context, describing their views of teaching or not teaching of music in their classroom. Each teacher was purposefully chosen within the school to allow for the investigation within various schools’ contexts in the Western Cape. Key insights explored in this chapter are how resources within the schools reflect privilege or the lack thereof in the elite, middle-class, and community schools.

In **Chapter 6**, the analysis and interpretation of the findings are discussed, as I draw out common and divergent themes from the seven teacher cases. The research questions are addressed through evidence emerging from the cross-case analysis.

Finally, **Chapter 7** focuses on the significance of this research, discussing the intellectual, professional, political, policy and personal implications of this study.

CHAPTER 2: LITERATURE REVIEW

A key aspect of intelligence is creativity and this is why the arts matter.

Adam Haupt⁴

2.1 INTRODUCTION

The purpose of this literature review is to offer a critical synthesis of the research literature on the subject of music education and the integration of music in the school curriculum, with a particular focus on the Foundation Phase (grade one, or the first formal year of schooling). The goal is to establish what is already known on the subject and what is still unknown or poorly known, and in the process, to provide justification for my research and how it intends to fill the gap in our knowledge on the subject.

Music is a part of most school curricula, and yet there is a steady decline in the value and importance placed on the teaching of music in classrooms worldwide (Aróstegui 2016; Bath et al. 2020). The integration of the arts in education is also an internationally debated concern (Veblen and Elliott 2000; Vermeulen, Klopper, and van Niekerk 2011). Countries like Denmark, Finland, Norway and Sweden, have committed to strong, well-funded education programmes, which in turn create strong and effective music programmes that are supported by a national belief in the value of music (and arts) education (Paynter 1987). In Canada, England and the United States, music education and the integration of music is less consistently pursued, varying from district to district and, indeed, from school to school (Holden and Button 2006; Welch and Henley 2014).

Australian music advocates claim there are significant disparities between schools when it comes to music education (Ballantyne 2005; De Vries 2013; Russell-Bowie 2009). An Australian survey conducted by the advocacy group *The Music Trust* found that only 23 percent of government school music programmes were taught by specialist music teachers,

⁴ <https://www.facebook.com/adam.haupt.14>

compared to 88 percent of private schools (Ricci 2015). The Trust also claims that in an average undergraduate primary teaching degree, students receive only 17 hours of music education, compared with 350 hours for trainee teachers in Finland.

It is my contention that, to understand music teaching one has to understand schools and how their environments influence forms of curriculum practice that unfold in classrooms. This requires attention to theoretical perspectives concerned with curriculum practice. To this end, the following pertinent theories are assessed in this chapter for their relevance to my study – contingency theory and the concept of integration.

2.2 CONTINGENCY THEORY

Derr and Gabarro (1972) describe the contingency theory developed by Lawrence and Lorsch (1967) as related to organizational differentiation and integration concerning environmental demands. Franz and Luthans (1982) recognise the environment as an essential variable in the study and understanding of formal organizations. There have been a few theorists who have embraced this contingency perspective in education, that is, the assumption that how an organization [school] is structured and managed depends on the nature of its environment and how it relates to that environment. This approach views the organization as essentially a social system, whose subsystems interact with the external environment to achieve a set of goals or objectives. Even though a number of researchers initially used the contingency theory in business organizations, it does hold potential value for studying school systems (Derr and Gabarro 1972).

The contingency theory of Derr and Gabarro (1972) is fitting for this study, as it explains the fact that what teachers actually do in their classrooms, regardless of policy prescriptions, is contingent upon a range of situational factors that cannot be predicted from well-organized lesson plans. Indeed, this study shows that, the relationship between an organization [school] and its environment is critical and influences the practice of music education.

Even though the unit of analysis in this study is the teacher, the teacher is a part of the school as an organization, and the school, in turn, is part of the social environment. Derr and Gabarro (1972) claim that the difficulty in using this concept in the school system setting is the problem

of defining the environment. This environment is crucial to school development and effectiveness in South Africa, and particularly in the Western Cape, where this study takes place, which is still plagued by the history of segregation which is prominent in our schooling system. Jansen and Kriger (2020), Jansen (2018) and Hunter (2019) observe that the majority of South African schools remain segregated, even twenty-six years after the legal end of apartheid.

Extending the issue of the environment, Derr and Gabarro (1972) state that the concept of the environment is intentionally broad, thus indicating that the schools' environment is composed of school management, outside organizations (in the case of this study, NGOs, feeding schemes, and community engagement projects), the Western Cape Education Department (WCED), parents, and so forth. Relating this theory to the study of music teaching and integration within grade one classrooms across the Western Cape, the data confirms that what teachers do in their classroom depends almost entirely on particular contextual circumstances. The Vignettes (presented in Chapter 5) illustrate this point.

Where a school has a particular religious ethos, music education is likely to take place in the form of hymn singing. Where a school is situated in a more impoverished community, with crime, poverty and environmental degradation common, the teacher is focused on getting her learners to do the basic Literacy and Numeracy to get them to the next grade, and music is not a priority. Very often, no music takes place in schools which struggle to survive in these types of environment.

On the other hand, in well-resourced schools, mostly situated in affluent residential areas, music education is likely to take place because of a history and tradition of music at the school, together with well-qualified teachers and an abundance of available musical instruments.

What a contingency perspective on curriculum practice underlines is the limits of policy and planning when what happens in the music classroom depends on environmental factors that are not only uneven but unique to each school context.

A summary of the variables and relationships in the contingency model of the organization is shown in the following figure adapted from Luthans and Stewart (1977).

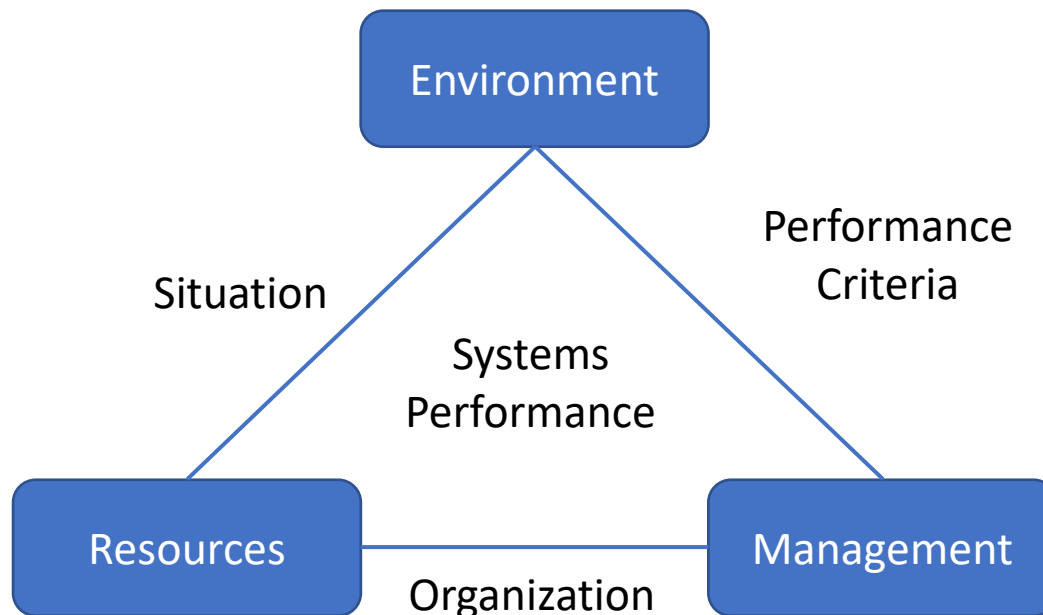


Figure 2. 1: Variables and relationships in the Contingency model of an organization (Adapted from: Luthans and Stewart, 1977)

Contingency theory, therefore, aims to capture the cause and effect relationship between the organization [school], its management structures across all levels, and the environment the school finds itself in. However, Schoonhoven (1981) has raised some cautionary issues such as the insufficient clarity within the theory and that it is not a very useful approach to explaining differences in the structure and effectiveness of organizations or schools. This does account for some of the mixed support for this theory.

2.3 WHAT IS UNDERSTOOD BY INTEGRATION?

Cleave and Sharp (1986) view integration as a preferred approach in the teaching of the arts. While the integration of the arts is pursued with some degree of success across the world, what explains the absence, or variation across schools, of integration in countries like South Africa? This is what this study will investigate. However, first, what is meant by integration?

The English word “integrated” is derived from the Latin “*integrare*” meaning “to make whole” (Grumet 2004). An interdisciplinary approach invites teachers and students to take a broader worldview of education, and an integrated programme implies a holistic approach to learning (Russell and Zembylas 2007; Veblen and Elliott 2000). Stokrocki (2005, 6) defines integration as “the process of creating relationships and a way to connect ideas across disciplines making them interdisciplinary”. Educators refer to integration by a variety of terms, including cross-disciplinary, interdisciplinary, infused, thematic, trans-disciplinary, multidisciplinary, holistic and blended (Beane 1997, Bresler 1995; Cosenza 2005; Russell and Zembylas 2007; Russell-Bowie 2009).

Finland has been at the forefront of implementing integration within the classroom. The Finnish national core curriculum for basic education describes integration as “the enabling of learners to see the relationships and interdependencies between phenomena that are studied” (Finnish National Board of Education 2016, 32). This, in turn, should help the learners “link knowledge and skills in the various subject fields and in interaction with others, structure it as meaningful entities” (Finnish National Board of Education 2016, 32).

More recent work by Niemelä and Tirri (2018, 121) describes integration as the “process of teaching and learning that crosses the unnecessarily strict boundaries of school subjects making connections among them”. Lajevic (2013) offers a helpful definition for the term that resonates, stating “arts [music] integration, a complicated term with no one universal meaning, can be explored as a dynamic process of merging art [music] with another discipline(s) in an attempt to open up a space of inclusiveness in teaching, learning, and experiencing” (Lajevic 2013, 42). This definition offers an important key point: inclusiveness. Arts integration is not only about the art classroom but encompasses the entire building as

an educational experience. Lajevic (2013) goes on to say that, traditionally, students have typically learned through lectures, worksheets, or memorisation in a regular classroom, but that arts integration explores the same important key concepts with an exciting and innovative learning approach. There is a meaningful connection present that might have been missing in the curriculum before.

Teachers are increasingly expected to move away from rote learning and towards ensuring that the learners understand concepts (Russell-Bowie 2009). Educators are expected to aim at getting the learners to apply various concepts to their everyday lives as well as develop skills such as problem-solving, investigative research, analysis, teamwork, and leadership in their classrooms. Integrating the various lessons across the curriculum can open up these possibilities. However, this process of integration needs to be administered in a meaningful way with an end goal in mind. It is important that successful music integration include specific criteria. Musical concepts should be used to explore and support content knowledge of other subjects or disciplines within the curriculum (van Vreden 2016). Russell-Bowie (2009) refers to this as 'service connections' within subjects which 'occur when concepts and outcomes are learned and reinforced in one subject by using material or resources from another subject with no specific outcomes from the servicing subject' (Russell-Bowie 2009, 5). These 'service connections' can become 'symmetric correlations' so that outcomes in both subjects can be achieved. 'Symmetric correlations' contain ideas, materials and resources that are shared and used within subjects to achieve authentic outcomes in all subjects (Russell-Bowie 2009). Music integration using themes or concepts is the most commonly used form of integration which Russell-Bowie calls 'syntegration' (Russell-Bowie 2009). The theme or concept is explored in a meaningful way within different subjects. It is vital that the outcomes are authentic and have integrity within each relevant subject (Russell-Bowie 2009, 8).

Russell-Bowie (2009), when investigating how to integrate the curriculum, found that in many cases, integration has become a meaningless and overworked word. The reason for this is that educators, while planning an integrated curriculum, lose the integrity, within the individual subjects. This can often end up as a superficial activity loosely based on a theme. The result is that these subjects lose their integrity and significant outcomes may not be achieved, so that little is gained with this approach. It is therefore essential that a balance is

maintained among and across subjects to enable learners to achieve important outcomes in each subject or art form and that authentic, meaningful learning is achieved (Russell-Bowie 2009, 1).

There nevertheless seems to be varying views on integration, its uses, and its effectiveness (Best 1995; Eisner 2002; Smith 1995; Schug and Cross 1998). Integration can involve developing learning experiences based on a theme; for others, it is using the same song or artwork across the curriculum (Bresler 1995; Wiggins 2001). When trying to define integration, Russell-Bowie (2009) suggests looking at the opposite meaning of this word. In a non-integrated environment, children move from one subject to another, making no links or connections among them, and learning the skills, knowledge, and understandings of each subject within the closed doors of that particular subject (Russell-Bowie 2009). They then move to another room and become involved in learning experiences within another subject that are unrelated to what they were engaged in several minutes before. This can lead to each subject being cast into silos of learning with little external context, links or explanations as to how what was learned in one subject can relate to what they are learning in another subject (Russell and Zembylas 2007; Russell-Bowie 2009).

The subject of integration could be much more easily implemented in primary school and even more so in the FP, partly due to the generalist teacher teaching the majority of subjects in the classroom and across the grade, and where the learners have the same teacher for all or most of the subjects. This allows the teacher to have insight into the theme and concepts that are being taught across the curriculum during the year. This allows the integration across the curriculum to be smooth and effortless, provided that the teacher has the content knowledge across the subjects.

In the case of music integration, the research is clear that most teachers struggle with the content knowledge of music in general, and therefore integration either does not happen or is of a weak standard (Rijsdijk 2003; Russell-Bowie 2009). This lack of effective integration is due to various factors. In his study, Beukes (2016, 137-148) found that the issues that the Creative Arts programmes at higher education institutions in South Africa are presented with are as follows:

- Each art form (music, drama, dance and visual art) is taught in isolation up to the final year of study at most institutions. To include integration, one needs to practise integration.
- Most tertiary institutions employ a westernized study of the arts to the extent that very little of any African or indigenous South African cultures are taught.
- Higher education institutions do not collaborate and develop a broad curriculum across universities that is based on the requirements set out by the CAPS curriculum. Lecturers, therefore, prepare pre-service teachers based on personal orientation and preferences.
- The high number of enrolments of pre-service teachers at higher education institutions are not conducive for the effective teaching of the Arts.
- The amount of time allocated to the arts is a problem as most universities allocate more time to lectures in Literacy and Numeracy.
- The appointment of part-time or contract lecturers for Creative Arts in many instances results in a lack of collaboration between lecturers with little curriculum cohesion between the art forms and other subjects.

In other contexts, it was found that some teachers respond by moving to the other extreme by planning 'integrated' programmes that lose all integrity within the individual subjects. These programmes end up being superficial activities loosely based on a theme, but with little depth or meaningful outcomes in any subject (McCormack and Klopper 2016). In this view of integration, each of the subjects across the curriculum may lose their integrity, and significant outcomes may be sacrificed for the sake of integration. Little is to be gained by this approach (Beukes 2016; Brewer 1995).

Clearly, a balance between the two extremes is required to ensure that learners are achieving distinctive outcomes in each of the subjects and/or art forms but are also engaging in authentic learning within a meaningful, holistic context that allows for the acquisition of generic skills. This type of an authentically integrated programme can provide students with multi-faceted, in-depth learning experiences that challenge them both emotionally and intellectually (Russell-Bowie 2009; Beukes 2016; Vermeulen 2009).

Curriculum integration, therefore, occurs when students experience and understand connections. The concept of curriculum integration offered by James Beane (1997) lists four major aspects:

1. The integration of experiences uses both past and new experiences to help students understand and solve new problems.
2. Social integration is based on personal and social issues that can be identified in, and developed from, the students' world. Social integration assists students to apply new ideas and understandings to their daily lives and to the lives of others.
3. The integration of knowledge involves being aware of the 'big picture' of learning. When knowledge and skills are connected, rather than fragmented, students begin to see situations as real to themselves and the world they live in.
4. Integration as a curriculum design occurs when students and teachers explore, gather, process, refine and present information about topics they wish to investigate without being constrained to a specific learning area.

In short, it is beneficial to teachers and learners if subjects are viewed as inter-connected rather than isolated from one another. All learning areas are most effective if they make use of the natural connections that exist between them, as each individual area is valuable for the pathways it opens to other learning. The following section reviews the view of the international research on integration in schools.

2.4 INTERNATIONAL SCHOLARSHIP ON THE INTEGRATION OF THE ARTS IN THE SCHOOL CURRICULUM

What can be considered as arts integration, and why is it beneficial to the school curriculum and to the learner? Long (2014) states that education as an enterprise should be adaptable, as students and society differ with each generation. Technology in contemporary society has changed how students learn; the more connections that they can make, the more they can grasp the broader ideas of their educational experience. Long (2014) believes that arts integration makes this possible. Shank (2013) considers arts integration as the practice of using the arts as a lens through which students can view and articulate other subject matter and in so doing promote creativity and nurture a meaningful educational experience.

There are strong arguments in the literature that favour arts [music] integration in the general school curriculum (Beukes 2016; Bloomfield 2000; Figueiredo 2003; Russell and Zembylas 2007; Russell-Bowie 2009; Vermeulen 2009). These authors have explored arts [music] integration and the value that arts [music] integration offers, across the curriculum as well as across the various arts disciplines. Their arguments can be summarized as follows:

- The arts, including music, can help with the learning of other subjects (Bolstad 2010; Byo 2000; Civil 2007; Figueiredo 2003; Hallam 2010; Kemmerer 2003) given that young children's learning is geared towards integration.
- The arts enhance vocabulary acquisition and comprehension and emphasize music's ability to engage children in instruction (Anvari et al. 2002; Bolduc and Fleuret 2009; Butzlaff 2000; Gromko 2005; Hallam 2010; Patel and Laud 2007; Wallace 1994; Wiggins and Wiggins 2008).
- The arts provide a rich curriculum that develops student abilities to think, reason and understand the world and its cultures (Beukes 2016; Hargreaves, Mason, Steedly, and Thormann 2005; Marshall and North 2003).
- The potential of the arts to develop an imaginative and creative intellect in learners (Paquette and Rieg 2008; Russell-Bowie 1997).
- The integration of music across the different subjects allows for a holistic learning experience (Ballantyne 2005; McIntire 2007; Vermeulen, Klopper and Van Niekerk 2011) despite a crowded curriculum.

The arguments for integrating arts and, in particular music, into the school curriculum are incredibly powerful, as it can be used to support learner development in the FP classroom in a wide variety of ways. The integration of music into the curriculum supports literacy development (Eaton 2006; Hansen and Bernstore 2002; Kemmerer 2003; Kolb 1996; Lamb and Gregory 1993), enhances multicultural learning and holistic development (Cloete and Delport 2015; Nel 2007), increases student engagement (Hallam 2010), even helps with the understanding of mathematical concepts and skills (Baird 2015; Civil 2007).

Klopper (2005) believes that schools that provide an integrated arts programme, in conjunction with subject-centred arts instruction for all learners, can help cultivate a positive

attitude towards learning. The challenge, however, lies with educators to empower learners through a broad range of arts experiences. All learners should have equal and sufficient opportunities to participate in arts activities, as the arts provide multiple advantages and make vital contributions to their education (Russell-Bowie 2006).

As already mentioned, there are common dangers which can appear if integration is not applied appropriately. Russell-Bowie (2006) states that in an integrated Arts programme, the dangers of emphasizing a specific field, like music, should be avoided as this submerges the remaining art forms. She also cautions that care should be given not to use non-artistic principles to organize integration in order to give the impression of unity.

If an educator is having difficulty reaching a student with the traditional ways of instruction, Gardner's "theory of multiple Intelligences" suggests several methods by which material might be presented in alternative ways to facilitate effective learning (Gardner 1993). Gardner's theory holds important implications for education (Figueiredo 2003). Gardner's (1993) position challenges the assumption that everyone can learn the same subject matter in the same way and that a uniform, universal measure suffices to test student learning. Learners have some capacity in all intelligences, but such a capacity does not mean that all should develop uniformly (Figueiredo 2003). The educator should propitiate experiences in the varied aspects of human characteristics, allowing for the development of individualities, but offering opportunities to individuals to deal with the wide range of learning forms present in real life.

Gardner (1993) suggests that there are several human intelligences, in which he states that musical intelligence is the capacity to perceive, discriminate, transform and express musical forms. Gardner (1993) implies that some students learn best through music. Therefore, it could be understood that in a FP classroom there could be some learners who will gain a better understanding of the work that is being taught by the teacher when music is applied and used to facilitate a particular concept in the classroom. Very often, early childhood development (ECD) teachers use songs and nursery rhymes to teach Literacy and Numeracy in their classrooms, and it is my personal experience that some learners at this young age can remember songs better than spoken words.

Based on Gardner's theory of multiple intelligences, it is the teacher's responsibility to integrate diversified instructional techniques to help all students' learning in school. Even though classroom teachers are often less comfortable teaching music than music specialists are, gaining a better understanding of Gardner's (1993) theory of multiple intelligences can enable teachers to capitalise on students' learning styles and kinds of intelligence. Moreover, teachers should know that "learning always involves conscious and unconscious processes" – and teaching needs to be designed to help students *benefit maximally*.

Music education and the integration of music across the curriculum continues to be an 'essential art' with proven benefits for students in terms of cognitive development, academic achievement and well-being. It is therefore imperative that music be valued equally alongside reading, writing and numeracy in school curricula, and music integration should be made available to all students, as it is perceived to be central to music teacher education programmes (Ballantyne 2005).

Vermeulen (2009) argues that of all the disciplines taught in schools, music and the arts have always suffered the role of having to defend their existence in the school programme. Why is its value not obvious? This is not only common in South Africa but is also an international observation (Russell-Bowie 2009; Vermeulen 2009). Beukes (2016) usefully points to international arguments in favour of music and arts integration that do exist (Vermeulen 2009; Russell-Bowie 2009; Russell and Zembylas 2007). I will now look at how various countries deal with the integration of the arts in the curriculum, and the research on or emerging from this practice.

2.4.1 Australia

Education in Australia is primarily the responsibility of the six states and two mainland territories constituting the Commonwealth of Australia (Vermeulen, Klopper, and van Niekerk 2011). Australia adopts an interactive approach to arts education incorporating art, craft, dance, drama, graphic communication, media education and music (Klopper 2005). According to Beukes (2016), the Australian Curriculum for the Arts of 2013 acknowledges the

interrelatedness of the different art forms namely: dance, drama, visual arts, media arts and music.

In Australia music teaching and music integration, whether by a specialist music educator or generalist/classroom teacher, differ from state to state. While little research has been done on the actual teaching of music in Australian primary schools, De Vries (2018) explores the question as to 'where is the place for music teachers' in the state of Victoria. He states that the teaching of music in Australian primary schools has always been a contentious issue (De Vries 2018).

De Vries's observation takes place in the city of Melbourne, Victoria, where the teaching of music invariably falls on the shoulders of the generalist classroom teacher. He observes that music is taught (even though this teaching is minimal) in most schools and especially in the early stages of school life by the classroom teacher. However, because of music being taught by the generalist teacher and since his study was on first year educators, who are new to the system, various factors regarding the teachers' view on teaching music in the classroom emerged. These factors include:

- The confidence of classroom teachers, who are required to teach music, being low
- The classroom teachers feeling that more time should be devoted to preparing them at the higher education institutions for music teaching in the classroom
- Considerable pressure from management on new teachers to perform and since the emphasis is on Literacy and Numeracy, these aspects of the curriculum receive more attention
- A lack of resources and time to teach music effectively.

These seem to be common factors, which will come up later in other states and which invariably lead to music not being taught or integrated into the school curriculum.

Heinrich (2012), a music specialist teacher at two small, rural primary schools in central Victoria, supports the findings of De Vries (2018). Specialist music teachers are in the minority in this area, and Heinrich (2012) services schools in her rural area by teaching music there. Because of her specialized higher education music training, she can successfully deliver the

music component of the arts, as well as music integration in the classroom. However, since she is based in rural Australia, she is only available to two schools in the area. She noted that schools in isolated locations struggle to fill the need for integrating music into the curriculum.

In Heinrich's 2012 research, she argues that there needs to be more active involvement by government in the question of music teaching in primary schools. She also states that the 'gulf' between policy and implementation needs to be narrowed. Appropriate funding should be provided to implement the curriculum policy, and higher education institutions need to be more active in the way the Arts are taught to prospective educators.

Ballantyne (2005) conducted research in Queensland, the only state where specialist music teachers are employed in all schools (De Vries 2011; Letts 2007). The focus of this research is on pre-service music teacher education programmes and finds that teacher knowledge, as well as the socialisation of beginner teachers into schools are fundamental to good music education. This study revealed that early career music educators perceive integration to be central to effective music education programmes (Ballantyne 2005). This is interesting as, even though the specialist music teacher holds the content and subject knowledge, they still expressed a need for a contextualised and integrated education curriculum that would help them apply educational knowledge and skills to the context of the music classroom. The suggestion was also made that teaching practice at schools in the State be implemented from the first year of study at the higher education institutions. This would allow student teachers to slowly integrate the content knowledge into the music classroom. Furthermore, it would ensure that pre-service courses at higher institutions have a collaborative and integrated approach to the curriculum. Ballantyne's (2005) research was conducted among early career music educators, and her study recommends that schools have an induction process that supports the new educator in their first few years of teaching, thereby allowing for a smoother transition into the workplace environment.

Russell-Bowie (2009) conducted her research in New South Wales, and presents an elaborate argument for integrating the arts across the primary school curriculum. She advocates integration within the various art forms as well as finding interdisciplinary links with other subjects in the curriculum. She highlights the disadvantages of integration and what needs

attention when implementing integration. Her research reveals that when planning integrated programmes, it is paramount that the integrity within each subject is maintained. Russell-Bowie (2009) presents her three models or levels of integration where curriculum subjects can work together to achieve subject specific outcomes in the primary school. The models for integration include:

- Services connections – one art form servicing learning and outcomes in another art form
- Symmetric correlations – two art forms using the same material to achieve their own individual outcomes
- Syntegration – several art forms working synergistically together to explore a theme, concept or question and achieving their own outcomes as well as generic outcomes.

Russell-Bowie (2009) in this study, asks the question – *Integration: Superficial Activities or in-depth learning?* Her findings reveal that, when implementing an integrated teaching programme, it is imperative that each subject's indicators and outcomes remain discrete and the integrity of each subject is maintained. Her perspectives on the *value* of integration give insight into what is needed in a successful classroom setting. She encourages educators to use integration, especially since the crowded curriculum has often led to complaints about the lack of teaching time in the classroom.

Integrating curricula makes the most sense when it is employed in a richly contextual way to teach music or when music fits naturally with the subject being studied. Australia is certainly not unique in the issues that arise with arts and arts integration across the curriculum. There are undoubtedly many similarities with South Africa where challenges of integration are concerned – for example, the debate on the 'specialist' versus 'generalist' educators in the FP classroom.

2.4.2 New Zealand

In New Zealand, primary school music education is most often part of the regular classroom programme administered by the class teacher. The New Zealand Curriculum mandates that 'music-sound arts' be taught in all primary schools (Levels 1-8) (New Zealand Ministry of

Education 2011). Dance, drama, visual arts and music-sounds arts are separate disciplines under the umbrella of the arts, and the music component in the arts emphasizes the notion of aural development across all four of the interrelated strands (Beukes 2016; Klopper 2005). Within each discipline, the learners develop discipline-based literacy as they build on skills, knowledge, attitudes and understandings. Arts education in New Zealand recognises the arts as a powerful form of expression that contributes to the multicultural character of the country.

Until the late 1980s, the provision of music education in New Zealand primary schools was guided by policies drawn up by the New Zealand Department of Education. These policies contained understandings of accepted practice and had supporting documents for the educators involved. The policies supported educators with classroom programmes in terms of key music activities as well as integrating music across the curriculum (Boyack 2011). Minimal reference was, however, made to the indigenous music culture of New Zealand while the overall structure and musical content of government policies contained an underlying philosophical approach consistent with the country's colonial past (Boyack 2011).

Before 2000, a stand-alone music curriculum provided significant detail and guidance for the inclusion of music in the classroom (Webb 2016). Class teachers were regularly supported in their music teaching by teachers who acted as music curriculum leaders and until very recently by music advisors working at a regional level (Boyack 2011; Mills 1991). However, *The Arts in the New Zealand Curriculum* document, introduced by the Minister of Education in 2000, presented music in a reduced format alongside the other arts forms of visual art, dance and drama.

Boyack's (2011) concern over the decade preceding her doctoral dissertation was that arts' discipline leadership positions within the New Zealand Ministry of Education had been disestablished and that music advisors to schools had all but disappeared. Since then, music education and integration in New Zealand primary schools have become the sole responsibility of the generalist teacher in the classroom who may have support from teachers with music leadership responsibilities.

Webb (2016) identified a range of factors that impacted on New Zealand primary school educators' preparedness to teach music in the classroom in relation to government policy, curriculum and government standard requirements and school principals' expectations of them. Her research indicated that there is a gap between the policy and teaching reality in a classroom where music should be taught. The willingness to teach music in the classroom was significantly influenced by various factors, namely:

- Previous musical experiences
- Access to pedagogical knowledge and skill advancement during teacher training
- Guidance and modelling in schools.

Together with interviewing teachers, Webb (2016) interviewed principals and found that in the process of selecting new teachers, music expertise was not a priority with ten of the eleven principals. They would instead look for strengths in Literacy and Numeracy, followed by information and communication technology, sport and Te Reo Maori (New Zealand indigenous language) capability. Even so, music integration in the classroom was valued by both teachers in the classroom and principals of schools (Webb 2016; Wiggins and Wiggins 2008). Both educators and school principals in Webb's study felt that music, as a part of the arts curriculum, was a critical component of the broader education of the learners. However, the teaching of music was largely overridden by government policy as well as university and school leadership who failed to prioritise the time and resources required for the practice of music-sound arts (Webb 2016). Within higher education institutions, the confidence level and competence of graduating students in music teaching were generally low (Webb 2016). In the school environment, government expectations regarding Literacy and Numeracy standards took preference over the integration of music into the curriculum (Webb 2016).

Boyack (2011) explains that classroom teachers in her district were often supported by curriculum leaders who were specialists in their field. Thus, music specialists would guide the classroom teacher in the field of music. However, in recent years this had changed, and music advisors to schools had all but disappeared, leaving the classroom teacher isolated with regard to support for the Arts in the classroom.

Similar to many countries, in Australia and South Africa, the responsibility of teaching all the Arts components in the classroom has become the sole responsibility of the generalist teacher. This in itself becomes a huge problem as the different art forms are often studied separately at higher institutions, and therefore most teachers would draw on the art form, they feel most comfortable teaching (Beukes 2016; Boyack 2011). The responsibility of teaching the arts now lies solely on the classroom educator. Boyack's research on primary school music leaders, for whom music is a significant part of their teaching experience, indicates that only educators who had some background in music education were comfortable to integrate music into their classroom teaching.

2.4.3 United Kingdom

In the United Kingdom (UK), developmental stages are arranged in hierarchical "key stages" around which the curriculum is designed (Klopper 2005). During these key stages the emphasis is placed on knowledge, skills and understanding. The creative subjects like art, music and drama form part of the curriculum; however, there is no collective programme for the arts (Klopper 2005).

During the early 1990s in the UK it was acknowledged that many primary teachers felt ill-equipped and insecure at the prospect of having to teach music and that very few teachers in primary schools had any qualifications in music, even at a comparatively modest level (Hallam et al. 2009). The Department of Education in the UK implemented a national plan that expected all learners, irrespective of background, to learn, participate in and enjoy the cultural life in the country (Beukes 2016). In 2003, this new UK primary strategy, expressed in the National Curriculum, included brief instrumental, vocal and basic music knowledge sessions for all learners, followed by a period of free or low-cost instrumental tuition in small and larger ensemble groups (Hallam et al. 2009). This initiative provided opportunities for generalist educators to develop their musical skills alongside specialist music educators; however, the strategy proved not to be sustainable.

Training, through classroom support, is most favoured by teachers (Holden and Button 2006). Despite the classroom support and training, there continues to be many schools where the

potential benefits of music education are not being realised (Hallam et al. 2009). Music has been found to be one of the most difficult foundation subjects to cover at Key Stages 1 and 2 (Hallam et al. 2009). Educators lack confidence in teaching music particularly if they are non-specialists (Hargreaves and North 2002), and there remains an urgent need for continuing professional development or better initial training to address specific musical skills and musical vocabulary.

An alternative to developing the skills of existing teachers is to employ specialist music teachers to teach the music curriculum. As indicated, there is a long-standing debate as to whether primary school music is best taught by music specialists or non-specialist (generalist) class teachers (Ballantyne 2005; Boyack 2011; Hennessy 2000). Mills (1989) warned against the overuse of specialists, suggesting that having a specialist music teacher does not necessarily improve the image of music education. She suggested that children valued the subject less if it was not taught by their class teacher as part of their whole curriculum and suggested that generalist teaching allows greater opportunity for music to take place as the need arises within the classroom. Similarly, this allows for easier integration across the curriculum. Furthermore, a class teacher has knowledge of individual children which a visiting specialist teacher cannot hope to match (Hallam et al. 2009).

Holden and Button (2006) conducted research on the teaching of music in primary schools. This was an investigation into the teaching of music by non-music specialists in the primary school. In particular, the study examined attitudes to teaching music, factors affecting teachers' confidence, the relationship between confidence and training, support for music teaching, teaching experience and musical background. The non-specialist teachers taking part in this survey were chosen from twelve schools across one Local Education Authority (LEA) in the UK. This study found that teachers did not feel confident teaching music in the classroom for the following reasons:

- Not being able to read music
- Music regarded as a specialist area
- Lack of musical knowledge
- Time and teaching environment

- Resources were few and not appropriate
- Not feeling comfortable with the age group taught.

2.4.4 Croatia

The priority for primary education in Croatia is to raise the quality and efficiency of learning and to develop the necessary knowledge and skills that will support the learners' personal development. Croatia has a system called Educational Cycles. The first cycle comprises the first four grades of primary school, which can be equated with the FP in South Africa. The primary goal of music education is to introduce pupils to musical culture, as well as recognising of basic elements of musical language, developing musical creativity and establishing the criteria for critical and aesthetic music evaluation.

The focus is on learning through practical engagement in musical activities. The music curriculum includes the activities of performing (singing and playing instruments), listening and creating. Music as a school subject is implemented in primary schools as a compulsory subject. The focus of music teaching is the development and advancement of the learners' musical skills, increasing their knowledge, and the formation of their cultural identity. Primary school music lessons are compulsory and carried out for one hour per week. In the first three years, the general teacher is responsible for music lessons, while from the fourth to the eighth grade, the music specialist leads the music lesson. Besides regular lessons, in Croatian schools there is an option to take extracurricular music classes.

Begic, Begic, and Škojo (2017) conducted research in the Republic of Croatia, gathering opinions from experts (i.e. teaching methods lecturers from seven faculties of teacher education) regarding the music teaching competencies necessary for primary education teachers who are involved in teaching music in the first several grades of primary school. This research found that in many countries, primary education teachers acquire relatively low levels of music education during their higher education studies. They also observed that their musical competencies, in general, are low. This subject of musical competencies is also addressed in research by Byo (2000), Hallam et al. (2009), Holden and Button (2006), Hargreaves, Marshall, and North (2003) and Russell-Bowie (1997). Begic et al. (2017) suggest

that the competencies of primary school educators should be determined by evaluating their efficiency in implementing the curriculum and music components of the curriculum in the first three grades of the primary school. They list the following achievable musical competences of generalist teachers in primary schools:

- Teachers should be able to sing and be confident in their knowledge of a certain number of songs.
- Teachers should have sufficient skill in playing a backing instrument accompanying the learners as they sing.
- Teachers should be able to listen to music and identify a certain number of appropriate compositions.
- Teachers should be able to perform simple musical games with the learners.
- Teachers should have knowledge and skills regarding the teaching methods they are implementing.

Begic et al. (2017) concede that, with the present organization of music teaching methods at higher education institutions in Croatia, these competencies cannot be acquired. In Croatia, contrary to the research and findings in Australia, New Zealand and the United Kingdom, there seems to be more emphasis on the need for an increase in practical training, primarily in playing instruments and singing. This certainly is not feasible in most institutions and certainly not in South Africa.

2.4.5 Brazil

In Brazil, the Primary school is called Fundamental Teaching and ranges from ages seven to fourteen years. The first four years, which can be equated with the FP in South Africa, is referred to as the Initial Grades of Fundamental Teaching (IGFT) (Figueiredo 2003). In 1996 new national educational legislation was introduced in Brazil. There were broad changes from the previous curriculum; however, the final ratification of this legislation only occurred seven years after its introduction. For the first time in the history of Brazilian government policy, the legislation included the arts as compulsory curriculum components for all levels of schooling (from zero to seventeen years). Following the introduction of the legislation, supporting documents were published in the Arts encompassing visual arts, dance, music, and theatre. These documents were directed to the first four years of Fundamental Teaching

(ages seven to ten), and to the Upper Grades of Fundamental Teaching (UGFT) (ages eleven to fourteen). These documents outline content and methodology for teachers.

Figueiredo (2003) conducted a comprehensive study in Brazil regarding the music preparation of generalist teachers in his country and states that the primary motivation for his research study came from his experiences of music teaching with generalist and specialist teachers. Very similar to the CAPS (Curriculum and Assessment Policy Statement) curriculum in South Africa, Brazil has an *Arte* key learning area, comprising dance, music, theatre (drama in CAPS) and visual arts. Just as in SA each arts area is supposed to be delivered in the FP. Figueiredo (2003, 5) found that music specialists rarely teach in the IGFT, similar to the FP in South Africa, where the learners are roughly seven to ten years of age. Arts specialists are supposed to teach in the upper years of school, especially between the ages of eleven and fourteen years, and this is sometimes extended to the age of seventeen years. Generally, these specialists are not employed to teach children younger than eleven years. The first years of school are mainly taught by generalist teachers.

Although the arts are a part of the preparation of generalist teachers, music education is usually absent in the first years of many Brazilian schools. The perception exists that generalist teachers do not feel confident to teach music and arts because of:

- Insufficient training in their prepared courses (it is not possible to cover essential aspects of music and music education in a significant way when there is not enough time in the preparation courses)
- A lack of artistic talent
- Inadequate models for music education (Figueiredo 2003, 6, 49).

In Brazil, research into the preparation of generalist teachers with respect to music and the arts is limited (Figueiredo 2003). There is, by contrast, a considerable amount of research into the preparation of specialist music teachers. It might be assumed that the main reason for the lack of research could be a tendency to consider the music specialist as the only professional able to teach music. From this perspective, any teaching undertaken by the generalist teacher is considered too superficial. Figueiredo (2003) concludes that while music is best taught by specialist teachers, in „, they are not normally employed to teach at the FP

level. The assumption that music and the arts are not integral to education is also seen in the preparation of generalist teachers. It has thus been acceptable in Brazil to graduate generalist teachers who are inadequately prepared to teach in these areas.

2.4.6 The African Context

In Africa, the Arts have always been integrated into social and cultural activities such as performances, and many art and design educationists have long advocated this approach (Chandra 1993; Havens 2002). These advocates believe that culture cannot be separated from the arts and define the arts as art and craft, drama and dance, including music.

Despite such advocates, studies by Kanasi (2007), Mannathoko and Mberengwa (2016), and Phuthego (2007) describe how the Arts component has been severely neglected within the Botswana Curriculum. The Botswana Arts curriculum, introduced in 2002 at lower primary school level, combined art and craft, design and technology, home economics, business studies, drama, dance, music and physical education disciplines under the umbrella term Creative and Performing Arts (CAPA). Given the range of disciplines within the Creative and Performing Arts, claims of subject overload, and that teachers were not well equipped to teach the diverse subject matter, were prevalent (Mannathoko and Mberengwa 2016, 1).

Kanasi (2007) conducted a study on teacher training for primary school musical arts education in Botswana. She found that teachers were certainly not well equipped to teach music at primary schools after they had completed their teacher training. Further investigation yielded that teachers were unable to successfully integrate within the musical arts. The Botswana Curriculum Development and Evaluation Department (2005, 36) held that: "An issue related to the integrated nature of CAPA was that some teachers are knowledgeable in only one aspect of the subject and invariably face problems in others".

Although an integrated approach had been promoted in Botswana primary schools for over twenty years, only partial success was achieved when an approach called a "Project Method" was introduced in primary schools to emphasize problem-solving skills through enquiry methods and the integration of subjects (Mannathoko and Mberengwa 2016, 3). Having

discussed the issue with some of the teacher trainee tutors in their community, it was recommended that “teachers should see in all areas of activity links and overlapping areas which can be exciting and perception-enhanced, such as symmetry in printmaking, mathematics, dance/movement, science; and to see [the] arts [music] as the center of a pool – ripples extending to include other subject areas” (Cleave and Sharp 1986, 44).

Kanasi also noted that the only approaches to music were those of Western educationalists and no indigenous music was incorporated (Kanasi 2007, 5). Phuthego, in his evaluation of the integration of indigenous musical arts in the primary schools of Botswana, found that some teachers did offer an integrated approach within the framework of the Creative and Performing Arts (Phuthego 2007, 193). This integrated approach, however, lacked both depth and scope owing to the limited knowledge about the interrelationship that exists between the indigenous musical arts and the creative and performing arts (Phuthego 2007, 193). While integration was taking place, this was not done so effectively.

A more recent study in Africa is that of Bibian Kalinde (2016) who investigated cultural play songs in early childhood education inside and outside classrooms in Zambia. This study provided evidence that the use of play songs contributed to active learning and that the persisting view of play songs as only serving entertainment value was misplaced (Kalinde 2016, 181). Kalinde holds that the activities of singing, movement and storytelling are reciprocally intertwined and are combined subtly together in play songs, allowing for active learning to take place among pre-schoolers (Kalinde 2016, 181). This position supports integration within the arts as well as across the curriculum for the FP.

Ng'andu (2009, 6) argues that it is important for musical arts education in Africa to reflect a sense of cultural identity. It should echo an educational philosophy that acknowledges its African roots, be embedded in indigenous teaching practices, and should form the backbone of musical arts education south of the Sahara. Bresler (1998, 1) recommends that arts [music] education should be synchronised with “the contexts and conditions under which it is generated and experienced.” Similarly, Campbell (2002, 68) believes that the music education children receive in school should support “out of school” spontaneous music learning.

Supporting an integrative approach, Phuthego (2007, 195) argues that these aspects of education form a process and that ignoring their integration will harm student progress. For Phuthego, integrated teaching of the arts that recognises indigenous musical arts can be the binding factor between the different artforms.

2.5 SOUTH AFRICA AND THE INTEGRATION OF THE ARTS IN THE SCHOOL CURRICULUM

The organization of the curriculum in an integrated and interdisciplinary manner may be a modern trend (Hauptfleisch 1997; Klopper 2005; Russell-Bowie 2009; Vermeulen 2009), but integration has always been a part of traditional African music. Through the ages, the African culture and way of life have embraced the arts in an integrated way (Vermeulen, Klopper, and van Niekerk 2011). Nzewi (2003a) reaffirms the role of the integration of the arts in African cultures. He argues that in African cultures, the performing arts are seldom learnt and taught in isolation. They are integrated to such an extent that a competent musician will also be a capable dancer, visual-plastic artist, lyricist, poet and dramatic actor. Integrating the arts is not only an African notion but may be found in various other cultures around the world.

The South African Curriculum documents (Department of Basic Education 2011a, b) provide for integration to take place within the various art forms (Beukes 2016). Integrating the arts within each other as well as forming interdisciplinary links with other subjects in the curriculum is possible. Vermeulen (2009) suggests that African art practices – where the arts are ‘blended’ – may be a possible model for integrated arts education in South Africa. The curriculum advocates for the integration of the art forms in teaching, creating at least a policy basis for integration in the music classroom. Let us first look at the history and evolution of the South African curriculum before focusing on the Arts and particularly music and its place in the new curriculum.

