

**INTRODUCING THE CONCEPT OF THE MUSIC
GENERALIST-SPECIALIST: A RESPONSE TO
OPEN ACCESS 'MUSIC IN EDUCATION'
TRAINEE SCHOOL TEACHERS**

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*A research report submitted to the Faculty of Education,
University of the Witwatersrand, in partial fulfillment of the
requirements for the degree of Master of Education*

Johannesburg, 2007

ABSTRACT

South Africa is engaged in social redress and Education at all levels reflects this commitment. The period of transition from the apartheid policy of the National Party, (1948 – 1994), to the democratic policy of the African National Congress and its alliances, (1994 -), continues to be in a state of flux. Education authorities struggle to maintain a balance between widening access to previously disadvantaged students whilst maintaining standards at the same time. Much of the recent debate on good teaching and learning practices suggests that teachers not only need to have a firm grasp of their discipline knowledge but that they also need to perform competently in pedagogic practice. This debate recognises sociological change in knowledge-discourses, fair and transparent assessment policy, and teacher and learner profiles, thereby creating an urgent need for a new professional identity for teachers.

Efficient and effective teaching practices require school teachers to be sensitive to innovative and wide ranging culture-sensitive content as proposed by the Revised National Curriculum Statement (RNCS). This is a refined version of South Africa's first national education policy, C2005, introduced to schools in 1998 and streamlined in 2000 by the Review Committee of C2005 to produce the RNCS. Music now fits into Arts and Culture, one of eight integrated learning areas. The Generalist-Specialist Music Educator is a new identity meant to empower classroom trainee-teachers in primary and secondary education who are new to the discipline of music.

The majority of the teacher-trainees who have elected to take the Music in Education module at the University of The Witwatersrand's School of Education are admitted under discretionary rules, and as a consequence they have little or no experience of formal music education. The Generalist-Specialist Music Educator comes from such a background and her aim would be to fast track her way towards a music orientation that would equip her to advise her own students who might want to learn music at school. Specifically, the Generalist-Specialist should enhance the open relationship between learner and teacher as well as contribute effectively to the multidisciplinary nature of today's school curriculum.

Keywords: Generalist-Specialist, Open-access, 'Music in Education', music literacy, social redress, fast-track

DEDICATION

To my husband, David Drummond,
thank you for supporting and encouraging me –
most of all for ensuring that I never give up.

ACKNOWLEDGEMENTS

Sincere thanks to David Bensusan, my supervisor, for responding to my queries and listening to my ideas with interest, for always being available for long discussions, for sharing his wide knowledge and guiding this dissertation from inception to conclusion. I feel privileged to have worked with him.

Grateful thanks go to the many friends, who have enthusiastically engaged in many of the various debates raised in this work. Their valuable contributions have greatly enhanced this work.

DECLARATION

I declare that this research report is my own, unaided work. It is being submitted for the degree of Master of Education at the University of the Witwatersrand, Johannesburg. It has not been submitted before for any degree or examination at any other university.

U. Drummond

January 2007

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AUTHOR'S PROFILE

I came to live in South Africa in August 2003 after nine years of living and teaching music in different parts of the Middle East. Born in India of Sri Lankan parents, my earliest music education was in the former USSR, and a nomadic life style took me to Germany, Italy, Japan and the UK where I gained my first degree in Music. More recent travels have taken me to France, Bahrain and Dubai, where I taught music and acquired a British distance-learning postgraduate teaching qualification with a specialist interest in primary school classroom teaching. The move to Johannesburg gave me the opportunity to engage with the local on-going curriculum debates at The University of the Witwatersrand, (WITS), in the form of this Masters in Education research project.

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Layout of Chapters

Chapter 1 presents the initial argument and introduces my research project, in the form of a keyboard module at The University of the Witwatersrand, (WITS), School of Education. Keyboard studies are presented in a contemporary manner, where undergraduates, with limited or no keyboard experience are invited to learn the basics of keyboard playing in a short amount of time. The need for a novel approach led to the conceptualisation and justification of The Music Generalist-Specialist identity; this is submitted as a possible solution for the need of a vocational music teacher without prior specialist knowledge as a pragmatic answer to a new type of open access teaching professional.

Chapter 2 presents a comprehensive sociological perspective to support the theoretical framework for this research.

Chapter 3 is devoted to the work of Bernstein (1996), who explains the paradigm shift from traditional knowledge-based university courses to vocational, skills-based university courses.

Chapter 4 describes the WITS Music in Education course and focuses on the keyboard module with a presentation and analysis of the data.

Chapter 5 is devoted to the mismatch between South African state political policy and state education policy.

Chapter 6 explains the rationale and design of the State education policy in Curriculum 2000 (C2000) and the Revised National Curriculum Statement (RNCS).

Chapter 7 focuses on teacher identification issues.

Chapter 8 the final and concluding chapter discusses the implications of my research within an international context and provides final recommendations.

CHAPTER ONE

INTRODUCTION TO THE CONCEPT OF THE MUSIC GENERALIST-SPECIALIST

The Music Generalist-Specialist is a suitable oxymoron that reflects the paradoxes of South African teacher training and societal values. It emerges from a paradigm of social redress and may be considered problematic for the project of professionalisation of teacherhood. The identity recognises the needs of previously disadvantaged individuals who are now welcomed into higher education. Open access Music in Education learners lack ‘pure knowledge’ content generated through long progressive integration of ideas within the traditional subject-divided curriculum. The professionalisation of this group of people is a phenomenon particular to South Africa where the majority of the population has been denied equal rights for many years. The Music Generalist-Specialist identity is an example of a hybrid specialisation – that of a general classroom teacher who has specialist musical knowledge and specialist skills which have been recently acquired on a teacher-training degree. A new professional identity for a new cohort of teachers could do much to give weight and substance to the Arts and Culture Learning Area that now exists in the South African Schools’ Revised National Curriculum Statement, (RNCS).

This chapter positions the Music Generalist-Specialist within the realms of WITS School of Education and shows how it has begun to take shape within the Music in Education community of teacher-trainees. It started life as a pilot project and since then has been developed into a one-year keyboard module. The importance and relevance of keyboard studies is also explained in this section.

The concept of “Musical Identities” provides the theoretical framework for Teacher Identities in Music Education, (TIME Project, 2002), where the team investigates identities within music, for instance, that of performer or teacher. The subjects are drawn from a variety of British colleges and universities where many students have been educated in the Western classical tradition. The main focus is the on-going development of secondary school music teachers’ identities as they progress in their careers. The authors suggest a possible mismatch between pupil expectations of their ‘own music’ and the conflicting demands of ‘school music.’ A secondary focus is to define musical identity in pupils.

This mismatch, existing within a community of music educators and learners, can be minimised in South African, with the emergence of the South African Music Generalist-Specialist. Newly trained Music in Education teachers, (unlike WITS Music degree graduates), do not come from a long Western classical tradition although they will be expected to be musically literate. Neither will they be carrying with them a long history of professional expectations that include being able to play an instrument to a minimum of Grade Eight standard. This is the highest grade in a system that starts from Initial level and then moves progressively through Grades One – Eight. The British norm for school leavers wanting to go onto tertiary music education is to attain practical music proficiency in the Eighth Grade at the age of 18, after a minimum of five years continuous study and daily practice ranging from thirty minutes a day up to two hours or more each day. These students would be encouraged to audition for entry into music degree courses or teaching courses with a specialist interest in music. Music students not taking pianoforte as a first study would be expected to have at least Grade Five proficiency in the piano along with Grade Five music theory, with additional proficiency at a distinction level in a second instrument up to Grade Eight Level. First study pianists would be expected to have a distinction in Grade Eight Piano with Grade Five proficiency in another instrument or singing as well as theory of music.

Quite clearly, there is a marked contrast with the Music Generalist-Specialist who will have built up her skills within an intensive four-year cross-curricular course. During this time they will also have studied up to nine other school subjects unrelated to Music with a strong grasp of the pedagogic needs of the South African school curriculum in the form of the RNCS. This new breed of teachers will be able to relate well to the majority of their students, who like them, will have had no classical and traditional musical upbringing and therefore no strong preconceptions as to what they are taught or how they are taught it.

Table of main differences between tertiary traditional and contemporary music training

<i>Dedicated Music Degrees</i>	Hybrid Music Qualifications
<i>Traditional Mode</i>	Contemporary Mode
<i>Long Tradition</i>	Short Tradition
<i>Traditional educational discourse with emphasis on strong practical skills in a main instrument, competent second instrument and choir experience, specialist knowledge of history, theory, keyboard harmony, extemporisation, and conducting.</i>	Contemporary educational discourse with emphasis on basic practical skills in keyboard, classroom (Orff and Indigenous) instruments, choir, knowledge of basic history, theory, keyboard accompaniments and conducting.
<i>Bachelor of Music, Masters in Music, Doctorate in Music</i>	Bachelor of Education, Postgraduate Certificate of Education
<i>WITS School of Arts incorporating Music Department</i>	WITS School of Education incorporating former Johannesburg College of Education

My Research

The Pilot Project known also as The Fast-Track Keyboard Course

I approached the WITS School of Education's Music Department in April 2005 and got permission by the Head of Department to observe the different music modules being taught to the Music in Education undergraduate teacher-trainees. These students were either taking music as a major or minor subject and no prior knowledge was expected of them.