2.5.1 General education in South Africa

Curriculum revision in South Africa began immediately after the 1994 election. All versions of the South African curriculum are inspired by the constitution and its values of access, inclusion and equity. The first curriculum policy of the democratic state was Curriculum 2005, with its emphasis on learner-centred education. Its methodology was Outcomes-Based Education (OBE) inspired by the competency-based education in Australia’s workplace education which

the South Africa trade unions (especially NUMSA) wanted to implement for both worker and school education; OBE was the compromise language for competency-based education and training pushed by the unions.

The curriculum vehicle by which transformation took place was an outcomes-based education approach to education and training. While this new system valued the fact that every individual would have access to education regardless of their race, gender or beliefs (Rijsdijk 2003, 25); the main aspects of this Consider hyphenating. approach were the twelve critical outcomes, eight learning areas and sixty-six specific outcomes. For the FP (Grades R-3), all eight learning areas were integrated into Numeracy, Literacy and Life Skills. Central to the curriculum is the balance achieved through integration and progression. The implementation of this new curriculum had its difficulties. Teachers at the time had to undergo intense training sessions as they struggled to come to terms with the complex language and terminology of the C2005 documents. Outcomes were vague and failed to focus on academic content. Learning support materials and resources were needed, and the more impoverished under-resourced schools struggled to meet these needs.

In 1997, the Revised National Curriculum Statement (RNCS) for schools was implemented. The approach to education changed considerably into an integrated approach requiring skills, knowledge and values (Mitas 2014). The RNCS was based on the definition of knowledge as being a collective entity (Mitas 2014). From the initial pilot implementation in 1997/1998 through to 2003, there were numerous changes to the structure and design of the curriculum. Attention was given to making the language and terminology more accessible to educators (Mitas 2014). However, there were challenges in achieving the values across the curriculum.

The RNCS was subjected to criticism, and Jansen and Taylor (2003) considered it to be inappropriate for the majority of South African schools. From its introduction in January 1998 into all grade one classrooms, the curriculum was heavily criticised in academic and a few professional circles for the following reasons (Jansen and Taylor (2003):

- The language used was highly inaccessible and complex, especially for the educators who had to implement this curriculum in the classroom.

- The professional development available to educators before this curriculum was implemented was inadequate. Therefore, educators were unprepared for the implementation of the curriculum.
- The revising of the curriculum was poor and uneven across schools.
- Resources were largely unavailable, and there were discrepancies in resources and capacity between the few privileged schools and the large mass of disadvantaged schools with respect to implementation.

Another concern mentioned by Jansen and Taylor (2003) was the under-specification of the curriculum content and the priority given to integration, which they feared was likely to lead to the submergence of conceptual knowledge; furthermore, well-resourced teachers and schools were more likely to implement the curriculum as intended than teachers at poorer schools. While integration can play a vital role in learning, the educator who applies this integration has to have a solid content knowledge of all subjects being integrated for it to be effective.

The review of RNCS culminated in the production of the Curriculum Assessment and Policy Statement (CAPS). The implementation of CAPS was an important step in achieving educational reforms, especially between formerly well-resourced and under-resourced schools. The curriculum review aimed to lessen the administrative load on teachers – thereby ensuring that there was clear guidance and consistency for teachers when teaching. The CAPS document explains the commitment to social transformation and to fostering critical thinking. The value of progression from one grade to the next is highlighted, and educators are encouraged to develop more complex knowledge on the subjects. Each subject has a grade by grade description of the content and skills required to be taught by the educators and learnt by the learners. The CAPS curriculum typically brings about significant changes in the methods of assessments and time that learners have to spend in the classroom (Maharajh, Nkosi, and Mkhize 2016).

2.5.2 Music education in South Africa

Music has been a part of each curriculum statement as policymakers realised the necessity for all children to be exposed to and educated in music. The positioning and role of music has varied in each of the curriculum statements since 1994.

- Curriculum 2005 (C2005) – music was a part of Arts and Culture;
- National Curriculum Statement (NCS) – music was a part of Performing Arts;
- Revised National Curriculum Statement (RNCS) – music was a part of Arts and Culture;
- Curriculum and Assessment Policy Statement (CAPS) – music is a part of Creative Arts.

Because of the segregated schools under the apartheid government, there continues to be a divide between resourced white schools and under-resourced black schools, even in a democratic South Africa. The new curriculum is applied to all schools, yet there has continued to be a difference in the delivery of music education to schools across the country (Herbst, de Wet, and Rijdsdijk 2005). Previously White schools could afford to employ music specialist teachers while many Black schools had no resources to employ additional teachers. Furthermore, most teachers in Black schools were not adequately trained in music to allow them to teach in the classroom.

Herbst, de Wet, and Rijdsdijk (2005), in a paper titled 'A Survey of Music Education in the Primary Schools of South Africa's Cape Peninsula', completed a survey and their findings are as follows.

Even though there has been an attempt by the curriculum designers of the Revised National Curriculum (RNCS) to recognise the performance-based 'ubuntu' philosophy embedded in the Arts and Culture learning area, the commitment to integrated learning and indigenous knowledge systems is in practice undermined by the lack of capacity-building opportunities and facilities for teachers. Suitable teacher training and adequate human and other resources and facilities should be provided for all schools. Ideally, each school in South Africa should have qualified specialist teachers in all the expressive art forms (Herbst, de Wet, and Rijdsdijk 2005, 275).

While this survey was completed under the previous RNCS curriculum and South Africa has now implemented the CAPS curriculum, the issues that were brought to the fore are still valid today. Rijdsdijk (2003) had given a comprehensive history of music in South African primary

schools from its colonial beginnings through the apartheid years and on to the reforms after 1994. She investigated music education in government primary schools in the Cape Peninsula as perceived by general class teachers. Since the first fully democratic elections in South Africa in 1994, the entire school system has changed and of particular relevance to this study is the fact that general class teachers are now responsible for music education. My focus has been the role of music in the curriculum and its weighting within the current CAPS curriculum. This gives insight into the implementation of music and music integration into the curriculum. A brief look at how music has evolved post-1994 will provide insight into the current situation and help the reader understand the context and issues.

2.5.2.1 Music within Curriculum 2005 (C2005)

In Curriculum 2005, the subjects were organized around eight Learning Areas and music became a part of the Learning Area called Arts and Culture. For the FP all eight Learning Areas were integrated into three learning programmes: Literacy, Numeracy and Life Skills. Curriculum 2005 favoured the integration of concepts in a cross-curricular approach, together with integration methods of instruction within the classroom.

The specific content within music was left up to the educators who were given "critical outcomes", derived from the constitution, as guidelines. This idea was seen as a response to the overly prescriptive guidelines of the previous curriculum under apartheid. There was an emphasis on group work, which favoured the arts and music, and C2005 allowed for the ability to choose local content, thus embracing indigenous music and its use within the classroom.

The development of C2005 and its introduction into South African schools in 1996 made significant changes to the teaching of music in the classroom (Rijsdijk 2003). The curriculum aimed to actively involve the learners in the classroom, which added to the participatory value of music education. This is based on the African philosophy of *Ubuntu* (human dignity and togetherness). With C2005 there was greater professional autonomy, and this curriculum required teachers to have new knowledge and applied competencies which became difficult within the Arts and music in particular.

Rijsdijk (2003, 37) records that prior to the implementation of C2005 the teaching of music, then known as 'class music' in South Africa, was embedded in the western tradition. At that time the indigenous music of local communities was discouraged and often completely ignored. Critique of C2005 has been widely published, mostly emphasizing that it was policy driven with no concept of what was actually transpiring in the classroom (Jansen and Christie 1999).

2.5.2.2 Music within the National Curriculum Statement (NCS)

The new constitution in the post-apartheid era had a significant influence on music development in the new NCS curriculum (Mitas 2014). The focus was to develop a range of skills to develop and empower the learner. Music during this time was still in its developmental phase, and the nine provinces were each responsible for presenting music in this new curriculum. There were numerous challenges around the implementation of music education at this time, one being that the former White, model C⁵ schools had more formally structured teaching due to having music specialist educators while the Black schools were neglected, with music being taught by non-specialist music educators with minimal training in the field. Another important drawback was that in accordance with the OBE principles linking to the new curriculum, no specific time allocation for teaching the various learning areas was stipulated. 'Notional time' was divided between the three learning areas Literacy, Numeracy and Life Skills, and therefore, the onus was on the educator to allocate sufficient time to each learning area. Educators focused more on their strengths and what they felt comfortable teaching. There was thus an inequality between the various schools in the different provinces.

'Class Music', as it was then called, was a part of the Arts and Culture learning area and the general class teacher was expected to implement and teach the four arts disciplines namely, Music, Art, Dance and Drama. Documents presented to the educators guiding them with the

⁵ A defunct semi-private structure used in the governance of whites-only government schools in South Africa, introduced in 1991 by the apartheid government. The term "model C" is still commonly used to describe former whites-only government schools.

implementation of these art forms were vague, and teachers struggled to implement the subject (Rijsdijk 2003).

2.5.2.3 Music within the Revised National Curriculum Statement (RNCS)

The RNCS did not change the status or function of music education within the FP (Mitas 2014). Asmal (the then Minister of Education) requested a review of the OBE based NCS, and the RNCS was written (Mitas 2014). The most notable change in this revised curriculum was the addition of clearly stipulated teaching time frames for each learning area. Thus, teaching time was not left up to the discretion of the educator. Music was grouped with dance, drama and visual arts to form an independent subject called Arts and Culture (Mitas 2014). Each component had an equal amount of time allotted to teaching it. Despite the time allocation, Klopper (2005) observed that Life Skills was often not timetabled into the curriculum at most schools. Management and principals were aware of this and admitted that there was no interest shown towards the Arts in their schools. Educators expressed uncertainty concerning all the art forms and were also uncertain about teaching Music – therefore it was not taught. Insufficient knowledge about the subject and the inability to teach it to the learners placed this part of the curriculum in jeopardy.

2.5.2.4 Music within the Curriculum and Assessment Policy Statement (CAPS)

The review of the RNCS resulted in CAPS being implemented in 2011. The new curriculum aimed towards a global system of multicultural education wherein global diversity, interaction and social relationships were the main focus as well as a unifying vision for transforming the apartheid education system of the past (Beukes 2016; Mitas 2014).

The role of music education as a learning area within Arts and Culture was removed and replaced with Creative Arts within the Life Skills learning area. In the FP, Creative Arts is one of four study areas grouped under the umbrella of Life Skills. Music is compulsory in the FP curriculum and should be taught together with dance, drama and visual arts. However, the four Arts are not given an equal amount of time in the classroom. This in itself has created problems.

The stated outcomes for Music, Drama and Dance (Collectively known as the Performing Arts) are:

Performing Arts in the FP allows for the learner to have the opportunity to creatively communicate, dramatise, sing, make music, dance and explore movement. Through the performing arts, learners develop their physical skills and creativity. Performing Arts stimulates memory, promotes relationships and builds self-confidence and self-discipline. Creative games and skills prepare the body and voice, and games are used as tools for learning. Improvise and interpret allows learners to create music, movement and drama individually and collaboratively. (Department of Basic Education 2011b)

Most educators would complain that, given the stated outcomes, the time allocated for implementation of the Arts is certainly not adequate. However, the arts could easily be integrated into the Numeracy, Literacy and additional Life Skills study areas namely Beginning knowledge (BK), Physical Education (PE) and Personal and Social Well-Being (PSW), thus allowing for all outcomes to be reached. Life Skills plays an important role for FP learners as it helps them gain the necessary skills, values and knowledge during the initial stages of their education and sets them up with a solid grounding as they move to the Intermediate Phase (IP) and higher onto Further Education and Training (FET). In addition, Dixon et al. support Life Skills as a crosscutting subject, thus favouring integration, and state that Life Skills has the “responsibility for supporting and strengthening the teaching and learning of the Languages and Mathematics” (Dixon et al. 2018, 15).

Mitas (2014) made a study of the previous curriculum systems and found that in the NCS, RNCS and CAPS the underlying philosophy and methodology do not differ greatly from each other as regards music education. CAPS has, however, shifted the focus from specified knowledge in the classroom to a curriculum that is conflicting and varying in what is expected of the South African teacher in the classroom (Hoadley et al. 2010). In the music component the focus shifts from music concepts such as rhythm and pitch to dramatization through listening to music and special awareness with the focus on locomotor and non-locomotor movements (Mitas 2014).

The research of Vermeulen (2009) and more recently Beukes (2016) states that the regular changes in the South African Curriculum could have led to the poor alignment between what

is expected in the schools, and higher education preparation for educators. Data obtained in on-site interviews with final year students reveal that they feel unsure about teaching any of the Creative Arts components in schools (Beukes 2016). Beukes's (2016) study was completed at five different universities in South Africa, where his focus group consisted of pre-service teachers enrolled for the Life Skills module. His findings include the fact that many pre-service music teachers have little or no music knowledge or background to equip them with enough music knowledge and skills to enable them to teach it with confidence in the school, which is a great challenge. Opportunities to implement the knowledge and skills gained in pre-service teacher education are limited owing to the prescribed number of lessons that are required when Teaching Practical's (TPs) take place at the schools.

Another concern was that too much emphasis is placed on Western arts practices and materials at the cost of indigenous South African arts practices and materials. At one university each art form was given by part-time contract lecturers who focused on their particular section, thus not inviting the possibility of integration within the art forms. Students felt that skills and knowledge development in music takes up a considerable amount of time, thus allowing for less time to be involved in music activities. In music lectures, a greater emphasis was placed on theoretical knowledge: students felt that they would have preferred their practical skills to be developed. This, however, can be a problem as class sizes vary from 50 to 100 students per lecture. This makes practical learning in music almost impossible. At another university students felt that the lecturers helped students acquire knowledge and skills by setting an excellent example of how to teach in their lectures. Lectures are fun, and they are given a step by step guide on how to teach and integrate the arts.

All the recent curriculum statements (C2005, NCS, RNCS and CAPS) for the FP have emphasized that the acquisition of the Life Skills curriculum becomes an integral part of the education of the learner at the primary school level. However, even though music is prescribed in the CAPS curriculum, it is often overlooked by teachers. Vermeulen (2009) states that of all the disciplines taught in schools, music and the arts have always suffered the role of having to defend their existence in the South African school programme. Webb (2016) notes that there seems to be a mismatch between policy, philosophy and practice amongst educators in the classroom. Vermeulen (2009) maintains that serious advocacy is essential to

justify and motivate why the arts are important, and especially with the younger learner in the classroom. Yet music needs to be a vital part of the school curriculum. (Beukes 2016, 30) goes into detail when describing the importance of arts integration in the CAPS curriculum.

Vermeulen's (2009, 6-13) suggestion for further research is the starting point of this study. She urgently requests that research is needed regarding the implementation of music in the Foundation Phase, since this is an area of great concern and is where music education most frequently does not take place. The importance of using music integrated with Literacy, Numeracy and the Life Skills areas in the FP has to be established.

Prior to Vermeulen's research (2009), previous studies which investigated the problems experienced in the learning area of Arts and Culture in South African schools were conducted by Chris Klopper (2005) and Sue Rijdsdijk (2003). Both of these studies focused on the curriculum at that time. No study to date has focused comprehensively on the current CAPS curriculum and the viability of music education and music integration within this curriculum.

2.6 CONCLUSION

In this chapter, several aspects related to arts education, focusing particularly on music education in the Foundation Phase classroom, were discussed and reviewed. The research focus has been directed at the value and implementation of music education and music integration internationally and in South Africa. The international literature points to concerns and frustration among arts educators despite regular reports and updates in the various curricula. Not much fundamental change has taken place in the implementation of the arts in classroom practice, thus creating a gulf between curriculum, implementation and practice. South Africa mirrors this international trend. Coupled with this phenomenon is the increasing schism between well-resourced (often previously model-C schools) and under-resourced schools. Well-resourced and funded schools are able to employ a specialist music educator, thus allowing for music lessons to be a more regular occurrence at the schools. This, however, does have its disadvantages as, although the content knowledge of the specialist educator may be impressive, integration is not high on the list and often does not take place in the classroom. Research has demonstrated that the generalist educator has an acute awareness

of all learners in the class and can adjust musical learning and integration to best suit the learners' interests and needs (Russell-Bowie 2009). The various curricula in South Africa since C2005 have encouraged integration across the arts and general school subjects. However, is this implementation taking place and if not, why?

Looking back across the research literature reviewed on music teaching and integration, I found the following limitations relevant to my study:

1. The research available is not sufficiently focused on the early years ('the Foundation Phase' in the South African case); there is not a sufficient base of empirical research on music education and the integration of music in the general curriculum in the first years of schooling.
2. The research does not reflect sufficient studies on 'what teachers actually do' in the Life Skills curriculum in general and specifically in relation to music education; in other words, observational studies of teachers and teaching in this field are limited.
3. The one study (Rijsdijk, 2003) that examines whether music education, is in fact, integrated into the Life Skills classroom in the Foundation Phase is dated (2003 - more than seventeen years ago). The context for that study was outcomes-based education – not the current CAPS curriculum which expresses different policy expectation for music education.

My study focused on the grade one classroom, which falls into the FP; this empirical study focused on what teachers do in their classrooms regarding music education and integration.

CHAPTER 3: RESEARCH STRATEGY

Research indicates that at-least some musical education has a positive impact on the social and cognitive development of children.

Alan Harvey⁶

3.1 INTRODUCTION

This is a study of the teaching of music education and integration in Foundation Phase classrooms of primary schools in different resource contexts.

In this chapter, I present the broad research strategy for this study which includes the study questions (restated), the sampling frames, the research approach, the methods of data collection, the data analysis plan, validity checks, and the limitations of the study.

3.2 RESEARCH QUESTIONS

Based on chapters one and two, there are three primary research questions that require exploration of music teaching and integration in the grade one classroom. I propose the following three primary research questions as a logical and achievable starting point for this study:

1. What do grade one teachers understand to be the value, uses and significance of music education in the Life Skills curriculum?
2. How do grade one teachers in different resource contexts teach music in their classrooms?
3. How, and to what extent, do grade one teachers integrate music into the curriculum in the Foundation Phase.

Following the three primary research questions, the following secondary research questions assist in clarifying the study and its outcomes.

⁶ Harvey, Alan R. 2018 "Music and the Meeting of Human Minds." *Frontiers in psychology* vol. 9 762., doi:10.3389/fpsyg.2018.00762

3.2.1 Secondary questions relating to research question 1

What do grade one teachers understand to be the value, uses and significance regarding the music component in the Life Skills curriculum?

Subsidiary questions:

- Do grade one teachers value music in the Life Skills curriculum?
- How do grade one teachers claim to use music within the Life Skills curriculum?
- What do grade one teachers see as the educational and social significance of music in the Life Skills curriculum?

3.2.2 Secondary questions relating to research question 2

How do grade one teachers in different resource contexts teach music in their classrooms?

Subsidiary questions:

- How do grade one teachers in well-resourced schools teach music?
- How do grade one teachers in poorer schools teach music?

3.2.3 Secondary questions relating to research question 3

To what extent do educators integrate music into the curriculum in the grade one classroom?

Subsidiary questions:

- What do grade one teachers understand by the concept of “curriculum integration”?
- What do grade one teachers actually do that shows integration of music in the Life Skills curriculum?
- How do grade one teachers explain the extent to which they integrate (or not) music into the Life Skills curriculum?

3.3 RESEARCH DESIGN

Mouton refers to the research design as a “blueprint”, mapping out ideas that visualize the frame within which the research is to be conducted (Mouton 2001, 55). In addition, he also

refers to the research design as a “route planner” – a set of guidelines on how to reach your goal. Together with this Mouton states that the main function of a research design is to enable the researcher to anticipate what the appropriate research decisions should be so as to maximise the validity of the eventual results (Babbie and Mouton 2014, 107). Seabi supports this argument by stating that a design or approach is a plan of how one intends to accomplish a particular task, and in research, this plan provides a structure that informs the researcher as to which theories, methods and instruments the study will be based on (Seabi 2012).

There are two broad approaches to research namely, quantitative and qualitative (Figueiredo 2003; Maree 2012). Quantitative research is a powerful form emanating in part from the positivist tradition (Cohen, Manion, and Morrison 2000, 501). This model of the natural sciences is often applied to research that deals with large samples, surveys, numbers and statistical analysis, associated with testing hypotheses, and studying causes and effects objectively, with the aim of establishing generalizations. Bresler and Stake agree that the distinction between quantitative and qualitative research studies is epistemological: “inquiry for making explanations versus inquiry for promoting understanding” (Bresler and Stake 1992, 78).

Qualitative research, as opposed to quantitative research, is rooted in the interpretivist or constructivist humanistic model, which considers subjectivity as essential in the comprehension of social phenomena (Figueiredo 2003). Qualitative research is often described as a naturalistic inquiry; to generate data time is spent with the participants in their natural settings and contexts, in this case, the teachers in the schools (Denzin and Lincoln 2005). In short, this type of data analysis makes sense of the participants and definitions of the situation, noting patterns, themes, categories and regularities (Cohen, Manion, and Morrison 2000).

In this thesis, I use a qualitative case study approach to investigate music teaching and integration in the primary school curriculum. Five common features of qualitative research identified by Bogdan and Biklen (2007) are relevant in this study. Firstly, there is a need for context and the daily lived environment in the classroom setting where the observational research takes place. Secondly, in a qualitative study, there is a requirement to communicate

key elements of both setting and study through a rich description. Thirdly, there is a need for the demonstration of processes at all stages of the study, and in so doing, to give academic and ethical credibility to this research. The fourth and fifth features relate to the inductive character of the analysis that reveals layers of meaning to those involved in this study, the researcher and the reader as opposed to more objective measures of truth. Throughout this study, the researcher was cognizant of developing a research process that would allow the teachers in the grade one classroom to be represented accurately, and recognise aspects of their practice objectively.

For the qualitative researcher, reality is socially constructed, and there are multiple realities to be considered from various perspectives (Merriam 2002). The qualitative researcher is suited to promoting a deep understanding of a social setting or an activity as viewed by the perspective of the research participants (Bloomberg and Volpe 2016). This model is largely applied to education, psychology, and the social sciences, and qualitative studies often deal with small samples, interviews, participant observations, interpretation and re-interpretation of data, seeking to understand the variety of perceptions in different situations (Figueiredo 2003).

This research falls in the category of a qualitative study. Bloomberg and Volpe state that a “research problem should not be modified to fit a particular research approach but rather the appropriate research approach is one which best fits with your research problem” (Bloomberg and Volpe 2016, 27). In the context of qualitative research, the reality and the individual are related, and the natural environment is used (Bloomberg and Volpe 2016).

This study aims to understand the realities of music teachers in different teaching contexts. All educators were observed in their classrooms, while lessons were taking place. Observation of classroom practice allows for understanding the experience. In qualitative research, the researcher is an instrument using methods that are emergent and flexible. These instruments include observations, interviews, documents, focus groups and critical incidents (Bloomberg and Volpe 2016). In comparison, in this study I, the researcher, gathered the relevant information by the various methods.

Observations were completed by higher education pre-service teachers, who were studying FP teaching. These pre-service teachers spent eight weeks with the class teacher in the grade one classroom, as student teachers as part of their teaching practice component at their tertiary institution. The eight weeks were divided into two sessions of four weeks each within one academic year. These students were all briefed in detail by the researcher and answered all the observation questions included in the observation sheet compiled for them. I then followed up with my own observation and, together with these observations within the classrooms, interviews with all the grade one teachers were personally conducted by me.

Interviews took place after the observation sessions. All documents, in the form of planning (weekly and termly planning documents) as well as the curriculum and assessment policy documents, were scrutinised. Photographic evidence of the classroom layout, including learner seating plans were presented. Observations, semi-structured interviews, document analysis and spatial or photographic evidence were also utilised to obtain triangulation and validity for the research.

Qualitative studies typically require smaller samples to be collected purposefully (Bloomberg and Volpe 2016). The sample for the study consisted of seven teachers: five FP grade one teachers, one specialist music teacher who teaches music to the FP, and one trainer/teacher employed by an NGO offering additional training in the grade one classroom. All the teachers in this study are employed at schools situated in the Western Cape.

3.4 RESEARCH METHODOLOGY

As well as the observations conducted by the pre-service teachers in phase one, I conducted a comparative case study of seven FP teachers in five primary schools based in the Western Cape. I investigated whether and how teachers teach music, and to what extent music integration took place in the classroom within the Life Skills curriculum.

A case study is an intensive description and analysis of a bounded social phenomenon, be this a social unit or a system such as a programme, institution, process, event or concept (Bloomberg and Volpe 2016; Creswell 1998). Cohen, Manion, and Morrison (2000) define a

case study as a specific instance that is frequently designed to illustrate a more general principle. Case studies can also establish cause and effect, especially in real contexts, recognising that such contexts are a powerful determinant of both causes and effects (Cohen, Manion, and Morrison 2000; Nisbet and Watt 1984). The purpose of such an observation according to Cohen, Manion, and Morrison (2000, 258) is to “probe deeply and to analyse intensively the multifarious phenomena that constitute the life cycle of the unit with a view to establish generalizations about the wider population to which that unit belongs”.

In this study the specific instance is of a bounded system, namely the teacher in a located classroom, school and community. An interpretivist approach was used when classroom observation took place.

The case or unit of analysis in this study is the teacher in the grade one classroom. Comparisons were drawn between teachers in grade one classrooms across the five schools. As all these teachers follow the same curriculum the idea was to follow and document their interpretation of the curriculum in relation to music education, as well as their ability to implement it in the classrooms.

3.5 SAMPLE AND SAMPLING JUSTIFICATION

The population for the study consisted of primary school teachers in the FP, grade one classroom across the metro central division of the Western Cape. The seven participants for the sample included the following:

- Five grade one FP teachers ranging across five schools in the Western Cape metropole districts.
- One specialist music teacher who teaches music to the FP.
- One trainer/teacher employed by an NGO, offering additional support and training to a teacher in the FP grade one classroom.

Both the music specialist teacher and NGO trainer are employed by two of the five schools in the sample.

The Western Cape Education Department (WCED) has eight education districts, divided into 49 circuits, following a redesign process in 2006/07.

In terms of the design:

- The circuit is responsible for bringing professional support closer to schools via strong circuit teams.
- The district is responsible mainly for educational management.
- The head office, based in Cape Town, is mainly responsible for research, policy development, strategic planning, coordination, monitoring and evaluation.

Following extensive research and consultation, the WCED established eight education districts, based on local government boundaries, to facilitate an integrated approach to service delivery by all levels of government, in line with national policy.

The districts include four rural districts (West Coast, Cape Winelands, Eden and Karoo, and Overberg), and four urban districts (Metro North, Metro South, Metro East and Metro Central). Urban district boundaries are based on those of city wards. According to the WCED, these boundaries also allow for an equitable distribution of schools and resources across education districts and circuits. See the map below.

Map of the WCED Districts:



Figure 3. 1: Western Cape Education Department districts in Western Cape
(Source) <https://wcedonline.westerncape.gov.za/branchIDC/Districts/briefly.html>

The schools participating in this study were all within the urban district boundaries. These schools range in learner background, location, socio-economic status, language of instruction and demographics. The schools, however, were all in the Western Cape area: four schools are co-ed⁷ and one school is an all-boys school. The sample consisted of all female teachers who had obtained their higher education studies in the field of education.

A purposive sampling, which is also known as judgement sampling, was used. This type of sampling strategy is when the researcher selects a sample out of the broader target group, on the basis of knowledge and experience of the group (Gay and Airasian 2000).

The selection of participants (in this case, the grade one teachers, the music specialist and teacher trainer at the five schools) came from the total number of participants in the observation survey sample completed by in-service teachers. The participants were chosen and allowed the researcher to build a more generalised picture of the research question (Maree and Pietersen 2016). However, generalisation itself was never the main aim of this research, but rather to investigate and observe in-depth, and in specific cases whether music was taught and integrated into the school curriculum.

⁷ A school where both boys and girls study.

To limit any personal bias, five FP departments were chosen in five schools varying in the factors below. The additional teachers that were interviewed were selected because of their contribution to the schools in this study and for their involvement in music education and training at two of the schools. The choice of the five specific schools was based on the following factors:

- Racial demographics
- Location
- School traditions
- Socio-economic status
- Language of instruction
- Background/History of the school.

The sample of schools included in the study is explained briefly in the next section, with a more detailed description provided in chapter four, the survey analysis of the pre-service teachers.

3.5.1 School Type A

School type A is a middle to lower-middle-class, low-achieving, religious-based or parochial school, located along the transport hubs on the Cape Flats, which allows for easy transport of the learners from outlying areas. This has allowed for the racial demographics of this school to undergo a drastic change in the last five to ten years. Moving from the school previously catering for the Coloured learners in the area, now the majority of learners come from Black African townships out of the surrounding area.

The language of instruction is English, yet most learners do not have English as their home language. The teachers, however, have English as a first language, except for minority teachers who may have isiXhosa or Afrikaans as a first language.

3.5.2 School Type B

School type B is an upper middle-class, high-achieving school situated in the leafy Southern Suburbs area of the Western Cape; there is a high demand from parents to place their children in this school because of its prestigious reputation in academics, sport and cultural activities.

This is a previously model C school where fees are much higher than with non-model C schools. From 1994 these schools declared themselves open to all races, yet strict criteria are in place for admission. High property prices in such areas also block potential buyers (Jansen and Kriger 2020).

The language of instruction is English, and all the learners are fluent in the school language. The extensive sports and cultural activities of the school are conducted by specialist teachers in each code.

3.5.3. School Type C

School type C is a poor, township school, with a low academic profile, situated in the centre of a community that, according to apartheid's Group Areas Act was reserved for Black African people. This school has, however, remained for the Black community post-apartheid. All the learners are from the area. Black parents, for the most part, tend to send their children to schools where they live – it is cheaper, safer and more secure (Jansen 2018).

The language of instruction at this school is isiXhosa for the FP. Class numbers have remained high. Most parents are either unemployed or blue-collar workers⁸ who work long hours. With the WCED this type of school will be classified as a 'non-fee-paying' school, implying that parents are not required to pay school fees.

3.5.4 School Type D

School type D caters for the working-class communities and has a low academic profile in a gang-ridden area of the Cape Flats in what is known as a Coloured community in Cape Town. These are classified as "integrated" Black schools, and in virtually all cases, it is Black African students who move to what was classified under apartheid as Coloured or Indian schools (Jansen 2018). The reason for this migration according to Jansen (2018) is that Black students move to these schools because of the perception of the relative quality in education on offer and therefore better prospects of passing school and going on to tertiary studies. The

⁸ A blue-collar worker is a working-class person who performs manual labour.

teachers are still mainly Coloured and tend to remain as teachers in these schools. The language of instruction can be English or Afrikaans.

3.5.5 School Type E

School type E is situated in the leafy Southern Suburbs area of the Western Cape; in fact, it is down the road from School B. However, what makes this school very different from School B is that this was an Afrikaans medium school; currently most of the teachers continue to have Afrikaans as their first language even though the school has just recently changed its language of instruction to English medium. This was and still is a co-educational school.

Currently, the racial demographics of this school have totally changed and what was an Afrikaans, White school has now become a multiracial school with Whites in the minority. Very few learners live in the area. About 90% of the learners are bussed, transported into the area from outlying areas. Jansen (2018) refers to this type of school as a black-dominant, former white school, which happens to be a very limited category of schools. Most of the teachers are still White, and parents have a sense of continuity and less of a concern with the fact that their children are now a numerical minority in these schools.

3.6 DATA COLLECTION

Data collection for a qualitative research project should be completed in the natural setting of the subjects that are being studied (Theron and Malindi 2012). Hence the data collection took place at the schools where the teachers are currently employed and teaching in their grade one classrooms. A qualitative research study should be conducted through an intense or prolonged contact with the 'field' of life situation (Miles and Huberman 1994). The teachers were observed over a substantial period first by trained pre-service teachers (phase one) followed by the researcher (phase two). The aim was to gain a 'holistic' (systematic, encompassing, integrated) overview of the context under study (Miles and Huberman 1994). In the case of a qualitative study, data collection processes tend to be more complex than in controlled environments, like a laboratory (Theron and Malindi 2012). It is for this reason that data collection should be done competently, and diligent processing of the data be adhered to. The list of the various techniques for the data collection is detailed below.

3.6.1 Observation Protocol

Observation methods are powerful tools for gaining insight into situations: however, as with many other data collection methods, they are beset by the normal issue of validity and reliability (Cohen, Manion, and Morrison 2000). As much as observations can be useful research tools, there are certain aspects of which the research was very aware:

- It may take a long time for the required phenomenon to be present.
- This observation can be costly in time and effort
- It could be prone to difficulties in interpreting or inferring the data.

Cohen, Manion, and Morrison (2000) mention overt and covert observation relating to the former being the subjects knowing that they are being observed as opposed to covert where the subjects are unaware of observation taking place. Observation is the systematic process whereby the recording of behavioural patterns of the participants is observed without necessarily communicating with them (Nieuwenhuis 2007). In its simplest form, observation takes place in the lives of all people and, by using the senses, the world around us is observed in order to capture data or information (Beukes 2016). Essentially there are two principal types of observation namely participant observation, where observers engage in the very activities they observe, and non-participant observation which is best illustrated by a case of the researcher sitting at the back of a classroom coding verbal exchanges between the educator and learner by means of a structured set of observational categories (Cohen, Manion, and Morrison 2000).

Observations were conducted at the five different schools, with the focus on teachers in their classrooms during Life Skills lessons. In summary, the researcher aimed for an overt, non-participant observation within a daily classroom setting. Because these particular case study observations took place over an extended period of time, the researcher was able to develop intimate and informal relationships with those observed.

The first observation set (phase one) was completed by student teachers present in the classroom for four weeks. These students each spend four weeks with the class teacher in the grade one classroom, as student teachers and as part of the Teaching Practice (TP) component of their Bachelor of Education degree. The student teachers were briefed by the researcher

and completed all the observation questions on the observation sheet compiled. This observation was completed towards the end of their four weeks of teaching practice, while they were present in the grade one classroom.

A follow-up observation was completed by the researcher once the student-teacher left the school. This allowed for a comparison between the two observation sets. This also allowed for triangulation between the observational protocol of the pre-service teacher, the observational protocol by me, the researcher, interviews with the classroom teacher and document analysis of planning documents of the teacher. An additional observational protocol was administered by the student during their second TP session. This took place three months after the first observation. The same teacher in the same class was observed, and the researcher completed a follow-up observation as well. All resources, e.g. weekly, termly and annual planning documents and learner workbooks, were made available for investigation and comparative analysis.

In this comparative case study, the same observation protocol was used, at generally the same time (the second week of a four-week session of teaching practice at a particular school). This allowed for the same case to be examined through several lenses in order to provide a rich, all-round account of the case. This also allowed the researcher to have sufficient information from which to judge and conclude the findings for the research questions (Cohen, Manion, and Morrison 2000).

3.6.2 Semi-structured interviews

An interview is a social, interpersonal encounter and not merely a data collection exercise (Cohen, Manion, and Morrison 2000). Phelps states that a formal or informal interview with the various individual respondents involved in any study is one of the most important tools available to qualitative researchers (Phelps 2005). These interviews give the researcher the opportunity for clarification and summarizing of observations that have taken place. This enables the gathered information to be put into context and can be used to clarify issues that need further questioning. For this qualitative study, interviews are more valid and allow for a meaningful modification by the respondent (Beukes 2016). In this case study, interviewees were able to respond based on their personal experiences and knowledge. The disadvantage

of an interview could be that the interviewee feels intimidated, especially if their knowledge regarding the teaching and integration of music is limited. As a researcher, it should be important to build a rapport with the teachers involved to enable them to give an honest rendition of what is being done in their classrooms.

Interviews were conducted before and after the observation in the classroom took place. In this way, the interviewer could obtain a general understanding of the background knowledge of the educator in relation to the area of study, namely: music in the Life Skills curriculum and the integration of music in the classroom. The interview gave the researcher the opportunity to clarify, summarize or elaborate on certain aspects that had been observed in the classroom. In doing so, the researcher could be clear that the information gathered correlated with the educator's intentions. This also assisted in avoiding any false or incorrect interpretations by the researcher.

Interviews were transcribed and carefully analysed for convergent themes around resources, administrative duties, overcrowding of classrooms, language of instruction, intervention methods, and learner support. Any divergent themes were extracted, as well as identifying what was exceptional in these interviews. Meaningful quotations were extracted to answer questions such as: What do teachers say they do in the classroom, and what do teachers do in the classroom? (This would be answered in the pre- and post-interviews.)

Sample Interview questions were as follows:

1. Are you able to use music in your classroom?
2. If yes, when is it most used? During which learning area/subject are you most likely to use music?
3. Some teachers find it either easy or difficult to integrate music into their Life Skills curriculum. What is your experience?
4. Please explain what music content are you required to teach in the Life Skills curriculum?
5. How has your tertiary training of teacher professional development helped you in your Life Skills classroom?
6. Do you get support from your head of department and/or school principal in your teaching?

3.6.3 Document analysis

The document analysis included the investigation and documentation of the teacher preparation files, learner workbooks and learner notebooks. This allowed me as the researcher to have evidence of any work relevant to the research that was previously completed in the classroom, or when observation was not possible. In addition, teacher guides on the relevant subjects and WCED curriculum statements and guides on Creative Arts in the Life Skills curriculum were scrutinised. Government policy documents and the CAPS guidelines are important for the researcher to obtain language and terminology in the field of study (Creswell 1998). This document analysis also allowed me to see if the educator was aware of what the Life Skills curriculum entails and what is needed to be taught in the classroom. Being a teacher myself, I understood the time constraints on teaching time in the classroom. Activities related to the school can often be imposed onto classroom teaching time, and often if any aspect of teaching needs to be cut, it will be the Life Skills programme. The document analysis allowed me to see if any planning for music integration in the curriculum was intended, even though it might not get taught for whatever reasons the educator had.

3.6.4 Spatial/photographic evidence

Photographic evidence which included any instructional equipment used in the classroom was utilized for this study. For example, the researcher noted if there were musical instruments evident, or other kinds of instruments (classroom or handmade instruments) that suggested integration possibilities; how classrooms were organized for purposes of Foundation Phase teaching and did these arrangements enable or stifle music and integration activities. This additional method of data gathering provided further corroboration of other sources of evidence; this was used to ensure that the data methods and measures were trustworthy.

3.7 ETHICAL CONSIDERATIONS

During any research process, ethical issues need to be considered and adhered to. A vital aspect of research, and especially research which involves minors in a classroom setting, is needing to be ethically correct to all participants as well as the research topic. Protection of

the participants as well as the teachers and their current schools, is vital and was fully adhered to during this study.

Table 3. 1: Summary of the Ethical steps taken

CONSIDERATION	EXPLANATION
Informed & voluntary consent	<ul style="list-style-type: none"> • All participants were informed regarding participation in this study. • Permission to conduct research and observation at the schools was granted by the Western Cape Education Department (WCED), Stellenbosch University (SU) and Cape Peninsula University of Technology (CPUT). • A consent form was completed by each participant.
Confidentiality	<ul style="list-style-type: none"> • Confidentiality was ensured for all participants and schools involved in the research.
Protecting participants from harm	<ul style="list-style-type: none"> • The participants were made to feel safe and comfortable in the environment where the study was conducted.

(Adapted from Beukes [2016])

3.8 DATA ANALYSIS PLAN

Steps in the data analysis were as follows:

In the field, the Observational Protocol (OP) was administered by the pre-service teachers who were present in the grade one classrooms for eight weeks. This observation was recorded by completing the OP questionnaire which related to the student's observation of the teacher in the classroom over this period. This OP can be compared to a pilot inquiry as described by Yin (2014), since the scope of the OP was 'much broader than the ultimate data collection plan' (Yin 2014, 97). Thus, the OP provided considerable insights into the study of music education and integration in grade one classrooms across 108 diverse schools in the Western Cape. The OP was then followed up with an observation of the teacher in her classroom by me. After leaving the field, the OP was analysed and coded manually. This data was analysed qualitatively.

Thereafter, interviews were conducted by me with the seven teachers involved in this study. All participants in my study were a part of the broader OP. These interviews were recorded,

and responses documented and transcribed to provide accurate data (Yin 2014). I coded the data (integration, resources, time etc.) in order to identify convergent and divergent themes that speak to the contingent nature of music education and how, if at all, integration took place. Such manual analysis of themes from transcript data is described in various qualitative literature (Miles & Huberman 1994; Miles, Huberman & Saldana 2014).

I interpreted the data with contingency theory in mind, i.e. how does each theme speak to the teacher capability and resource availability?

A case-oriented approach was used, which consisted of looking at the seven different grade one teachers to observe how and whether they teach music in their classrooms. The various and richly detailed teachers' biographical profiles, environment, school contexts and resources would then be compared for a cross-case analysis (Miles, Huberman & Saldana 2014, 102 – 103). This cross-case analysis was used to enhance generalizability or transferability to other contexts. A more fundamental reason for cross-case analysis was to deepen understanding and explanation (Miles, Huberman & Saldana 2014, 102 – 103). Transcriptions were completed and qualitative analysis of the data was completed by organising the data into codes for each participant. Miles, Huberman & Saldana (2014, 69) describes 'the fundamental approaches to data analysis with a particular focus on coding data segments for category, theme and pattern development'. All interviews with the teachers were transcribed, and all notes from observations were sifted through and analysed, manually. Content analysis of documents was read and investigated to see whether it corresponded with the OP and teacher interviews. It is often the case that aspects are documented yet not followed through with teaching in the classroom. This aspect was probed during the interview process.

Table 3. 2: Data Analysis plan

STEPS	PROCEDURE
Step 1	Collecting the OPs from students and comparing them to my own observation protocol. Identifying similarities and differences. Grouping the data (OP) into convergent and divergent themes.
Step 2	Compiling, transcribing, documenting coding and interpreting the interviews with teachers. Grouping the data (interviews) into convergent and divergent themes.

Step 3	Comparing the document analysis with the OPs and interviews and documenting some correlation between these.
Step 4	Synthesising all this information, using it to compile a detailed, holistic overview, moving from constructs to theory.
Step 5	Writing up of a detailed narrative report.

3.9 VALIDITY MEASURES

The following measures were put in place to strengthen the trustworthiness (validity) of the data generated in the course of this research.

3.9.1 Pilot Study

A pilot study was conducted in grade one classrooms in approximately 108 schools across the Western Cape. The data from the pilot study was used to improve and refine the interview schedule, the OP, and document analysis.

3.9.2 Member checks

Interviews that were conducted with the grade one teachers were transcribed. Once these transcriptions were completed, they were given back to the teachers who verified the content that had been transcribed as correct and agreed to it. The interview transcriptions were thereafter, refined and finalised.

3.9.3 Triangulation

Triangulation of the data was achieved by comparing the interview data with the various grade one teachers, as well as the observations that took place in the classroom. The workbooks and photographic evidence were also considered. All these aspects were compared so as to ensure, consistency of measures from the different instruments.

3.9.4 Peer review

The data was anonymized and coded in the dataset in such a way as to preclude attribution to specific individuals and schools. The complete dataset was submitted to two specialists who taught in the Life Skills curriculum for peer review. The first phase of data collection was completed by pre-service teachers in their second year studying towards a Bachelor of Education degree. This occurred during the second week of their teaching practice at the

school and in the classroom that they were observing. Data was collected from different locations and schools within the Western Cape. All findings were corroborated by interviews with the teachers as well as documentation received from them. Data was thus collected by the pre-service teacher and myself, the researcher, to strengthen the validity of the findings. In this way, the risk of making subjective inferences, as Yin cautions, is less likely to occur (Yin 2014).

The same observation task was completed by the student teacher, at the same school and in the same classroom at a later stage, since the student teachers do revisit the schools later in the year for a four-week session. This allowed for similar findings and conclusions to be reached. The data from the first OP was used as a pilot study for this research as a means of strengthening the validity of the study. Data received from this pilot study was used to revise and refine the instruments used to measure and validate findings in the study.

3.10 EXPECTED FINDINGS

The figure below illustrates how music fits into the Life Skills component within the CAPS curriculum:

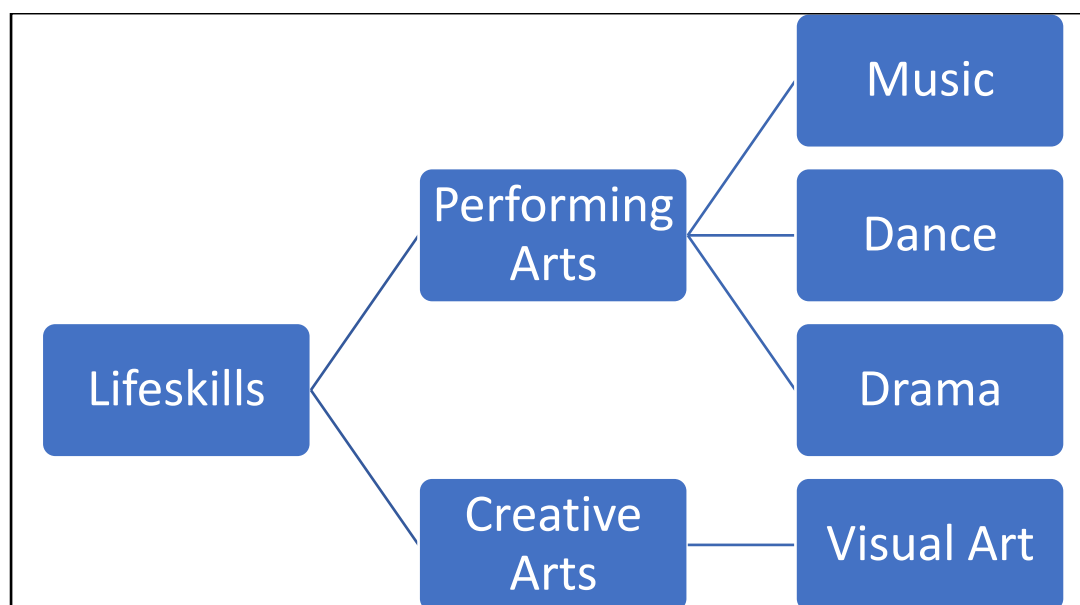


Figure 3. 2: Life Skills subsections in CAPS document

A focus of music in the Performing Arts component as stipulated in the CAPS policy document can be identified in the following statement:

While Performing arts (which consist of music, dance and drama) recognise that in African arts practice, integration is fundamental [...] the focus is on the inclusive nature of the arts” (Department of Basic Education 2011a).

While music is prescribed, it is limited within the CAPS curriculum. My expectation is that it is often omitted in the classroom. The reasons for this vary, but I envisaged that once the data was analysed it would provide insight into the various reasons for this phenomenon. Together with the music component is the integration of music into the Life Skills curriculum, as well as across the subjects of Literacy and Numeracy in the FP classroom. While music is a part of our everyday lives, I wanted to interrogate why teachers are not comfortable using it in their classrooms.

What were my expected findings at the start of this research study?

- that teachers would value integration even if they did not understand or practise it in their teaching
- that music teaching would vary across different resource contexts
- that music integration would take many different forms in different schools
- that teachers do *not* integrate music into the curriculum and the various reasons for this phenomenon
- that music is integrated into classroom practice where there are specialist music teachers at the school.

3.11 LIMITATIONS OF THIS RESEARCH

This study was limited to a relatively small geographical area, namely the Metro Central area of the Western Cape. However, the schools involved in this study *did* have diversifying characteristics. The various school samples that were selected for this study varied with regard to racial demographics, location within this area, socio-economic status, language of instruction, school traditions, learner school fees and background and history of the schools. Thus, the school samples were chosen because of their diverse nature.

A potential second limitation was that a case study method does not readily lend itself to generalization. However, at least there is a depth and breadth within this study.

A third limitation revolved around the pre-service teachers involved in the data collection process. Students are not typically experienced in researching classroom practice. That limitation was, however, overcome with training and support for the students before and during the data collection process.

3.12 CONCLUSION

This chapter described the research design and methods employed for this qualitative case study. The methods used for this research were explained and included the use of observations, semi-structured interviews, document analysis and spatial or photographic evidence. A pilot study administered by second-year Bachelor of Education students, supervised by the researcher, laid the foundation for the study and provided insight into 108 grade one classrooms across the Cape metropole. The research questions were presented, as well as the measures undertaken to validate the research.

CHAPTER 4:

PRELIMINARY SURVEY ANALYSIS OF THE TEACHING (OR NON-TEACHING) OF MUSIC IN GRADE ONE CLASSROOMS ACROSS THE WESTERN CAPE

The arts aren't just important because they improve maths scores. They're important because they speak to parts of children's being which are otherwise untouched.

Sir Ken Robinson⁹

4.1 INTRODUCTION

This chapter presents the results of preliminary research undertaken by pre-service teachers in the course of their teaching practice in schools in and around Cape Town in the Western Cape Province. The broad purpose of this research was to determine the extent to which teachers taught the music component of the Life Skills programme in the grade one classroom. The more specific focus of the study was to examine whether those who taught music achieved music integration in these classrooms.

This was essentially a form of survey research in that the students involved in undertaking this study offered a broad and impressionistic account of the teaching of music by 108 grade one teachers in schools across the Western Cape. In other words, their research provided a tentative account of what the teaching of music 'looks like' across a wide range of primary schools in the Cape metropole area. While the pre-service teachers were all provided with initial training in the use of systematic observation protocols, they were not experienced researchers and therefore the data generated was treated as a tentative account on the status of music teaching in the grade one classroom.

This survey data nevertheless offered a useful point of comparison for my more in-depth classroom-based research on how, whether and to what extent South African teachers teach music and whether (and how) the integration of music in the foundational classrooms does take place.

⁹ <https://ideas.ted.com/why-dance-is-just-as-important-as-math-in-school/>

4.2 WHAT CAPS EXPECTS FROM FOUNDATION PHASE MUSIC TEACHING

The table below provides clarity on what is expected by teachers in grades R, one and two regarding music teaching within the CAPS curriculum. Since my study is centred in grade one, I have included the music requirements for grade R and grade two, which shows the requirements preceding, and the progression into the next grade.

GRADE R	GRADE 1	GRADE 2
<ul style="list-style-type: none"> • Singing and interpretation of indigenous and other songs, rhythmic games and rhymes using different dynamics (loud, soft, strong, gentle) with clapping and stamping. • Singing action songs using different parts of the body to interpret the song and focus on pitch. • Keeping a steady beat: playing rhythmic games such as clapping, stamping, percussion using different rhythms and tempos. • Music, voice and movement: focusing on dynamics such as loud and soft, strong and gentle. • Creating and imitating sound effects in stories, such as bees 'buzz', horses 'clip-clop', trains 'chook chook'. • Rhythms: long and short note values (durations) using body percussion and/or percussion instruments. • Listening skills: reacting to signals, cues, stories, rhymes and songs, such as 'Freeze!', 'Up!', 'Down!' 	<ul style="list-style-type: none"> • Singing indigenous songs using appropriate movements. • Exploring beginnings, middles and endings of songs. • Singing songs using contrast such as soft and loud, fast and slow. • Vocal exercises such as songs with focus and clarity in vocal exercises. • Keeping a steady beat with changes in tempo whilst clapping or moving in time to music such as walking in fours. • Listening skills through music games using different tempo, pitch, dynamics and duration. • Clapping and moving to music rhythms in three or four time. • Listening to music and describing how it makes you feel using words such as happy, sad. 	<ul style="list-style-type: none"> • Singing songs using unison, rounds and call and response. • Performing songs focusing on dynamics such as loud and soft, slow and fast. • Warming up the voice: using sounds and rhythms focusing on high and low notes and fast and slow tempo. • Singing songs to improve the ability to sing in tune. • Body percussion: keeping a steady beat and the use of different timbres (click, clap and stamp). • Playing percussion instruments/body percussion in time to music and/or class singing. • Performing rhythm patterns combined with locomotor movements such as clapping the rhythm of pony gallops, marching, skipping, etc. • Polyrhythms using body percussion and/or percussion. • Listening to music and identifying moods such as sad, happy, calm and excited. • Composing soundscapes using dynamics, pitch, timbre and tempo to express character. • Listening to music and identifying dynamics, pitch, timbre and tempo.

Table 4. 1: Music content requirements within the CAPS curriculum for Grades R, One and Two

Source: Department of Basic Education. 2011a. *National Curriculum and Assessment Policy Statement (CAPS): Creative Arts: Foundation Phase*

4.3 THE SAMPLE SCHOOLS IN THE SURVEY STUDY

The student researchers were all pre-service teachers in their second year of a four-year Bachelor of Education degree at the Cape Peninsula University of Technology (CPUT). These students were placed in grade one classrooms across schools in the Western Cape for eight weeks of the year, as a part of their teacher training. The descriptive categories for the schools were based on Jansen's (2018) unpublished paper namely, *Twenty years after apartheid: Settled patterns of school desegregation and the prospects for social cohesion*.

The placement schools varied in terms of school size, school fees, resources, racial demographics and language of instruction. The schools in which the pre-service teachers did their observations fitted into various categories which I describe below.

4.3.1 School Type A

This first type are parochial schools. In some instances, these are schools which uphold a Catholic ethos or the Muslim tradition. Thus, the Catholic school would have a Catholic mass (Church service) on average once a week and say Catholic prayers at certain times of the day. Most common would be a special Catholic prayer at midday every day (known as the *Angelus*) as well as Catholic gestures such as the 'sign of the cross', usually made at the start and end of the daily prayers. Religious instruction is evident and in accordance with the Catholic ethos. All the learners are not Catholic, but they and the teachers are expected to abide by the prevalent ethos of the school. Such a school generally has learners from middle-class to lower middle-class income families who want a better education than schools closer to their current places of residence. The learners who attend these schools, situated on the Cape Flats, are generally regarded as low achievers.

The other religious schools in the area uphold Islamic traditions in their education. This is evident by the way the learners are dressed, the Muslim prayers said at various times of the day, as well as the study of the Arabic language. Various religious days are adhered to according to the Muslim calendar and the holy month of Ramadan is observed where the learners are expected to fast from sunrise to sunset. This school has learners from middle-income families since fees are slightly higher than the average in the surrounding area. However, there is no discrimination if parents and learners are unable to pay their fees. The

teachers are very dedicated and offer a higher level of interest and teaching to the learners. The subjects that take preference, though, are the sciences and maths and languages. Upon observation, visual art, drama, music and Life Skills, in general, were not a priority. Physical education was held yet the boys and girls had separate lessons for this.

Both the Catholic and Muslim schools are situated in a lower middle-class area with learners who come from a working-class background. The schools are located along one of the transport hubs on the Cape Flats, which allows for easy transport of the learners from outlying areas. This has allowed for the racial demographics, namely Coloured and African learners of both these schools, to undergo a drastic change in the last five to ten years. Moving from the type of schools previously catering for the learners in the area, the majority of learners now come from out of the surrounding outlying areas and are either bussed or taxied into school.

The size of both these schools is relatively small. They generally have one class, with a maximum of two classes per grade. However, the number of learners per classroom is large, and often, the classroom size is too small. The norm is in excess of 40 learners in a classroom. No teacher aid is present at either of these schools as additional help cannot be afforded. The language of instruction is English, yet most learners do not have English as their home language. The teachers, however, all have English as a first language.

4.3.2 School Type B

School type B is an upper middle class, high achieving school, situated in a previously (pre-1994) whites-only area of the Western Cape. Here the school is often in demand by learners wishing to get in because of the school's prestigious reputation in academics, sport and cultural activities. This is what used to be called former white schools which means that before 1994 this type of school only allowed white learners to attend. From 1994 these schools declared themselves open to all races, yet strict criteria were put into place, such as having to stay in the surrounding area closest to the school to be considered for admission as well as the exclusionary costs of the very high tuition fees. This in itself was a ploy to keep Black and Coloured learners out of the school: apartheid caused these learners to live outside these areas. High property prices also blocked potential buyers post 1994. In some instances, this 'controlled' the learner intake to a specific class system. Currently this type of school still

boasts a majority Whites-only demographics with regard to learners and staff. The annual fees [approximately R 44 850, which excludes uniform, extramural sport, learner support and development and music lessons] at this type of school are much higher than your schools on the Cape Flats which are just about three kilometres away. Another reason for this is that while some teachers are employed by the Western Cape Education Department (WCED), most teachers are employed by the School Governing Body (SGB) and the learner fees need to cover this additional expense. Very often these types of school come with a rich history of tradition that is maintained by a very involved Parent Teacher Association (PTA). This type of school has the lowest proportion of Black African and non-White students of all the public schools.

The school size is relatively large with an average of two to four classes per grade. Class size, especially in the Foundation Phase, is manageable with 20 to 30 learners per class. There are, in most cases, teacher assistants for each class or grade, employed by the school, and these assistants help with reading groups, administration, classroom preparation and marking. The language of instruction is English, and all the learners are extremely fluent in the language and understand it. Often these types of school have a fully functional learning support programme to assist any learners who are at risk. This is done during school time as well as after school. Parents are comfortable and very willing to pay for this service. They also have a fully operational and vibrant sports and cultural side of the school which is administered and implemented by specialist teachers in this field.

4.3.3 School Type C

This type of school is a poor, township school, with low academic achievement levels, situated in the centre of a community that according to the previous Group Areas Act was only for Black African people. This school has remained for the black community post-apartheid. All the learners are from the area. Generally, black parents tend to send their children to schools where they live – it is cheaper, safer and more secure. It is also the case that this group of children generally come from households where the parents cannot afford to send their children on public transport to city or suburban schools. These schools are also likely to have the weakest academic standing – teacher qualifications, predictable timetables and cognitive

learning outcomes. Learners in the FP are taught in their home language, which is often isiXhosa. From the Intermediate Phase (IP) the language of instruction changes to English. Some learners have, however, left these schools as parents want their children to be educated in English from the onset. Class numbers have nevertheless remained high. The average class has 40 and more learners and most are from a sub-economic background. Most parents are either unemployed or blue-collar workers who work long hours; thus, very little parental involvement and/or supervision takes place for these learners. With the WCED this type of school is classified as a 'non-paying' school implying that parents are not required to pay school fees.

4.3.4 School Type D

School type D caters for the working-class Coloured communities located in a gang-ridden area of the Cape Flats. This school type often has a low academic standard. The majority of these learners come from the surrounding area – thus within walking distance from the school. However, in some cases these schools are near black communities and some of the black learners migrate to these schools. Jansen (2018) refers to these schools as 'integrated' black schools and states that in virtually all cases it is Black African students who move to what were classified under apartheid as Coloured or Indian schools. The reason for this migration according to Jansen (2018) is that black students move to these schools because of the perception of the relative quality in education on offer and therefore better prospects of passing school and going on to tertiary studies.

The language of instruction is English from grades one through to grades seven and black parents feel that this would give their children better opportunities later in life. The moving students generally find it more difficult by virtue of distance or costs to migrate to the former white schools. They therefore tend to be poorer students from the townships for whom crossing a railway line or a cemetery or a highway to the neighbouring Coloured or Indian school is not as onerous as a long taxi ride to the city or the suburbs. The teachers are still mainly Coloured in these schools, with the exception of the occasional Black teacher.

4.3.5 School Type E

School type E is situated in the leafy Southern Suburbs area of the Western Cape; however, can be situated in any previously 'White area' area of the Western Cape. It is down the road from School B. However, what makes this school very different from School B is that this was formerly an Afrikaans medium school. Prior to 1994 Afrikaans was the language of instruction and this type of school catered for White Afrikaans speaking learners from the surrounding White areas. Most of the teachers still continue to have Afrikaans as their first language even though most of these schools have changed their language of instruction to English. These schools can be co-ed schools or single sex schools.

Currently the racial demographics of these types of schools has totally transformed and what was an Afrikaans, whites-only school has now become a "multiracial" school with whites in the minority. Currently such schools are taking in a considerable number of students from outside their historical catchment area, with 90% of the learners transported from outlying areas. Jansen (2018) refers to this type of school as a black dominant, former white school, which happens to be a limited category of schools. These schools were once exclusively and dominantly White but gradually took on more Black and Coloured students who now dominate the enrolment demographic. The white students who stay are often there because of the continued stability of the school in academic, social and cultural terms, which is certainly the case with most schools like this. Most of the teachers are still White and parents have a sense of continuity and less of a concern with the fact that their children are now a numerical minority in these schools. Here, too, Black and White children are able to learn together though the distribution of race in enrolments makes for much less meaningful contact than where larger numbers on both sides make for more frequent interaction (Jansen 2018). Most learners come from a medium to higher social class background where the parents are able to afford the school fees.

A common scenario is that music is generally found in resourced schools where the parents are able to pay additional fees to cover salaries of additional teachers. Most schools in the Western Cape do not, however, have the means to employ specialist teachers and in this instance specialist music teachers in particular. This leaves the music component of the

curriculum the responsibility of the generalist teacher, resulting in no music being taught as a part of the CAPS curriculum. This is a reasonable supposition regarding the relationship between resources and opportunity to have music in the grade one classroom.

4.4 FINDINGS IN THE OBSERVATION PROTOCOL

There were 108 pre-service teachers placed in 108 grade one classrooms. These pre-service teachers were trained, and the Observation Protocol (OP) was explained to them before they went out to the schools. This OP was developed by myself and a detailed explanation was given to the students. The purpose of this OP is to observe how, whether and to what extent music is integrated into the curriculum in the practice of teaching. This OP was to be completed on site during their teaching practice session.

The Observation Protocol consisted of the following questions: (See Appendix G)

- Question 1: Does the teacher use a song to teach any concept?
- Question 2: Does the teacher sing in her classroom? If so, what songs were sung?
- Question 3: Are there opportunities for music listening? If so, what opportunities were created?
- Question 4: Are there any musical instruments (Classroom percussion/homemade instruments) visible?
- Question 5: Was there a recording of any type of music played (on CD, phone or computer) to facilitate learning?
- Question 6: Does the teacher talk about music in the classroom?
- Question 7: When music was incorporated into the classroom practice, what TYPE of music was it?
- Question 8: What, if any, activities accompanied the music in the classroom, e.g. singing/movement/dance?

The purpose of these questions was to provide insight into how, when and if music lessons took place and whether music integration occurs in the grade one classroom in schools across the Western Cape. Integration could take place within the Life Skills curriculum or across Literacy and Numeracy within the classroom.

The figure below represents the overall responses to the questions within the OP.

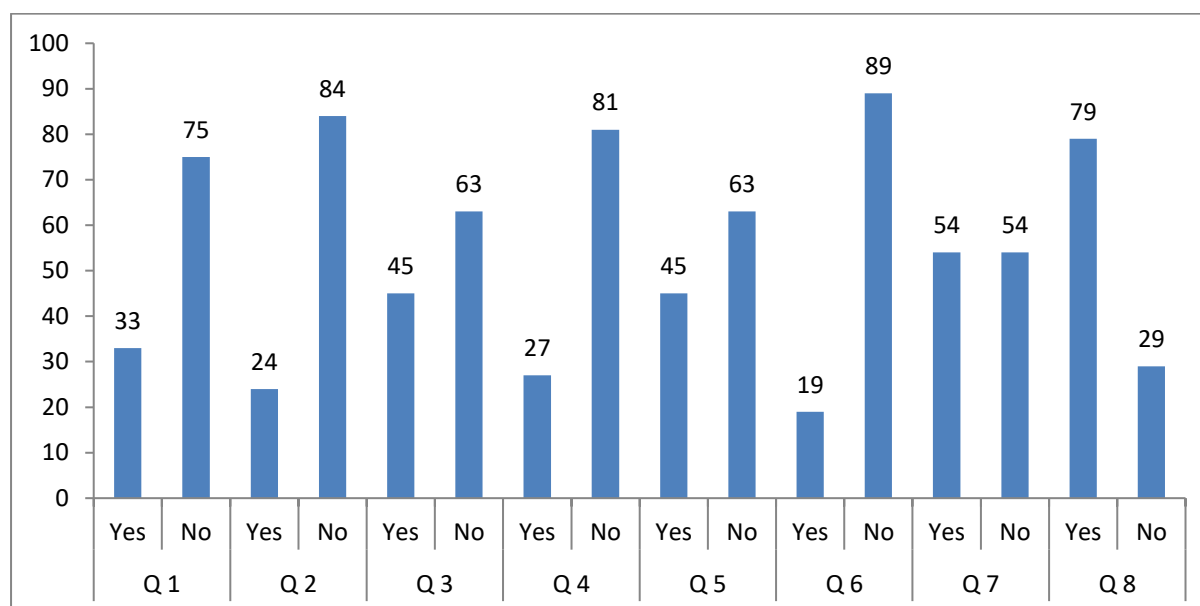


Figure 4. 1: Data of the Observation Protocol responses

4.4.1 Singing in the Classroom

Does the teacher use a song to teach any concept? Does the teacher sing in her classroom? If so, what songs were sung?

Both questions one and two deal with singing in the grade one classroom. The first question does, however, speak to the concept of integration. Eighty-four (84) of the 108 respondents confirmed that no singing took place within the classrooms observed. Seventy-five (75) of the 108 respondents said that the teachers they observed did not use any form of singing to teach any concept related to the curriculum in the classroom. In fact, only 24 respondents referred to teachers doing any form of singing in the classroom.

The singing that took place was mostly of religious content and did not span a broader repertoire of songs. Four pre-service teachers who were in grade one classes at Islamic schools (those with Arabic as a subject and 80% Muslim learners) mentioned religious singing in the form of Islamic prayers that were sung in the classroom. The six observations at Catholic schools mentioned communal singing often in the school hall as well as singing in the classroom. These songs were all religious and included action songs as well as hymns. "All things bright and beautiful", "He's got the whole world in his hands", "Fishing for Jesus" and

“Building up the temple” were popular choices. Two teachers who were not at Catholic schools also sang religious songs in the classrooms, among other songs.

Some grade one teachers continued to sing nursery rhymes that were started in Grade R. Songs about “My body” were also popular which included action and movement songs. This is a theme for term one in the CAPS curriculum. “Incy wincy spider”, and the “Wheels of the bus” were songs that came up regularly within classrooms.

Afrikaans songs were typical as an introduction to an additional language. A grade one CAPS curriculum requirement is the introduction to the learners of the first additional language (FAL). These songs were prevalent in classrooms where the language of instruction was English; however, the learners came from predominantly Afrikaans speaking communities. In one school in particular, which was initially an Afrikaans medium school, songs like “Stap Soldaatjie” (which is a religious song), “Ek tel my klein vingertjies” and “Vissies” were heard. IsiXhosa songs that were sung were mostly greeting songs as well as songs about numbers and shapes. “The wheels of the bus” sung in isiXhosa was sung in one class and “Umzi watsha” (The house is burning) was also sung. These took place in classrooms where isiXhosa was the language of instruction.

In one particular classroom, the only time a class would sing was when the teacher was busy, and she needed to keep the learners occupied. She would start a song and they would sing while she completed another administrative task in the classroom. It seemed like these learners had a repertoire of songs that they sang, and it was purely for enjoyment. The South African National Anthem was sung in one class, and that took place the day before Freedom Day was celebrated. At that same school, the singing of the school song was observed at a school assembly.

A school that was a “former White school” had a concert coming up and for this, they performed a song. They sang and did choreographed dance moves to this song. In the build-up to this concert, they practised their singing daily, yet it was only this one song that was practised.

Happy Birthday was sung. One eventful and useful song was when a teacher taught the learners a song called “Stop, Drop, & Roll” imitating the action that needs to be taken when someone was possibly caught in a fire. This indicated some form of thematic integration as safety in the home is a theme within the Life Skills curriculum.

A notable finding was that singing does take place in the classroom, albeit for various reasons and generally not as a learning tool, nor as a music lesson, nor as integration with other subjects. Singing was done but with no overall purpose that answers the question of this study, namely the teaching and integration of music education in the primary school curriculum. Singing was done for enjoyment and in one case to discipline the class (keeping them ‘busy’ while the teacher completes an administrative task). Singing as a musical activity is the easiest method of integrating music into the school curriculum. Yet the survey observation found that in the overwhelming majority of cases, teachers did not do any form of singing in their classrooms. There was very little evidence of singing in grade one classrooms, and effective integration was not achieved.

4.4.2 Music listening

Do teachers create opportunities for music listening in South African primary classrooms? Was there a music recording played in the classroom?

This response is to questions three and five of the OP. The study found that 42% of the teachers did in fact, create music listening opportunities in the classroom. One class – a former white, independent Catholic school – offered music listening only because this school had a specialist music teacher who came into the school every week. This specialist appointment is scheduled on the timetable and this teacher is employed by the school. The Catholic schools where observations took place had more music activities and music listening in their classrooms than did others; this included schools in the Coloured areas. The fact that these schools offered music listening opportunities is likely to be the result of the particular ethos of such parochial schools. There was no music listening, by contrast, in the Islamic schools in these observations.

An exceptional case among ordinary (non-parochial) disadvantaged schools is one on the Cape Flats in which the grade one teacher plays the piano and has a piano in her classroom. Here music listening was generally part of the daily routine because of the particular teacher's interest in music and her music ability. The learners often listen to various orchestral excerpts, and the teacher would identify various instruments. This generalist music teacher had a music background and was actively involved in music at her church. This influenced her love for music and her desire to share it with her class.

In most of the cases where music listening did take place, it was generally done as a means to pass the time in the classroom rather than as a structured learning opportunity or as part of the integration of music into the general lesson plan. Bresler (1993) encountered the same issues with music listening in her study. In the same vein, music was often used as background music while the learners were busy with another task. Accordingly, the music the learners were listening to was not explained to them and was generally aimless and without a designated learning objective. One student indicated that the teacher played the music of ABBA and the soundtrack of the movie Titanic played on panpipes. Where music listening did take place, the genre that was listened to was often gospel music. The teacher had a gospel music CD which she played on a CD player, and the learners would sing along while they were working in the classroom.

4.4.3 Musical Instruments

Are musical instruments used in the Foundation Phase classroom?

While observing the grade one teachers across the Western Cape, very few musical instruments were visible in classrooms (27 out of 108). Further observation in these classrooms verified that these instruments being visible in the classroom did not imply that they were used in any way. It can therefore, be deduced that the use of musical instruments by teachers in their classrooms was minimal.

The instruments that were present consisted of mainly non-melodic percussion instruments such as tambourines, bongos, small drums, shakers, maracas, and in one case a melodic

percussion instrument, the xylophone. Even though these instruments were in the classroom, they were rarely played. However, when they were played, the learners were listening to music and subsequently played together with listening to a recorded piece of music. No aspect of rhythm or music content knowledge was displayed when these instruments were played in the classroom.

One exceptional case was when the teacher had a piano in her classroom. This teacher displayed in-depth musical knowledge and ability to play the piano; however, music was generally used as enjoyment and not often as a learning tool or to teach a musical concept.

Some classes had home-made instruments. This was very innovative and consisted of drums and shakers. This could be identified as integration with Technology within the Foundation Phase. Central to the subject of Technology is the design process of investigating, designing, making and evaluating. However, within this classroom, no details were available whether these instruments were useable within the classroom.

In the case of the school with the specialist music teacher, the use of instruments was common. The music lessons took place in a separate room which was used for music lessons only, at the same time every week. This music classroom was solely for the use of the specialist music teacher and was well resourced. The music room had a piano and various small (tambourines, triangles, bells, shakers) and large (xylophones, glockenspiels, different types of drums) percussion instruments. Lessons were beneficial as the learners were exposed to various musical instruments in some form or other, and they actively participated in music-making.

In most cases, the use of musical instruments was limited to percussion. The list of instruments most students observed were tambourines, home-made drums and shakers, a guitar, drums, and a piano. When music and instrumentation did take place, it was as an arbitrary exercise with no integration with any part of the curriculum or musical value. Further research is needed to determine why instrumentation, even when available, is not used in classroom practice.

4.4.4 Music lessons

Is music talked about in the classroom?

In this instance, the question was very general as opposed to 'Are there music lessons, where a music concept is taught in the classroom?' A staggering 82% said that there was no evidence of music mentioned in the classroom in the time the pre-service teachers were there.

Upon investigation, the "yes" answers came from teachers who are very passionate about music and, in fact, play a musical instrument. These teachers are at schools where music is not a priority and certainly not encouraged: however, they have taken the onus upon themselves to include music, which is a part of the Life Skills curriculum and by all means, should be included in the classroom. These schools situated on the Cape Flats are in close proximity to each other. One teacher had a series of lessons on the different orchestral instruments following a performance by the Cape Town philharmonic orchestra which the learners attended. This orchestra performed at the local church, which has a large auditorium and can seat approximately 1600 learners. This was attended by the Foundation Phase learners of only one school in the surrounding area, even though there are numerous schools in close proximity. This leads one to deduce that there is a lack of interest in all things related to music in general. Another teacher is described as very expressive and spoke to the learners about different instruments and the importance of music. Music is a vital part of these teachers' lives, whether it is involvement in their local church or a family history of instrumental music playing.

Furthermore, there was no hint of a discussion about anything musical or the integration of music with any other subject during the observation process.

4.4.5 Music Genres

What type of music genres are learners exposed to in the classroom?

The selection within the questionnaire regarding the type of musical genres was stated as Western Classical, Contemporary (pop, rock, jazz) and Indigenous (South African artists). The pre-service teachers struggled with this question as they were unfamiliar with various musical

genres themselves. This acutely points to their lack of music background. The music genres that were played consisted of mostly gospel music. This was prominent at religious schools (Catholic) as well as non-religious schools.

One music genre was described as 'relaxing music' implying instrumental music that was used as background while the students were busy working at their desks. This was purely for atmosphere in the classroom and not for any learning purposes. Another genre that was on display in a classroom was described as 'Golden Oldies' music. This was the term used by the pre-service teacher doing the observation in the classroom. The observations from the classroom regarding the type of music genres that were displayed showed that *no* Indigenous music was played or introduced to the learners.

The fact that the learners were not exposed to any form of indigenous music was noted. Integration with the curriculum where South African symbols (national anthem, national symbols like the flower, animal, bird and tree) are a part of the curriculum is an effective vehicle where South African music could be successfully used.

4.4.6 Activities that accompanied music in the classroom

Which activities were evident in the classroom when music was integrated into classroom practice?

Activities that accompanied the music that took place in the classrooms often consisted of basic movements and dance. The little music that was present in the classroom was more often than not accompanied by some form of movement. This was often not choreographed but consisted of basic movements that the song prescribed. One school displayed singing and movement most mornings which was a part of the 'Morning Ring'. This included greeting songs, while shaking hands with the child next to them, marching around the classroom singing 'The ants go marching one by one....' as well as singing the days of the week while counting off the days on their fingers. These were basic movements, but effective none the less.

One school had a concert coming up and practised their dance routine for the concert item daily in the run-up to this event. Two other schools displayed dance routines to various songs, even though it should be noted that this was not a regular occurrence but a 'once-off' event. These songs were unrelated to any theme in the curriculum, sung purely for dance, movement and music itself. Nevertheless, this was a very enjoyable exercise that the learners had fun doing.

Two schools, one a religious-based school and another with isiXhosa as the language of instruction, did a song with body movements and highlighting and pointing to different parts of the body as the movement exercise. This was an effective way to consolidate the naming and remembering the different parts of the body for young learners.

Another school had music during Physical Education (PE). The game 'musical chairs' was played by another school. This involves listening to a piece of music, walking around a circle of chairs while doing so, and when the music stops, you need to find the closest chair.

Finally, one teacher used movement in a 'call and response' technique as effective use of discipline in the classroom. The teacher will make the 'call' as in saying the word '*Stop*' with a hand gesture of a hand being lifted up, palm facing the class; the learners rolled their hands in front of their bodies in a clockwise direction, saying the word 'collaborate', and put their hands behind their ears when saying the word 'listen'.

Thus, when singing was present, it was often integrated with dance and movement, which is part of the Life Skills 'basket'.

4.5 DISCUSSION

The following findings became evident when the survey observation data was analysed:

- When singing did take place, it was mostly religious content, songs carried over from grade R, a few Afrikaans songs or singing to keep learners occupied with no added value for music in the classroom.
- Music listening generally took place; however, it was often background music with no explanation what the learners were listening to.

- Very few musical instruments were available to use in under-resourced classrooms, yet resourced schools had musical instruments available.
- Music was hardly talked about in the classroom.
- Musical genres were mostly popular music listened to in the classroom. Western Classical music was only used in well-resourced, previously White schools, and there was little or no exposure to indigenous music.
- Integration was not a priority: however, when it took place, it was integrated within the Life Skills curriculum, e.g. with Dance and PE. There was integration with a language, but that was not common.

4.6 RELEVANCE OF THE SURVEY FINDINGS FOR MY CASE STUDY

What does this study mean for the in-depth case research I conducted? The survey observations by the pre-service teachers, present in the classrooms for eight weeks over the space of a year, provided a tentative account of what the teaching of music and/or music integration 'looks like' across a wide range of primary schools in the Western Cape area. This data offered a point of comparison for the more in-depth classroom-based research on how, whether, and to what extent South African teachers teach and integrate music in the curriculum of foundational classrooms.

This survey of schools took place in the same geographical area that the case study research would take place. This also gave me insight into the grade one classroom in a larger set of class observations. These findings held the possibility of validating my research findings. Furthermore, the student observations were done before the smaller in-depth case studies of the various grade one teachers; this helped me form the interview questions for the teachers concerned.

There were nevertheless limitations to this student research:

- The students were young and inexperienced in research.
- The training was important but limited in terms of time.

CHAPTER 5:

TEACHER CASES: THE TEACHING OF MUSIC IN GRADE ONE CLASSROOMS

I would teach children music, physics, and philosophy; but most importantly music, for the patterns in music and all the arts are the keys to learning.

Plato¹⁰

5.1 INTRODUCTION

This chapter presents Vignettes (evocative portraits) of music teaching in grade one classrooms. These Vignettes aim to portray a detailed setting, context, description and narrative of the various teachers and their teaching of music and music integration within the classroom. Each teacher was purposefully sampled within the school to allow for the investigation within various school contexts in the Western Cape.

The content of the Vignettes incorporates data assembled from the classroom observation questionnaire, semi-structured interviews, document analysis, direct classroom observation together with photographic evidence of the classrooms. An attempt is made to provide “thick descriptions” of the data addressing the main research questions.

5.2 SCHOOL AND TEACHER CATEGORIES

The five schools included in this study are numbered A to E, and each school is given a pseudonym for confidentiality. Several of the photographic examples were obtained from the actual school websites. Where this was the case, a direct reference would have compromised anonymity. Hence those references have a generic label of “school website”.

Each grade one teacher involved in this study was permanently employed at each school and is referred to anonymously. There are two additional interviews in this study. One interview was conducted with a specialist music teacher employed at school B, where she taught class music (now referred to as Performing Arts) to the grade one class. Another interview was conducted with a former FP teacher, then trainer employed by an NGO, working and offering

¹⁰ <https://www.goodreads.com/quotes/399405-i-would-teach-children-music-physics-and-philosophy-but-most>

support in school D; this interview offered insight into the NGO thinking and operations for the school which the class teacher was not aware of.

Ms Masters was a teacher at St Roman, a Catholic school on the Cape Flats, where the learners were from middle-class to lower-middle-class income families wanting a relatively better education than schools closer to their places of residence in the Black townships. School A is a parochial or religious-based school which upholds the Catholic ethos and was originally established for Coloured children.

Ms Adams was the specialist music teacher at Ridgeview Primary, which is an upper-middle-class school situated in a previously (pre-1994) “Whites only” area of the Western Cape. This prestigious, high achieving school where the school fees are approximately R 45 000 per year, [which excludes uniform, extramural sport, learner support and development and music lessons] has strict criteria for the admission of students into the school. Because of the fees charged to parents, Ridgeway Primary has the financial capability to employ a specialist music teacher among the other additional teachers not employed by the state.

Ms Hansen was the grade one class teacher, also known as a generalist teacher, at Ridgeway Primary. She was not required to teach music, art or physical education to her class as the school employed specialist teachers for each of these subjects.

Ms Temba was an experienced teacher at Ziko Primary, an impoverished township school, with weak academic results, and situated in the centre of a community established under apartheid, for Black African people. This school has remained Black African in learner and teacher demographics after apartheid and all the learners come from areas surrounding the school.

Ms Wilson was a grade one teacher at Deliah Primary which is a non-fee-paying, public primary school that caters for the working-class Coloured communities located in a gang-ridden area of the Cape Flats.

Ms Vermaak was a Foundation and Intermediate Phase teacher, also at Deliah Primary, but subsequently, a trainer and facilitator employed by the NGO that was a part of the “School Turnaround Project”. Her job at the school was to retrain and coach teachers and develop Literacy and Numeracy support plans for the FP teachers.

Ms Kerns was a teacher at Glenfield Primary, situated in a previously designated “White area” of the Western Cape. What differentiates Glenfield from Ridgeview is that this was an Afrikaans medium school. However, because of the decline in Afrikaans learner numbers, the school had recently transitioned to an English medium institution. Nevertheless, many of the Afrikaans medium teachers remained. This previously White, Afrikaans school thus transformed into a very diverse school with White learners in the minority.

The table below offers a descriptive summary of the teachers and their respective schools.

Table 5. 1: Participants, Schools and School Contexts

Teachers involved in study	School name, Pseudonym	School Context
Ms Masters	St Roman	Catholic. Middle to lower middle class. Originally Coloured school, now Black African majority with some Coloured learners.
Ms Adams Ms Hansen	Ridgeview Primary	Previously White school. Middle to upper middle class. Majority White learners.
Ms Temba	Ziko Primary	Black community school. Black African learners only.
Ms Wilson Ms Vermaak	Deliah Primary	Middle to lower middle class. Originally for Coloured learners only. Now, African Black and Coloured learners.
Ms Kerns	Glenfield Primary	Previously White Afrikaans medium school. Middle class. Majority Coloured, but also with Black African learners. Minority White learners.

The data collection took place over a period of 18 months. Data collection with each teacher in her classroom proceeded as follows:

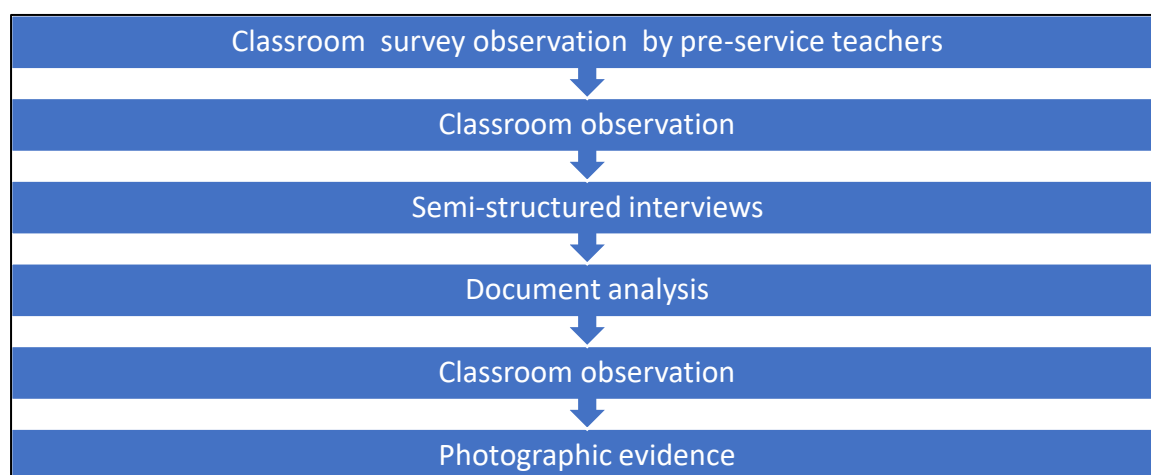


Figure 5. 1: Research instruments for this study

The collection and analysis of empirical data of each grade one teacher started with the pre-service teachers completing the classroom survey observation protocol. Data collection took place using a standardized observation protocol by an undergraduate class of pre-service teachers currently in their second year of their studies, present in the grade one classroom for eight weeks of the year. (See Chapter 4: Preliminary survey analysis of the teaching (or non-teaching) of music in grade one classrooms across the Western Cape). The aim of this initial broad survey of 108 pre-service teachers was to obtain a preliminary sense of the teaching of music as conducted under supervision and following through training on a validated, standardized observation protocol.

I completed my own classroom observation, followed by the teacher interviews in the classroom setting. Document analysis and a final classroom observation was completed in each location where photographic evidence was compiled. The structure of the analysis focused on each teacher present in schools, grouped according to a descriptive model of “settled patterns of school desegregation” (Jansen 2018). The survey observation data was integrated into the semi-structured interviews, classroom observations, photographic, evidence and document analysis to compose the Vignettes of “teacher cases” on the teaching of music in Foundation Phase classrooms.

5.3 VIGNETTES: THE TEACHING OF MUSIC IN THE GRADE ONE CLASSROOM

5.3.1 Vignette 1: Ms Masters

5.3.1.1 Introduction

The grade one classroom of Ms Masters is at St Roman, a public, middle to lower middle-class Catholic school previously (between 1970-1980) administered by nuns of the Catholic faith. Currently, there are no nuns at the school, but the institution still maintains the Catholic ethos and is situated next to a Catholic church on the Cape Flats.

St Roman Primary was established in 1929 by Salesian Fathers and was originally known as the “mission school for Coloured children” (information received from the Catholic schools’ office). The school started as a “multi-racial” school with 160 learners, and gradually the school building was extended to accommodate the growing community surrounding the school. The Capuchins, who were ordained priests, became involved in the running of the school and appealed to the Holy Cross sisters for help. In 1931 the Holy Cross sisters came to the surrounding Cape Flats area to teach whilst the property of the school was maintained by the Capuchin Friars.

Cape Town has always been a city of migration and largely unequal social, economic and physical infrastructures (Robin et al. 2019). The term Cape Flats refers to the flat, sandy stretch of land which is located on the outskirts of the city of Cape Town. The ‘flats’ is made up of mostly Black African townships and Coloured areas, and it is in these areas that Black African and Coloureds were forcibly resettled as a result of the Group Areas Act and other apartheid legislation.

The schools in these areas continue to serve the people of the Cape Flats. In recent years the learner demographics have changed. Learners are currently transported from further away so that the school now enrolls mostly Black African learners for whom English, the medium of instruction, is their second language.

5.3.1.2 Participant background and teaching context

Ms Masters's class was the first classroom as you walked into the school. It was neat with suitable displays on the walls. Here was a typical grade one classroom with rows of cramped desks for all of the 45 majority African Black learners in her class. It was evident that Ms Masters took pride in her classroom and in her teaching. Her learner discipline and class control were excellent. She obtained her teaching qualification at Boland Teachers Training College, a semi-rural area about 50km outside of Cape Town. These types of colleges were well-resourced and provided regular on-site teacher training for the students within the classrooms of schools of the surrounding areas. On completion of their college qualifications, these student teachers would have had more in-classroom, practical experiences of teaching than most university students during their four years of degree studies.