In September 2005, prompted by disappointing mid-year June 2005 practical music examinations, I was invited to provide fast-track keyboard lessons for those students who wished to get extra support in this area. These lessons formed the pilot project, also referred to as the fast-track keyboard course. A pilot series of 7 lessons were provided to

25 students, who represented about 55% of the music students across all four years of the undergraduate programme. As a result of their positive feedback about the fast-track keyboard course, as well as improved performance at the end of year November 2005 examinations, I was invited to join the faculty as a Visiting Lecturer for 2006, taking full responsibility for keyboard studies in the undergraduate Music in Education programme.

The ethos of the 2005 fast track course was for Music in Education students to become more deeply immersed in their field through a series of lectures. Theory, harmony, history of music as well as music appreciation was given equal weight to keyboard technique and repertoire. Additionally guest speakers in symphony orchestra and concert management, music examinations and adjudications, outreach programmes, performers as well as music retailers were invited to share their own experiences and views with the undergraduates. The cohesive element remained the keyboard, occupying a pivotal role in the music education of these WITS students.

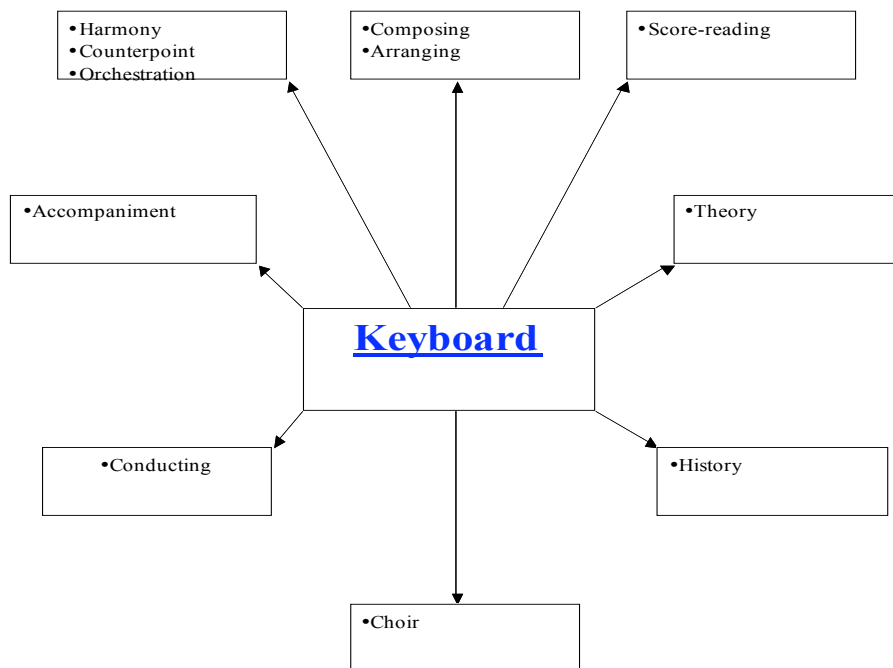
The pilot scheme, that of the fast track keyboard or accelerated learning module, attempted to fit into an integrated curricula by using 'activity' as the process within which to discover and attain theoretical aspects of music education – such as music notation and music grammar. Productive knowledge was generated through problem solving tasks, strategic research tasks, (Shalem, 2005), and integrated sets of criteria were considered in the design of this course. An example of this was when students were asked to practice a piece of music or a technical exercise and note the difficulties they come across – a classroom discussion ensued with the view to problem solving and the enhancement of pedagogic skills. All of this was done under my 'expert' guidance and in a concerted effort to be user-friendly.