5.3.1.3 Music at St Roman

St Roman falls in the category of school type A (see Chapter 3 and Chapter 4), which after apartheid experienced the migration of Black African students from township schools to what were earlier classified under apartheid as Coloured schools. The parents of Black African learners would often move their children to these schools because of their perception of the relatively better quality in education on offer and therefore better prospects of passing school and going on to tertiary studies (Jansen 2018, 8).

Walking into Saint Roman, to observe Ms Masters, I noticed the structured lines of each class and the learners in unison reciting their morning prayers. This sense of order and structure contrasted with the fact that school commenced twenty minutes late because of a staff meeting. In the 'quad' within the school grounds, the learners were lined up in their navy-blue uniforms, praying.

5.3.1.4 Resources

St Roman itself is not well-resourced and is dependent on extra funding from parents for additional activities such as music, dance and drama at school. However, most parents cannot afford the fees let alone additional contributions. These added activities are nonetheless part of the school curriculum. Ms Masters was honest about the school predicament.

Because we don't have a lot of resources at school, we don't have a lot of money as a school and most of the stuff we must ask parents to send and most of the parents is not able to send it. We have two, three, five children that will bring the stuff and you can't only work with them so the other children, what are they supposed to do?

This lack of resources at St Roman is a common problem in Cape Flats schools. Schools and teachers often use their own funds when they want to purchase additional materials for activities in the classroom.

So, I think most of the teachers have to buy the stuff, we already buy a lot of stuff out of our pockets ... And to buy that also out of our pockets. We have it two months then it's gone, stolen or something like that happens. So, I think we as teachers, we would really like it and appreciate it but some don't have the money, and schools also some of them don't have the money to purchase all that things.

As a result, Ms Masters had no music resources in her classroom. There were no musical instruments visible. She had, however, been innovative in downloading songs from YouTube onto her mobile phone and using them for listening activity for the learners.

But I started listening to my music, I asked my friend to download music on my phone and the children is sitting at the tables after I did my group work and they are still busy with their activities, then I will play music on my phone for them or I will put the radio on for them.

Although listening skills are listed in the music requirements within CAPS (Department of Basic Education 2011b, 16), this listening activity was purely accidental and no communication as to what the learners were listening to, was described or discussed in the classroom. The curricular expectation remains, as this extract from CAPS illustrates:

LIFE SKILLS GRADES R-3

Term 3 Grade 1		
Creative Arts	20 hours	Recommended resources
Refer to the standard resources for Life Skills listed in Section 2		
The following content is to be covered in the course of term 3. Select appropriate Life Skills topics for the term to provide the context for Performing Arts and Visual Arts lessons.		
Performing Art - 10 hours		
Creative games and skills		
<ul style="list-style-type: none"> • Warming up the body: e.g. leading with the nose, elbow, knee • Combining locomotor and non-locomotor movements such as run-run-turn, run-forward-shrink-stretch-up • Mime actions showing emotion using visualisation such as eating my favourite food, opening a gift • Games focusing on numeracy and literacy such as number songs and rhymes, making letter shapes through movement • Listening skills through music games using different tempo, pitch, dynamics, duration • Cooling down the body and relaxation: using imagery or words such as 'shrink slowly' and 'grow slowly' 		

Figure 5. 2: Curriculum and Assessment Policy term 3 grade one Performing Art requirements

(Source: Curriculum and Assessment Policy Statement Grades R-3 Life Skills, 2011)

Ms Masters was nevertheless very familiar with the Life Skills curriculum content and time requirements as prescribed by CAPS. St Roman has made it possible, by employing a part-time Art teacher and a young student on a learnership, for certain aspects of the Life Skills curriculum to be implemented within the school programme. For example, Physical Education (PE), which can often be neglected, is one of the areas of the Life Skills that the school has actively implemented.

Now for the Physical Education in our school we have, the grade one's are supposed to go out for two hours per week. So, for one hour a teacher will take them out and we have our stations outside just like we did in college, our stations are outside and we rotate, and the other hour we have a coach at school two coaches that does soccer with the boys and tag rugby with the girls.

The Beginning Knowledge (BK) and Personal and Social Well-Being (PSW) sections of the curriculum, the most taught aspect of Life Skills (probably because it is formally assessed by the WCED), is actively done in the classroom.

So, the Beginning Knowledge and Personal and Social Well-Being we do in class. Your pictures, we talk about Hygiene or whatever your theme is for the week, usually we don't have a Life Skills book we use the Blue book, but we didn't receive the Blue Book this year so we have a Life Skills book now. So, we prepare activities for them based on what we taught them and that is mos now your everyday.

The Rainbow workbooks, commonly referred to as the 'Blue Book' by teachers and learners, because of the blue cover, forms part of the Department of Basic Education's (DBE) range of interventions aimed at improving the performance of South African learners in the first six grades. Each workbook is made up of 128 easy-to-follow worksheets for listening, reading and writing skills. The workbooks are organized into four worksheets per week, divided over eight weeks per term. These books are there to facilitate the covering of the CAPS Curriculum within the allocated time in the classroom.

For example:

30 Keeping my body healthy

Term 2 - Week 1 - Worksheet

Let's read

There are many ways in which we can get sick. Most of the time, we get ill because of germs and bacteria. They are so small we can't see them. They can come into our bodies and make us ill.

Let's talk

What are the children in the pictures doing to keep themselves healthy? What could happen if they didn't do these things?

The page contains two illustrations: one of a girl sneezing into a tissue and one of a boy washing his hands at a sink.

Figure 5. 3: An example of a reading and discussion in the Rainbow workbook (Source: Life Skills Rainbow workbook English Grade 1)

The Rainbow workbook is a generic workbook handed out to schools by the WCED, which teachers often follow as a matter of compliance and get the learners to complete. The aim of the workbook activity is to encourage discussion among the learners facilitated by the teacher, thus encouraging participatory involvement. Yet it is often taught and completed in a mechanical manner, as noted by Ms Kerns, referring to the Rainbow workbook: "It doesn't promote independence, as there is too much on the page, they mess it up".

The following example requires very little writing. The learner is required to either make a tick or a cross next to each picture – again, aiming to elicit conversation from among the learners.

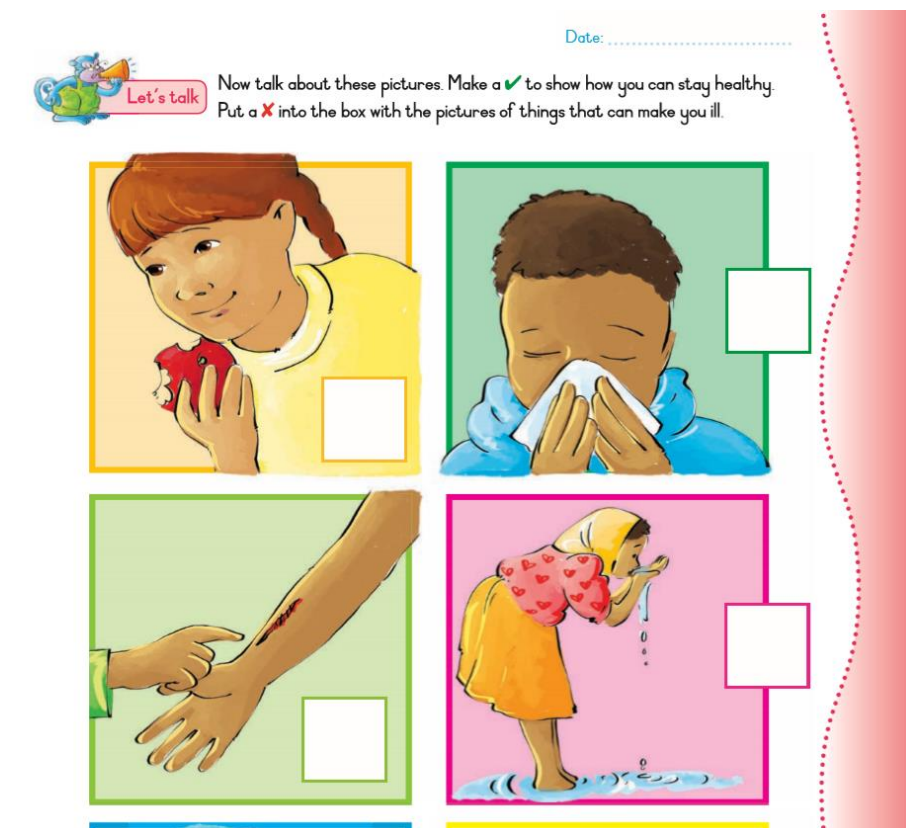


Figure 5. 4: An example of a discussion and basic comprehension learner activity in the Rainbow workbook
(Source: Life Skills Rainbow workbook in English Grade 1)

5.3.1.5 Integration

Visual art seemed to be a priority at St Roman, and the school had employed a Visual Arts teacher, who rotated weekly between the FP classes.

So, the school took up to pay the lady so that all our children can get an opportunity to do art ... and then the Visual Arts, we have a lady, that does the arts with them, she comes every second week, like this week she did the grade R's and the grade one's so after two weeks she will come and finish this project with them.
(Interview 1)

The collaboration of a Visual Arts specialist and the generalist teacher has its advantages. The Arts specialist is able to bring her content knowledge of the subject, in this case, art, into the

classroom. The class teacher, however, needs to be present in the classroom to observe and interact with the children when integration within the arts and the general curriculum takes place. Observing the art practices at the school, there was an attempt towards arts integration and literacy within the classroom. The following two pictures (Fig 5.5 and Fig 5.6) demonstrate the evidence of art education in practice at St Roman.



Figure 5. 5: Establishing letter formation
(Source: Author)

In Fig 5.5 above, the aim was to establish the literacy concept of the letter “d”, how to formulate the letter on a page, and to name an animal that starts with the letter “d”. The art aspects of this activity relate to colour, line and tone, which are all elements within art.

Similarly, Fig 5.6 students were seen using finger painting integrated with literacy development. Here the learners were consolidating the learning of the letter “t” and what it could represent. In this case, the letter “t” is associated with a tree. Colour paint was used

for this activity, which facilitates the learning of colours, primary colours and shading, all part of the art requirements. Finger-painting was the medium implemented, developing fine motor skills of the learner. Both these activities demonstrated the possibilities of art and literacy integrated in a meaningful way which facilitates the learning of both subjects within the curriculum. Art integration at St Roman is an example of how music integration could take place at the school if attempted.

What was significant was that the class teacher remained in her classroom, presumably to monitor the behaviour of the class since the specialist art teacher was not as proficient in classroom management. However, this simple 'dilemma', whether by intention or accident, enabled some integration to take place through the combined knowledge of the generalist class teacher and specialist visual arts teacher. Both teachers were unaware of how their respective skills allow for integration between art and literacy to take place within the classroom. Ms Masters explained her reason for staying in her classroom during the art lesson.

Because she's very soft so the children will take their chances so the teacher must be present so she started with them today I don't know what she's going to do I didn't ask her yet because we were too busy but the school also pays her.

Even though the class teacher's explanation for staying was to ensure discipline during the art lesson, this collaboration between generalist teacher and specialist teacher is a scenario mentioned by Hennessy (2000) and Biasutti, Hennessy, and De Vugt-Jansen (2015). This kind of partnership supports successful integration within the classroom.

The next example continues the evidence of art and literacy integration.



Figure 5. 6: Art in the classroom
(Source: Author)

While the PE and Creative Arts of the Life Skills curriculum are being integrated at St Roman, it was evident from my observation that the music component was not taught. Again, Ms Masters was honest:

But I think, like, I don't want to lie now but, drama and music. I don't like music really, I don't listen to music, and they say if the teacher doesn't like this, she doesn't do it with the children

It was clear that Ms Masters was not comfortable teaching music.

You know what I don't set up Life Skills for our grade, there's a teacher that does the Life Skills and she's a, how do I say it in Afrikaans, like a "boffin".

Even though Ms Masters studied at a higher education institution where the music aspect of the Life Skills curriculum was taught, the application of this music knowledge to the grade one classroom was not taken up in her teaching of music.

However, music was not all lost, as there seemed to be some singing that took place in the classroom. This was often in the form of religious songs in preparation for the Mass (Church service) which takes place every second week.

We have a hymn sheet that comes out say every second month, with new hymns on it. So, we teach them every morning for the first ten minutes, and if it's a song with very high notes where the teachers can't sing it then they will play it over the intercom for the children and then they sing with. Like where the farewell for one of the teachers and every morning they play the song over the intercom and the children play it with, and for mass we, we go to mass every ...

Singing was afforded value in Ms Masters's classroom, and the learners sang beautifully, in tune and with admirable expression. The singing was in English; during one observation, the learners sang a religious song called: 'Jesus I adore you'. Diction was clear, but it was unclear whether they understood the words of what they were singing:

Jesus, we adore you
Lay our lives before you
How I love you
Spirit we adore you ...

Music was not officially timetabled, meaning that there was not a designated time for music, as was the case in other school subjects. The PE component of the curriculum had a specific time allocation, and the learners would leave the class for the lessons. The BK and PSW components of Life Skills were timetabled.

However, with no allocated time set aside for music to be taught in the classroom, the music listening and singing that took place was incidental and had no relation to the curriculum or general learning. The music that did take place in the classroom was therefore entirely contingent on available resources, teacher preferences, and as a means to a specific end. In this case, the school was preparing a special farewell for two teachers who were retiring. They had a church service honouring these two teachers, and the farewell song would be sung at this church service. The singing in the classroom was in preparation for the church service. The music happening in this classroom was primarily singing; in fact, beautiful, enthusiastic, mostly religious singing took place, but with no relevance to the CAPS curriculum. Again, the singing was unrelated to the current themes in the Life Skills Curriculum or to the Numeracy or Literacy development required for grade one.

It was evident that Ms Masters had little knowledge of the music requirements for the grade one CAPS curriculum, nor was she aware of the concept of integration. When asked this question, she was again truthful in her reply: “To be honest, I’m not really familiar with the music part in it”.

Besides the religious singing that was done in preparation for the church service, there was no further active music-making or music listening in the classroom. “But music, I don’t do a lot of music except the singing that we do but not a lot of music”.

Music integration was not a familiar term to Ms Masters. In her grade, each teacher was responsible for planning of a particular area of the curriculum. Life Skills planning was done by a fellow teacher. “Now she works out our Life Skills, she tells us what to do, and she loves the Performing Arts, because, she tries to put it in our planning once a month so you can have time to do it properly”.

The teacher responsible for the Life Skills came up with the following idea and it was implemented across the grade.

And the teacher that thought about this idea is one of my grade partners, and she sent [it to] all, we have a video clip where the lady teaches it [the song] to a group of children in her class somewhere and so, we show it to the children and they listen to it after the second day they knew the words and they knew the moves, so, that is one way of how we integrate music and then in our lessons also.

This initiative did allow for singing, which is a part of music teaching in grade one, to take place. However, there was no link to the curriculum, and no music integration took place. Integration would help link knowledge and skills across the curriculum as in the Visual Arts lessons in Ms Masters classroom. In doing this, meaningful learning can take place. However, this was not what happened in grade one classrooms at St Roman.

5.3.1.6 Conclusion

The music that took place at St. Roman was primarily singing. The data showed that the teacher used a simple approach of songs to introduce students to music; however, there was little understanding of pedagogy or developmental programmes to build any foundational

musical knowledge. Music in Ms Masters's class was purely accidental and not planned by herself but rather by a colleague to be used by the entire grade. The occasional singing that took place was mostly religious, in preparation for the Catholic church mass that takes place every second week; there is no actual link to the CAPS curriculum. Singing also took place when a special occasion called for it and in one instance it was for a farewell function for teachers leaving the school. Simple examples of integration took place between Visual Arts and Literacy with the help of a specialist teacher who came into the classroom every second week. This kind of integration was not, however, evident in music education practice.

5.3.2 Vignette 2: Ms Adams

5.3.2.1 Introduction

Ms Adams is a specialist music teacher at Ridgeview Primary, a prestigious former White public boys' school situated in a leafy, residential suburb at the foot of Table Mountain. This school was established in 1897 and had its humble beginnings in a church hall in the area. A year later an acre of land was purchased close by, and school buildings were erected. From the onset, and continuing to this day, the school has a boarding house on the school grounds.

From 1904 to 1927, under the guidance of the then principal, the school colours, school song and school motto were established. He administered the expansion of the school and boarding facilities, the development of the sports fields and the establishment of the Old Boys' Union (alumnae) in 1909. By 1929 the school consisted of a junior school and a high school and only in 2004 was a pre-primary school established. At present, the three schools each have their own campus, situated in close proximity within the residential suburb which it proudly serves. The school prides itself on employing a highly skilled and qualified team of teachers and maintains a well-respected reputation in all aspects of education, including academics, sport and cultural activities. There continues to be a strong sense of involvement of alumnae within the school which assists in the advancement of the school, its buildings and all the social, cultural and academic activities that take place.

This public-school falls within the category of school type B (see Research Strategy chapter). Before 1994 Ridgeview was a model-C¹¹ school which catered exclusively for White learners and staff. Since 1994 the school continues to be white-dominant in learner enrolments and teacher appointments. According to 2018 data from the Centralized Education Management Information System (CEMIS)¹² 76,6% of the learners at Ridgeview are White. Most learners who attend this school live in the surrounding residential area where housing prices are among the highest in the province. There have been a small number of middle-class Black families (i.e. Coloured, Muslim and African Black) that moved into the area surrounding the

¹¹ Model C schools receive government funding; however, they are largely administered and funded by the parent body of the school.

¹² CEMIS is a web-enabled system, not a school management and administration system, that the WCED uses to enable learner registration and a tracking system of the learners in the province.

school. The Muslim learners make up most of the “learners of colour” while the Black African learners are the lowest number in the school. This racial demography of mainly White learners and teachers is immediately evident when walking onto the school premises.

On this almost exclusively White teaching staff, there is one Black African teacher who was recently employed. Now a class teacher, he started as a “learnership” at the school prior to his appointment. Learnerships are found mainly among the prestigious, high fee-paying schools and afford the class teachers extra help and assistance in the classroom, and on the sports field. A requirement of the appointment is that the learnership candidate should be studying towards a teaching qualification. The candidates receive a monthly stipend from the school and a bursary to pay for their studies. At the time of my study, there was one Muslim Coloured teacher and three Christian Coloured teachers employed at the junior school within a complement of forty full-time teaching staff. The rest are all White. The part-time teacher assistants, sports coaches or learnerships that the school currently employ are majority Coloured.

5.3.2.2 Participant background and teaching context

Ms Adams was a music specialist with a piano performers licentiate and a music degree from the University of Cape Town (UCT). She showed an interest in the piano at age three and started formal piano lessons at the age of nine at the local primary school in Mitchells Plain¹³. She went on to take music as a subject at a local high school; however, the school had difficulty finding suitable teachers which impacted negatively on her musical development. Having wanted to study music since the age of seven, Ms Adams applied to UCT and worked hard to audition and complete an entrance exam which she passed.

Ms Adams was a full-time piano teacher at the school, paid by the School Governing Body (SGB). There is no difference in salary and benefits between the teachers employed as SGB or WCED appointees at Ridgeview Primary. Her job required her to teach all the students who wished to have piano lessons at the school. The parents pay separately for these lessons, approximately R2000 per term (depending on if it is an individual or group lesson) and this is

¹³ Mitchells Plain was created by the apartheid government in the early 1970s as a Coloured township for middle-income families.

added to the school fees of R45 000 per annum. In addition, Ms Adams was responsible for the music component of the Performing Arts in the CAPS curriculum. She taught this to the grade one and grade two classes at the school. Class teachers are not present in the music class when these lessons take place. This time is used by the class teacher as administration time, where they catch up on any administrative tasks. There are four classes in each grade, and these music classes are timetabled into the class teacher and music teacher's weekly timetable. This means that the classes come to music at a set, designated time every week.

Ms Adams was also responsible for the theory classes which take place before the school day officially starts. All learners who play an instrument and wish to participate in an external practical exam are encouraged to attend the theory classes and complete the external theory exam that takes place mid-year and at the end of the year. Ms Adams also conducted the FP choir, which consists of 120 learners selected from grades one, two and three. The choir often sings at Eisteddfod competitions, special events and the annual school prize-giving. Ms Adams was also the piano accompanist for the Senior Phase choir at the school.

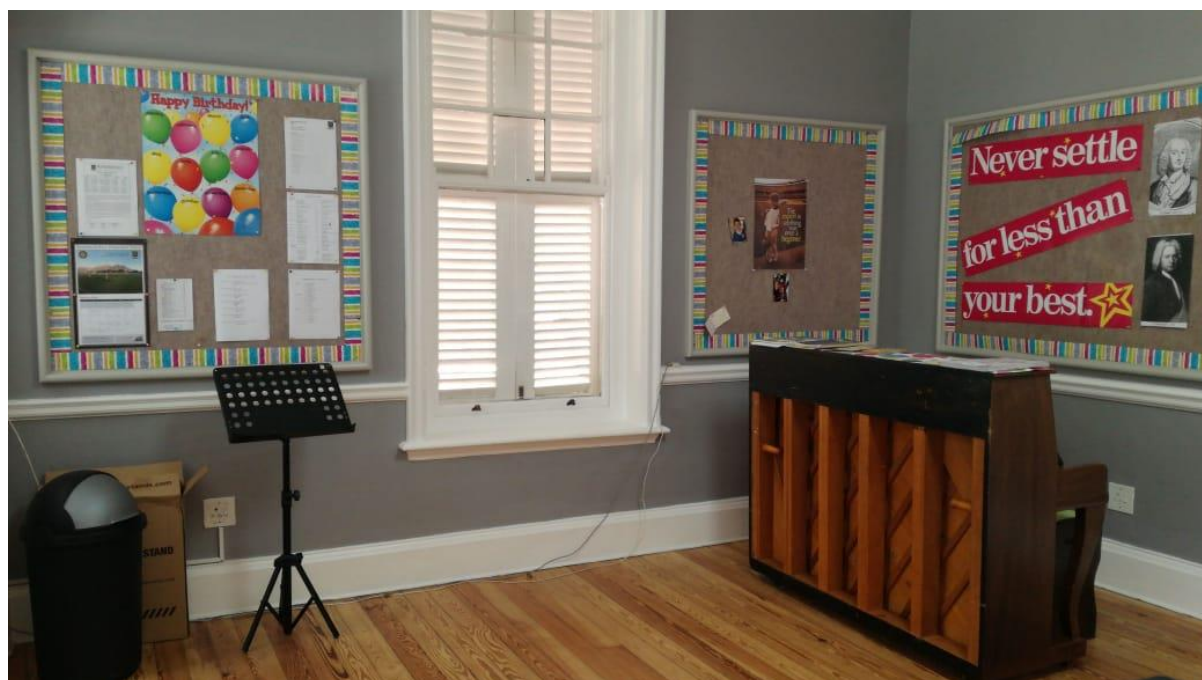


Figure 5. 7: A music room at Ridgeview primary
(Source: Author)

The other specialist music teachers at the school teach brass, woodwind, percussion and the various stringed instruments to the learners at the school. Ridgeview Primary has no less than five full-time music teachers and five part-time staff who come in at various times of the day

and week who teach approximately 350 music learners at the school. Approximately half of the school learner body has the opportunity to receive music lessons, whether individually or in small groups. These lessons take place during the school day at an agreed time with the class teacher or before or after the school day, depending on each learner's extramural programme.

The school has an entire art block; a beautiful, Victorian house converted into an Arts Centre, which incorporates two large art rooms, a music rehearsal room which is a large, tiered room for the wind band, jazz band, orchestra and ensemble rehearsals. There are seven music rooms, five of which house a piano where students have their lessons.

The school day starts with a Senior Phase choir (learners selected from grade four to grade seven) rehearsal which takes place in the school hall. Ms Adams was the piano accompanist for the senior choir, while her fellow teacher was the choir director and conductor. The hall has staggered choir stands which allow for the senior choir to stand at different levels and be accompanied on a Yamaha grand piano. While this choir rehearsal takes place, the rest of the learners in grade four to seven who are not a part of the choir have a reading period supervised by the learnership teachers and the class teachers.

The Performing Arts is also taught at a set time every week for the FP classes. The rest of Ms Adams' timetable was filled with individual piano lessons for the learners at the school. The offering of music education, in the form of individual instrumental music lessons, choral singing, band and ensemble participation is high on the agenda at Ridgeview Primary. A large number of learners participate in these activities which extend beyond the requirements of the CAPS curriculum. In this well-resourced context, Ms Adams was a highly qualified music teacher, enjoying what she did with the learners: "I love it, I'm passionate about it, I enjoy it and I'm prepared and I know what I want to achieve with them".

5.3.2.3 Music at Ridgeview Primary

Ridgeview Primary's Creative Arts space/Arts centre is uncommon in most schools.

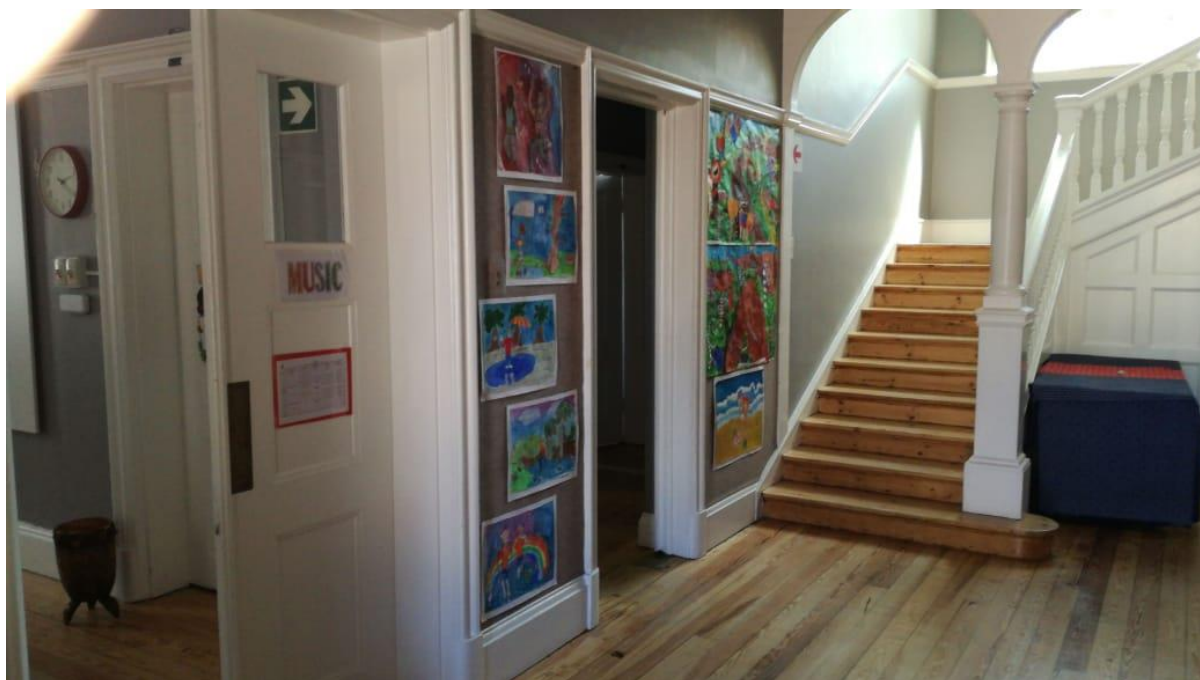


Figure 5. 8: Foyer of Art and music block
(Source: Author)

While observing Ms Adams at Ridgeview, it was evident that the music department seeks to foster love, passion and appreciation for music, which has resulted in the school enjoying a fine reputation for excellence in music education. Each term the students who play an instrument have the opportunity to present an individual performance in a concert. At the start of each year, every music student is a part of a music camp, where rehearsals and team building take place. The school's String Ensemble won their category at the local Eisteddfod, achieving 90%. The school Jazz Band performed at the prestigious Schools Jazz Festival held at a nearby concert hall. The musicians regularly participate in community performances in churches and retirement homes in the area.

The school offers a vast range of music activities and many boys participate in the choirs. The school has a FP and a SP choir, jazz band, wind band, orchestra and string ensembles. Individual music tuition in violin, cello, classical guitar, flute, saxophone, clarinet, trumpet, French horn, trombone, euphonium, tuba, drums, electric and bass guitar, keyboard, recorder and piano is offered to boys from grade two through to grade seven.

The learners have their instrumental lessons during the school day, and the instrumental music teacher negotiates a suitable time with the class teacher for the learner to attend the

music lessons. There are termly concerts at the school for each age group throughout the year with the aim of inclusion, thus allowing every learner who plays an instrument an opportunity to perform on stage. Band, ensemble and choir rehearsals take place before the official school day starts, as these groups consist of learners across the grades.

Often the school day starts at 7am for the learners who participate in these activities. The band, ensembles and choirs participate in combined concerts with neighbouring or visiting schools, choir festivals, eisteddfods and community outreach programmes.

5.3.2.4 Resources

It is immediately evident that Ridgeview Primary does not have a lack of resources. Each classroom, including the music classroom, has a data projector and an interactive whiteboard. The music room is spacious and has an alcove with a cupboard housing a vast range of instruments, mostly percussion instruments which are available for the teacher to use. When asked about budget and resources the response from Ms Adams was upbeat:

Look, what you basically ask for you get! There is a budget, a very generous budget for resources. But a lot of the things I need has been here for ages. Like the classroom percussion instruments. When I got here there were boxes and boxes of bells, claves, shakers, and small percussion instruments. We have the tuned percussion instruments. Wooden xylophones of all sizes, glockenspiels with all the mallets used to play these instruments. So, every child in the class has an opportunity to play a percussion instrument.



Figure 5. 9: Music room percussion instruments
(Source: Author)

The music room has two large sash windows and a double door leading to a patio at the side of the building. It is large enough for all the learners to sit comfortably on the rectangular mat and do any dance or movement in the classroom as required.

I incorporate movement and that would be free movement, I play a piece of music where they would interpret the music the way that they feel and move to it and then also structured movement where I play a march or waltz and they've got to move specifically to that type of music.

There is a range of percussion instruments available to use in the music classroom, and Ms Adams often used these percussion instruments in her Performing Arts lessons.

We play on percussion instruments that could be non-melodic percussion. We would either create a tone poem, a sound poem where you create for example a storm and there would be shakers and whackers and clave and drums or we would actually play on the glockenspiels and xylophones, simple little short tunes.



Figure 5. 10: Space and Audio-Visual Equipment
(Source: Author)

Each music lesson will almost always include some form of singing done by the learners as well as a listening activity.

We also do action songs where there is specific actions within the song ... and then also we would do singing of songs in the class. And then we also would do some listening to music ... like I would teach them about ... a composer and do a bit of listening to orchestral music and what I love doing is each time there's a new season we would then listen to Vivaldi's Autumn, and we discuss it you know how does it get to be autumn or listen to it in the winter when its winter time and then so they get to appreciate that type of music as well.

Each class music lesson was structured and thoroughly prepared by Ms Adams. She incorporated singing, movement, and the playing of percussion instruments into her lessons. Ms Adams was very familiar with the music component of the CAPS curriculum. She often did much more than required in her lessons. Her lesson plans and their execution were most thorough – perhaps to be expected from a specialist music teacher. When asked about the selection of lesson content for music education, Ms Adams was expansive:

It's what I, what I feel is best. I feel that there's got to be a variety. Music is not just singing songs or just doing movement there's all of that, its movement, singing songs, playing on instruments, listening to music, critically and learning to understand what music is all about and even creating music.

5.3.2.5 Integration

Since Ms Adams was the only teacher doing the Performing Arts in the FP, she did not consult with anyone regarding the content of her lessons. She was left on her own to decide what she did in the lessons. No one asked her for any lesson plans, and no one had ever checked up on what she did in the Performing Arts lessons. Ms Adams had taken the onus upon herself to check with the class teacher regarding themes present in the Life Skills curriculum that the grade and class were doing each term. It was in this way that she integrated the Life Skills themes in her music lessons. There was some form of thematic integration which is within the Life Skills BK and PSW sections of the curriculum.

To be honest with you, I haven't delved quite deeply into that, I've just, I look at what's expected of me to do in my music lesson time and I do it, and I just know that they are dealing with a specific theme or topic for the term and then I would link it up with music in that way.

(Interview 2)

Since First Additional Language (FAL) is introduced in grade one, Ms Adams had on occasion, integrated Afrikaans in the form of Afrikaans singing in the music lesson.

No, I definitely find out what they're doing [in class] and I definitely link it. If they're doing for example "the body" then we would do a song about the body and then also like in Afrikaans because like grade ones are learning Afrikaans words so then I would teach them about head, shoulders, knees and toes but in Afrikaans as well.

While I observed a lesson, movement, actions and dance were taught which integrates PE and dance. Ms Adams had ample space within her classroom to allow for integration with dance and PE. Integration in the music classroom is evident.

There's always a song to match with what they are doing or yes there's always something one can link it to if you're not able to play them a piece of music relating to the sea for instance, then there's a song they can do about the sea ...

(Interview 2)

Or they can do movement to locomotive, like the train or something, transport, you can always link it that way.

(Interview 2)

Transport is a theme in the Life Skills curriculum. Even though integration is evident, it seems that the integration that mostly takes place is within the Life Skills component. There is no evidence of any significant integration taking place in the Literacy and Numeracy sections of the curriculum.

5.3.2.6 Conclusion

Music is highly regarded at Ridgeview Primary. As a public school, Ridgeview offers much more than is required from the official curriculum. The resources available to Ms Adams as well as the reputation of the school contributes to the high level of music education on offer. Music is, however, not systematically integrated within the Life Skills curriculum. There is minimal integration in Literacy, with the only evidence of the singing of an Afrikaans song and no evidence of integration in the Numeracy programme.

5.3.3 Vignette 3: Ms Hansen

5.3.3.1 Introduction

This additional interview was conducted with Ms Hansen, who was grade one class teacher at Ridgeview Primary school. This interview and classroom observation aimed to investigate the class teacher's perspective regarding music, its value and integration within the context of the same prestigious public boys' school. Furthermore, the additional vignette for Ridgeview gives insight into the relationship between specialist music and generalist teaching in the context of the Life Skills curriculum.

5.3.3.2 Participant background and teaching context

Ms Hansen was a grade one class teacher at Ridgeview Primary. She has a Bachelor's degree in FP education and had been teaching for 17 years, the last 13 years being at Ridgeview Primary. Her first and only other teaching post was as a grade one teacher at a well-resourced, former model C school in another province. Her first school was also fortunate to have a music specialist teacher; Ms Hansen had, therefore, never had to teach the music section of the curriculum during her career. However, she continued to be a strong advocate for music being a part of every child's development. She recalled doing relief teaching at a pre-primary school while she was a student:

It's just part of your day. The start the finish, the in between, the tidy-up the eating, the sleep time. Everything revolved around music. Whether it was about clapping or instruments or moving, it was part of the day.

Ms Hansen believes in the Montessori approach to learning and teaching and advocates the idea of learner-centred development: "I like the idea of Montessori; I like the idea of children learning from each other at their own pace".

Even though Ms Hansen was employed at a mainstream public school, these beliefs were still prevalent in her view on teaching the children today.



Figure 5. 11: A Classroom at Ridgeview Primary
(Source: Author)

Observing Ms Hansen in her classroom, there was evidence of a very well-organized teacher. She was keenly aware of the needs of every individual learner in her class. What was particularly evident was that she had ten out of the twenty-five boys in her classroom who left the class every week to attend individual music lessons with one of the specialist music teachers at the school.

5.3.3.3 Music at Ridgeview

As earlier indicated, Ms Hansen had been fortunate in that she had always had a specialist music teacher at the schools she taught at, and Ridgeview was no exception. She was aware of how privileged the learners at Ridgeview are to have such extensive resources for music education. However, the school invests less in individual instrumental music lessons. The parents are charged a separate fee for such lessons, in addition to the school fees.

Performing Arts was valued by Ms Hansen, though less so for most class teachers at the school. The Arts classes free up administrative time for the class teacher and often the teacher is delighted to see the learners off to their class music lesson. Teachers often complain if their

class misses music lessons as this prevents the class teacher from catching up with administrative work.

There is little interaction between the music specialist teacher and the class/generalist teacher regarding any music or classroom activities.

The music teacher is separate from, what we do on a daily basis. She does need to somehow be involved in our lessons or we need to connect somewhere along the way.

This implies that the class teacher has no idea what the music teacher does in her classroom and vice versa. Ms Hansen did, however, recognise the value of music integration within her maths curriculum.

You know just little things like I bring music into counting or grade 3. I did times tables but it's almost like it's too separate. So, it should either be in the same building, the same planning and it needs to be a little more closely linked because it's at the moment, they just go away and they do their music and I have no idea what they are doing.

5.3.3.4 Integration

Ms Hansen believed that music needs to be taught in the classroom. She had no music background, and she could not play a musical instrument, yet her love and enthusiasm for music was tangible. So, what value does music hold for this generalist teacher?

When I was growing up there was always a radio on in our house. And I connected music to houses we lived in. We moved often. I would connect music to the year, my grade, my house, what was happening in my family. So, it became a timeline. So, when I song plays, I remember, oh I was in that house when I was in grade 2 and I can tell you can connect it to a memory. It was just the radio, just tapes back then, and became something that through my life it's a timeline and it's just something I hear. I remember trying to play an instrument when I was in grade 2 and of course we moved, so it was one of those things that didn't happen.

Ms Hansen's recollection of her childhood experience showed how music was integrated into everyday life and how it helped her remember events from her childhood.

Even though Ms Hansen was not required to teach music, as there was a specialist music teacher at the school, she believed that the allocated time that her class was given for music education was not sufficient.

No, only because I felt that it was not enough time. It was half an hour a week ... I was under pressure to fit it in. So, when she (the specialist music teacher) took them for 25 minutes to half an hour, it was valuable to me but it wasn't enough time for them for a week.

Ms Hansen insisted that there needed to be more contact and possible planning with the specialist music educator. She was, after all, not aware of what her class did during the time they were at class music lessons.

They have a little area that is allocated to music in amongst the other areas and I can see something about percussion, and beats and rhythm but I can't tell you how they're doing it or what they're doing or whose connecting it are the boys watching it are they doing it? Are they capable? And I don't know where they are. (Interview 3)

To Ms Hansen, the music lessons felt like they were separate from what she did during the school day. As much as she felt that music was beneficial to the learners, it felt like it was done in isolation.

I think if the music teacher is separate from, what we do on a daily basis it does need to somehow be involved in our lessons or we need to connect somewhere along the way. You know just little things like I bring music into counting ... the same planning and it needs to be a little more closely linked because it's at the moment, they just go away and they do their music and I have no idea what they are doing.

At any time during the day, the learners would leave the classroom to go to music, learner support, speech therapy or occupational therapy, all of which took place on the school premises.

Ms Hansen understood the meaning and importance of music integration, but it was not clear whether this was an ideal being expressed or an actual practice in her classroom:

Well it [music] will be part of all learning, whether its new sounds or Afrikaans or numbers, counting, fractions! There are so many ideas where something difficult, so many ideas, [where] ... rhyming you could [use] music in a more creative way and I tend to sing generally as a teacher.

Despite the school having a rich heritage of music evident in individual music lessons for a variety of instruments, Ms Hansen did not have any instruments available to her in the classroom. She recognised that the mere availability of instruments created the opportunity for music to happen in the classrooms:

One thing I have thought about is if you just had an instrument or two or five in the corners of the room you would use it more and I've seen it with my son at home. If he had his recorder [music instrument often used before children move onto a woodwind or brass instrument] and it was just lying about it was played more often, and if it was packed away it wasn't. When you said at school if I have tennis balls strategically placed around the room or plastic fruit and we are doing Afrikaans fruit and I just put them on the shelf about the fruit and it's about the "vocab", so if there were instruments are there was something that linked to the music I think that it would be more comfortable for the teacher to pick up a small drum and bang instead of just speak and link it to music in some way. I think it would make them more comfortable. I just feel like they think they can't because someone is paid to do it.

Ms Hansen believed that integration should be spontaneous and should happen at any time during the school day. However, what happened was the thirty minutes that was allocated to music for her class happened religiously at the same time every week. But this structured timetable was, however, unrelated to other things that learners were doing at that time of the day or week. Ms Hansen returned to the fact that this time allocated for music was not enough:

As it is as a class teacher, I remember that the children left at about 12:45 and at about 12:30 I would start packing up. I always felt like I was under pressure to finish the work by the time they left. I was under pressure to fit it in. So, when she took them for twenty-five minutes to half an hour, it was valuable to me but it wasn't enough time for them for a week.

5.3.3.5 Conclusion

This added vignette suggests that a specialist music teacher may not be the answer to having music in schools. It certainly is not the answer to successful integration within the grade one classroom and the FP curriculum. There needs to be communication and active involvement between the generalist and specialist teachers regarding music teaching in the classroom to allow for effective integration. A specialist teacher gives the impression that relevant music education is being done; however, what often is the case is that there is very little to no alignment with the CAPS curriculum, and music content knowledge is taught in isolation from the other subjects.

5.3.4 Vignette 4: Ms Temba

5.3.4.1 Introduction

Ziko Primary is a “non fee-paying” public school situated in the Black African township of Langa on the Cape Flats, approximately 11km outside the city of Cape Town. Langa is located adjacent to one of the main highways running from the City Centre towards Cape Town International airport. One single-carriage road separates it from the previously White suburb of Pinelands and along the eastern side of Langa is the working-class Coloured area of Bonteheuwel. Langa township is bordered on all sides by railway tracks and highways exposing the typical spatial configuration associated with apartheid urban planning arrangements.



Figure 5. 12: Map of Langa.

(Source: https://en.wikipedia.org/wiki/Langa,_Cape_Town)

In 1923 the Urban Areas Act¹⁴ was promulgated which forced Black Africans to live in “locations”. Following the forced removals from the nearby Ndabeni, which was originally established as a residential centre for Black Africans who had come to Cape Town as migrant labourers towards the late 1800s, Langa location was established, and today it is known as

¹⁴ The Urban Areas Act of 1923 segregated urban residential space and created “influx controls” to reduce access to cities by Black Africans.

the oldest Black African Township. Langa was officially established in 1924, and by 1936, all Black Africans had been moved from Ndabeni to Langa (Musemwa 1993).

Langa Township exhibits a symmetrical design and was built in phases starting with unpaved roads and no electricity for the residents. It was essentially established as a segregated black area aimed at keeping the existing Black African population in Cape Town under control, to monitor their movement into the Western Cape, and to manage local labour requirements (Coetzer 2009).

Typical hostels or group housing were the initially established living standards, followed by small family houses (Coetzer 2009). After apartheid, the Reconstruction and Development Programme (RDP) in the form of additional concrete housing was and continues to be developed to accommodate the shortage of adequate housing in the area.

The church was a prestigious institution and crucial in the development of the community (Hartley 2000). The earliest schools were developed by mission churches. In a heritage study on Langa, Anderson and Field (2003) observed that between 1927 and 1948, twenty-two churches were established. The following four churches were among the first to be established: Presbyterian Church of South Africa, the Wesleyan Methodist Church, the Church of England and the African Methodist Episcopal (AME) Church. "In the late 1930s, the Ethiopian and Zionist Churches (breakaway groups from the mission churches which formed towards the end of the 1900s) gained popularity, particularly with the creation of an urban black working class" (Irrgang 2015, 5). There continues to be a dominant Christian community in Langa, where the Christian religion is viewed as the binding force amongst the residents.

No official provision was initially made for schooling in Langa. Informal classroom spaces, and later the first schools, came to be a duty of the church (Irrgang 2015). The ladies' movement of the church continues to make donations to schools in the Langa area.

Mothers of the church would often be seen donating stationery for learners at schools as part of the education drive, as seen in the photograph. Education is a pillar of the Methodist Church of Southern Africa and services include providing learners with uniforms as well as books for the libraries. Education was highly valued, which stimulated the development of schools in the area. Initially, only primary schools were set up in Langa, but later the secondary schools were established (Irrgang 2015).

Ziko Primary was established in 1935 and, like most schools in the area, was affiliated to a church. The Methodist Church played a pivotal role in the establishment of Ziko and continues to be actively involved in school visits.

Ziko Primary is one of four primary schools in this community that services the learners in the immediate neighbourhood. The area also consists of densely populated informal settlements that continue to grow daily. The racial composition of both Black neighbourhoods and black schools have remained unchanged (Lemon and Battersby-Lennard 2009). This is the daily reality of black communities after apartheid. Most schools in this area do get some funding and support from outside organizations but continue to have inadequate resources with little improvement to educational facilities.

The most recent data for Ziko Primary (2014) shows that the school had 1693 registered learners with 124 of them in grade R. When the school was established, it was a pre-primary school. Now it is a primary school starting from grade R through to grade 7. There are currently three classes per grade at the school. The language of instruction in the FP is the learners' home language, which is isiXhosa. The language of instruction in the Intermediate Phase is English. The teachers, however, are known to code switch¹⁵ in their teaching.

Ziko Primary has a feeding scheme (National School Nutrition Programme) which provides two meals per day to the learners in the school. The school services an extremely poor community with an unemployment rate of over 70%. Ziko Primary falls in the school type C

¹⁵ The practice of alternating between two or more languages or varieties of language in conversation or teaching.

category where Black learners all come from the surrounding area. The classes often have large numbers, generally in excess of 50 learners per class.

5.3.4.2 Participant background and teaching context

Ms Temba, a grade one teacher, was on the cusp of retirement. She lived in the Langa community and had served this school for 25 years. As a young girl growing up, she had to leave school in standard six¹⁶ when she was about 14 years old to find a job because of the family difficulties.

My parents were struggling, very poor, my mom forced me to go and find work – twelve children – and then I went to work at an old age home for three years and then from there I went to work for eighteen years at KFC [Kentucky Fried Chicken]¹⁷.

After this initial work experience and due to having a son with undiagnosed learning problems, Ms Temba decided to complete her schooling and study to become a teacher. This meant starting her teaching career much later than most teachers fresh out of high school and college.

I took a decision that I'm going back to school, I want to study my grade twelve and then from there I want to go straight to education. I used to have very strict lecturers, I must say they were very good, maybe when I came to this career, I was much older already; you see, I had a reason to be here.

5.3.4.3 Music in Ms Temba's classroom

Ms Temba did her studies at the then Cape Town Teachers College¹⁸ after which she completed a three-year internship at a former White school in Pinelands. This brief exposure at a privileged school was vital in developing her appreciation for the Arts and especially in music. This school had employed a music specialist to teach music. "So, I had that advantage of being there [school in Pinelands] and seeing how music changes lives".

Ms Temba had tried to advocate for a music specialist at her current school in Langa since she believed that 'music can change the lives of the children'. She made special reference to children who 'have deficiencies' implying learners who have difficulty with academic work

¹⁶ Grade eight.

¹⁷ A fast food outlet.

¹⁸ Currently Cape Peninsula University of Technology.

such as simple reading and numeracy. She believed that those learners are often good at music. Nonetheless, due to financial constraints, the school is unable to pay for a music teacher. Ziko Primary is a Quintile One¹⁹ school, which means that all its funding comes from Provincial Education Departments. Paying for a music teacher is therefore not a priority at the school given its minimal finances.

This school is a non-fee-paying school which lacks adequate resources and yet Ms Temba was very clear about the need for resources and how, even with resources, good music education still depends on the teacher. Ms Temba's work ethic and passion for teaching music came through in the interviews.

I don't think this has something to do with resources, you will be amazed with the resources that the department is pouring into our classes but what happens to those resources, nobody cares. It's not about resources at all, my college used to say you can create resources if you really want to teach the children. Ms. Dobson used to say, you can do anything to make, even these papers, the sounds from the papers would make you think of something for the children. That's what I've said to one of your students, I said: "Hey, hey, I'm going to show you how to do things easy, you don't need any resources we can create the resources ourselves".

They said "but how are we going to do that?" And I said, "I am going to show you. We need to plan; we need to plan on a daily basis".

Ms Temba felt strongly about having music in the classroom. She was able to incorporate music in her classroom practice.

We are, but we don't have instruments; we don't have someone I always say to my principal "I wonder if he can have a teacher who specializes in the music because, music can change the lives of the children especially those children who have deficiencies because that's what they are actually good at".

The fact that Ms Temba referred to the need for musical instruments speaks directly to the musical training she encountered when she completed her tertiary studies. Ms Temba spoke highly about her training at the Teacher's Training College in Cape Town where there was significant musical training with percussion instruments, and how to use these instruments together with 'singing and dancing' [movement]. Even though Ms Temba referred to musical

¹⁹ Quintile 1 is the group of schools in each province catering for the poorest 20% of learners.

instruments, which is commendable as most teachers shy away from using any form of instrumentation in their classrooms, she did include singing as part of the music within her classroom. “Especially for the grade one’s because some of them are coming from grade R, so there’s a lot of singing that they do in grade R”.

In most grade R classrooms, there is evidence of active singing, yet this often stops in grade one because of various factors. In grade one the focus is mostly on Literacy and Numeracy development; the issue of time constraints and the confidence levels of the teachers are among the reasons given for a lack of music in the classroom. However, Ms Temba persisted with music in her grade one classroom, even though it was predominantly singing.

Music listening, enjoyment and movement was a part of the school day in Ms Temba’s classroom. She stated that the music they do in the classroom is planned collectively by the grade one teachers.

No they actually do, you sit together as a grade one’s then we know exactly what we prepare for this week so if we say like this week we are busy with the shakers, dancing making sounds with our feet and all that, dancing, so we talk together so we know if it’s a musical programme then we all, sometimes we come together as teachers and we do it together.

This planning is not, however, CAPS-directed, as the grade one teachers generally do what they feel is necessary as long as they work and plan as a unit within the grade. “There’s actually, not the guideline from the curriculum, but it’s just an arts and culture [meeting] and we take decision that’s what we want to do with this and that ...”.

There is much evidence of singing in the classroom. The learners sing when they walk to the mat in the middle of the classroom, they sing while waiting for the rest of the class to join them. If they are doing Numeracy, they sing a numbers song. The teacher sings a song if she wants to get the learners attention. She whispers a song if she wants to get them to quiet down. They sing before going out to lunch break. Singing is a significant and meaningful part of the school day across the grade one classrooms of Ziko Primary. The singing was important for Ms Temba as she tried to ensure some form of curriculum continuity with what the learners experienced in grade R at the school. “Especially for the grade one’s, because some of them are coming from grade R, so there’s a lot of singing that they do in grade R”.

Singing is also a classroom management strategy in Black schools like Ziko Primary. If Ms Temba wanted to get the attention of her learners she broke into song and instinctively the learners joined in. The grade one teachers are aware that there is no formal music assessment within the CAPS curriculum, yet they still feel strongly about including the music in the teaching programme. Moreover, Ms Temba believed in the holistic development of the learners in her class. "I think as a grade one, because there's no formal assessment for music, it's just a part of play. Let school be fun for them, it relaxes them".

Music at Ziko Primary is often seen as simply a fun activity, used to break the monotony of the school day. Singing, movement, call-and-response techniques are all part of the music unfolding in the classroom. The learners know all the words to the songs and they sing songs all taught by rote. Most songs are repetitive and reasonably easy to learn. These songs are all sung in isiXhosa, their home language.

We do a lot [of singing] because for instance before I started with Maths we would sing in counting and then we sing that song, once they hear that song of counting, they know they need to collect their counters and everything and comes to the mats.

Ms Temba ensured that twelve minutes per day was allocated to the Life Skills curriculum. Her philosophy was that "children enjoy music, they really enjoy just to play and music is a part of play. Sometimes I just put on the radio and when they hear the song, they leave everything and then they dance ... and ... that is fun. That's how they learn, through play".



Figure 5. 13: Classroom at Ziko Primary.
(Source: Author)

5.3.4.4 Music Integration

Some form of music integration was visible in the classroom, and singing was a part of the daily routine. This was used in counting songs, which re-enforce counting and number patterns. Ms Temba had a song which introduced the Maths lesson, so the learners knew they needed to collect their counters and come to the mat in the front of the classroom. In this instance, the song was first used as a management tool, as learners knew that when they heard this song, they should collect their counters [abacus] from the shelf and come to sit on the mat. Because this is a song about numbers, it is associated with the learning of numbers.

Ms Temba even takes it further and demonstrates a song in their home language isiXhosa. This song she calls the 'minus' song. Because there are different songs for instance there's this song of (sings in Xhosa). That is the minus song (sings in Xhosa) then the learners know.

This minus song was used to explain the concept of subtraction. The children learned that every time they said a number, the next number was 'less than' the previous one. Ms Temba

used various songs and integrated them with language, maths concepts and even used them as a disciplining strategy in the classroom.

Music brings them together in a way sometimes when you, for instance when I want to tell a story and I can see the children are “wild” then I say to them you must know that (sings song) and then they calm down and then when they do it quietly ... (Inaudible whispers).

Integration is a concept that Ms Temba felt could easily be used within the grade one classroom context.

It’s not hard for me you know the classroom depends on you on your personality and how passionate you are with everything you do, because you try different styles, because some of them you have to touch, some of them would like to see the colours, some of them will visualize, there’s a lot of things that we need to implement and it all depends on you.

Ms Temba felt that it is up to each teacher to incorporate music into the curriculum.

Nobody has ever taught me that but just because I’m in a classroom, I can see the children and I know music is always the good part of introducing or doing or whatever because it makes things very easy for them; they will also enjoy it so you create something.

Ms Temba certainly saw the need in her school for music to be more widely integrated within the classroom context.

I have already mentioned to you that some of the children are really suffering; they cannot read or write but they have this thing that needs to be nurtured by someone, to stimulate them where they see their life not only with the mainstream education but also that there are activities that are artistic, those right brains, they can go into the music.

Ms Temba aimed to get the best out of each child that she came into contact with. She believed that every child was entitled to be taught the entire curriculum, get a chance to play in her class, and have fun while learning.

I’m here for that! I’m not here for positions, I have been offered this and said “I’m not here for that, I’m just here”. I just want to be on the ground, I want to check each and every child that comes into my class, and appreciate what God has given them and be patient with them, not to label them, I know the first year might be difficult to others, others would be able to make it for that year and I said to the parent let us give your child more chance and don’t label the child and don’t compare children please because we are all unique.

And then the following year the parents come back happy and say “mama you’ve changed the life of my child”. All we need is to motivate and encourage the

children, encourage them and motivate them on a daily basis, I always say we are in the same, I always say in the class; “children, ma’am doesn’t know how to do things just like you, we all the same but we all going to try and work a little bit harder”. I know we can do that.

5.3.4.5 Conclusion

Ms Temba’s work ethic, her college training and her exposure to well-resourced schools had given her a strong foundation in music education and an awareness of the music requirements in the FP classroom. Even though the resources at Ziko Primary do not allow for active music-making using instruments, Ms Temba still tried to incorporate music into her classroom practice. Singing happened almost daily in Ms Temba’s classroom. However, the singing that took place was informal, spontaneous and routine. As much as singing is a part of the CAPS music curriculum, in Ms Temba’s classroom singing was fun, play-based and used to transition from one activity to another. The lack of music resources, especially instruments, is restrictive. Ms Temba believed that access to instruments would allow for music to be more visible and valued within her classroom.

5.3.5 Vignette 5: Ms Wilson

5.3.5.1 Introduction

Ms Wilson was a grade one teacher and a member of the School Management Team (SMT) at Deliah primary, a non-fee-paying, public primary school in a Coloured residential area on the Cape Flats. Schools in this community constantly deal with severe social problems such as poverty, gangsterism and substance abuse, resulting in poor social and academic outcomes for children in these schools. Teaching in this environment is very challenging. Furthermore, there is often a high rate of absenteeism by teachers and learners, mirrored in high dropout rates among the learners. Very few residents from the area are in possession of a school leaving or higher educational qualification.

Deliah Primary is situated in Bonteheuwel. This suburb was established in the 1960s, as a new township to alleviate housing shortages for the Coloured communities following the forced removals from areas declared for “Whites”. The community initially comprised predominantly poor Coloured Afrikaans speaking residents, yet recently, these parents often aim for English to be the language of instruction at the schools in the area. Bonteheuwel continues to grow rapidly, and so does crime, poverty and environmental degradation within the community (Esau 2008). Although the area at first consisted of only largely concrete formal, compact homes, the high housing demand resulted in an influx of backyard dwellings (Morange 2002; Crankshaw, Gilbert, and Morris 2000). Half of the dwellings in Bonteheuwel have two rooms at most.

Bonteheuwel still reflects South Africa’s unequal and divided past. It is a working-class community where the majority of people still rent their homes from the government. The living conditions remain poor, and access to social, recreational or even shopping facilities is limited or non-existent. The 2011 census indicated a population of 32 977 with an average household size of 4.69 and a monthly household income of R3 200 or less for 50 per cent of households (City of Cape Town 2014, 1-7).

Deliah Primary has a school-feeding programme which is a national initiative that is driven by the WCED for poorer schools. This initiative hopes to improve school attendance and

punctuality, micronutrient supplementation, parasite control/eradication, and health education. Ms Wilson gave a vivid description of the challenges of teaching in the harsh environment of a Bonteheuwel school:

It's very tough. You know, you implement morals the entire week. Come the weekend, or long holiday, it's gone out of the window. On Mondays I want to pull out my hair. They don't listen. They fight. They swear the biggest words ever. And these kids are just six, seven years old. And what's so sad, teachers don't have rights. It's all taken away.

And you know one day I would like the department to actually come in and observe what it's like in these classrooms. And what as teachers have to go through. You know last week I swore I was so angry. The rudeness of the kids. One of the kids in my class, fok you, I don't want to do your work! I said what? What did you just say to me right now? Since when do you speak to me like that? I was so shocked. I was disgusted and they take our rights away what do we do with these kids. And that's why we are looking at our policy on discipline. What are the different levels that we need in place and implement?

The behaviour of the learners is an indication of the social context of the school and the environment that these learners grow up in. Gangsterism is a plague in the area. The learners are accustomed to the gangsterism and violence that happens in the community and the area surrounding the school. Often rival gang wars affect the children and the school.

The principal makes an announcement over the intercom for the teachers to keep the children inside. Break will still happen but it's going to be inside; we must please keep the children in the class then the kids will say, oh here is shooting again, teacher. Sometimes we have to cancel meetings during the day just to be safe because the gang retaliation and shootings is bad. And we don't take any chances for the safety of the learners and the staff. But what we do now with the safe schools we will call them and the police station will immediately send out a van and it will stand there while the children is being dismissed.

Deliah Primary fell within the school D category and was on the brink of closing its doors because of low learner enrolments. The school receives vital support from a non-profit organization to assist with increasing enrolments and supporting the teachers and SMT. This support is in the form of funding as well as guidance offered to the principal, SMT, teachers and the learners to raise the academic scores and to build a positive school environment.

5.3.5.2 Participant background and teaching context

Ms Wilson had been a grade one teacher at Deliah Primary for the last five years. She started on the same day as the new and current principal of the school. Before starting at Deliah, she taught at a special needs school along the south coast of the Western Cape. Ms Wilson then moved back to Cape Town because of an accident and the time needed to recover. Following recovery, she was employed by the WCED on a contract basis which continued for eight years at four different schools, before being permanently employed at Deliah Primary school.

Ms Wilson has a Bachelor's degree in Foundation and Intermediate Phase Education which she completed at the Centre for Creative Education; an independent, non-profit, Waldorf inspired institution. Ms Wilson had been on the SMT for the last two years, and her responsibilities included overseeing the school nutritional programme and collating the Assembly rosters. She headed up the School-Based Support Team (SBST) and was the coordinator of the school disciplinary committee as well as being the grade one head.

5.3.5.3 Music at Deliah Primary

Waldorf education lays emphasis on a child's imagination, encourages development of the whole child and fosters the integration of the arts throughout the entire curriculum. Ms Wilson acknowledged the influence of the Waldorf philosophy on her teaching and the importance of the arts in education.

Yes, because I am a Waldorf educator, I believe that the whole being of a child must be taught and the holistic approach and that is not happening. They look at the CAPS curriculum and it is just academic (sic) that gets pushed. It's all in the head and we are losing the majority of our kids. I loved my choir training at the Centre for Creative Education. I love singing!

Yet, when asked: "Are you able to use music in the classroom" Ms Wilson drew attention to the constraints of her context:

I have 45 learners in my class. For grade one it is too big because you need to be focused on each individual child, but you don't have time to get to all of them. I'll be honest I don't get to all of them. And you know the ones who have learning barriers, you've got your LSEN²⁰ teacher but that takes time. But what I cannot stand about the department, you know teachers they see the progress of the child. They know who can progress to the next grade and who cannot because we go with the facts.

²⁰ Learners with Special Needs.

It was evident that Ms Wilson was under pressure from her school and the WCED to comply with the progression requirements for the learners in her class with little or no support from management. This is a common problem in schools similar to Deliah Primary.

But they [WCED] come in at the end of the year and they say, send over [pass]! And you know, you are actually destroying that child because the child cannot. And at the moment I am sitting with seven learners that parents gave consent that they will stay in grade R, the teacher spoke. They [WCED] came and they said put them over. These kids cannot do the basics. They don't know their shapes; they can't write their names. I don't get to them. It's not fair on the learner. I try my utmost to get there and I get grade R activities and they go to LSEN, but what about the rest, you know? I cannot concentrate on them I know for definite they are going to stay in grade one. Repeat grade one, but now I need to focus on the rest that must go over.

A large number of learners in her class (45 learners), as well as learners who are not ready for grade one curriculum put constraints on teaching the entire curriculum, in the grade one classroom. There is no teacher aid available to assist in general classroom work.

It became evident through the course of the interview that music within the Life Skills curriculum is not valued because of the pressure put on the staff by the WCED and the Collaboration Schools Project²¹ to focus on the mainstream school subjects.

When the CA [Circuit Advisor]²² is coming, they don't ask you about Life Skills. They just focus on English and Mathematics. Not even Afrikaans that much. Life Skills is the least thing. They don't want to see Life Skills And that is so sad.

This is one reason Ms Wilson offers for the lack of any form of music in her classroom. She argues that the pressure put on teachers by management and NGO to increase the so-called systemic results further explains the marginalization of the Arts in the FP curriculum falling by the wayside. This could be the reason why no formal arrangements are in place for teaching music in the academic timetable.

Because we became a collaboration school the teachers only focus on Beginning Knowledge and Personal and Social Well-Being. We've got Lalela²³ that does the art with the kids. And they do the Visual and Performing Arts. So, the teachers do not do that.

²¹ Collaboration Schools Project is the support from non-profit education organizations committed to increasing the quality of teaching as well as improving overall learning outcomes for children at these schools.

²² Circuit Advisors are responsible for IMG at schools, school administration, general education and training, and special needs, including school psychologists, social workers and learning support advisors.

²³ Lalela provides educational arts for at-risk youth to spark creative thinking and awaken the entrepreneurial spirit.

The fact that BK and PSW are the only aspects of the Life Skills curriculum that are taught, is prevalent within public schools. This primarily due to the fact that only these two aspects of Life Skills curriculum are formally assessed by the department of education.

So, we don't focus that much on Life Skills. If you look at my whole timetable, if I had known I could have brought it just there's two slots. Only on a Monday and on a Friday, two slots. So, on a Monday is BK and every Friday is PSW. So, myself and the other grade one teacher we looked at the CAPS and we looked at the themes for Life Skills. And we broke it up so over the ten weeks how do we fit the different themes in. then we have to squash it in because in the eighth week we write exams. So, they need to have a little more knowledge before they can write the paper.

5.3.5.4 Resources

The focus of the NGO "Common Good" is that all children should have access to an excellent education. They have partnered with the WCED, working from within the school system through the Collaboration Schools Project – an innovative new model that aims to bring additional private sector support and capacities to non-fee-paying schools. This is done by providing increased educational and operational support and strengthening governance, leadership and management.

The target of Common Good is to improve Literacy and Numeracy at the partner schools for whom the measure of success is the WCED systemic results²⁴. Through their supplementary support partners, like Lalela and Neema, Common Good provides weekly volunteer-driven programmes that provide individual attention to teachers' pedagogical knowledge and classroom practice as well as support for Literacy and Numeracy to selected FP learners. As a school operating partner, Common Good commits to improved education of Deliah Primary – working with the School Governing Body, School Management Team, teaching staff, non-teaching staff and the learners.

We are partners now with people from overseas organization that sponsors and supports. Look, academically they do help and from a financial point. So, it not the SGB that makes the decisions of the school. It's now together. They have a higher percentage on the SGB but we work together to get the school at a higher level. To get the education higher.

²⁴ Systemic tests are resources compiled by the WCED to determine the level of Literacy and Numeracy of learners within the schools. These tests are conducted annually and across all schools in the province.

The aim of Common Good is to address school challenges systemically as opposed to every partner working in isolation of each other. While the collaboration offers support, it also puts a strain on the school and the teachers to perform.

I am school management as well. But there is support, but you must remember because we are a collaboration school now all eyes are on Deliah. So, your grades and your standards need to rise.

The NGO support was delivered through a variety of programmes, administered by outsiders, though not always trained by teachers. Only in some instances are the intervention programmes linked to the curriculum.

The first programme was an Australian reading approach called Sound Waves²⁵ for the FP. The teachers were briefed and had to implement the new initiative in the classroom. Sound Waves is a multi-sensory programme for the Foundation Phase, utilising a phonemic awareness approach to spelling. “The level of the kids is too low. They brought in Sound Waves, and our kids could not do it at all”, according to Ms Wilson.

Ms Wilson was not very impressed with the NGO training the teachers received for this programme. There was just a video provided which the teachers had difficulty understanding.

We had to look at a video a hundred and ten times and the sounds, the way they do the shapes and things for each letter, and the way they sing it. But the video was for a small class. It's not reality that we are sitting with. And the charts, if we do the vowels “er” sound and the “ee” sound, so it was very confusing.

Also, the Sound Waves programme clashed with the CAPS requirements – such as the sequencing of the Literacy teaching and the time allocations within the official curriculum.

It wasn't working out because CAPS introduced this sound, this letter at this time it wasn't corresponding. So, what do you do soundwaves or CAPS document? And I believe CAPS document is what you live by. [Ms Wilson]

The next programme that was implemented was reading material from the Neema Foundation²⁶:

²⁵ Soundwaves is an Australian synthetic phonics and word study programme used to teach spelling and reading skills.

²⁶ The Neema Foundation is a non-profit organization that offers disadvantaged schools a foundational reading programme in English called “Gateway into Reading”.

And that's where Common Good came onboard and they implemented Neema. To start from the basics and it was from grade one right through to grade C three the same day we do the same letter the same rhymes and stuff just to get that improvement, just to help the kids.

The Neema Foundation has a programme called "Gateway into Reading". This was established as it was unable to source affordable, appropriate foundational reading material for learners struggling in this area. This programme teaches foundational reading, developing basic skills in word recognition.

The teachers received training by the staff of the Neema Foundation, and the costs were covered by Common Good. Ms Wilson felt that this programme was beneficial and the training effective. Her explanation of this programme described the integration of movement, dance, music and language.

So, every time you have your letter, there is a rhyme with it, you can create your own dance with it, so there you do incorporate your movement and music as such. So, you have the whole box and you have your phonics sounds and the flash cards. And you really engage with the kids and they can build their own words.

All the resources were supplied by the NGO to the teachers at the school. The Neema programme focused on the basic units of sound in English – listening for sounds and saying sounds. It explores the letters that represent these sounds and how they are used to represent the words in the language. Videos and songs were provided alongside training on how to implement Neema in the classroom.

5.3.5.5 Integration

The pressure on the teachers at this school was tangible as Ms Wilson talked about the expectations from the WCED, the principal and the Common Good NGO.

The WCED brought out Sound Waves a new literacy programme and our kids could not cope! We then received funding and extra help from an NGO to get that improvement and to help the kids. So academically they want to get the kids to a specific level. They check the marks of the kids.

Such pressure often stifles the creative process in teaching, and therefore, most schools do not teach or integrate the music into the school curriculum.

Music is non-existent in our classroom. Integration would be a good thing, with singing kids would improve their memory, their concentration, the pronunciation of words. And there we are looking at the English factor, we are looking at the

maths where they can count their numbers in songs by singing. But time is a problem! It is difficult just to fit in everything. It would be easy to integrate music if I had the time.

Being a collaboration school does, however, have its advantages as extra staff can be employed and remunerated by NGOs to teach aspects of the Life Skills curriculum that the regular teachers are not able to do. The school has the Lalela²⁷ Foundation offering the Arts, and they are fortunate to have a designated classroom for this to take place. According to Ms Wilson, the classroom is large and suitable for art and music.

Yes, it's a classroom, it's big and it's nice. Lalela painted the walls one Saturday and it's beautiful. They have a Lalela song when the children come in. The children have a routine so it's actually good.

The Lalela Foundation mostly concentrates on the Visual Arts, although there seems to be integration within the Arts as a whole. The class teachers are not present when the Art lessons take place as this time is used to catch up on administrative tasks.

We just go pop in the [art] class and see if the kids are there, if they are behaving and stuff because we get an admin periods during that time. And we are so grateful for those admin periods because we never had that before. But with management there's no time to even catch your breath. You are working all the time.

The idea of having a specialist Arts facilitators is beneficial in some ways. The fact that there are four different facilitators does make communication between the teacher and art facilitators difficult. These facilitators are not trained teachers and therefore this could pose some problems within the class, given that the children are grade one learners. The art classes are relatively large, so this would also be a problem for the facilitators. Furthermore, the focus of Lalela is on community development and enjoyment, which is commendable, but there is no evidence of such foci being CAPS compliant. This was the response received from Ms Wilson, who had similar reservations about the arts lessons offered by external facilitators.

There are four of them. They do their own things like their own programme. We don't know if it's in CAPS. If it's CAPS aligned. And that's what we actually want to find out. It's good that you remind me. I'll ask them this week just to ask them to give each grade of what are they going to cover in the arts every term.

²⁷ The Lalela Foundation provides educational arts for at-risk youth in disadvantaged communities, to spark creative thinking and awaken the entrepreneurial spirit.

While there was little evidence of music in the classroom, the ideal of music integration was something Ms Wilson felt optimistic about given her college training experiences: “It would be easy to integrate music if I had the time! I loved my choir training at the Centre for Creative Education. I love singing! If I were to integrate, I would use songs to teach language, how to pronounce words”.

Clearly the knowledge of integration within music and literacy was familiar to the teacher, even if not pursued in classroom practice.

5.3.5.6 Conclusion

Even though Ms Williams has a Waldorf background that favours music and the arts, the surrounding social and economic conditions of the school did not encourage the teaching of Performing and Creative Arts. The WCED, NGO and school management pressure to see an increase in the national systemic results narrowed the focus of classroom teaching of Literacy and Numeracy. As a result, the teachers did not consider music as a priority in teaching. While external interventions by various NGOs stimulating Arts and PE were appreciated, the programmes were not CAPS compliant. From the resident teachers’ perspective, the external programme keeps the learners busy, allowing them to catch up on administrative tasks.

5.3.6 Vignette 6: Ms Vermaak

5.3.6.1 Introduction

An additional interview was conducted at Delilah Primary with Ms Vermaak, employed by the NGO which came on board for the “School Turnaround Project”. This NGO assisted the school management and the teachers at the school. Assistance consisted of financial contributions towards additional teaching staff, together with training and monitoring of staff. The School Turnaround Project consisted of a team employed by the NGO that went into the school to retrain and coach teachers, and develop Literacy and Numeracy support plans for the teachers, particularly in the FP. The idea is to equip the FP teachers with a solid foundation in Literacy and Numeracy.

The programme that was used by the NGO, Common Good, was well structured and aimed at getting the entire FP, from grades R through to grades three, learning the same concepts at the same time during each term. The depth and detail of treatment of each concept obviously varied according to the year and the prior knowledge of the learners. This thorough approach enabled teachers in the FP to work together on teaching the key concepts to the various grades within the phase.

So, the way we set up the Numeracy and Literacy, well I don't know about the numeracy but the literacy is grade one, two and three follows onto each other. So, they are doing every single thing the same in grades one, two and three in each term but it differentiated for each level of the child. So there are some kids in grade three who are doing the same as kids in grade one because they are on the same level, so that way we made it easy for the FP to work together because everyone had exactly the same letter, exactly the same sound, exactly the same number across from grade one to three because it's really the same stuff each year it's just that you are going a little bit further.

5.3.6.2 Participant background and teaching context

Ms Vermaak was a highly regarded teacher having taught across the world. She completed three years of Foundation Phase teaching in the United States of America, four years of Intermediate Phase teaching in the United Kingdom, and a year at an International School in Dubai. She had taught at various schools in the Western Cape ranging from poor, under-resourced schools on the Cape Flats to prestigious elite schools in affluent residential areas.

Ms Vermaak has a Bachelor of Arts in Education from the University of Surrey, a Post Graduate Certificate in Education (PGCE) from the University of Cape Town (UCT), and an Advanced Certificate in Education (ACE) from the Cape Peninsula University of Technology (CPUT). She is an experienced and passionate teacher with experience in the development, training and implementation of the curriculum in public schools and the non-profit sector. She continues to be involved in social development projects which have included the design of Early Childhood Development (ECD) programmes, literacy programmes, as well as curriculum resources for science and technology in schools.

The NGO Common Good has just opened a library at the school and acknowledges all the support it received from the various role players.

“I think the coming together of so many partners in support of the library is a beautiful picture of how, despite all the learners of [Deliah] are up against – gangsterism, crime and violence in their community – there is a network of support and people saying, ‘We are rooting for you and want good for you, learners of [Deliah] Primary and children of Bonteheuwel’,” (the NGO, Common Good).

The aim of Common Good is to set up the learners in these under privileged schools for success through targeted literacy interventions. These were completed in a variety of ways, using diverse role players.

Reading and Literacy is a vital part of the training provided by Common Good at Deliah primary. They aim to provide additional support through social partnerships that provide weekly, volunteer-driven programmes. These programmes provide individual attention and support for Literacy to selected Foundation Phase learners at the school.

In February 2020 Common Good reported a substantial improvement in the WCED systemic results in both grade three and six Literacy and Numeracy areas. These was the highest results the school had ever had in the systemic tests. The grade six results were above the provincial average for both Literacy and Numeracy and there was a substantial increase in the grade six Mathematics pass rate, from 19,7% to 62,5%. Ms Vermaak attributed the improved results to the NGO interventions – though not without concerns:

All based on the systemic results. That's all they look at. They don't look at what happening in grade one, grade two, they only look at grade three systemics and grade six. So, first year obviously our systemics are not great because we have not had a good deal of time but you have to see an increase which I think is rough, I think they should give you three years to see an increase in the results.

There is immense pressure on trainers, like Ms Vermaak, and the teachers at Deliah to improve the school systemics to ensure that additional funding via the NGO is continued.

I needed those results to improve so that the funders would go, "you did a great job we'll give you money for next year". So, it's this weird, to make the funders happy the results have got to look good, but that takes time.

5.3.6.3 Music at Deliah Primary

Ms Vermaak recognised the importance of music in a school and pointed to the lack of a school song at Deliah Primary. She suggested simple ways to get any form of music visible and active at the school.

Why not even use your assembly time, sing in assembly time? You know, how powerful is that. At Deliah they have outside assembly, to sing in that playground would be amazing! They don't even have a school song that they sing. So, when you starting with, they don't even have a school song to sing, then where else is there place for music?

This is little evidence that music in the general school environment is not considered important even though Ms Vermaak emphasized its importance in the Life Skills curriculum.

Absolutely, I never see it [music] and that's the sad part. It's there, I know it is part of the curriculum. Schools like Rondebosch [a prestigious school in the Southern Suburbs of Cape Town], they go out of the class to do it, but these teachers never, ever, ever do music with their children, ever. And for me it's something in the Coloured and in the Black communities that's really strong is music and singing and [yet] ... it's never used in the classroom. I think the excuses we have no resources is always the reason but I don't think that should be the reason.

Ms Vermaak did, however, concede that the teachers might not have a clear understanding of what is required of music in the Life Skills curriculum, particularly music in the Foundation Phase. "No, I think they understand what morals and values are and that component of it, as that's general things you would teach in FP anyway but the music and the performing arts component ... none of that is done".

Ms Vermaak confirmed an observation made earlier by Ms Wilson (Deliah Primary) that the only components of the Life Skills curriculum that are taught in the FP are BK and PSW. Again, this is due to the assessment pressures put on teachers for these examinable components of the Life Skills curriculum.

Ms Vermaak, who worked closely with the WCED, agreed that Life Skills did not seem to be a departmental priority for the FP. Teachers take guidance from the WCED and if there is no strong policy signalling with respect to music education, then of course, teachers put their efforts where it matters.

It's not a focus from the education department ... it's Numeracy and it's Literacy. They don't want to know; they don't even mention Life Skills to us. So, if you can do your Maths and your Literacy the way the department wants because it literally is a tick list, a checklist. And they don't care how you do it; they just want to see that you have ticked it.

5.3.6.4 Resources

The NGO noticed the lack of music, art and PE in the classrooms of Deliah Primary. They tried to remedy this by bringing in outside partners to teach these neglected components of the curriculum.

It's up to the non-profit to be creative and add the other stuff in and we were adamant about the art and the music coming in and we knew it would be too much pressure on the teachers to expect it so we got the outside people in.

This allowed for an organization called the Lalela Project to become involved in the school. The aim of Lalela's programme is to ignite imagination and teach children how to map and manifest their dreams and goals, launching the possibility of a different future for themselves and their communities. This initiative starts with the learners in the FP and continues through to high school learners. "So that's what we did do in one of the schools. We brought in Lalela, we brought in art and music into the Life Skills curriculum" [Ms Vermaak].

Lalela is an international organization with a host of corporate partners who aim to provide Arts education to underprivileged communities. The Lalela curriculum consists of ideas, art and music. Once again, the involvement of an outside organization in the school allowed the teachers to take an administrative break or hold meetings instead of collaborating with the incoming teachers to improve learning in the integrated arts.

Even though the NGO ensures there is an art teacher at the school, one problem that arose was the failure to buy art materials on the school's side; as a result, the learners were deprived of arts education in the classroom. The funds that should have been available to buy art supplies were often redirected for what the principal considered more critical for the school.

Art? Grade R, yes but not from grade one upwards. I don't see any art and again it comes down to resources. The principal doesn't buy the FP stuff like he is supposed to with the Learning and Teaching Support Material (LTSM) money²⁸. That money gets spent elsewhere and then they never have resources.

The Collaboration Schools Project provided funding for an outside person to come into the schools and do the art and music aspect of the curriculum. "They have a Lalela song when the children come in [to the art room]" (Ms Vermaak).

However, when prompted regarding the content of the music lesson, Ms Vermaak had no idea what was done in the "music time". Ms Vermaak felt that the music sessions were enjoyable and the learners benefitted: however, there was a concern that the class teacher was not present during lesson times.

So that's what we did in one of the schools. We brought in Lalela, we brought in art and music into the Life Skills curriculum. So, they actually took care of that, for grade R to grade seven and they would take the kids for an hour and a half per week. It worked extremely well except the class teacher didn't get to join in that really rich learning with her class and see her kids do things Like you know it's always the kids who are the least academic that will excel in the music class or in the art class and the ones who are really quiet will be beautiful drawers. So, the class teacher missed that connection with her kids and that connection was happening with outside facilitators, who were actually not even trained teachers.

This absence meant that no collaboration took place between the resident teacher and Lalela. Even though Lalela was involved, Ms Vermaak wanted more teacher participation with regards to music within the classroom. She proposed the purchasing of small percussion instruments as resources and suggested that this would be beneficial to the FP teachers.

²⁸ The Department of Basic Education defines LTSM as any material that supports and facilitates learning and teaching directly in the classroom or at home.

Even if they had like a little box of resources, if you give that to teachers, they all of a sudden start to teach something, that's got to do with that..... even a box of those "eggie" shakers, or some bells would make a world of a difference

Despite such sentiments, music, in general, was not considered important enough by the school leadership, to incorporate the subject into the curriculum, a view shared among the staff and management of the school.

They somehow think it's[music] not learning and [that] it's not academic enough for grade one.

5.3.6.5 Integration

Ms Vermaak believed that more significant efforts should be made to build integration within Literacy and Numeracy in the classroom. When asked about integrating music across the curriculum, she was emphatic:

Totally! I would write it into my Literacy and Numeracy day. Music would not be on its own but on my timetable, I would write it as Music/Literacy and Music/Numeracy. Even if this just happens once a week for both and you start there. Its half an hour and you take whatever your number or your word is for the week, or your sound is and then you find music that connects to it. I started them slowly using poetry, very simple poems and songs that they could sing on the carpet that had to do with the letter sound, but I never really saw them [the teacher] take it further. That would have been nice, but that's a beginning.

Given her teacher-training experiences, Ms Vermaak was firm that the concept of integration needs to be taught systematically and that the reasons for integration need to be clearly explained to the teachers.

It's going to take you a year to integrate music as opposed to one term. But I think the integration will be more solid and people will buy more into it and understand why they are doing it.

Ms Vermaak believed in the power of modelling to a teacher how to teach a concept like music integration in the curriculum:

I would do an hour session with them, where I would have the letter, the sound put up and I would teach a lesson to them exactly like I would introduce a song, get the first person to sing, and the second person and add actions and that's exactly like I would teach it in a classroom. Or I would model it! So that's the other thing I have learnt, you go and stand next to the teacher in the classroom and you model it for them and she watches you. Then you leave and she tries it out on her own. I'm not watching her, the kids kind of know what's happening, they have kind of done it before, is that a good example. Modelling works really well.

Although the aim of the NGO (Common Good) is to help and facilitate the learning in the classroom, Ms Vermaak, employed by the NGO, did not believe that such facilitation is without its problems:

There is a lot of pressure and it also takes a lot of the responsibility away from the teacher because the non-profit is doing it as well. So, we take it away from you but then we expect you to perform. So, it's like, we don't expect you to do the work that involved in it, we are going to do that for you but then we want you to perform. But have you actually had ownership into the work that was developed, so did we all sit as a Foundation Phase and write the literacy thing according to what we all know the Literacy levels to be like in [Deliah] or did I just do it at home on my own? So, again it's a slower process then.

There is added value, said Ms Vermaak, in using music integration to consolidate learning in the Foundation Phase classroom:

My understanding of music integration would be to use it across [the curriculum]. I would use it as a consolidation tool because it's a really a good memory tool, I think. You know, I can remember words from songs when I was six, don't know how I remember that! But I don't remember what I learnt in high school. So, something with the music and the words together is a memory pattern. So, to use songs that are well known to children that they already know cause there's lots of those that include the numbers and the words singing, so for me it's a consolidation tool and would use it as much across.

5.3.6.6 Conclusion

This Vignette suggests that having additional help, like the support of an NGO, may benefit the school and the learners in certain ways. Teachers are offered support in the classroom, and financial contributions have made it possible for additional organizations to come on board and offer their services to the school. However, when examining how NGO support impacts the music curriculum within the FP, it is evident that a significant limitation of external interventions is that there is often no alignment with the CAPS curriculum. Nor is there evidence of any significant music integration with the curriculum.

5.3.7 Vignette 7: Ms Kerns

5.3.7.1 Introduction

In 1936 a lecturer in Dutch-Afrikaans at UCT, who lived close to the university, enquired where he was going to find an Afrikaans-medium school to send his oldest daughter, who was six years old at the time. He enlisted the help of a church minister asking him to investigate possible premises in the surrounding area and if additional children would be interested in an Afrikaans medium school. After achieving the needed minimum of fifteen children, the school board was approached, and the request was made to establish an Afrikaans medium school in the area. Initially, the request was rejected, and the children were accommodated in the NG Kerk²⁹ hall in the area. Later that year the school was officially recognised by receiving its official name, and the first principal was appointed.

After lengthy negotiations and the growth of the learners to 127 in the following year, new premises, still within the area, were acquired. This started as a fairly modest building with a field attached to it.



Figure 5. 14: One of the first pictures of the school building
(Source: school website)

Additional properties were added to the school grounds and in 1938 a more permanent name for the school was decided upon. This was a prestigious name – “a name that locally and throughout the length and breadth of the country has the highest associations” (school

²⁹ Nederduitse Gereformeerde Kerk, known as the Dutch Reformed Church. This church originated when the Dutch settled in the Cape.

website). The school badge was designed by a well-known cartoon artist who worked for an Afrikaans newspaper which at that time supported the apartheid government, and used to be the mouthpiece of the National Party in South Africa prior to 1985. A motto for the school was decided upon and captured below the badge. The school song was written by its founder and the music composed by a UCT professor.

The facade of the primary school continues to resemble the traditional Cape Dutch architectural style found in the Western Cape. Buildings in this style have a distinctive and recognizable design, with a prominent feature being the impressive, ornately rounded gables. This traditional gable is a prominent feature on the school badge and crest of both the primary and high school. These symbols and features were synonymous with Afrikaner nationalism in apartheid South Africa.



Figure 5. 15: Aerial view of Glenfield Primary and school grounds
(Source: school website)

Glenfield Primary, together with Glenfield High which was established in 1959, continued to be Afrikaans medium schools servicing White Afrikaans learners in the surrounding area until recently. Both schools are co-educational³⁰. From the onset, a majority of learners who attended the primary school had parents who were members of parliament. This situation changed in the late 1980s according to the new, current principal of the primary school and 'learners of colour' were then allowed into the school. There was a drop in learner applications due to language preferences and Afrikaans speaking Whites moving out of the surrounding area, a problem unresolved because of the perception that Glenfield is an Afrikaans medium school.

³⁰ Co-educational is a system of education where males and females are educated together.

What dawned on me was that almost every single family that wasn't from the school that applied here thought it was an Afrikaans medium school and that was quite interesting for me and I thought well that's a perception we've got to change. So, we sort of had a rebranding thing. (school principal)

The teachers at the primary school remain predominately White, and speak Afrikaans as their first language. The remainder are Coloured teachers with one Black African who is the school social worker. Since 1994, the learner demographics have changed significantly so that Glenfield now has mainly Coloured and African learners, with a 'sprinkling' of White learners.

Since 1994, Glenfield offers instruction in both Afrikaans and English. However, since 2011 all tuition at Glenfield High is in English only. Both primary and high schools have changed their language policy in favour of English medium instruction.

Glenfield Primary is a fee-paying school and continues to be a privileged school in terms of its location in the wealthy suburbs and impressive facilities. The annual school fees of Glenfield are R23 798 for grades R and grade one, and R20 224 for grades two to grade seven. This fee structure stands in contrast to the R44 850 fees of an elite school 50 meters down the road.

For several years, Glenfield Primary had employed a full-time music teacher until, due to financial pressures as a result of the drop in learner numbers, only a part-time music specialist was employed. This teacher would train the school choir, teach Performing Arts and offer individual piano lessons to learners at the school. At the time of this study (2019), there was no music teacher employed at the school, as the previous part-time music teacher had left due to illness. The principal did mention that they were actively looking to employ a music teacher in the next year.

5.3.7.2 Participant background and teaching context

Ms Kerns was the most qualified grade one and FP teacher in the group of seven teachers interviewed for this study. She completed her Bachelors of Education degree, as well as two Honours degrees, (one in Education and one in Psychology), from top universities in South Africa. She had been teaching for nine years (2019); the first two years were in grade R

classrooms and the last seven years in grade one classrooms. She had 30 learners in her class in the year of this study.