The Keyboard Module

The balance of the lessons in the 2006 lessons has shifted from a generalised format to technically based content. The 2006 Keyboard module differs from the pilot project in that it recognises the importance of keyboard studies and focusses on gaining the necessary practical skills such as literacy, hand-coordination, fluency, technicalities, (legato and staccato playing), knowledge of scales and chords, musicality and phrasing, (dynamic

control in contrasting loud and soft playing), sight-reading skills, and basic accompaniment technique. Fast paced and tightly sequenced lessons continue to be of one hour's duration and learning aims encourage piano accompaniment, as well as composition and arrangement of vocal and marimba parts. Involvement in such a manner provides the means to become a music Generalist-Specialist who can reflect the composite mix of traditional and non-traditional educators.

Diagram of Keyboard Links illustrating the importance of Keyboard Studies



Piano, electronic organ and keyboard playing have continued to hold an important place in classroom music teaching. The diagram above shows the extent of its influence in music education. The **keyboard** can be used to illustrate multiple sounds – also known as polyphony, **counterpoint** or contrapuntal music, where there are several parts performed by either a group of instruments or voices. It is impossible to show music students how multiple strands of melodic or **harmonic** lines work without them listening to the effect. Thick and thin textures used in **compositions** can also be demonstrated easily on the keyboard – just think of one finger tracing a simple melody, then the same melody being harmonised or **arranged** with chords, (these are 3 notes played by one hand at once), to form an **accompaniment**. The same tune can be arranged for Sopranos, Altos, Tenors

and Bases in **choirs**, (SATB), as well as **orchestrated** for diverse musical ensembles such as recorder groups, a brass band, a steel band or a marimba group.

Reading from a score that represents all the different parts is known as **score reading**. This can only be done on a keyboard as one individual player can condense the multiple parts so that the ensemble can hear the musical effect they are trying to achieve. Usually the conductor is capable of doing this. School **conductors** often write their own scores and ensuing individual instrumental parts after composing or arranging the works themselves. Rules of **theory** spring to life as composers try out their compositions at the keyboard and assess what improvements they could make to their compositions and/or arrangements. Last but not least, western **history** of music shows that composers use the pianoforte as the only economical way for them to hear the musical gist of their work for groups of more than one player playing more than one melodic line at a time.

Most instrumentalists and vocalists have rudimentary keyboard skills. This helps them tune their instruments and in the early stages helps them to read music without the added strain of trying to *create* the sound for themselves. Think of the ease with which an early learner can place a finger on a keyboard and hear an accurate sound and then the trickier business of placing a finger on a fingerboard of a string instrument or over the hole of a wind instrument and trying to get a similarly in-tune sound.

The Music in Education Course at WITS School of Education

Teacher training undergraduates doing a Bachelor of Education, (B. Ed), course may elect to take Music in Education as one of their subjects. During their 4-year study period they may take up to a maximum of 3 years study in music. The University of the Witwatersrand, (WITS), School of Education's Music Department seeks to equip teacher-trainees with practical music skills based on an integrated approach, using some theoretical concepts within a largely practical and applied genre of music teaching. Examples of this are the student resource files that assist them with lesson planning for the future. Many of their tasks and assignments encourage them to apply simple music theory to a wide-range of activities such as arranging simple songs for marimbas, accompanying the school choir on keyboard and integrating the music lessons to other learning areas in the RNCS curriculum.

It is important to note a major difference between WITS Music in Education and WITS School of Arts music entry procedures. The former has no entry requirements and the latter has strict entry criteria including sound and relevant prior knowledge. The WITS School of Arts is housed separately, on a different campus to the WITS Music in Education vocational music degree where my research is taking place.

The WITS Music in Education course responds to the governmental concerns of social redress by inviting open-access candidates onto their three-year teacher-training course. The majority of successful applicants have little or no music training prior to entering the programme. They are offered 9 periods a week for two years; a gap year from music expects them to take another module as a general classroom teacher trainee, and then they are invited to return in their fourth and final teacher-training year to continue with music until they graduate.

At the beginning of 2006, out of 43 undergraduate students that registered for Music in Education, 42 students were registered for weekly keyboard lessons; 36 of these students were from the First Year and a total of 6 students opted for extra help from the Second Year. For the purposes of this research project, data and commentary will be limited to the 36 First Year students, as they have similar histories with little or no prior knowledge and had all started their keyboard studies at WITS at the same time and with the same lecturer.

The polemic nature of the traditional versus contemporary teaching-learning debate offers us a conceptual tool with which to examine and understand the tension between a traditionally trained music teacher and a music teacher who is training to cope with the demands of the Revised National Curriculum Statement (RNCS). This is a refined version of South Africa's first national education policy, C2005, introduced to schools in 1998 and streamlined in 2000 by the Review Committee of C2005 to produce the RNCS. In brief, one of the eight integrated learning areas is 'Arts and Culture', where Music is integrated with Visual Arts, Dance and Drama. This is part of an effort by the Government to have a national educational policy that is open in nature and where integrated curricula contents have more open, cross-curricular relationships with other subject matter.

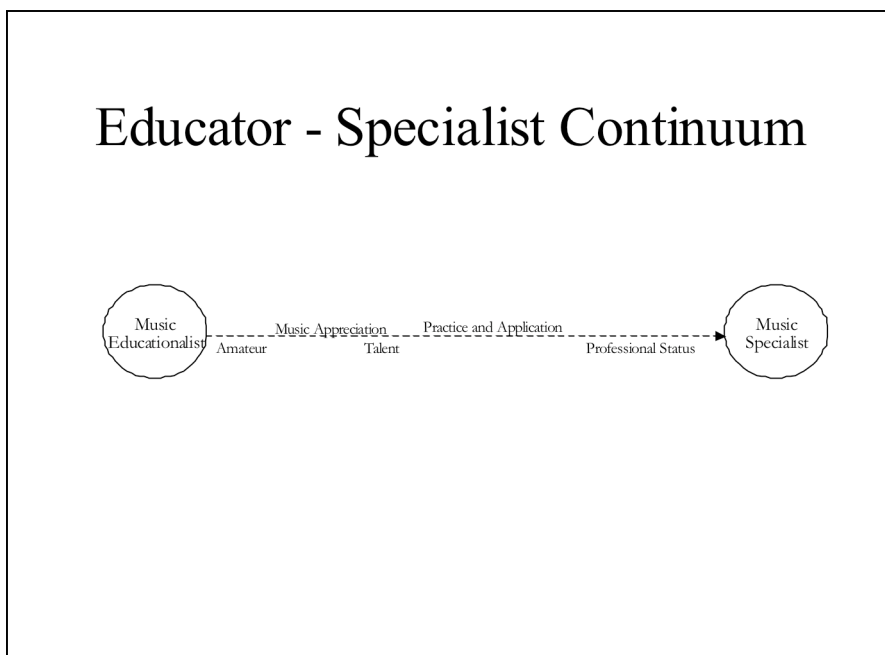
However, most of the socio-economic observations made by Bernstein (1996) became evident in the WITS undergraduate fast track keyboard course. Very few of the open access students were comfortable with the notions of research, autonomous or self study and short but regular practice schedules – the latter being a non-negotiable necessity in acquiring a practical skill. This could have been attributed to a lack of formal, academic habits due to the advent of democracy in 1994 when education policy began to resist dominant cultural capital and didactic teaching methods, as well as to a lack of support and resources experienced by these students outside of WITS. Taylor (2001) comments on the continuing under-specification of learning outcomes in the RNCS in terms of its knowledge content, and I see how this may have impacted on the fast trackers. For instance, there was resistance to the learning of specific rules in music theory and harmony or for undertaking enquiry; consequently many of these under-prepared students, are still struggling with alien concepts that need to be constantly reinforced and revised.

To combat this resistance, learners are introduced to autonomous and life-long learning ideals through the Drummond Educator-Specialist Continuum and Drummond Rugby Ball Model as illustrated below on page 10. My keyboard module is quite different from conventional one-to-one piano teaching in the following ways since there are 22 learners in a keyboard laboratory-style class, all learning at once. Each learner sits in her own keyboard booth, working at her own pace, whilst the class is monitored and led by me. Those who are more advanced get the chance to be teachers and in equal partnership with their ‘students’ they learn pedagogic practice whilst observing each other’s difficulties. Both explanations and challenges are noted by all learners and in doing so they become part of the lived experience of an integrated curriculum.