Glenfield falls within school E category in this study – a previously White, Afrikaans medium middle-class school that is now majority Coloured and African school with White learners in the minority. Observing Ms Kerns, it soon became evident that her knowledge, work ethic and teaching skills were of an exceptionally high standard. Ms Kerns' initial teaching experience was at a former White school in the Eastern Cape where music was a priority, taught by a specialist music teacher, and firmly timetabled into the school's academic programme. During our interview, Ms Kerns often referred back to her previous school, which she regarded as a model for music education in South Africa.

So, every Tuesday morning for 30 minutes the school would come together, and we would practise the songs and make sure they know it. There was a piano and then on the Friday we would sing those songs for assembly. The teacher who played the piano was knowledgeable about music. They also had a choir at the school, so she would audition learners for the choir. Concert times there would be the musical instruments on the stage. If we had a granny and grandpa day and a concert, the musical instruments were there, and the singing was there.

Ms Kerns believed in the value of music and its important place within the curriculum. In her words, music develops the holistic learner. In addition to holistic development, Ms Kerns also saw music as an instrument of inclusion in diverse classrooms.

Yes, definitely, I think that having a school where there is more colour, more interest, because there many children who are not, they're not good at English, they are not good at maths, but they are good at dancing, singing, acting they are those learners who will be an actor or a singer one day or a musician. So, I think we need to prepare that child as well for, so that they can have a chance. And the school that I was at I could see that. Even the discipline was better. Why? Because some children come to school, they realise that I don't understand but, when it's time for music that's where I'll shine. So, think it's definitely beneficial and that it balances things out.

5.3.7.3 Music at Glenfield Primary

Even though Ms Kerns clearly valued music in the school environment of Glenfield Primary, there were serious obstacles to realising her vision. It had been difficult to sustain her drive and enthusiasm to include music in the daily school activities, especially in the grade one

classroom. She had become accustomed to having a specialist music teacher to teach music in early grade classrooms. To teach music effectively, certain things need to be in place.

I think that at this school particularly it is a bit difficult because there isn't what is needed. I come from a school where there was a specialist music teacher who could play the piano, where each child heard the perfect sound of music. They could dance to it. They could sing to it. In our once a week they would go to the music teacher and sing with a piano, whereas here it's not the case.

When asked whether she would be comfortable teaching music in her classroom, Ms Kerns pointed to the restricted time teachers face to complete the curriculum as well as the demands placed on teachers by the department.

I do think that the department [WCED] is expecting too much! If you look, at the curriculum with all the subjects we are doing and with everything that we are required to put into a small amount of time. To be honest with you ... things like music, when you have time, you do it. Because there's maths, there's home language and in those subjects there's a lot that must be done. So as the day goes on if you have time in between you fit in some music, But I think in most cases it just goes sideways. Let me push the music aside and let's rather focus on that maths or reading or whatever.

Because of the heavy workload and the pressure to perform well in the department's systemic tests, teachers feel the pressure to focus solely on Literacy and Numeracy.

5.3.7.4 Integration

Ms Kerns saw the value in integration and believed that music integration brings a degree of fun into the learning process:

I don't think it would be too difficult though because it brings fun. I think it is just to prioritise and making the effort to put it in. That's the thing, I don't think it would be too difficult.

Ms Kerns understood the fundamentals of integration, and when asked for possible examples of where integration could be used, she offered an instance of integration within music and Numeracy.

So, for example if I were to do a maths lesson and then have them do a song. Like singing "10 green bottles" that's the song they are going to sing. Maths is about subtraction, so every time one bottle drops down, so then they are learning that it becomes less. Something like that.

Such activity clearly integrates music, Numeracy and movement. In the process, learners are able to move from concrete to conceptual learning.

Well it brings it to the child's level. Subtraction is abstract they don't understand it. So, you need to start with concrete, so you are using their bodies first. So, if they are the 10 green bottles each time the one drops now there's only 9. So, they are seeing it practically before you are going to go over to semi concrete which is pictures then abstract. So, it's definitely beneficial to use.

At the same time, Ms Kerns understood the time and intellectual demands that such a pedagogy makes on teachers. "To be honest with you ... things like music, when you have time, you do it. I think there can be, but you need to be very creative and you need to plan well. Planning and being organized that's very important".

Still, Ms Kerns believed that music integration is and should be enacted within the classroom:

I think it is and I think it should actually be that way though when you plan your lessons you should actually be incorporating ... it should actually be integrated, and I mean I remember when I was at university that's what we learnt. We learnt do your home language integrated with some other ... even arts or Life Skills, or something like that.

5.3.7.5 Resources

Even with a relatively manageable class of 30 learners, Ms Kerns cited the lack of resources as one of the reasons for not being able to implement music within her grade one classroom.

... whereas here it's not the case [referring to her current school]. There isn't a piano, the facilities for music isn't there. What I have is ... I have a few musical instruments like shakers, tambourines, drums and that ... so that I will let them use in the class. But I think that it is very limited because of the amount of resources that we have. Even a music teacher ... it would be nice to have someone who can sing the notes. I just sing it my own way, I'm not a music teacher but I think it would have been better if we had a music teacher. Or even proper training for the teachers or proper instruments.

The above quotation indicated a lack of confidence in her abilities and the belief that a specialist music teacher is the answer to having music in her classroom. This does open the opportunity for professional development with the class teachers.

I would like to do a workshop on Life Skills. How to present Life Skills. Yes, I did it a university but something more current that can ... just to refresh my memory a bit and the knowledge of now. Because when I was at university OBE and now it's CAPS. So, things definitely have changed. I wasn't at a workshop for Life Skills that was so intense. So, I would like something where its more in-depth.

Despite the lack of resources and appropriate training opportunities, Ms Kerns still upheld the value and benefits of music education in the classroom.

I think it's worthwhile because it makes learning more interesting and more exciting for learners. It helps the kinaesthetic learner. That child who need to physically move his body and hear ten claps and jump ten times and also it helps them with rhythm to hear the proper tempo. It helps them to follow instructions. It helps them when they are learning a dance with music. It helps with their memory. They may be learning a dance using music, so it helps them to remember certain steps of the dance. So, I think it definitely helps. Also, music can be used as a distraction from stress, so when you see your child stressed. You say ok put on the CD player let's do a dance, let's do some singing and things so I think its valuable.

Ms Kerns repeated what other teachers in this study had already pointed out that the WCED continues to direct teacher attention to only one section of the Life Skills curriculum – the section that is assessed in the classroom.

In Life Skills to be honest with you, Beginning Knowledge (BK) is what we would do most of time because that is what the child would mostly get tested on. Like now this term we are doing My Pet, plants, good manners and then food you know, like healthy food, unhealthy food. That is what I've been focusing on most. Probably because its more about the knowledge they're supposed to know and be able to write down.

The assessment of targeted sections of the curriculum is not, however, consequential for learners and learning.

You do get assessed on Life Skills yes, but it wouldn't determine whether the child would pass or fail, No, so that mark doesn't carry ... and most of them would pass it anyway because a lot of it is general knowledge and because it's so interesting, they remember parts of the plant.

Furthermore, Ms Kerns felt that there is an overuse of the department's Rainbow books. There are books for Literacy, Numeracy and Life Skills for the Foundation Phase classroom. Ms Kerns, however, has reservations about the value and utility of the Life Skills book.

There is a Life Skills one. The Life Skills one there isn't really much place for them to write. So, in five minutes time that little picture they had to draw by themselves is done. So, it doesn't promote a lot of writing.

Life Skills, in her view, should promote the consolidation of learning in creative ways. The Rainbow books, on the other hand, consist of rote activities that do not promote discussion, creativity and opportunity for implementation of all the areas within the Life Skills curriculum.

The work prescribed for the learners in the Life Skills Rainbow book is elementary. It mostly covers the BK and the PSW sections of the Life Skills curriculum.

It has some music in, like where they give instructions on clapping, jumping and then they have ideas for obstacle course. So, they do have. I think if you are doing a theme, for example if you are doing "Pets", you can use it as a book to teach them from but there isn't much place to write. And then the place for them to write is so small.

It could be argued that the music component that is displayed in the Rainbow workbook is not music in its true sense. Included is one of the two examples of music activities in the grade one Rainbow workbook. The use of clapping is elementary, not effectively linked to any music activity, and not very well explained. No reference is made to patterns for clapping nor is there an explanation as to why the clapping should be done in the first place. It is not clear whether a rhythmic pattern is implied. Where instructions are not clear, teachers often omit the activity in classroom teaching. The following clapping exercise is documented as a music activity in the Rainbow workbook.

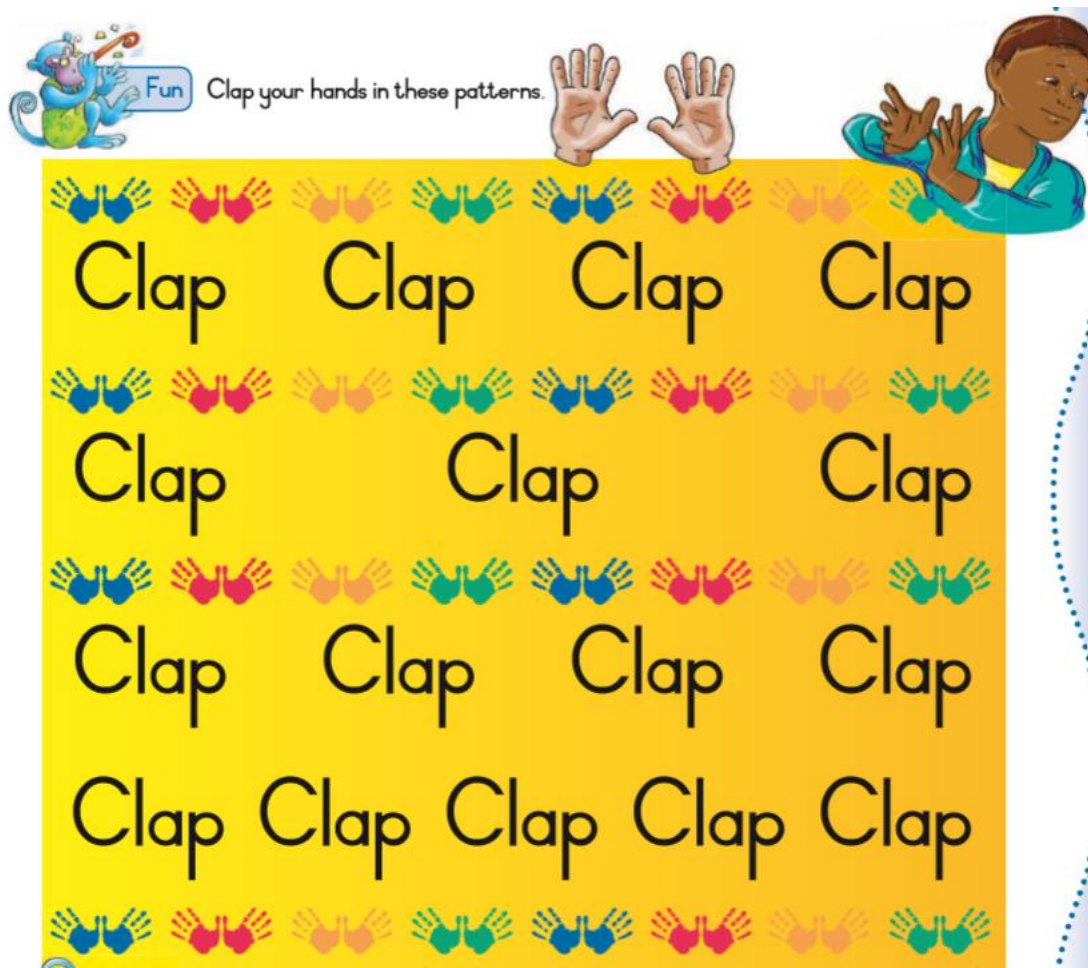


Figure 5. 16: Rainbow workbook music example
(Source: Life Skills in CAPS English Grade 1)

The only other example of “music” is a copy of the words to a rhyme. If it is supposed to be sung there is no indication of the tune of the song. The title of the song is: “Five little monkeys”. There is no apparent connection of this song to any of the previous content in the book. The “instructions” and exercises before the song is sung bear no reference to the song. According to Ms Kerns, the same lack of clarity appears in another song routine. No clear instructions are given. If a teacher were unfamiliar with the tune for this song, how would she be able to sing it? “They get confused; they get frustrated”.

The following song appears in the Rainbow workbook; however, no clear instructions are given. Furthermore, if teachers are unfamiliar with the tune for this song, how would they be able to sing it?

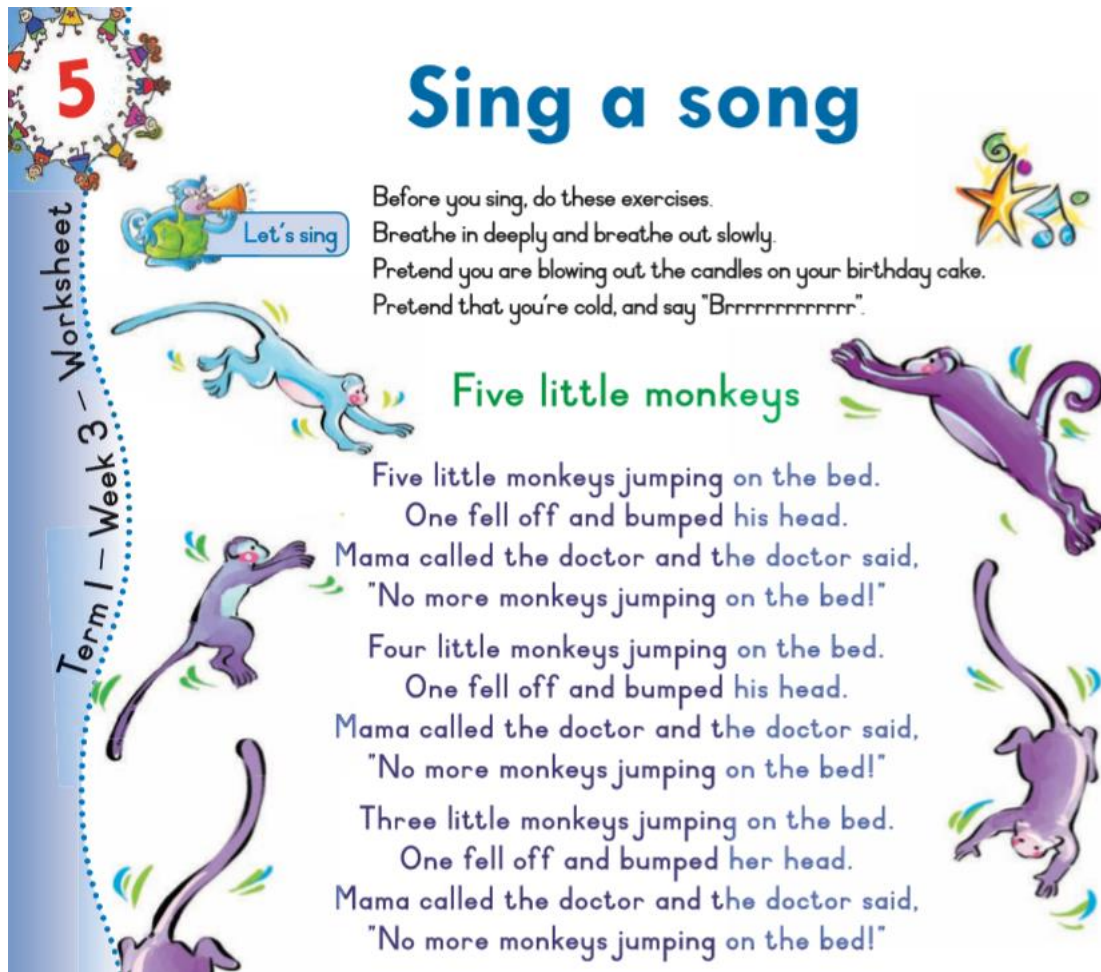


Figure 5. 17: Words of a song in the Rainbow workbook
 (Source: Life Skills in CAPS English Grade 1)

The two music activities cited from the Rainbow workbook illustrate the weak representation in music in the curriculum support materials of the department. The content and weak pedagogy for music education adds to the impression that music within the classroom is not essential – an attitude which is transferred from teachers to learners.

This final Vignette demonstrates how the change in the racial composition of the learner body at Glenfield Primary has had an impact on the provisions for music education in the school. Where music previously enjoyed prominence with a specialist teacher at the once “Whites only” school, diminishing resources downgraded music education in curriculum practice.

5.3.7.6 Conclusion

In this Vignette we encounter how the change in racial demographic of the school has influenced the teaching of music in the classroom. The contingency theory comes into play, where the teaching of music becomes dependent on the school environment together with the school leadership.

5.3.7.7 Chapter Conclusion

This chapter laid out the empirical data at the heart of this study in a systematic account of seven teacher “cases” in the form of Vignettes of music education practice in diverse school and classroom contexts.

The next chapter (six) specifies the key findings of the study based on a cross-case analysis of the data (chapter five) on the teaching of music in variable contexts.

CHAPTER 6: DISCUSSION AND INTERPRETATION OF KEY FINDINGS

6.1 INTRODUCTION

In this chapter, I analyze and interpret the empirical data generated through classroom observations, document analysis, semi-structured interviews, class questionnaires and photographic evidence (Bloomberg and Volpe 2016, 238; Miles, Huberman, and Saldaña 2014, 277-278). Drawing on data across the seven teacher cases, I will identify convergent and divergent themes that respond to the main research questions.

The data points to ten key findings:

6.2 KEY FINDINGS OF THE ANALYSIS

6.2.1 Finding 1

This study found the absence of any significant music education in the grade one classrooms of most primary schools.

Since music is a part, albeit a small part, of the Life Skills Curriculum, it could be expected that the content is taught within the classroom. At the majority of the schools studied, music would be taught by the class or generalist teacher, the exception being well-resourced schools that are able to employ a music specialist. However, the data gathered in this study provides evidence that currently music teaching is not uniformly taught across school, and often not taught at all. Ms Masters (St Roman) admitted that no music was present in her classroom, except for singing, which was often religious singing and unrelated to the curriculum. “But music, I don’t do a lot of music, except the singing – that we do, but not a lot of music ...We have a hymn sheet that comes out say every second month, with new hymns on it”.

Since the learners at Ms Masters’s school attend Catholic Mass, they are required to know the hymns that are sung in church. This singing is modelled on rote-learning and is not

considered a music lesson. The hymns sung have a simple structure that was often repeated. This particular hymn was sung during my observation.

“Jesus, we adore you
Lay our lives before you
How I love you
Spirit we adore you ...”

Even though Ms Temba (Ziko Primary) advocated for music in her classroom, she felt that, because of a lack of musical instruments, it was difficult to adhere to the music curriculum for grade ones. “We ... don’t have instruments, we don’t have someone. I always say to my principal, I wonder if he can have a teacher who specializes in the music”.

While observing Ms Temba’s class, you cannot but notice the significant amount of singing that takes place. The singing is beautiful, though it often has a simple didactic purpose. For example, learners had to introduce themselves by singing their name to the rest of the class.

Then the children will introduce themselves, nobody has ever taught me that, but just because I’m using a classroom and I can see the children and I know music is always the good part of introducing or doing or whatever, then it makes things very easy for them, they will also enjoy it, so you create something.
(Ms Temba – Ziko)

Ms Wilson at Deliah Primary had no idea what the curriculum requirements were with respect to the role of music in the classroom. She was blunt: “Music is non-existent in our classroom”.

At the majority of the schools, there was no official pressure to include music within the classroom. The curriculum emphasis of the WCED and, in turn, the school management is Literacy and Numeracy. In fact, Life Skills, in general, is not a priority.

There should be place for it [music] and there is place for it. But it’s just that you have to manage your time. And try your utmost to incorporate the music in there. You know you are the first one to ask regarding Life Skills. When your CA (Circuit Advisor) is coming, they don’t ask you about Life Skills. They just focus on English and Mathematics. Not even Afrikaans that much. Life Skills is the least thing. They don’t want to see Life Skills. And that is so sad.
(Ms Wilson – Deliah)

Ms Kerns (Glenfield Primary) explained that because she did not receive any pressure from her Head of Department, she made little effort to incorporate music into her classroom practice, even as she acknowledged the value of music:

I think that if you want to, then it will happen. I know, I find myself gravitating a lot towards reading. But I do feel that if I were to put myself in the frame of music I'll definitely do more, even have a music corner or something. Like my music instruments are in a cupboard there, in a little box. But at least I've got instruments. So, it does help. I don't think that we should look at our circumstances and say: 'This is it!'. I can do nothing ... You need to be creative and find ways to benefit the learners.

(Ms Kerns – Glenfield)

Even though Ms Hansen (Ridgeview Primary) was at a school where there is a specialist music teacher present, she felt that the time allocated for music with the specialist teacher was not enough.

I always felt like I was under pressure to finish the work by the time they left. I was under pressure to fit it in. So, when she took them for 25 minutes to half an hour, it was valuable to me but it wasn't enough time for them for a week.

(Ms Hansen – Ridgeview)

At Ziko Primary, Ms Temba and her fellow grade one teachers did not follow the music requirements in the CAPS curriculum. Singing was dominant in her classroom, but it was not very structured nor given any musical background or context. "There's actually, not the guideline from the curriculum, but it's just an arts and culture and we take decision that's what we want to do with this and that".

Even though they incorporate music, through singing, the grade one teachers of Ziko Primary collectively decide what they would do and contend that their musical activities do not need to be CAPS compliant.

Reflection:

The absence of any significant music education in the grade one classrooms of most primary schools in the Western Cape is in line with international studies that indicate a worldwide decline in music education (Aróstegui 2016; Bath et al. 2020). Daubney and Mackrill (2017) conducted their study in schools in England, Aróstegui (2016) identified this issue in Spain; Bleazby (2015) as well as, Crooke and McFerran (2015), researched Australian schools. In

South Africa, the exception to the decline of school music are well-resourced schools that can afford a specialist music teacher to offer Performing Arts and individual music lessons to learners who have the means to pay for extra lessons. This phenomenon appears to be occurring in a majority of national school systems throughout the world (Aróstegui 2016).

There are possible reasons for the worldwide decline in music in schools. One of the factors is the perception that music is not essential knowledge or core to the international emphasis on subjects such as Science and Maths (known as gateway subjects in South Africa) and language education (Daubney and Mackrill 2017). Music is not often considered a significant part of the core curriculum but, with some exceptions, recent evidence suggests that it has lost the limited status it once enjoyed. Increasingly, music is regarded as an optional enrichment subject and too expensive compared to essential subjects like Science and Maths.

There is the perception that music is an elite or high-status offering that should be left to schools that can afford to offer this additional subject (Gill 2017). In such a calculation, music is an expensive subject – in times when education bureaucracies around the world are engaged in cost-cutting. Costly and perceived peripheral subjects (such as PE and Drama) are usually the first to go, because of the teacher costs involved (Aróstegui 2016).

As this study found, generalist teachers in South Africa shy away from music in the Life Skills curriculum. There is also evidence that universities are not delivering suitably trained generalist teachers for the demands of specific subjects, music in particular (Beukes 2016). In-service teachers as well as Life Skills curriculum advisors themselves, have often had no music training (Jansen van Vuuren and van Niekerk 2015).

There is, despite such decline, a case to be made for music education in schools. Authentically integrating subjects across the curriculum can ensure that children's learning experiences are meaningful and effective (Ballantyne 2005; Nompula 2012; Vermeulen, Klopper, and van Niekerk 2011). Taken together, these studies support the notion that music within the curriculum is beneficial for all learners, even if it is absent in most of the South African schools studied.

The findings further reveal that another reason for the decline in music education in schools is that teachers feel least confident teaching music, even at the FP level (Biasutti, Hennessy, and de Vugt-Jansen 2015). This could be attributed to various reasons, for example, insufficient music training, the complexity of music as a subject, and their own perceived lack of talent in the subject.

Aróstegui (2016) reveals that the signs of music's decline in education would seem to be in conflict with the developments in contemporary youth culture, where music is universally and almost freely and easily available. He argues that the lives of most students revolve around music, as an ever-increasing number of young people consume popular music through the new social media and produce it in a whole range of informal settings (Aróstegui 2016, 96). The study of Hargreaves, Marshall, and North (2003) supports the view that listening to various types of popular music is the most common leisure activity of most teenagers. For the youth of today, music is a significant way in which they are able to express themselves and their cultural and social identity, and music creates a sense of belonging. It is for these reasons that music should remain an essential part of any school curriculum.

6.2.2 Finding 2

This study found that the teaching (or non-teaching) of music could only be explained through a relational analysis of schooling.

A major finding of this study is that what happens in the music classroom is framed by the context of the school. This inequality was evident in the five schools in this study, which, in their sampling, was broadly representative of schools in the Western Cape. Evidence of any form of music, which is a part of the curriculum, albeit a small part, was only visible at well-resourced schools that employed a music specialist teacher. This was due to parents being able to pay for additional teachers at the school. Even though the Performing Arts component of Life Skills could and should be done by the class (generalist) teacher, there was little or no evidence of this taking place within the classroom at most schools. The evidence from this study suggests various contextual reasons for this situation.

The well-resourced schools were privileged and enjoyed historical advantages that were not accessible to the other schools.

A lot of the things I need have been here for ages. Like the classroom percussion instruments. When I got here there were boxes and boxes of bells, claves, shakers, and small percussion instruments. We have the tuned percussion instruments. Wooden xylophones of all sizes, glockenspiels with all the mallets used to play these instruments. So, every child in the class should be able to have an opportunity to play a percussion instrument.

(Ms Adams – Ridgeview)

Well-resourced schools have music facilities, rooms, equipment and often multiple music teachers, all dedicated to teaching music. There are often a variety of instruments made available by the school for the use of the specialist music teacher. Musical instruments, in the form of small untuned percussion and melodic percussion, were used in Performing Arts. For instrumental music lessons, there were often brass and woodwind instruments that were made available for hire to learners who wished to pursue individual music lessons. In addition, listening to music, creating music and exploring the history of music was common in music lessons.

Music is not just singing songs or just doing movement – there's all of that, its movement, singing songs, playing on instruments, listening to music, critically and learning to understand what music is all about and even creating music.

(Ms Adams – Ridgeview)

The lack of resources came up as a significant issue in the majority of schools in this study. This included a limited number of instructional materials, such as textbooks; in some of the sites studied, the schools were still waiting for the Rainbow workbooks of the department to arrive. In other schools, insufficient books were delivered because of the high numbers of children within the class. This resulted in teachers having to make extra copies of the material for the learners. Invariably, this resulted in music activities being neglected in classroom teaching.

In most disadvantaged schools, the general grade one classes were relatively larger than the well-resourced previously White schools. Teachers at disadvantaged schools expressed the difficulty of doing creative subjects with the large classes, as a lack of space and lack of materials were common. The large classes were also felt to be cumbersome in terms of the time needed for lesson preparation and implementation.

The principal doesn't buy the FP stuff like he is supposed to with the LSTM [Learning and Teaching Support Material] money. That money gets spent elsewhere and then they never have resources.

(Ms Vermaak – Deliah)

Teachers in under-resourced schools have no support in the form of a teaching assistant to help with general teacher administration, group reading, assisting slower learners, or facilitating learning support.

Teachers must do the EGRA [Early Grade Reading Assessment] testing on each learner by themselves, so I've got 45. I must sit with nine children each day testing them. While the others are busy with work you must test the child. Check how much words they can read and every term this must be done. And they want the results quickly, so now we are stressing where do we get the time.

(Ms Wilson – Deliah)

Most historically disadvantaged schools, like the schools in Langa and Bonteheuwel, continue to have the same challenges that were present before 1994. These are poor socio-economic environments, limited resources, high learner dropout rates, overcrowded classes, and a lack of involvement from parents. Such limiting contexts result in teachers struggling to effectively implement the basic curriculum (Literacy and Numeracy) let alone incorporating the Creative and Performing Arts into the curriculum. "On Mondays, I want to pull out my hair. They don't listen. They fight. They swear the biggest words ever. And these kids are just six, seven years old". (Ms Wilson – Deliah)

Besides dealing with ill-disciplined learners and large classes, the lack of adequate resources for music remains a significant problem. "It is good, it's going well, but it's the lack of resources sometimes. Getting resources". (Ms Wilson – Deliah)

Ms Vermaak shared a similar sentiment regarding resources at Deliah Primary:

And for me it's something in the Coloured and in the Black communities that's really strong is music and singing and ... it's never used in the classroom. I think the excuses we have no resources is always the reason but I don't think that should be the reason.

(Ms Vermaak – Deliah)

Disadvantaged schools often receive additional help from NGOs, and the marginal resources added to make some difference. Nevertheless, the overall inadequacy of resources remains a problem.

Ms Kerns feels that a music specialist who can play the piano is an essential resource for a school to be successful in incorporating music lessons into the curriculum.

There isn't a piano, the facilities for music isn't there. What I have is ... I have a few musical instruments like shakers, tambourines, drums and that ... so that I will let them use in the class. But I think that it is very limited because of the amount of resources that we have.

(Ms Kerns – Glenfield)

The issue of resources in the classroom is viewed very differently by Ms Temba (Ziko Primary).

I don't think this has something to do with resources, you will be amazed with the resources that the department is pouring into our classes but what happens to those resources, nobody cares. It's not about resources at all, my college used to say you can create resources if you really want to teach the children.

(Ms Temba – Ziko)

Each school in this study is situated in a community whose resource profile corresponds to the aggregate resources of its schools.

Overcrowded classrooms often place teachers in the position of doing "crowd control" within the classroom, resulting in a loss of effective teaching time. This is particularly evident in schools on the Cape Flats. Teachers emphasized that the available resources did not match the large numbers of learners. Typical constraints included limited physical space for movement and interaction, which often resulted in the Creative and Performing Arts components (Art, Music, Dance and Drama) not being implemented.

I have 45 learners in my class. This class is too big and I don't have time to get to all the learners. I must be honest; I don't get to all of them.

(Ms Wilson – Deliah)

Fortunately, this year I only have thirty-three. We used to have fifty-four or more [learners per classroom].

(Ms Temba – Ziko)

Added to the problem of the large class size is the aspect of a lack of substantial and quality ECD centres in most areas of the Cape Flats. Most centres have under-qualified teachers, which results in ineffective teaching in the early years. This already puts the children in a disadvantaged position when going into grade one. “So, at the moment I am sitting with seven learners where parents gave their consent that they will stay in grade R, but the department came and said: ‘put them over’ [pass]”. (Ms Wilson – Deliah).

Learner participation in lessons and completion of written work is a continuous struggle for teachers in the disadvantaged schools in the sample studied. In some instances, teachers had resorted to assigning fewer exercises and less practice for purposes of reducing the marking load. Lastly, teachers struggled with the discipline of the learners within the classroom.

Reflection:

The curriculum theorist, Michael Apple, argues that a “relational analysis of schooling means that “to understand curriculum in its context ... is to understand what schooling is about” (Apple 2010, 6). Teachers need to be able to relate to the surrounding community where the school is located, as it is through this process that teachers are then able to understand the role of education and their role in it. In accordance with Apple (1995, 2008), this key finding confirms that you cannot understand what is happening in the music classroom without understanding what is happening in the school as an organization and the community it serves.

South African schools are still marked by inequality, and this is reflected in the curriculum (Spaull and Jansen 2019). If the school is in a disadvantaged community, resources will continue to be a problem, because the school reflects the socioeconomic disadvantages of the community. If the school is in an affluent middle to upper-class area, the school will have access to an abundance of resources. Thus, the societal influence in education is not new, and educational and social inequalities continue to exist, especially as evident in the schools studied. The evidence presented here is in keeping with international experiences (Byamugisha 2010).

Relating this to music education, what became apparent in this study is that the more resources there are in the school, the greater the possibility that there will be quality music education in the classroom. In under-resourced schools if music was present, it was in the form of singing. Similar findings were found by Jeanneret (1997). A previous study by Aróstegui (2016, 96) concurs that music classes are no longer being provided because of the level of resources needed for effective instruction.

Similarly, some teachers felt that with the time devoted to the Performing Arts/Music it took them longer to prepare lessons because of the lack of content knowledge and finding appropriate resources (Alter, Hays, and O'Hara 2009). Even if the resources are provided and are available in the classroom, there is little evidence that they are being used.

Broadly speaking, the literature on schooling worldwide and across South Africa has similarly illustrated that there continues to be race and class inequality within schools (Apple and Weis 1986; Hunter 2010). Inequality touches every aspect of South African schooling and policy-making, from how the curriculum is conceptualized and implemented to where teachers are trained and employed (Spaull 2019). Apartheid's social and educational policies resulted in considerable differences in the performance of schools, especially between former White and Black schools (Motala, Dieltiens, and Sayed 2009; Van Der Berg 2008). This is evident in music education within the schools studied.

6.2.3 Finding 3

This study uncovered the workings of the contingent nature of music teaching in grade one classrooms.

The teaching of music, except in the well-resourced schools with a specialist music teacher, was generally coincidental to what happened within a specific school setting or circumstance. Music teaching in the real sense did not take place. Within this study, there were four specific instances where music took place.

The first instance was where *the religious character of the school* enables it and, in this study, the parochial school which upholds the Catholic ethos is an example. General singing took place in preparation for a Catholic Mass following a scheduled plan: "We have a hymn sheet

that comes out say every second month, with new hymns on it. So, we teach them every morning for the first 10 minutes” (Ms Masters – St Roman).

Music listening was done where the learners had to listen and follow the instructions noted below.

So, one of the teachers actually did it with a class so we thought it would be a nice idea, to do it with the children, so when they hear the music they must walk to their lines and when the music is done their hands must be joined, and they must pray.

(Ms Masters – St Roman)

Ridgeview Primary is not a religious school, but they chose to celebrate Ascension Day by having an Ascension Day assembly, which learners could choose to attend. Except for a few Muslim learners, the majority did attend this special assembly. The school choir led the rest of the school in singing a suitable hymn at the start of proceedings. This hymn was taught to the grade one learners during their Performing Arts lesson.

The second instance where some form of music takes place is when a *special occasion* demands it, such as the farewell to teachers at St Roman. “Like where the farewell for one of the teachers and every morning they play the song over the intercom and the children sing with” (Ms Masters – St Roman).

Again, music performance often occurred at the well-resourced schools where the specialist music teacher prepared the choirs who sang at Grandparents Day, the school’s Founders Day and other special occasions. “If we had a granny and grandpa day and a concert, the musical instruments were there, and the singing was there” (Ms Kerns – Glenfield). At Ridgeview Primary, the school orchestra, wind band or jazz band would give a musical performance during the school Founders Day assembly, a special assembly or the prizegiving ceremony that would happen at the school.

The third instance where music was present was when a particular teacher *felt inclined* to do it, which then led to some form of music taking place. This was prominent with Ms Temba, who often sang in her classroom, and this engaged the learners to sing with her. This singing was done to focus the attention of the learners, and it had an instructional purpose, for when a particular song was sung, it instructed the learners to come to the centre of the classroom.

We do a lot because for instance before I started with Maths we would sing in counting and then we sing that song, once they hear that sing of counting, they know they need to collect their counters and everything and come to the mat.
(Ms Temba – Ziko)

Ms Kerns at Glenfield came from a previously White school in the Eastern Cape, where music played an active part in the curriculum. At her current school, music is not a priority and is not included in her classroom. Ms Kerns did, however, acknowledge that she needed to incorporate music in her class actively.

Even have a music corner or something. Like my music instruments are in a cupboard there, in a little box. But at least I've got instruments. So, it does help. I don't think that we should look at our circumstances and say: 'This is it!' I can do nothing ... You need to be creative and find ways to benefit the learners.
(Ms Kerns – Glenfield)

The fourth instance where the teaching of music often occurred was when available *resources enabled it*. This occurred at St Roman, in other Life Skills subjects but not in music, where they had a PE coach and a person come in for Visual Arts. Neither of these were qualified teachers. "So, the Phys Ed, because you have an outside person coming in and now the Art you have an outside person also coming in and so that's kind of set" (Ms Masters – St Roman).

At St Roman, there were no suitable resources and no interest shown in doing music. Nor was there any effort made to possibly employ a specialist music person, as in the case of the PE coach and the Visual Arts person – the latter made possible through external resources. At Ridgeview Primary, on the other hand, they had an abundance of resources which allowed for the active teaching of music lessons across the entire school.

What I teach is class music or Performing Arts as it is now called, as well as piano. I also teach, the choir, I train the choir and I within my Performing Arts curriculum I also teach percussion instruments, the playing of percussion instruments.
(Ms Adams – Ridgeview)

To summarise, music does have a specific time allocation within the curriculum; but the fact that the teaching of music is so dependent on resources nullifies curriculum intentions.

Reflection:

A contingency theory of curriculum practice suggests that what teachers do in their classrooms, regardless of policy prescription, is contingent upon a range of situational factors

that cannot be predicted from well-organized lesson plans. This is particularly true in the case of non-mainstream subjects like music education, where what teachers do is dependent almost entirely on the particular contextual circumstances, they find themselves in. The study of Kontovourki, Philippou, and Theodorou (2018) reports that curriculum-making is therefore contingent, negotiated and negotiable. The way the curriculum is designed and delivered is so often a function of teacher biographies – who they are, where they trained, what experiences they had, and where they find themselves teaching.

The data in this study shows that where a school has a particular religious ethos, then music education is likely to proceed in the form of hymn singing. This was the case at St Roman, where all singing is religious in nature and is in preparation for a weekly church Mass.

In one well-resourced school, formal music education can take place because of the abundance of specialist music teachers and the availability of numerous instruments. As argued by Kontovourki, Philippou, and Theodorou (2018), the music curriculum is contingent on the music specialist's experience, qualifications and current school experiences. Ridgeview Primary has a history and tradition of music education and music excellence.

Contrast this with an individual teacher in a poorer, under-resourced school who happens to have a piano in the classroom and is inclined to play music; therefore, the music lesson happens. A teacher who enjoys singing or listening to a particular type of music becomes the contingent factor in whether music education happens, or not. Such contingencies were also evident in the broader survey study of 108 teachers, as documented earlier. What a contingency perspective on curriculum practice underlines is the limits of policy and planning when what happens in the music classrooms depends on factors that are not only unpredictable but coincidental to each school context.

Moreover, the teaching of music in grade one classrooms in this study often depends on the individual biographies of teachers and a set of life experiences influences teachers' curriculum practice in the music classroom.

6.2.4 Finding 4

This study found a significant disconnect between the music training experiences of teachers and the classroom realities in which they taught.

This current study brought to light the tension between the training experience of the sampled teachers and the classroom realities they find themselves in.

In South Africa, pre-service teachers were trained in colleges (until 2001) and universities. A majority of the teachers interviewed described a lack of suitable music training within higher education for teaching music in the FP classroom. Teachers expressed little interest in the subject because of their experience in higher education and recalled that most music content was done in a limited amount of time in their words; the arts curriculum always felt like it was rushed. Furthermore, there was no focus on how to teach music to learners between the ages of six and nine, which is the age range of learners in the FP.

Where music content is taught to pre-service teachers, it often weakly related to the FP classroom. This is hard for pre-service teachers, who are not familiar with music content but still need to make it relatable to the learners they teach.

Ms Kerns was asked whether her studies at tertiary institutions provided adequate training for teaching music in the grade one classroom, “I would say my first university experience which was my B.Ed. degree if I have to think back not really. I can’t say. I think many of those things were just read to us. But there was never like practical”.

Hands-on experience in the form of practice teaching, classroom scenarios and how to implement the music curriculum in the FP classroom are not a priority in the teacher education curriculum at most HE institutions. In addition, the value of music in the classroom was hardly mentioned in the pre-service education of teachers.

I think that it’s lacking at universities. I think that they should focus on the benefits of it, also how you can do the music lessons. Because what happens is you learn a lot of theory, then you come here to school. Now imagine, this was my first school. I wouldn’t have known something better when it came to music. I would have thought that this is the only way. So, I that’s why I think it’s up to the universities who are training to find more creative and better ways to prepare the students.

(Ms Kerns – Glenfield)

Ms Masters (St Roman) completed her studies at a previous teacher training college. Colleges of education often prided themselves on incorporating substantial practical classroom aspects within the institution. However, in colleges, too, there was not sufficient preparation for teaching music in the FP. Ms Masters shook her head from side to side to signal her dissatisfaction with the drama and music education she received in college. “But I think, like, I don’t want to lie now but, drama and music [we never had music training in that]”.

As much as the music training at colleges and universities was not substantial, these institutions also failed to prepare pre-service teachers for the realities of the school and classroom life. Ms Wilson (Deliah Primary) studied at an independent, non-profit, Waldorf Centre, where creative arts, movement and music enjoyed prominence in the curriculum. “I am a Waldorf educator I believe that the whole being of a child must be taught and the holistic approach and that is not happening”.

Ms Wilson was in a grade one classroom with 45 learners, seven of whom she believed were not academically ready for the grade one curriculum. She found herself teaching in an area where the socioeconomic conditions are challenging for music education – or any education at all.

You know there are times that these gangsters walks past the school with guns in their hand, for all to see. It’s in the open. And they will taunt the kids. And the kids you know some of them will cry but the majority of them are just not scared. They are so proud of this they will say did you see how that gun look, it’s a *kwaai* [Afrikaans slang for impressive] gun. And its big and its *daai* [Afrikaans slang for this and that]. It’s like wow. And they will say my brother is the keeper for this gang’s gun. They know it all.

(Ms Wilson)

The surrounding socioeconomic conditions directly affect her ability to teach in a way that her teacher training has equipped her to do – which is to address the holistic needs of the learner. This dissonance between the tertiary studies and the classroom reality is common in disadvantaged schools and communities throughout South Africa.

Ms Hansen, who had only taught at well-resourced, former White schools, admitted that higher education music preparation was not adequate.

If I think about the music, the core content and I'm sure there was a lot of it, there was a subject allocated to music but it wasn't enough to think I can do this or I can't. It was just like when it comes up, I will know what to do. It wasn't that important that I was concerned about it and I don't know if it was the idea that some schools would have music teachers so it wasn't a concern but I've never the idea that it would concern me later on or that I might be doing the music. But the focus wasn't that important. I don't feel like it was part of a curriculum that I was supposed to worry about.

(Ms Hansen – Ridgeview)

A new literacy programme was introduced at Deliah Primary. Teachers received the literacy material, and they were required to watch a video instructing them how to implement this programme. This is an example of how, in specific contexts this programme could work; however, the context of a disadvantaged, under-resourced school was not taken into consideration.

We had to look at a video a hundred and ten times and the sounds the way they do the shapes and things for each letter and the way they sing it. But the video was a small class. It's not reality that we are sitting with. And the charts, if we do the vowels 'er' sound and the 'ee' sound so it was very confusing.

(Ms Wilson – Deliah)

As a consequence, trying to make this Australian programme transferable to this particular school context did not work. This classroom reality was different from what the content of the video presentation assumed was possible in a classroom. Therefore, because of the school context, location and various other factors, Ms Wilson was unable to incorporate her teacher training programmes into her classroom practice.

Reflection:

The divide between the pre-service music training experiences of teachers and the classroom realities in which they find themselves is not uncommon. Eisenman, Edwards, and Cushman (2015) argue that a lack of formal preparation in the field for most teachers, and the lack of reality-based pedagogy in many teacher education classrooms, result in the disconnection between the training experience and classroom realities in general.

Beginning teachers face a real shock in the classroom when pre-service teacher education programmes focus primarily on the theoretical side of subject teaching. This is especially true for music teaching in the classroom. More experienced teachers are strongly influenced by

their professional experiences in the schools they find themselves in. Recent research by Kontovourki, Philippou, and Theodorou (2018) found that teachers are shaped by their own professional biographies and beliefs (e.g. school contexts, past experiences and training).

An Australian study proposes that providing more arts [music] training in pre-service teacher courses would go some way to redressing a lack of prior arts [music] knowledge and background (Alter, Hays, and O'Hara 2009). A lack of depth and relevance in the music courses by the participants in this study suggests there is an urgent need for reforms to arts education curricula in higher education. The findings of the Australian study also confirm that it is difficult to compensate for an individual's lack of arts [music] background, given the limited amount of time available for arts pedagogy in undergraduate pre-service training programmes. Burak (2019, 259) found that pre-service primary school teachers' perceptions of the adequacy and quality of the education that they experience during their undergraduate studies are among the predictive factors that determine the formation of their opinions regarding their ability to teach music. This is supported by Ballantyne (2005, 210), whose research concluded that university music courses for pre-service teachers provide "inadequate preparation for teaching".

When I questioned the teachers in this study, what became evident is that most South African higher education institutions teach music as a part of the Life Skills basket. This is in conjunction with visual art, dance and drama. In higher education, these subjects are taught by individuals who are experts in their particular field of study. This is vital, as most of the students have little to no content knowledge, and therefore "content" has to be taught from the very basics of the subject to a level where the student feels confident enough to teach it to a class. There are, however, problems that arise with this structure, especially within the FP of teaching, primarily because each subject is taught in isolation from other subjects. Music teaching in higher education does not often take into consideration the biographies of the pre-service teachers; the music component of the Life Skills curriculum is certainly not geared to teaching music in the various resource contexts where teachers work and often start their teaching careers.

Previous South African studies by Vermeulen (2009) and Beukes (2016) confirm that teacher training programmes at universities do not adequately prepare teachers for teaching Performing Arts, of which music is a part, at schools. This study extends those observations to hold true, also, for teaching music in very different and unequal resource contexts.

Pre-service teachers are generally taught by disciplinary specialists so that they might become generalists with the expert knowledge they need to teach elementary knowledge across the disciplines (Dixon et al. 2018, 20). The problem is that specialists in one field are often not too familiar with the other subject requirements within the Phase. Often, specialists teach across a range of qualifications and “phases” of the school structure. For example, a music specialist will most likely teach the music component of a particular course to the pre-service teachers preparing to teach in the FP, IP and SP of a school where the age of the students in a particular phase requires a particular experience of music education. However, in South Africa, the FP teacher is considered a generalist teacher, implying that the teacher teaches all the required subjects or components for her class for that year.

In more well-resourced schools, as found in this research, the problem is overcome when specialists are employed because of the high fees demanded by privileged schools. These specialist teachers teach the Performing Arts, as well as individual instrumental music lessons to learners who request them. The specialist teacher qualification is often a music degree from a tertiary institution. By contrast, the generalist teacher’s qualification is an education degree/diploma which covers the range of subjects required to be taught in the phase/age group they plan to teach in.

On the other hand, the specialist teachers are unable to integrate their music knowledge with the Literacy, Numeracy and Life Skills content of the grade, because of the limitations of specialist knowledge. Pre-service teacher preparation did not provide a broad, integrated arts and music education experience – something that would be invaluable in FP music education.

To summarize, here is a collection of teacher responses re the adequacy of their college or university training for teaching music education in the FP:

- The time allocated to music is too short. A semester course is not enough.

- Music is part of the Performing Arts in Life Skills, and it is often “lumped” together with Dance and Drama. Both of these are very different subjects that require different methods of teaching.
- There is too much emphasis on the theoretical side of teaching – not much practical aspect of music learning.
- For students with no prior knowledge from school, the lecturers need to start from scratch and often speed through the curriculum and what is required.
- The music that was taught was not relatable to the learning of music in the FP.

Such disconnection between training and teaching is not unique to the South African curriculum experience but is evident in education reforms around the world (Biasutti, Hennessy, and De Vugt-Jansen 2015). Of particular interest in this study is the fact that policies that do not consider the environment in which they are implemented are often met with resistance or simply risk non-implementation in the classroom. There is, to conclude, evidence of a persistent disconnection between curriculum policy (what should happen) and curriculum practice (what happens) when it comes to music education in South African classrooms.

6.2.5 Finding 5

This study found the predominance of a Western classical music education in especially the elite primary schools.

The vignette on Ms Adams, who taught at an elite boys’ school, pointed to the continued use of predominantly Western classical music in the Performing Arts classroom. Even though Ms Adams is a classically trained pianist and was the Performing Arts (class music) teacher, it was expected that she might incorporate a range of musical genres into her Performing Arts lessons. Upon observation, this was not the case and the predominant type of music that was present in the classroom was Western classical. Her general music lessons were all within the classical genre. “I play a piece of music where they would interpret the music the way that they feel and move to it and then also structured movement where I play a march or waltz and they’ve got to move specifically to that type of music”.

In this instance a 'march', as a musical genre, was a piece of music written for a military marching band and the learners were required to march to the beat of the music. The 'waltz' was a piece of music in triple metre time and the piece that was played was the famous 'Blue Danube' by Austrian composer Johann Strauss.

Other musical activities used in the classroom all fit within the classical music genre.

We would either create a tone poem, a sound poem where you create for example a storm and there would be shakers and whackers and clave and drums or we would actually play on the glockenspiels and xylophones, simple little short tunes.
(Ms Adams – Ridgeview)

The definition of a tone poem is an attempt at 'programme music' where an instrumental composition intends to portray a story, a particular setting or scene, or mood or an event. Programme music is a type of instrumental art music that attempts to render an extra-musical narrative musically. The term is almost exclusively applied to music in the classical music genre.

Even though Ms Adams taught formal classical piano lessons at Ridgeview Primary, she did expose the learners to a variety of musical genres. This could easily be incorporated into the music listening aspect of her teaching.

And then we also would do some listening to music ... like I would teach them about ... a composer and do a bit of listening to orchestral music and what I love doing is each time there's a new season we would then listen to Vivaldi's Autumn, and we discuss it.
(Ms Adams – Ridgeview)

Again, the music listening activity involved listening to a classical music composer and the orchestral music that he/she had composed. This is further evidence of the considerable amount of emphasis placed on Western classical music curriculum in the classroom. The dominance of classical music is typically found in well-resourced schools with a specialist music teacher present.

Besides, the instrumentation that is offered for individual tuition at Ridgeview Primary also favours classical music. The instrumental music lessons available are for violin, cello, classical

guitar, flute, saxophone, clarinet, trumpet, French horn, trombone, euphonium, tuba, drums, electric and bass guitar, keyboard, recorder and piano. The majority of the various ensembles at Ridgeview Primary are classically based. The school has an orchestra and string ensemble; both groups lend themselves to classical music and may play some popular tunes. The school jazz band plays music of the jazz genre, and the wind band occasionally plays military marching music and popular tunes. The specialist music teachers at Ridgeview Primary teach brass, woodwind, percussion and the various stringed instruments to the learners at the school.

Reflection:

It might be useful to reflect on the dominance of classical music in education through the lens of decolonization and its critique of the arts (including music) – that it is Eurocentric and ignores indigenous music in the school curriculum (Mkhombo 2019). This prevalence of a Western classical approach to music education is, however, common worldwide, as Westerlund (2006) found in her investigation of popular music, songwriting, and sound production for music teachers as an alternative to the standardized music taking place in classrooms in Finland.

Traditionally, music education in higher education is pervasively instrumental, focused on the acquisition of techniques, and generally, the emphasis is on one type of musical genre, without the opportunity to integrate and generalize the skills learned. One of the challenges of teaching music education in higher education is that teacher education programmes are cluttered with a music curriculum that is mandated by outdated requirements and based on a Western classical approach (Drummond, 2015). Decisions need to be made by music educational policymakers about what sort of musical experiences need to be cultivated (Jorgensen 2008).

Pre-service teachers who are now qualified emerge from the higher education institutions ready to teach what they have learnt, and this means that what they learnt at university informs their teaching practice and content. In the case of music teaching, as has become evident in this study, a lack of curriculum transformation in universities with regard to

attitudes towards non-western, popular, African indigenous and traditional music perpetuates the dominance of western classical traditions (McConnachie 2016).

Jansen (2019) makes the point that “a curriculum does not teach itself” but is interpreted through those who teach. However, for the decolonization of music to happen in the South African classroom, this needs to start in universities where teacher education takes place. This implies that curriculum change needs to be made to the pre-service teacher curriculum for FP teaching. Furthermore, to teachers who have been in the profession for years, Professional Development (PD) in this area is needed.

Generally, there is little published research on the decolonization of the music curriculum in general, and even less within the FP classroom. Sayed, De Kock, and Motala (2019) explore the neglected issue of teacher education and the idea of ‘doing decolonization’ in higher education institutions. Such research has direct relevance for the pre-service music education curriculum. It is perhaps paradoxical that South African music education, including music teacher education, has not welcomed a range of indigenous and popular music into the teaching of teachers in an African context. Seeing music education as an isolated or discrete area of inquiry fails to acknowledge the importance of the societal and cultural contexts in which music takes place (Jorgensen 2008). Le Grange (2019) suggests invigorating the lines of connection between different knowledge systems and uses western and indigenous music as an example where this could happen.

Now, while McConnachie (2016) does advocate for indigenous and traditional music in the school classroom, her study focuses on music as a subject within the CAPS FET curriculum. The decolonization of the music curriculum should, however, start in the FP. A broad repertoire to include cultural diversity should be incorporated into the curriculum. Schippers advocates a “transcultural approach, which represents an in-depth exchange of ideas and values” (Schippers 2005, 29). McConnachie is in agreement, as this would give learners every opportunity to fully engage with the various musical genres that are present in the South African musical landscape in order for them to use, and participate in, those given musics (McConnachie 2016).

In summary, my observation in the grade one classrooms finds a Western classical music approach in elite schools with little or no reference to indigenous, popular, jazz or various

other types of musical genres. Again, it should be stressed that a broad content be taught and Western classical forms can contribute to such content; however, this can easily be linked to the various other genres of music. Furthermore, various music genres, including popular and local (indigenous) music, can often be used as a bridge to facilitate the learning process in other subjects (Muthivhi and Kriger 2019). Western classical music certainly has a place in classroom music teaching as it offers critical and imaginative thinking beyond national borders. Similarly, the colours, textures, forms and styles in this type of music evoke a real sense of what music is about (Jorgensen 2003).

There is a distinct place for teaching a range of musical genres within a classroom setting. According to Southcott and Joseph (2010), class music lessons (now called Performing Arts in South Africa) should employ a wide range of content and styles. This is where there would be considerable opportunities for the inclusion of music of diverse cultures, and authentic community musicians could be employed.

At the same time, some forms of music, like various forms of popular music – hip-hop, rap, reggae and pop – can explicitly address issues surrounding race, class, and the structural barriers individuals, organizations, schools and communities experience. Similarly, the different genres can be used to teach rhythm, melody, form, dynamics and other musical elements. In this way, the potential benefits that music has to offer in schools and for learning are meaningful (Pinney 2015). It is therefore important for broader curriculum transformation that music education focuses on “indigenous South African musics” (Nompula 2011) while incorporating popular culture and the variety of worldwide musical genres, in the FP classroom.

6.2.6 Finding 6

This study found that the non-assessment status of music education further explains the limited teaching of music in Foundation Phase classrooms.

One of the primary reasons for the arts and, in terms of this study, music, not enjoying prominence in classroom practice is the absence of formal assessment requirements within the CAPS curriculum. As already discussed in Life Skills within grade one, there are only assessments for the BK and PSW components. This does create a sense that the rest of the curriculum is not significant; for this reason, teachers often omit to teach those aspects of the curriculum because the learners are not tested on them.

Ms Temba (Ziko) recognises the problem. “I think as a grade one because we actually, there’s no formal assessment for their music, there’s just a part of play and let school be fun for them, it relaxes them”. Both Ms Wilson (Deliah) and Ms Vermaak (Deliah) acknowledge that the assessment imperatives of the WCED drive the focus of learning and teaching in their classrooms.

When your CA [Circuit Advisor] is coming, they don’t ask you about Life Skills. They just focus on English and Mathematics. Not even Afrikaans that much. Life Skills is the least thing. They don’t want to see Life Skills and that is so sad.
(Ms Wilson – Deliah)

Deliah Primary had very low Literacy and Numeracy results in the systemic tests,³¹ and this resulted in the SGB voting to invite the NGO to help rescue the situation. The school is thus very aware of the assessments of the importance of these subjects because of the pressure by the Education Department to see more positive results. Accordingly, the subjects that are assessed take priority.

Every term we write [an assessment] but usually there is only one [assessment]. Before [prior to the assessment change] there was two English, two Afrikaans and two Maths but now they implemented a new thing where there is only one paper. One English, one Afrikaans, one Maths and one Life Skills which will be the BK [Beginning Knowledge] or PSW [Personal and Social Well-Being].
(Ms Wilson – Deliah)

³¹ Systemic tests are resources compiled by the WCED to determine the level of Literacy and Numeracy of learners within the schools. These tests are conducted annually and across all schools in the province.

Ms Vermaak, the NGO facilitator who assisted Deliah Primary, expressed her frustration at the way improvement is measured within the FP. This results in the Life Skills component of the curriculum being marginalised, and often not taught in the classroom at all. The NGO wants to see an improvement within the school, as this is seen as a school “turn around” project. The problem is that the systemic tests administered by the WCED drive the classroom practice:

All based on the systemic results. That’s all they look at. They don’t look at what happening in grade one, grade two, they only look at grade three systemics and grade six.

(Ms Vermaak – Deliah)

At Deliah Primary, the “progress” of the learners is measured strictly by how well they do in the systemic tests, which are administered when the learners are in grade three. The pressure is, however, felt at the grade one level, as specific benchmarks need to be achieved to move onto the next grade. The pressure at this particular school is two-fold, as the WCED monitors the results of the systemics and they are also monitored by the School Turn Around Project. For this project to be viable, an improvement in the systemics is considered progress. However, Ms Vermaak stressed how the social environment and general school management should also be considered, as this impacts student learning and student test results.

It takes a child seven years to learn the English language. So, if he has missed five years and he is five years behind in grade three which most of them are, there is no way he is going to learn what he is supposed to have learn by high school. So, at some point we actually have to say this is actually how high he can go, they are never going to leave with what they need for grade eight. That is reality. The non-profit should pull out after five years and the education department should give the support they need, but that is never going to happen. We know this project works because the education department is not where it should be. We won’t have a job if the education department is doing what they should do. So, they are using us to do what they should be doing. So, what are the circuit managers, what are the curriculum advisors doing whole day? If we are doing their job.

(Ms Vermaak – Deliah)

This research, therefore, exposes the fact that in the poorer schools the drive for results in systemics tests overshadows any concern for the arts or anything else in the curriculum. Working in collaboration with an NGO causes the school to narrow the curriculum possibilities for arts education broadly and music education in particular.

What dominates the curriculum are external language interventions – such as Neema’s “Gateway to Reading” – because of the assessment status given to literacy education. The implementation of new Literacy and Numeracy programmes requires training, planning and time, which puts extra pressure on teachers at schools, like at Deliah Primary – at the expense of arts and music education.

Because we are a Collaboration School all eyes are on us, so your grades and standards need to rise. That gets told to us as staff very often. So, when we do our Literacy and Numeracy, we saw that the kids could not cope. The WCED brought out ‘Soundwaves’ a new literacy programme and our kids could not cope.
(Ms Wilson – Deliah)

The pressure of being a “collaboration school”, assisted by an NGO, is real, and as the pressure to improve the system results increases, there is a growing number of workshops and programmes the teachers need to attend.

At the moment we went for an EGRA workshop last week. And they want us to implement this now. Teachers must EGRA themselves, so I’ve got 45. I must sit with 9 children each day testing them. While the others are busy with work you must test the child. Check how much words they can read and every term this must be done. And they want the results quickly, so now we are stressing where do we get the time.

This is evidence of the pressure put on the teachers to increase the literacy levels by implementing different literacy programmes to assist in this regard. This extra ‘work’ and time does take away from doing the rest of the curriculum.

Ms Kerns at Glenfield confirmed that any assessment in Life Skills would impact on the music aspect of the curriculum. The performing and creative arts are not assessed at all.

In Life Skills to be honest with you Beginning Knowledge is what we would do most of time because that is what the child would mostly get tested on. Like now this term we are doing My Pet, plants, good manners and then food you know, like healthy food, unhealthy food.
(Ms Kerns – Glenfield)

The Life Skills assessment does not impact the learner’s progression to the next grade in any way.

You do get assessed on LS yes, but it wouldn't determine whether the child would pass or fail, No. So that mark doesn't carry ... and most of them would pass it anyway because a lot of it is general knowledge.
(Ms Kerns – Glenfield)

In addition, two further aspects result in music not being taught in the classroom, the first being the limited music tasks or ideas of activities that the learners can participate in, according to the content of the Rainbow workbooks. The second factor is that when CAPS was implemented, there was limited Life Skills training by the WCED. Life Skills training was considered the least important, and therefore not adequate. The absence of concentrated training further lessens the perceived value of the subject in the eyes of the teachers.

The music tasks in the Rainbow workbook are generally not music-related, and they are vague. Teachers therefore have a hard time understanding what exactly needs to be accomplished, and so they often omit the music task within their classrooms. When Ms Kerns was asked about the music content in the DBE learner book, her response was as follows: "It has some music in, like where they give instructions on clapping, jumping and then they have ideas for obstacle course".

It is not easy to see the correlation between music activities and what the Rainbow workbook requires. Ms Kerns recalls how the general CAPS curriculum preparation by the WCED did not include Life Skills or any of the Arts subjects.

When I went for CAPS training, I don't know it was so quick it was how many days? It was very short. I think that we weren't even prepared when we started doing the CAPS and that's why many teachers started feeling it's not working. Where it could work if the training was better and if was implemented at the proper time. That's what I think.
(Ms Kerns – Glenfield)

Finally, each teacher acknowledged the pressure from school management and WCED to concentrate on the systemic tests, since the results are often seen as a reflection on the school. Schools and teachers are judged on their teaching ability by these tests. Results are made public, and this pressure to perform means that teachers skip the rest of the curriculum and only focus on what is tested in the "systemics", namely Literacy and Numeracy.

Reflection:

As argued, the non-assessment status of music education in the FP and, in terms of this study, the grade one classroom, further explains the limited practice of music in the FP. Wiggins (1988, 1989), an expert on assessment practice, argues that it is natural for teachers to work hard to prepare their students to do well on assessments that matter. He further states that just as assessment impacts on student learning and motivation, it also influences the nature of instruction in the classroom. The nature of assessment influences what is learned and the degree of meaningful engagement by students in the learning process. Most classroom assessments are guided by standardized tests, which is a practice in most curricula. Apple admits he is critical of the fact that the “most widely used measures of the ‘success’ of school reforms are the results of standardised achievement tests” (Apple 2001, 415).

The majority of teachers in this study believed their teaching time was dominated by attention to English and Mathematics, given the demands of departmental directives concerning benchmark standards in Literacy and Numeracy (Alter, Hays, and O'Hara 2009). Any test perceived as “high stakes” has the potential to narrow the curriculum and bend classroom instruction toward demonstrating knowledge in the particular forms the test calls for (Haertel 1999; McMillan 2000).

Often, rewards and sanctions were attached to these tests; getting high scores became an end in itself, and distortions of classroom instruction inevitably followed. When newspapers rank schools according to their average test scores, school administrators urge teachers to devote more time and effort to test preparation and to the subjects that are assessed.

With official pressure directed towards the Literacy and Numeracy performance of the school, the more creative aspects of teaching are often denied. External performance assessments often come with significant writing demands and are problematic for learners lacking proficiency in English and for those lacking motivation (Haertel 1999). Since the external performance assessments happen only at a set time, teachers often teach towards that time, putting enormous pressure on the teachers in under-resourced schools. To illustrate the extent of assessments, in Literacy (language) and Numeracy (Mathematics) consider the

assessment criteria for the FP taken from the Department of Basic Education (2011b) document.

In grade one, home language has seven assessments.

The CAPS document provides the requirements for each Formal Assessment Activity.

GRADE	SUBJECT	TERM 1	TERM 2	TERM 3	TERM 4	TOTAL
1	Home Language	1	2	2	2	7
2	Home Language	1	2	2	2	7
3	Home Language	1	3	3	2	9

Figure 6. 1: Assessment requirements for Home Language in the FP

Source:

https://wcedonline.westerncape.gov.za/documents/CAPS/lgsp.html#FoundationPhase/FP-HL-eng.pdf*e-inf.html

The same number of assessments for Home Language is required in Mathematics.

The requirements for formal assessment of Mathematics in Grades 1 - 3 are spelt out in the table below:

	TERM 1	TERM 2	TERM 3	TERM 4	TOTAL
Grade 1	2	2	2	1	7
Grade 2	2	2	2	2	8
Grade 3	2	3	3	2	10

Figure 6. 2: Assessment requirements for Mathematics in the FP

Source:

https://wcedonline.westerncape.gov.za/documents/CAPS/lgsp.html#FoundationPhase/FP-MathGr1-3-eng.pdf*e-inf.html

Assessment in Life Skills during the FP is largely informal, and is ongoing. The formal assessment of each learner once per term should be formally recorded by the teacher.

Figure 6. 3: Assessment requirements for Life Skills in the FP

Source:

https://wcedonline.westerncape.gov.za/documents/CAPS/lgsp.html#FoundationPhase/FP-LifeSkills-eng.pdf*e-inf.html

Even though assessments are required, one per term, as Ms Kerns reported, it would often be restricted to BK or PSW aspects of the Life Skills curriculum.

These documents confirm the non-assessment status of music education and would explain its limited practice in grade one classrooms and across the FP.

6.2.7 Finding 7

The forms of music that emerge in the very different social contexts of schooling not only reflect but deepen the inequalities in music education.

There are two extremes of music education practice observed among the sampled teachers in their classrooms. On the one hand Ms Temba at Ziko Primary, an under-resourced Black school serving the community of Langa, proudly included singing as the only form of music in her classroom practice. On the other hand, Ms Adams was a specialist music teacher at Ridgeview Primary, an elite, well-resourced, predominately White school. Music is prominent in this school culture; it is timetabled into the daily school programme and therefore, essential in the school curriculum. Music takes place in all forms – individual and group instrumental teaching, junior and senior choirs, orchestra, jazz band and a wind band. Both schools actively teach music, yet there is a distinct difference in their music teaching, which reflects the ongoing inequalities in education and subsequently, music education.

Music at Ziko was predominantly in the form of singing. “We do a lot because for instance before I started with Maths we would sing in counting and then we sing that song ... sometimes you just put on the radio and they hear the song they leave everything and dance” (Ms Temba – Ziko).

Ms Adams had the privilege of incorporating musical instruments in her music teaching. “I also teach percussion instruments, the playing of percussion instruments”.

(Ms Adams - Ridgeview)

Ms Temba expressed the desire to have instruments, since the use of instruments in music facilitates music learning. “We are but we don’t have instruments, we don’t have someone I always say to my principal I wonder if he can have a teacher who specializes in the music”.

In Ms Temba's classroom music was often used as a management control function, thereby "instructing" learners when they hear the "music" of singing. "Once they hear that song of counting, they know they need to collect their counters and everything and comes to the mats".

By contrast, music education at Ridgeview has a creative and educative function. Learners are encouraged to create what is called "Programme Music"³² on the instruments.

We play on percussion instruments that could be non-melodic percussion. We would either create a tone poem, a sound poem where you create for example a storm and there would be shakers and whackers and clave and drums or we would actually play on the glockenspiel and xylophones, simple little short tunes.
(Ms Adams – Ridgeview)

The more casual, informal, spontaneous and incidental music in Ms Temba's classroom contrasts with the structured, formal, deliberate and scheduled music lesson of Ms Adams. At Ziko, the songs sung in the grade one classroom are repetitive, easy to learn and limited in repertoire. At Ridgeview, music education is much more "academic" and more demanding, extending the learners' knowledge of music beyond what they know. Only the voice as the instrument is used in Ms Temba's classroom, as opposed to the multiple instruments that the learners have free rein to choose in Ms Adams's classroom. In this way, Ridgeview Primary extends the music educational needs to the learners beyond what is required, whereas, even though Ms Temba at Ziko means well, the music in her classroom is very basic, if that.

Reflection:

The data in this study suggests that it is not enough to observe the existence of music in the grade one classroom, but to consider the educational value of what counts as music education – casual singing verses structured instrumental performance – and what this means for curriculum equality in education. Marks (2005, 486) makes the point that in an "approach to understanding educational inequalities we need to focus on schools" and what has become apparent is that schools likely do "intervene in the relationship between social background

³² Programme music is a type of instrumental art music that attempts to render an extra-musical narrative musically.

and educational outcomes". This means that the social context of the school influences the teaching of music that emerges as possible within the classroom.

The question remains as to whether differential effects of schooling can be assumed because of differences in the social contexts of learning. There are likely three influences that are linked to social contexts that have an impact on learning behaviour in schools: the management and/or leadership (and governance/SGB) context, the school context and the classroom context (Hofman, Hofman, and Guldemond 2001). This speaks directly to the contingency theory of Lawrence and Lorsch (1967) and Derr and Gabarro (1972), which holds that what happens in the classroom is contingent upon the environment, and management of the school.

The inequalities in South African schools are real (Spaull and Jansen 2019). This affects music education and what emerges is in the very different social contexts of schooling so that not only are inequalities rendered visible, but they are also deepened.

As this study shows, music education is simply one mechanism for reproducing already existing inequalities. Apple (2001) merely affirms what is established in South Africa (Jansen and Kriger 2020), that more affluent parents – who have material resources, and know how to ‘work the system’ – send their children to elite schools as they can “afford driving their children across town to attend a ‘better’ school” (Apple 2001, 415). Such parents can provide the hidden cultural resources such as camps, extramural programmes, dance, music, and any additional lessons that give their children an ‘ease’, a ‘style’, that seems ‘natural’ and acts as a set of cultural resources (Apple 2001).

Well-resourced schools can afford to give the attention to test scores which are generally high because of resources, and this in turn, creates the indication of an excellent school. Duffield (1998, 1) agrees that the “raw figures of examination results and the exposure of these remain strongly correlated with socio-economic status”.

Of course, it needs to be said that at the other end the working class, poor, and/or immigrant/refugee parents are less likely to have access to the resources of the privileged

schools and opt for the community schools close to where they live. These are often non-fee-paying schools. The extent of contact between school staff and the parents/community is essential in that teacher attitudes and perceptions are shaped by the expectations and beliefs of the community (Hallinger and Murphy 1986).

Hallinger and Murphy (1986, 349) assert that the “combination of infrequent home-school contact”, which often happens, and “low academic expectations make the typical low-income school a less effective environment for learning cognitive skills”. Van der Berg (2007), concerning schooling in South Africa, argues that the link between affluence and educational quality partially explains unequal academic outcomes since the poor receive a far inferior quality of education when compared with their wealthier counterparts. As this study has shown, these unequal social contexts have a direct bearing on the kinds of music teaching in South African schools.

6.2.8 Finding 8

This study found that changes in a school’s racial identity impact directly on the broader curriculum and, in this case, the music education, available to the school.

Ms Kerns was the grade one teacher at Glenfield, a previously White Afrikaans medium school which has transitioned in its language of instruction to English and its learner enrolments to a Coloured/Black African majority school. While previously the school had a music specialist teacher, it is now struggling to employ specialist teachers within the Arts.

Most principals continue to find the funding from the WCED government inadequate to meet their school’s needs. WCED funds teachers, administrative and maintenance staff according to the school learner numbers. This relatively small school continues to suffer because of the learner numbers as teacher/learner ratios are used to decide on staffing. Most principals feel that the allocated staffing is not enough to meet their school’s needs. In this instance, increasing the school fees is not an option. Therefore, additional teachers for music, learner support, art and PE are often difficult to fund, and therefore, they are the first to go. Why would a former White school now struggle to provide specialist music education?

The current school principal of Glenfield describes the transition of the school and the difficulties that arose due to this change.

This was a predominantly white school, very small, much smaller now, about 30 and I don't think the classes were ever bigger than 25, 22, 23 thereabout because of the numbers but that sort of, when the school, my understanding is when the school changed from Afrikaans medium to a dual medium, and I thought the people who then came in as English families weren't generally white families, they were people of colour and generally not from the area and that's something I find a lot of our families who have come to our school over the number of years, not from the surrounding areas here.

(School Principal)

The racial demographics of the learner population at Glenfield has changed dramatically, and with that, the parents are not able to pay the extra fees for a music teacher. Furthermore, schools often encourage music teachers to continue to offer individual instrumental lessons at the school, which allows learners the opportunity for individual instrumental (most likely piano) lessons. However, this is an extra cost to the parent. Furthermore, these lessons cannot impose on the school time and are often considered as an extramural, implying that they take place after school. Due to the fact that learners do not live close to the school, the extra-curricular programme is often constrained by geography and economics. "We have families as close as Ottery, Wynberg, as far as Langa, as far as Elsie's River" (School Principal).

Given where most of the learners live, music lessons after school are therefore difficult to sustain even if parents could afford them. This, in turn, results in music teachers not being a viable option at the school.

But at my previous school it was definitely timetabled because I was a grade R teacher, so once a week they would go for music to the music teacher. So also, in the concerts as well. We were practicing for the concerts. There was music, tambourines, cymbals there were lots of things.

(Ms Kerns – Glenfield)

Ms Kerns made the comparison between her previous institution, a former White school where they were able to employ music teachers, to her current school, where this was not possible. The teachers at Glenfield are still predominantly White, whereas the learner profile has completely changed. The school is still positioned in a previously White residential area, but because of the change in learner profile, it is unable to demand the high fees of schools in the surrounding area.

Reflection:

This study finds that changes in a school's racial identity impact directly on the broader curriculum, and in this case music education, available to the school. Although there is a close relationship between residential and school segregation in the case of Glenfield Primary, the neighbourhood is still majority White, while the school's racial demographics have changed to majority Coloured and Black (Goyette, Farrie, and Freely 2012, 155; Jansen and Kriger, 2020).

This originally Afrikaans-medium school had initially experienced a drop in learner enrolment numbers because of its language of instruction. Glenfield then changed its language of instruction to English, and subsequently, most of the learners who apply to the school are Coloured and Black and not from the surrounding residential areas. This results in 'White Flight'. There is a significant body of research showing that school desegregation is a significant cause of declining White enrolments in public schools in the USA and South Africa (Armor 1980, 187; Jansen and Kriger 2020). Zhang (2009, 236) explains this "preference theory in education and explains White Flight from schools with now predominantly [Black] students occur because of 'White families' motivation for seeking racial homogeneity or religion affiliation". With this 'White Flight' comes a change in learner racial demographics at schools and this is significant at Glenfield. A related study makes the point that "it is important to understand how racial change is related to perceptions of declining school quality because those who are able may decide to leave or not enrol in those schools they perceive to be of declining quality" (Goyette, Farrie, and Freely 2012, 156).

Often these perceptions may form the basis of a school's reputation to 'outsiders', implying families outside of the surrounding school community. However, Goyette, Farrie, and Freely (2012) mention that a change in school racial composition does not imply that the quality of the school drops, instead that it is the *perception* by White parents regarding the quality dropping. This implies that a growing proportion of Black learners in schools influence the White neighbourhood residents' perceptions of the school. "Racial change is correlated with other changes in schools" like the visible decrease in school resources (Goyette, Farrie, and Freely 2012, 156).

These changes in race and class (resources) mean that often the subjects which require specialist teachers like the Arts are the first to go and in the case of Glenfield this resulted in there being no specialist music teacher at the school. The reason is often the lack of funds to employ specialist teachers. This, however, should not be an issue as the generalist teacher in the FP *should* be able to do the music with her class – but this is not evident in the sampled schools.

In line with research of Diamond, Randolph, and Spillane (2004), the race and class composition of Glenfield may further condition teachers' perceptions of students and in turn these perceptions impact on teachers' sense of responsibility for student learning. Teachers and school leadership display a reduced sense of responsibility for student learning, in contrast from, when a larger proportion of students are White and from middle to upper-class families. A narrowed-down curriculum excluding music and the arts may well be a consequence of reduced expectation for poorer children.

6.2.9 Finding 9

This study found that the crowded curriculum of CAPS further constrains attention to music education in the classroom.

Most teachers complained of a lack of time to implement the music curriculum within the FP classroom. This complaint pointed directly to the reality of a crowded curriculum. The foundation of teachers' work involves researching, planning, teaching, assessing and sharing in the classroom and with colleagues. Yet, this foundation is undermined as teachers are frequently required to undertake numerous additional tasks that often remove them from the focus on student learning.

In Ms Kerns's (Glenfield) view the curriculum requirements for Literacy and Numeracy required more time in her class than allocated by the CAPS curriculum. She had no teaching assistant as in the case of well-resourced schools; she needed to personally ensure that every child in her class progressed to the expected standard of progression.

I do think that the department is expecting too much! If you look, at the curriculum with all the subjects we are doing and with everything that we are required to put into a small amount of time. To be honest with you ... things like music, when you have time, you do it. Because there's maths, there's home language and in those subjects there's a lot that must be done. So as the day goes on if you have time in between you fit in some music. But I think in most cases it just goes sideways. Let me push the music aside and let's rather focus on that maths or reading or whatever.

Similarly, Ms Wilson at Deliah Primary had 45 learners, and she had a daily battle to fit all her teaching and assessments into the school day. Ms Wilson pointed to the limited time to get to all the tasks with her learners on three separate occasions in the interview. "But time is a problem! It is difficult just to fit in everything!"

Added to the time constraints, there is the large class size Ms Wilson also had to deal with.

At the moment you know it's hard for them because you know, the classes are big. But it takes time and they need to get a mark, but that is something that we are discussing as management. How can we bring it in because it plays an important role?

(Ms Wilson – Deliah)

It does become challenging to stick to a prescribed class timetable which allocates a specific time for all that needs to be accomplished in her classroom. "If you look at the timetable, it's like phonics, 15 min, this 15 min you know just to fit in everything".

Furthermore, added to time constraints is the additional pressure from the NGO (currently involved at Deliah Primary) on the school to perform by continually implementing new programmes aimed at increasing the Literacy and Numeracy levels of the learners. Ms Wilson referred to the additional training that the teachers have to attend for the implementation of this programme.

At the moment we went for an EGRA [Early Grade Reading Assessment] workshop last week. And they want us to implement this now. Teachers must do EGRA themselves, so I've got 45. I must sit with nine children each day testing them. While the others are busy with work you must test the child. Check how much words they can read and every term this must be done. And they want the results quickly, so now we are stressing where do we get the time.

The DBE introduced the EGRA in 2015 to strengthen reading and comprehension in the FP. This assessment is conducted by the class teacher and has a diagnostic purpose³³. EGRA is tested orally and therefore requires the teacher to have one-on-one time with each learner. The teachers were required to conduct the EGRA assessment with every learner in their class, immediately after the workshop, and produce the results to the school and the WCED. This created time constraints on the teachers within their classrooms. “The level of the kids are too low. Because they brought in ‘Soundwaves’ and our kids could not do it at all” (Ms Wilson – Deliah).

This programme exposed the level of reading of the learners, which resulted in additional pressure on the teacher. Teachers had to become familiar with the Sound Waves programme and implement it into the classroom. Any new programme with insufficient training causes strain on an already crowded curriculum.

41 in my class. For grade one it is too big because you need to be focused on each individual child, but you don’t have time to get to all of them. I’ll be honest I don’t get to all of them. And you know the ones who have learning barriers, you’ve got your LSEN [Learners with Special Educational Needs] teacher but that takes time. (Ms Wilson – Deliah)

Additional programmes were added to the already crowded curriculum at Deliah Primary. High learner numbers within the classroom make matters worse as more time is needed to facilitate each programme with the learners. Furthermore, at under-resourced schools with socio-economic problems, the learners generally require more attention when it comes to the curriculum.

English and Afrikaans because the learners’ levels they are very weak. Reading ability and Maths ability is very weak so we implemented Neema³⁴. Implemented there with the phonics approach and that helped a lot. And then we got the mathematics Number Sense³⁵. That we implemented just to get the levels of the

³³ https://wcedonline.westerncape.gov.za/circulars/minutes17/CMminutes/edcg15_17.html

³⁴ Neema Foundation is to bring hope through education to those who could not otherwise afford it, through English reading.

³⁵ The Number Sense Mathematics Programme has been created to support children’s development of a robust sense of number and deep understanding of mathematics. The programme is responsive to the developmental needs of children, is informed by current research on how children learn mathematics and provides a comprehensive mathematics solution.

kids where it should be. There has been an improvement and we are continuing with that programmes.
(Ms Wilson – Deliah)

Number Sense was implemented at Deliah Primary to help the learners improve in Maths. Together with Neema, which is an additional reading programme, Deliah has thus far implemented four different programmes to help increase the Literacy and Numeracy at the school. Even though management and the NGO mean well, this has put a tremendous amount of pressure on the teachers who need to implement these programmes in their classrooms, and it puts added pressure on an already crowded curriculum.

Ms Hansen (Ridgeview) also believed that the time allocated for music is not sufficient. Her day was so full that by the time the learners were required to go for their music class with the specialist teacher they were exhausted. “No, only because I felt that it was not enough time. It was half an hour a week”.

In addition, she always felt the school day was a constant rush to finish the work that is prescribed. “I always felt like I was under pressure to finish the work by the time they [the learners] left. I was under pressure to fit it in” (Ms Hansen – Ridgeview).

Being at an elite boys’ school that is well resourced makes the crowded curriculum even more challenging. Ms Hansen gave an idea of what her week entailed and the difficulty she had fitting everything into her Life Skills lessons given the expanded curriculum available at a privileged school:

Now we have another language [isiXhosa] and what’s happened with our Life Skills ... I think I have got 12 or 13 maybe even 14 lessons allocated to Life Skills and they are taken by Music, Art, PE, Library, Assembly, Choir so that’s Life Skills [time in the classroom] that I lose, so eventually I was left with half a lesson for my time in my classroom.

At the end of the week, Ms Hansen (Ridgeview) was left with 30 minutes to do the BK and PSW of the Life Skills curriculum. At under-resourced Deliah primary the work required for Literacy and Numeracy pushes Life Skills to the margins of classroom teaching and student

learning “So, we don’t focus that much on Life Skills. Only on a Monday and on a Friday, two slots. So, on a Monday is BK and every Friday is PSW” (Ms Wilson – Deliah).

Added to the “crowded curriculum” is the time demanded of assessments that need to be completed and marked in the classroom. All of these demands on teachers limit the opportunities for music education.

Reflection:

The issue of the crowded curriculum, limited time to complete the curriculum and quantity of subject matter in primary learning and development is not new. Nineteen Australian primary school teachers reflected on teaching experiences and tertiary training, as well as their own arts [music] pedagogy (Alter, Hays, and O'Hara 2009). Many of the participants used terms like “over-crowded” or “crowded” when describing the state of the curriculum. Similar to teachers within this study they expressed feelings of being overwhelmed with the needs of all the curriculum areas, which resulted in a reduction in the time or sometimes no time at all devoted to music education. These teachers described the quantity of curriculum material requiring coverage as huge (Alter, Hays, and O'Hara 2009).

Russell-Bowie (2009) in her study across five countries namely Australia, Ireland, Namibia, South Africa and the USA, confirms that “ generalist primary (elementary) school teachers are now expected not only to teach English, science, mathematics, social studies, physical education and many cross-curricular perspectives but are also required to have the expertise and confidence to teach music, visual arts, dance and drama” (Russell-Bowie 2009, 24). Many of these teachers have raised a concern with their lack of Higher Education training for these Arts subjects. This has a direct result on whether music gets taught at all and the quality of Arts [music] teaching by the generalist teacher in her classroom.

As indicated, this research found that the crowded curriculum of CAPS further constrains attention to music education in the grade one classroom. The CAPS curriculum is “plagued by

challenges” and has a reputation of being overcrowded (Maharajh, Nkosi, and Mkhize 2016). The crowded curriculum has a direct impact on the teachers whose work involves planning, teaching, assessing, rewarding and sharing in their classroom and with colleagues (Crump 2005). Teachers are therefore faced with the dilemma of determining what needs to be included in or omitted from the congested curriculum. In most schools, particularly under-resourced schools, access to specialist teachers was rare, and little support was offered to the generalist teacher; with the crowded curriculum in most schools, the arts therefore, come to have low priority and are often the first set of subjects to be left off the timetable (Russell-Bowie 1993, 2000).

Similarly, teachers in Zimbabwean rural schools expressed dissatisfaction with their curriculum in terms of effective implementation. Their argument was that the subjects were too many (grades one and two had ten subjects) and ineffectiveness was amplified by the inadequacy of resources (Mazise 2011).

In the majority of the grade one classrooms in primary (elementary) schools in this study, it is the generalist teachers, as opposed to the specialist teachers, who are mostly responsible for teaching music which is a part of the Creative Arts within Life Skills. As generalist teachers, they are required to teach the entire CAPS curriculum and have no Arts specialist teachers to help with the Creative and Performing Arts, which is common in elite, well-resourced schools.

Ironically, a crowded curriculum provides opportunities for the integration of music across different subjects. Therefore, a possible answer to the crowded curriculum problem might well be an integrated approach to the curriculum.

6.2.10 Finding 10

This study found that music integration, as advanced in policy, was not only poorly understood by teachers but seldom practised in those classrooms where music education actually happened.

It was found in the course of this research that music integration was poorly understood and seldom practised. Ms Vermaak (Deliah), employed by the NGO at Deliah Primary, offered a basic grasp of the concept as “My understanding of music integration would be to use it across [subjects]”.

Making links between the subjects in the curriculum while holding onto the integrity of each subject gives the learners a holistic experience, allowing for an in-depth understanding of the concepts taught. Most teachers in this study had not considered the importance of integration and showed hesitation in responding to the question of music integration in the curriculum during the interviews. Some participants, upon reflection, realised that they do integrate fields within the curriculum. The problem, however, was that the integration was often not done effectively and with optimal benefits to the learner.

Ms Kerns at Glenfield recognised the importance of integration in the grade one classroom. “I think it is and I think it should actually be that way though when you plan your lessons you should actually be incorporating ... it should actually be integrated”. The concept of integration and its uses were clearly understood by Ms Kerns, and this was demonstrated in an example reported earlier. “Like singing ten green bottles that’s the song they are going to sing. Maths is about subtraction, so every time one bottle drops down so then they are learning that it becomes less”.

Ms Adams (Ridgeview) was the specialist music teacher at Ridgeview and had taken it upon herself to check with the class teacher regarding themes present in the LS curriculum. She ensured that she aligned her music activities and songs with themes the learners were doing in the LS lessons in the classroom. This was her way of integrating the LS themes in her music lessons. There is some form of thematic integration which is within the Life Skills BK and PSW

sections. Ms Adams conceded her lack of knowledge regarding music integration but attempted some form of integration within the LS curriculum.

To be honest with you, I haven't delved quite deeply into that, I've just, I look at what's expected of me to do in my music lesson time and I do it, and I just know that they are dealing with a specific theme or topic for the term and then I would link it up with music in that way.

Ms Adams was fortunate to have the open space within her large classroom to allow for integration of music with dance and PE. This integration was all within the Life Skills component of the curriculum. "There's always a song to match with what they are doing or yes there's always something one can link it to if you're not able to play them a piece of music relating to the sea for instance, then there's a song they can do about the sea ...".

Even though music integration is evident it is mostly within the LS curriculum. There is little to no evidence, however, of any significant integration with Literacy and Numeracy. The forms of integration that I did observe were within the LS subject area and mostly on a superficial level. "Or they can do movement to locomotive, like the train or something, transport, you can always link it that way" (Ms Adams – Ridgeview).

Since FAL is introduced in grade one, Ms Adams had on occasion integrated Afrikaans in the form of Afrikaans singing in the music lesson. This is evidence of language and music integration.

No, I definitely find out what they're doing [in class with their class teacher] and I definitely link it. If they're doing for example the body then we would do a song about the body and then also like in Afrikaans because like grade ones are learning Afrikaans words so then I would teach them about head, shoulders, knees and toes but in Afrikaans as well.

Ms Hansen (Ridgeview) was the generalist teacher at Ridgeview Primary and fully supports music integration in her classroom.

Well, it will be part of all learning, whether it's new sounds or Afrikaans or numbers, counting, fractions. There are so many ideas where something difficult, so many ideas, rhyming you could music in a more creative way and I tend to sing generally as a teacher.

Ms Wilson at Deliah Primary also acknowledged the positive elements of integration, yet she was honest in saying that she felt it would take up most of her time in the classroom if she were to practise it:

Integration would be a good thing, with singing kids would improve their memory, their concentration, the pronunciation of words. And there we are looking at the English factor, we are looking at the maths where they can count their numbers in songs by singing. BUT time is a problem! It is difficult just to fit in everything!

Ms Masters (St Roman) had no idea what integration was about, and there was no evidence of music integration within her class. "Music can go with everything I will say; it can go with everything. So, your children will pay more attention, they will be more 'wakey' than normal because when I play the music then this one was sleeping but he's up now".

Generally, there was a very weak commitment to the practice of music integration among the teachers studied. And this was regardless of the resources that were available to them.

Reflection:

Integration within the curriculum is a worldwide trend that has been widely promoted by many teachers for its consolidative qualities that incorporate general literacy skills (Pinney 2015). Curriculum integration is certainly not a new phenomenon (Etim 2005). Arts integration (especially music), for example, has been successfully integrated into the school curriculum in Asia, Australia, Canada, Europe, and the USA (Gullatt 2008; Pinney 2015; Russell-Bowie 2009; Scripp and Gilbert 2016). Moreover, a growing number of studies suggest that arts-integrated pedagogy enhances student learning (Hardiman et al. 2019). Both specialist and generalist teachers increasingly subscribe to the view that discipline-specific learning and teaching can be optimized through arts and arts integration practices (Scripp and Gilbert 2016).

Even though Arts [music] integration is common in curricula around the world, this research found that music integration, as advanced in policy, is poorly understood and seldom

practised in the grade one classroom. However, the WCED Assessment specifies an integrated approach to learning in its CAPS policies.

AN INTEGRATED APPROACH: The Languages programme is integrated into all other subject areas. Language is used across the curriculum in all oral work, reading and writing. Many of the Listening and Speaking Language skills will be developed within Mathematics and Life Skills, which is made up of many subjects such as Creative Arts and Beginning Knowledge including Personal and Social Well-Being, Natural Sciences and Technology and the Social Sciences. Themes and topics can be selected from these subject areas to provide contexts for the teaching of language skills.

(Department of Basic Education 2011a, 8)

Even though the CAPS curriculum subscribes to an integrated approach to learning and teaching it is also true in South Africa that many teachers are often required to teach to a standardised curriculum and a set pedagogy with the majority of their time spent on teaching mathematics and literacy (Darling-Hammond 1999; Russell-Bowie 2009). Added to this, the continued emphasis on high stakes testing has resulted in teachers having to be fearful of deviating from curriculum guidelines (Ferguson-Patrick, Reynolds, and Macqueen 2018).

What is clear from the literature is that Arts [music] “integrated programmes are associated with academic gains across the curriculum as reflected in standardized test scores” (Robinson 2012, 372). Some integration was observed in the classrooms studied, but it was coincidental and mostly superficial. Thematic integration, which Russell-Bowie (2009) refers to as Syntegration in her article on Models of Integrating the Arts Across the Primary Curriculum, is the most common form of integration observed. This corresponds with the position of Niemelä and Tirri (2018), who explored integration as the process of learning and teaching across the strict boundaries of school subjects. In doing so, the learners make connections between the subjects and integration in this instance can cover both the content and the process of learning. Russell-Bowie (2009) describes this form of integration as service connections whereby concepts and outcomes are learned and reinforced in one subject by using material and resources from another.

The integration of the music curriculum within Life Skills, Literacy and Numeracy would allow for a range of concepts within the curriculum to be taught in half the time. Numeracy could be taught by singing number songs. Ms Temba at Ziko mentioned a “minus song” that she sings in isiXhosa with the learners. This song solidifies the concept of subtraction for grade one learners. Together with the singing of this song, there are body movements and hand actions that the learners display while singing. Integration of music, mathematics and PE, dance and drama all take place when the song is being sung.

Teaching music across the curriculum proposes a pedagogical approach to learning and teaching by integrating thoughts, actions and attitudes (van Vreden 2016). The question is often asked: is integration superficial activities or in-depth meaningful learning? Music education and the integration of music across the curriculum continues to be an ‘essential art’ with proven benefits for students in terms of cognitive development, academic achievement and wellbeing. This is especially evident in the formative years of schooling and within the grade one classroom. Integration within the FP should strongly be considered as a means of effective teaching as it has numerous benefits. There was a general consensus among the participants that integration is valid and beneficial to the learners.

While there are undoubtedly complex challenges in providing music integration, especially for the generalist teacher, the benefits far outweigh the additional effort needed to integrate knowledge in the grade one classroom.

6.3 CONCLUSION

This chapter represented the ten key findings generated from the data on music education in grade one classrooms. What is the broader significance of these findings for research in music education in the early years? This is addressed in the following chapter.

CHAPTER 7: SIGNIFICANCE OF THE RESEARCH

Music and the arts make a bridge across this world in ways that nothing else can.

Julie Andrews³⁶

7.1 INTRODUCTION

This research has been a journey that started when I was seven years old. My dad bought my first quarter-size violin. It was by chance that the violin was my instrument of choice. You see, my folks always wanted their two daughters, my sister and me, to be able to play a musical instrument. But our council house on the Cape Flats was way too small for a piano; the next best accessible instrument was a violin – purely because there happened to be a violin teacher living close enough to enable me to start violin lessons. In our communities, there were not many violin teachers around, and to have one relatively close by was great. My first violin, however, was bought under necessity, as I had dropped the new instrument that was on loan to me at the time. This resulted in my dad having to buy our own violin. This is where my violin lessons and subsequent musical journey started and now come full circle, as I study music education – and the significance of inequalities in music education – as a researcher.

7.2 THE SIGNIFICANCE OF INEQUALITIES IN MUSIC EDUCATION

At the start of my PhD journey, it was ironic that the first school I arrived at for data collection, St Roman, was my very own primary school. Walking into St Roman 42 years later, it was strangely still very familiar. Even though I did not know a single teacher, the classrooms, grounds and church were all still the same as they were etched in my memory.

As a child, I loved going to school. The social aspect of school life intrigued me. I vividly remember the Catholic nuns, in their Black habits, teaching us; athletics competitions (I was a hurdles champion); netball matches (I played the centre position); the school concerts and

³⁶ <https://elementaryartwithabi.wordpress.com/6-quotes-that-can-be-used-to-advocate-for-the-arts/>

the weekly Mass. All my friends at St Roman lived in the surrounding area. We all walked to school and walked back home.

I noticed that, to this day, the school and church buildings had not changed, and weekly Mass still continued. The learners at the school, however, were now different. There were very few learners from the area. Learners were mostly bussed or mini-taxed in to school, and they were mostly Black African. English, the language of instruction at St Roman, was the learners' second language. This development is not uncommon, as any parent wants a better education for their children; sending them to schools like St Roman is a better option than the schools in the impoverished communities where they live.

Having pursued music by making it my career and becoming a music teacher, my first post was at a former White school in an affluent area of Cape Town. This was ironic because one of the reasons I pursued a music career was that violin teachers were a scarce commodity in the Cape Flats schools and I wanted to address that need in the schools I went to as a child. Yet, there were no music posts at these schools, which resulted in me taking a post at a White school. This, my first music teaching post, made me acutely aware of the gap between well-resourced and under-resourced schools.

Walking into St Roman for this study made me realize that the inequalities between well-resourced and under-resourced schools were increasing. It was already clear to observe that after the fall of apartheid, there was still a considerable gap between schools on the Cape Flats and the well-resourced schools of the previously White areas. This study exposes the two extremes of schooling that occur in the Western Cape schools, solely due to these resource contexts, which are a remnant of the apartheid legacy. This research further demonstrates that the resource context of a school directly affects music education in the classroom. This inequality was evident in the five schools studied, which were broadly representative of schools in the Western Cape.

Furthermore, the fact that music is not being taught in the classroom, even though it is a part of the curriculum, widens the inequality gap between schools that served predominantly White students pre-1994 and those that serve Black students. Even though music is a part of

the curriculum, it is not taught in most classrooms on the Cape Flats. Through this research, I have discovered that most schools in the Western Cape do not have adequate resources to employ specialist teachers, and thus all the teaching becomes the responsibility of the generalist teacher. The socioeconomic contexts of schools influence the kind of teaching that takes place in them. These contingent factors influence classroom teaching in music education – how and to what extent it is taught, and whether it happens at all.

7.3 THE SIGNIFICANCE OF CONTINGENCY IN MUSIC EDUCATION PRACTICE

Having taught in both under-privileged and well-resourced school environments, I became aware of the various contingent factors that influence music education. Well-resourced schools continue to be able to provide substantial music education to their learners, primarily because they can afford to employ specialist music teachers, as in the case of Ridgeview Primary in this study. However, the majority of the schools in the Western Cape are the poorer, under-resourced ones that struggle to provide the full curriculum, especially the arts and music, to their learners. Music lessons in most schools are taught by generalist teachers, who are responsible for all the teaching in the classroom. In many instances, this diminished view of the role of music on the part of the WCED and school management filters down to teachers, who often claim issues of time, a lack of confidence, and having too much to do as reasons for not including music and the arts into their school day.

This leads to the generalist versus specialist debate, which is not unique to South Africa (Boyack 2011; Collins 2016; Schiemann 2016). I ended up being a specialist music teacher, yet I have realised the importance of generalist teachers being comfortable with and equipped to teach music in their classrooms. Holden and Button (2006) found that a “majority of music lessons in primary schools are covered by generalist primary music teachers, usually with little or no training” in music education. Similarly, generalist teachers in Australia “are struggling with the impossible expectation in the area of arts education” (Collins 2016, 1). The issues presented in Australia mirror issues in this study, namely, generalist teachers have a limited music background when entering higher education. This is supported by Russell-Bowie and Dowson’s (2005) study of 936 generalist primary teachers across five countries, in which they found that most generalist teachers “had very little formal background in any of the art forms. There is also no support given during their training in higher education to improve their arts

[music] discipline knowledge, and the time given to each arts discipline during their courses is severely limited”.

Finally, the generalist teacher is expected to deliver the arts [music] curriculum, often without extensive professional support, to their classes at the same quality and level as a specialist arts teacher (Collins 2016). Bainger (2010) admits that generalist primary teachers struggle with teaching music, due to a lack of confidence and skills. His multiple case study examined the confidence levels of teachers of music and explored how their general lack of music skills and confidence can most effectively be addressed. The results show that the general lack of confidence can be successfully addressed through a mentoring collaboration that offers long-term and consistent practical and moral support.

In this respect, this study supports the proposition that specialist teachers need to work hand-in-hand with the generalist teachers across schools to facilitate the effective teaching of music in classrooms (Russell-Bowie 1999). The idea of schools sharing specialist teachers or ‘team teaching’ should be considered, as mentioned by Whitaker (1996, 1). St Roman had a situation where the class teacher remained in her classroom, presumably to monitor the behaviour of the class, since the art teacher was not as proficient in classroom management. However, this simple ‘dilemma’, whether by intention or accident, enabled collaboration between the specialist visual arts teacher and the generalist class teacher. Both teachers were unaware that this was an ideal scenario to enable the generalist teacher to become more familiar with teaching the arts in her classroom, as well as the specialist teacher becoming familiar with the classroom dynamics and how to integrate art within the general classroom. Thus, in this instance, successful integration was observed taking place between Art and Literacy within the classroom.

At Deliah Primary, an NGO helped the school and its teachers by employing specialist volunteers to do art, music and physical education classes. These volunteers had specialist training in their particular subject of expertise. The problem at Deliah was that the grade one teachers were so desperate for some administrative time that they were not present in the classroom for these lessons, with the result that the teacher had no idea what was happening

with the Art, Music or PE in the classroom. Furthermore, it was discovered upon reflection that none of the activities were actually aligned with the CAPS curriculum.

Collaboration between the specialist and generalist teachers in grade one classrooms is essential, with teachers for both being present for planning and in the classroom for successful implementation. I, therefore, support the recommendation by Schiemann (2016, 187) by Jeanneret (1997) that “future generalist music teacher education and professional development is essential as it would raise the confidence in teaching music and will sharpen their awareness of their guiding role in teaching music in the classroom”.

7.4 THE SIGNIFICANCE OF A CROWDED CURRICULUM FOR MUSIC EDUCATION

Being involved in higher education and assigning pre-service teachers to ‘go out’ into schools for teacher training for eight weeks in the year as a part of their teaching qualification, I noticed early on that most classrooms do not have music as a part of the weekly timetable. This observation was confirmed by the research results reported in chapter four: mentor teachers present in schools are stunned when pre-service teachers are required to do a music lesson in the classroom as a part of their lesson portfolio. The common excuse is: “We don’t have the time”. This became very evident in interviews with the participants in this study.

Even though CAPS is very prescriptive, there is a lack of knowledge as to what happens in the classroom, especially in disadvantaged areas. Classes are overcrowded: in most cases, there are in excess of 40 learners in a class. Additionally, in grade one classrooms, most learners have not been adequately prepared in ECD centres and in the grade R classroom. These centres are often seen as ‘babysitting’ facilities, where very little learning and teaching – which should correspond with the learner’s milestones – take place.

This is a common problem in the grade one classroom, as the majority of schools do not have a grade R (reception year) so that there is little control at the outset of how learners are prepared for grade one. This results in the grade one teacher continually trying to ensure that learners are at the required level for the grade. Ms Wilson at Deliah related how seven of her learners were not ready for grade one, and yet she had to manage these learners appropriately.

By contrast, well-resourced schools that employed a music specialist teacher provided music education to a degree far higher than the requirements in the CAPS curriculum. Class music, called Performing Arts (PA), contained material that expanded the learners' music education. Opportunities for active music making in the form of percussion playing was a part of the music lesson. Each child in the class had access to an instrument and was involved in active music-making. In addition, individual instrumental lessons on a variety of instruments were available as a choice and for extra fees. The well-resourced school had two school choirs and a variety of school bands and ensembles that learners could be involved in.

On the other hand, most of the under-resourced schools did not do any form of music in the classroom. Where music did take place, as in the case at Deliah Primary, it was an NGO that supplied additional help for arts at the school. However, most of the lessons were visual arts lessons, and where music did take place, it was incidental and neither structured nor related to the CAPS curriculum in any way. The teachers at the school had no idea what the music lessons conducted by the NGO entailed, as they were not a party to the planning or to the actual lessons. Thus, it can be deduced that the music at this school was at a more recreational level.

At Ziko Primary, Ms Temba loved singing, and this was the form of music evident in her classroom, which reflects the "South African rich history of choral performance" that Haecker (2012, 2) describes. The singing that took place was in the indigenous language of the learners. However, it aimed at focusing the attention of the learners and therefore had an instructional purpose. For example, when a particular song was sung, it instructed the learners to come to the centre of the classroom. Therefore, no music as such was taking place; rather, there was a focus on the enjoyment of the singing and its instructional value. This is a cultural phenomenon, as most Black communities have a rich choral tradition.

Some teachers felt that the time devoted to the creative arts was also constrained by the preparation necessary to facilitate art activities – such as the provision of materials, preparation and clean-up, and finding resources (Alter, Hays, and O'Hara 2009, 23). Most

under-resourced schools did not have materials and instruments that the learners could use. These materials and instruments were readily available at well-resourced schools, where the specialist music teacher was familiar with Orff and Kodály methods of teaching percussion.

The 'crowded' CAPS curriculum, together with the barrier of social conditions within schools, is far too demanding, especially in under-resourced schools, for a generalist teacher to be expected to accommodate all the learning areas with enthusiasm. Furthermore, many of the teachers in this study implied that there is a demand that more time is spent on Literacy and Numeracy because of school management decisions and WCED directives. Therefore, the recommendation of integration within the Foundation Phase classroom would alleviate possible issues of the crowded curriculum.

7.5 THE SIGNIFICANCE OF MUSIC INTEGRATION FOR TEACHING THE SUBJECT

Curriculum integration is not a new method of organizing for instruction, and I believe that it is valuable in the formative years of teaching, especially within the FP. The WCED ostensibly encourages an integrated approach to learning and teaching across all learning areas within the FP and states that the languages programme is integrated into all other subject areas. Language is used across the curriculum in all oral work, reading and writing. Many of the Listening and Speaking Language skills will be developed within Mathematics and Life Skills, which is made up of many subjects, including Creative Arts, Beginning Knowledge, Personal and Social Well-Being, Natural Sciences and Technology, and the Social Sciences. Themes and topics can be selected from these subject areas to provide contexts for the teaching of language skills.

An integrated approach to teaching in the grade one classroom makes sense, as it offers a potential solution to many of the problems related to time constraints and the emphasis on the development of Literacy and Numeracy in the classroom. In many preschool classrooms, the arts, including music, are valued as a precursor to written language, aids in promoting oral language, and bridges to developing cognition, creativity, social interactions, and motor control. Ideally, an integrated approach enables the child to learn concepts from several

cognitive and experiential points of view. Integrated arts education is a worldwide trend that has been widely promoted by many teachers for its consolidative qualities that incorporate general literacy skills (Nompula 2012).

Two South African studies, one by Nompula (2012), and another by Vermeulen (2009) investigated the concept and practice of integration within primary schools. They confirmed that there is a gap in the way music is taught in the Performing Arts within the Life Skills curriculum of CAPS. Ms Vermaak, the trainer, employed by the NGO present at Deliah Primary, discussed the concept of modelling, which is an essential aspect of teacher preparedness for introducing a new idea in the classroom and which is also valuable in terms of integration within the classroom. This is significant, as she used music integration to model the concept in practice. She offered advice on how to get the teachers to integrate within their classroom: "It's going to take you a year to integrate music as opposed to one term. But I think the integration will be more solid and people will buy more into it and understand why they are doing it".

Leading up to this research, I was under the impression that integration – and, for this study, music integration – would be expected in the grade one classroom, as research indicates that integration is prevalent in grade R classrooms (van Vreden 2016). Therefore, the initial study was to investigate music education and music integration within the classroom. Yet, my research found that teachers were not only unfamiliar with the concept of integration, but some did not even use any form of integration in the classroom. Rather, each learning area was often taught in isolation, with very little or no cross-disciplinary teaching. Furthermore, the topic of integration, even if considered, is often not applied to the arts.

While much has been written about Curriculum Statements in general, questions regarding music education and music integration have mainly not been addressed. Many studies have established the value of general music education and integration in the school curriculum, especially at the Foundation Phase level (Beukes 2016; Figueiredo 2003; Mitas 2014; Russell and Zembylas 2007; Russell-Bowie 2009; Vermeulen 2009).

Not everyone is for 'integration', and fierce resistance often comes from what could be called 'purists', who believe that music, in this case, should only be taught for music's sake. These 'purists' are often specialist teachers within the arts who fear that integration would devalue their subject. There is a concern, especially among specialist teachers, about integrating within the curriculum, for fear that interdisciplinary programmes will undermine the value of the arts [music] within the school environment.

I have experienced this in my profession, lecturing music to pre-service teachers. My colleagues in Drama and Art are against integration within the Arts. While I understand their concerns, I also feel that integration is often vaguely explained and poorly implemented. The very nature of teaching in the FP lends itself to integration, which would optimize student learning if implemented correctly. Thus, my recommendation is that integration should be introduced and implemented at the Higher education level, which should enable pre-service teachers to experience how valuable integration is within the Foundation Phase classroom. Furthermore, pre-service teachers should be made aware of successful integration, as described by Russell-Bowie (2009).

7.6 THE SIGNIFICANCE OF THE NON-EXAMINATION STATUS OF MUSIC FOR MUSIC EDUCATION PRACTICE

Teaching has increasingly become assessment-driven. This has resulted in extensive pressure put on teachers by school management and by the WCED. Teachers' abilities are judged based on their results from assessments, especially the formal assessments like the ANAs and systemic tests. These formal results are available for all to see and are often used as a yardstick for school recruitment and advertisements. Teachers who teach large classes in under-resourced and tough environments are unfortunately compared with teachers who teach small classes, with a teacher aid and learning support, and a wealth of resources. This puts an enormous amount of strain on most teachers and causes the focus to be on what gets tested in the classroom.

Teachers, therefore 'teach to the test', implying they only teach what gets tested. In the FP, Literacy and Numeracy are tested. This means that Life Skills, and particularly music, are the

first thing to go. Teachers often struggle to be creative in classes where they are “cramped in” and have no physical space; the class numbers are high; they have no support; they are with their class for the full day, and they have behavioural issues.

Teachers with large classes need to focus on their learners and ensure they are ready for the test. This takes up an enormous amount of time, especially if they do not have any outside support. That there is no parental or school support is often the case in the schools. Most schools in disadvantaged areas are poorly managed, and there is the continual struggle with parents not paying school fees. At non-fee-paying schools, learner class numbers are high, and that comes with a host of problems – namely, the arts and creative subjects are generally the first to be dropped.

7.7 THE SIGNIFICANCE OF THE ABSENCE OF INDIGENOUS (OR NON-WESTERN) MUSIC FOR MUSIC EDUCATION

Growing up in a tiny council house where my dad valued his Bang and Olufsen (probably the most expensive item in our house) and played all genres of music has made me realise the value of instilling a range of music listening in the minds of young learners. Music listening is one of the simplest ways to introduce music into the classroom. Yet, even in today’s world, with easy access to music listening via online platforms, it still lacks within the classroom. Music elements, concepts and listening do not need to be formulated by using classical music examples only. Again, this speaks to higher education institutions, where most music teachers are classically trained, suggesting that the musical expertise gained there embraces the knowledge, skills and understanding required for a professional standard of performance of the Western canon. Therefore, the idea of music within the classroom setting often relates to classical music only.

Classical music should, of course, not be omitted from the curriculum, as exposure to this type of music may be the only time that learners can hear it. However, music in schools should include a range of musical genres. Exposure to the different types of musical genres can instil a love for various types of music. As a teacher, one does not know if the child in your class is

the next Pretty Yende, the South African opera singer, the next Hugh Masekela, the South African trumpeter, or the next Abdullah Ibrahim, the South African composer and pianist.

Furthermore, music listening has its benefits and has the potential to inspire. Listening activities and music appreciation are sadly lacking in most of the schools on the Cape Flats, where this is sorely needed. Incorporating music appreciation in classrooms has the potential to increase children's enjoyment of music. It can provide avenues for engagement and help them cope with challenges in their lives. There are therapeutic effects of listening to music that can help learners in the difficult situations they find themselves in. Moreover, children have to develop listening skills, which are especially beneficial in the early years.

In the grade one curriculum, the BK section of the Life Skills curriculum has been drawn from the social sciences – which includes history and geography. Indigenous music has an important role, as it can be integrated and help learners understand their environment and culture, and the cultures of others (Joseph and Hartwig 2015).

My recommendation is that professional development for the grade one teacher should include how to successfully teach music as a part of the LS curriculum to the twenty-first century learner. In doing this, more popular and indigenous music can be included in professional development. Furthermore, generalist teachers can create teaching approaches that are designed to reveal to their students their musical talents and knowledge, to help them to develop those talents and to articulate that knowledge (Russell 1996, 12).

7.8 CONCLUSION

This research holds implications for policy and practice with respect to music education. Ambitious statements about music and music integration can only be realised in practice through adequate resourcing, appropriate training, professional development and the assignment of some assessment value for the subject (music) to be taken seriously in classroom learning and teaching.

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APPENDICES

APPENDIX A: ETHICAL CLEARANCE: STELLENBOSCH UNIVERSITY



NOTICE OF APPROVAL

REC Humanities New Application Form

3 May 2019

Project number: 8485

Project Title: The integration of music education in the grade one curriculum

Dear Mrs Samantha Kriger

Your REC Humanities New Application Form submitted on 25 March 2019 was reviewed and approved by the REC: Humanities.

Please note the following for your approved submission:

Ethics approval period:

Protocol approval date (Humanities)	Protocol expiration date (Humanities)
3 May 2019	2 May 2022

GENERAL COMMENTS:

Please take note of the General Investigator Responsibilities attached to this letter. You may commence with your research after complying fully with these guidelines.

If the researcher deviates in any way from the proposal approved by the REC: Humanities, the researcher must notify the REC of these changes.

Please use your SU project number (8485) on any documents or correspondence with the REC concerning your project.

Please note that the REC has the prerogative and authority to ask further questions, seek additional information, require further modifications, or monitor the conduct of your research and the consent process.

FOR CONTINUATION OF PROJECTS AFTER REC APPROVAL PERIOD

Please note that a progress report should be submitted to the Research Ethics Committee: Humanities before the approval period has expired if a continuation of ethics approval is required. The Committee will then consider the continuation of the project for a further year (if necessary)

Included Documents:

Document Type	File Name	Date	Version
Data collection tool	INTERVIEW SCHEDULE QUESTIONS	03/10/2018	1
Data collection tool	Observation Protocol	03/10/2018	1
Proof of permission	Research approval letter[1227]	03/10/2018	1
Research Protocol/Proposal	KRIGER RESEARCH PROPOSAL comment 17 november	21/01/2019	two
Proof of permission	Research approval letter1227 2019	21/03/2019	1
Informed Consent Form	KRIGER written consent form	21/03/2019	2

If you have any questions or need further help, please contact the REC office at cgraham@sun.ac.za.

Sincerely,

Clarissa Graham

REC Coordinator: Research Ethics Committee: Human Research (Humanities)

National Health Research Ethics Committee (NHREC) registration number: REC-050411-032.

The Research Ethics Committee: Humanities complies with the SA National Health Act No.61 2003 as it pertains to health research. In addition, this committee abides by the ethical norms and principles for research established by the Declaration of Helsinki (2013) and the Department of Health Guidelines for Ethical Research: Principles Structures and Processes (2nd Ed.) 2015. Annually a number of projects may be selected randomly for an external audit.

Investigator Responsibilities

Protection of Human Research Participants

Some of the general responsibilities investigators have when conducting research involving human participants are listed below:

1. Conducting the Research. You are responsible for making sure that the research is conducted according to the REC approved research protocol. You are also responsible for the actions of all your co-investigators and research staff involved with this research. You must also ensure that the research is conducted within the standards of your field of research.

2. Participant Enrollment. You may not recruit or enroll participants prior to the REC approval date or after the expiration date of REC approval. All recruitment materials for any form of media must be approved by the REC prior to their use.

3. Informed Consent. You are responsible for obtaining and documenting effective informed consent using **only** the REC-approved consent documents/process, and for ensuring that no human participants are involved in research prior to obtaining their informed consent. Please give all participants copies of the signed informed consent documents. Keep the originals in your secured research files for at least five (5) years.

4. Continuing Review. The REC must review and approve all REC-approved research proposals at intervals appropriate to the degree of risk but not less than once per year. There is **no grace period**. Prior to the date on which the REC approval of the research expires, **it is your responsibility to submit the progress report in a timely fashion to ensure a lapse in REC approval does not occur**. If REC approval of your research lapses, you must stop new participant enrollment, and contact the REC office immediately.

5. Amendments and Changes. If you wish to amend or change any aspect of your research (such as research design, interventions or procedures, participant population, informed consent document, instruments, surveys or recruiting material), you must submit the amendment to the REC for review using the current Amendment Form. You **may not initiate** any amendments or changes to your research without first obtaining written REC review and approval. The **only exception** is when it is necessary to eliminate apparent immediate hazards to participants and the REC should be immediately informed of this necessity.

6. Adverse or Unanticipated Events. Any serious adverse events, participant complaints, and all unanticipated problems that involve risks to participants or others, as well as any research related injuries, occurring at this institution or at other performance sites must be reported to Malene Fouche within **five (5) days** of discovery of the incident. You must also report any instances of serious or continuing problems, or non-compliance with the REC's requirements for protecting human research participants. The only exception to this policy is that the death of a research participant must be reported in accordance with the Stellenbosch University Research Ethics Committee Standard Operating Procedures. All reportable events should be submitted to the REC using the Serious Adverse Event Report Form.

7. Research Record Keeping. You must keep the following research related records, at a minimum, in a secure location for a minimum of five years: the REC approved research proposal and all amendments; all informed consent documents; recruiting materials; continuing review reports; adverse or unanticipated events; and all correspondence from the REC

8. Provision of Counselling or emergency support. When a dedicated counsellor or psychologist provides support to a participant without prior REC review and approval, to the extent permitted by law, such activities will not be recognised as research nor the data used in support of research. Such cases should be indicated in the progress report or final report.

9. Final reports. When you have completed (no further participant enrollment, interactions or interventions) or stopped work on your research, you must submit a Final Report to the REC.

10. On-Site Evaluations, Inspections, or Audits. If you are notified that your research will be reviewed or audited by the sponsor or any other external agency or any internal group, you must inform the REC immediately of the impending audit/evaluation.


APPENDIX B: ETHICAL CLEARANCE: CPUT**FACULTY OF EDUCATION****RESEARCH ETHICS CLEARANCE CERTIFICATE**

This certificate is issued by the Education Faculty Ethics Committee (EFEC) at Cape Peninsula University of Technology to the applicant/s whose details appear below.

1. Applicant and project details

Name(s) of applicant(s):	Samantha Kriger		
Project/study Title:	The integration of music education in the grade one curriculum		
Is this a staff research project, i.e. not for degree purposes?	No		
If for degree purposes the degree is indicated:	PhD		
If for degree purposes, the proposal has been approved by the FRC	Yes		
Funding sources:	None		

2. Remarks by Education Faculty Ethics Committee:

Approved: x	Referred back:	Approved subject to adaptations:
Chairperson Name: Dr Candice Livingston		Date: 30 May 2019
Chairperson Signature: 		
Approval Certificate/Reference: EFEC 2-6/2019		
Clearance certificate granted until 1 June 2023		

EFEC Form V3_updated 2016

APPENDIX C: ETHICAL CLEARANCE: WCED 2018



Directorate: Research

Audrey.wyngaard@westerncape.gov.za
tel: +27 021 467 9272
Fax: 0865902282
Private Bag x9114, Cape Town, 8000
wced.wcape.gov.za

REFERENCE: 20180718-4369

ENQUIRIES: Dr A T Wyngaard

Mrs Samantha Kriger
28 Greenlawn Square
Claremont
7735

Dear Mrs Samantha Kriger

RESEARCH PROPOSAL: THE INTEGRATION OF MUSIC EDUCATION IN THE PRIMARY SCHOOL CURRICULUM ACROSS DIFFERENT INSTITUTIONAL CONTEXTS

Your application to conduct the above-mentioned research in schools in the Western Cape has been approved subject to the following conditions:

1. Principals, educators and learners are under no obligation to assist you in your investigation.
2. Principals, educators, learners and schools should not be identifiable in any way from the results of the investigation.
3. You make all the arrangements concerning your investigation.
4. Educators' programmes are not to be interrupted.
5. The Study is to be conducted from **17 July 2018 till 28 September 2018**
6. No research can be conducted during the fourth term as schools are preparing and finalizing syllabi for examinations (October to December).
7. Should you wish to extend the period of your survey, please contact Dr A.T Wyngaard at the contact numbers above quoting the reference number?
8. A photocopy of this letter is submitted to the principal where the intended research is to be conducted.
9. Your research will be limited to the list of schools as forwarded to the Western Cape Education Department.
10. A brief summary of the content, findings and recommendations is provided to the Director: Research Services.
11. The Department receives a copy of the completed report/dissertation/thesis addressed to:

**The Director: Research Services
Western Cape Education Department
Private Bag X9114
CAPE TOWN
8000**

We wish you success in your research.

Kind regards.

Signed: Dr Audrey T Wyngaard

Directorate: Research

DATE: 18 July 2018

Lower Parliament Street, Cape Town, 8001
tel: +27 21 467 9272 fax: 0865902282
Safe Schools: 0800 45 46 47

Private Bag X9114, Cape Town, 8000
Employment and salary enquiries: 0861 92 33 22
www.westerncape.gov.za

APPENDIX D: ETHICAL CLEARANCE: WCED 2019



Directorate: Research

Audrey.wyngaard@westerncape.gov.za
tel: +27 021 467 9272
Fax: 0865902282
Private Bag x9114, Cape Town, 8000
wced.wcape.gov.za

REFERENCE: 20180718-4369

ENQUIRIES: Dr A T Wyngaard

Mrs Samantha Kriger
28 Greenlawn Square
Claremont
7735

Dear Mrs Samantha Kriger

RESEARCH PROPOSAL: THE INTEGRATION OF MUSIC EDUCATION IN THE PRIMARY SCHOOL CURRICULUM ACROSS DIFFERENT INSTITUTIONAL CONTEXTS

Your application to conduct the above-mentioned research in schools in the Western Cape has been approved subject to the following conditions:

1. Principals, educators and learners are under no obligation to assist you in your investigation.
2. Principals, educators, learners and schools should not be identifiable in any way from the results of the investigation.
3. You make all the arrangements concerning your investigation.
4. Educators' programmes are not to be interrupted.
5. The Study is to be conducted from **28 January 2019 till 27 September 2019**
6. No research can be conducted during the fourth term as schools are preparing and finalizing syllabi for examinations (October to December).
7. Should you wish to extend the period of your survey, please contact Dr A.T Wyngaard at the contact numbers above quoting the reference number?
8. A photocopy of this letter is submitted to the principal where the intended research is to be conducted.
9. Your research will be limited to the list of schools as forwarded to the Western Cape Education Department.
10. A brief summary of the content, findings and recommendations is provided to the Director: Research Services.
11. The Department receives a copy of the completed report/dissertation/thesis addressed to:

**The Director: Research Services
Western Cape Education Department
Private Bag X9114
CAPE TOWN
8000**

We wish you success in your research.

Kind regards.

Signed: Dr Audrey T Wyngaard

Directorate: Research

DATE: 22 January 2019

Lower Parliament Street, Cape Town, 8001
tel: +27 21 467 9272 fax: 0865902282
Safe Schools: 0800 45 46 47

Private Bag X9114, Cape Town, 8000
Employment and salary enquiries: 0861 92 33 22
www.westerncape.gov.za

APPENDIX E: ETHICAL CLEARANCE: WCED 2020



Directorate: Research

Audrey.wyngaard@westerncape.gov.za
tel: +27 021 467 9272
Fax: 0865902282
Private Bag x9114, Cape Town, 8000
wced.wcape.gov.za

REFERENCE: 20180718-4369

ENQUIRIES: Dr A T Wyngaard

Mrs Samantha Kriger
28 Greenlawn Square
Claremont
7735

Dear Mrs Samantha Kriger

RESEARCH PROPOSAL: THE INTEGRATION OF MUSIC EDUCATION IN THE PRIMARY SCHOOL CURRICULUM ACROSS DIFFERENT INSTITUTIONAL CONTEXTS

Your application to conduct the above-mentioned research in schools in the Western Cape has been approved subject to the following conditions:

1. Principals, educators and learners are under no obligation to assist you in your investigation.
2. Principals, educators, learners and schools should not be identifiable in any way from the results of the investigation.
3. You make all the arrangements concerning your investigation.
4. Educators' programmes are not to be interrupted.
5. The Study is to be conducted from **20 January 2020 till 18 September 2020**
6. No research can be conducted during the fourth term as schools are preparing and finalizing syllabi for examinations (October to December).
7. Should you wish to extend the period of your survey, please contact Dr A.T Wyngaard at the contact numbers above quoting the reference number?
8. A photocopy of this letter is submitted to the principal where the intended research is to be conducted.
9. Your research will be limited to the list of schools as forwarded to the Western Cape Education Department.
10. A brief summary of the content, findings and recommendations is provided to the Director: Research Services.
11. The Department receives a copy of the completed report/dissertation/thesis addressed to:

**The Director: Research Services
Western Cape Education Department
Private Bag X9114
CAPE TOWN
8000**

We wish you success in your research.

Kind regards.

Signed: Dr Audrey T Wyngaard

Directorate: Research

DATE: 01 October 2019

Lower Parliament Street, Cape Town, 8001
tel: +27 21 467 9272 fax: 0865902282
Safe Schools: 0800 45 46 47

Private Bag X9114, Cape Town, 8000
Employment and salary enquiries: 0861 92 33 22
www.westerncape.gov.za

APPENDIX F: INTERVIEW QUESTIONS

Interview questions

Educator's Name: _____

Qualification: _____

Years of experience: _____

Interviewer's Name: _____

School: _____

Date of Interview: _____

Grade of educator being interviewed: _____

Number of learners: _____

Language of Instruction: _____

The purpose of these interviews with the five grade one teachers, a specialist music teacher and a teacher trainer employed by an NGO in the five various schools across the Western Cape is to give the researcher the opportunity for clarification and summarizing of observations that have taken place.

1. Are you able to use music in your Life Skills lessons in the classroom?

2. What do you as a grade one educator understand the Life Skills curriculum to be saying about the role of music in the classroom?

3. How do you understand the Life Skills curriculum's expectation of teachers with respect to the integration of music in the curriculum?

4. Some teachers find it either easy or difficult to integrate music into their Life Skills curriculum. What is your experience? Please explain.

5. What music content are you required to teach in the Life Skills curriculum?

6. Is Music timetabled into your weekly school programme?

7. Are you confident teaching music in your classroom? Please explain.

8. Has your teacher training equipped you to teach music in the classroom?

9. There is much talk in the policy about integrating music into the Life Skills curriculum. What do you understand by curriculum integration?

APPENDIX G: CONSENT TO PARTICIPATE IN RESEARCH



UNIVERSITEIT • STELLENBOSCH • UNIVERSITY
jou kennisvennoot • your knowledge partner

STELLENBOSCH UNIVERSITY CONSENT TO PARTICIPATE IN RESEARCH

Dear Mrs Toleni (name will be changed according to who the consent form is addressed to)

My name is Samantha Kriger and I am a lecturer at CPUT and a student at Stellenbosch University. I would like to invite you to participate in a research project entitled 'The integration of music education in the primary school Curriculum'. This study will be with grade one teachers in particular.

Please take some time to read the information presented here, which will explain the details of this project and contact me if you require further explanation or clarification of any aspect of the study. Also, your participation is **entirely voluntary**, and you are free to decline to participate. If you say no, this will not affect you negatively in any way whatsoever. You are also free to withdraw from the study at any point, even if you do agree to take part. Real names of participants and schools involved in this study will NOT be used.

The aim of this research is to investigate how teachers teach music in the grade one classroom, how they feel about music in the classroom and what factors influence their teaching of music in the classroom. This study will help researchers understand the issues, 'down on the ground' regarding music education. No names of teachers or schools will be mentioned in this study. Observations in your classroom will take place at a convenient time that you agree to. Recordings of interviews are confidential and will be stored up to 3 years after this study is completed. There is no payment for participation in this study. This study is voluntary, and you are welcome to withdraw from this study at any time.

If you have any questions or concerns about the research, please feel free to contact:

Samantha Kriger (Student)
Samkriger23@gmail.com

Prof. Jonathan Jansen (Supervisor)
Jonathan.jansen@sun.ac.za

RIGHTS OF RESEARCH PARTICIPANTS: You may withdraw your consent at any time and discontinue participation without penalty. You are not waiving any legal claims, rights or remedies because of your participation in this research study. If you have questions regarding your rights as a research participant, contact Ms Maléne Fouché [mfouche@sun.ac.za; 021 808 4622] at the Division for Research Development.
You have right to receive a copy of the Information and Consent form.

If you are willing to participate in this study please sign the attached Declaration of Consent and hand it to me. Alternatively, you may email it to me: samkriger23@gmail.com

DECLARATION BY PARTICIPANT

By signing below, I agree to take part in a research study entitled..... and conducted by (Name of Researcher)

I declare that:

- I have read the attached information leaflet and it is written in a language with which I am fluent and comfortable.
- I have had a chance to ask questions and all my questions have been adequately answered.
- I understand that taking part in this study is **voluntary** and I have not been pressurised to take part.
- I may choose to leave the study at any time and will not be penalised or prejudiced in any way.
- I may be asked to leave the study before it has finished, if the researcher feels it is in my best interests, or if I do not follow the study plan, as agreed to.
- All issues related to privacy and the confidentiality and use of the information I provide have been explained to my satisfaction.

Signed on

.....

Signature of participant

SIGNATURE OF INVESTIGATOR

I declare that I explained the information given in this document to _____ [*name of the participant*] [*He/she*] was encouraged and given ample time to ask me any questions. This conversation was conducted in [*Afrikaans/*English/*Xhosa/*Other*] and [*no translator was used/this conversation was translated into _____ by _____*].

Signature of Investigator

Date

APPENDIX H: OBSERVATION PROTOCOL

Observation Protocol

Teacher's Name: _____

School: _____

Observer's Name: _____

Date of Observation: _____

Lessons being observed: _____

Grade being observed: _____

Number of learners: _____

Language of Instruction: _____

Lesson objective (If unclear give best estimate): _____

The purpose of this OP is to observe how, whether and to what extent music is integrated into the curriculum in the practice of teaching.

Example: Question 1: Does the teacher use a song to teach any concept? If so what concept was being taught?

Yes	No	Notes
X		<u>Positive example:</u> A song (colours of the rainbow) was used by the learners when learning about colours in the classroom. Primary colours

		<p>were highlighted; hence integration with creative arts and the singing affirmed the knowledge of the various colours.</p> <p><i>Concept taught:</i> Colours</p> <p><u>Negative Example:</u> No song being used OR a song is being sung. However, it has no relation or meaning to the concept being taught in the classroom.</p>
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Question 1: Does the teacher use a song to teach any concept?

Yes	No	Notes
		<p><i>Concept taught:</i></p>

Question 2: Does the teacher sing in her classroom? If so, what songs were sung?

Yes	No	Notes
		<p><i>Songs being sung:</i></p>

Question 3: Are there opportunities for music listening? If so, what opportunities were created?

Yes	No	Notes
		<p><i>Opportunities created:</i></p>

Question 4: Are there any musical instruments (Classroom percussion/homemade instruments) visible?

Yes	No	Notes
		<p><i>Name instruments you see:</i></p>

Question 5: Was there a recording of a song played (on CD, Phone or computer) to facilitate learning?

Yes	No	Notes
		<p><i>Name of the song (what was the song about?):</i></p>

Question 6: Does the teacher talk about music in the classroom?

Yes	No	Notes
		<p><i>In what context:</i></p>

Question 7: When music was incorporated into the classroom practice what TYPE of music was it?

Yes	No	Notes
		<p><i>Western Classical:</i></p> <p><i>Contemporary (pop, rock, Jazz):</i></p> <p><i>Indigenous (South African /African Artists):</i></p>

Question 8: What, if any, activities accompanied the music in the classroom e.g.: Joint singing/movement/dance?

Yes	No	Notes
		<p><i>Name the activities accompanying the music:</i></p>