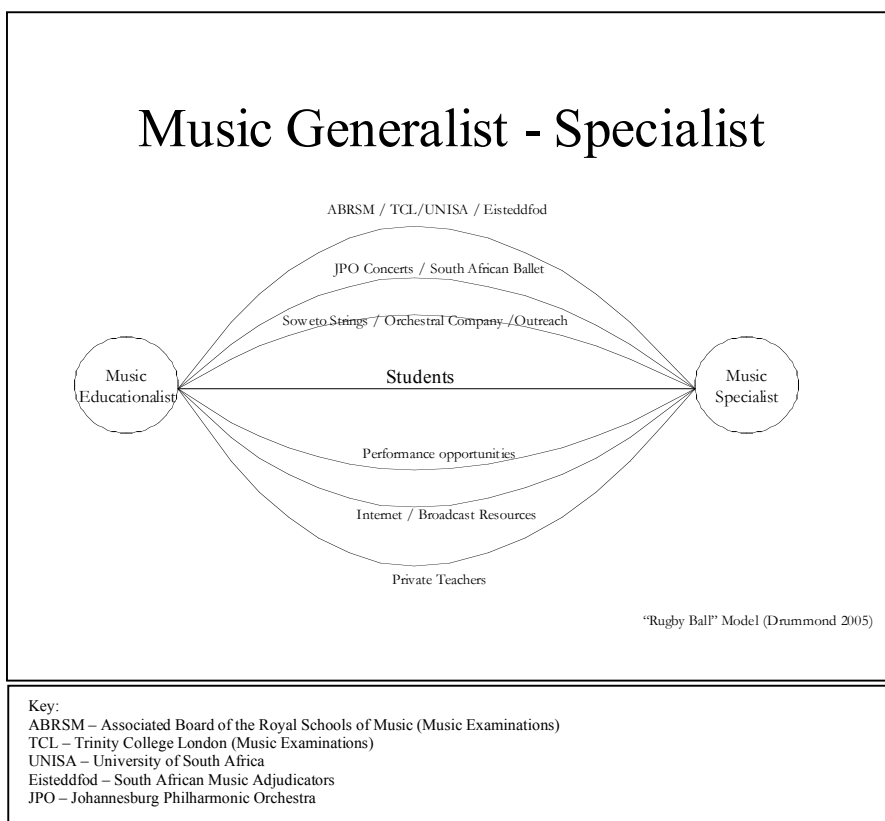
The ethos of life-long learning is maximised; whilst learners keep progressing along the continuum from novice to expert or generalist to specialist, they continue to contribute effectively in the work place. As someone who has been playing the piano for forty years, it would be wrong of me to promote the idea that open-access learners can catch up and be dedicated music specialists in what amounts to just three years in tertiary education. They can, however, become solidly acquainted with the teaching practices and promotion of music and help their learners acquire proficiency and where appropriate, distinction in instrumental or theoretical branches of the subject. At all times, provided they stay

focussed and engaged, they will accumulate expertise themselves, and adopt the identity of Generalist-Specialist in Music Education.

Drummond's Educator-Specialist Continuum



The Rugby Ball Model (Drummond, 2005)



The learner (Music Educationalist) is encouraged to fast-track her way to a new discipline and new language by not only having intense music lessons at WITS School of Education, but also accessing 'what's out there.' This may be in the form of music examinations, performance opportunities, music education opportunities for school children, Internet and broadcast resources such as Classic FM programmes and networking with their colleagues. Teaching practices can refer their students to specialist vocal and instrumental teachers in the area. In doing this type of independent research and engaging laterally with the subject, the novice music teacher ought to be able to get a good initial feel for this subject.

CHAPTER TWO

A SOCIOLOGICAL BACKGROUND TO SOUTH AFRICAN SCHOOL EDUCATION HISTORY

Chapter Two is a mainly sociological perspective providing a backdrop to the paradox of opposing educational traditions and values that drive the agendas of local tertiary institutes, local school education and local political history of music education in South Africa. This review explains how the oxymoron, Generalist-Specialist in Music came into being and aims to provide the conceptual framework to answer the three critical questions listed below.

Three Critical Questions

1. Who and what is a Music Generalist-Specialist? (page 13)
2. What would a Music Generalist-Specialist entail in contemporary South Africa? (page 25)
3. Is it possible to develop a Music Generalist-Specialist from open access candidates? (page 25)

This chapter aims to provide a comprehensive background to the identity of the Music Generalist-Specialist. The findings from the ensuing research could be useful to:

1. The Music Education department with regard to selection procedures and developmental aims;
2. Curriculum development specialists and textbook writers who prepare material for trainee and novice classroom teachers teaching school music;
3. South African national and regional policymakers who design the Arts and Culture Learning Area in the Revised National Curriculum Statement (RNCS).

The introduction of this chapter pivots around critical question number one. A short historical background on South African education provides the backdrop to the inclusive education theme of this research project. The commentary then moves forward to current times and links it to the rationalisation for emergent new paradigms in teaching and learning discourses by looking closely at South Africa's Manifesto. A sociological narrative

examines local deliberations within an international framework by using Muller's (2000) theories. A philosophical narrative on the need for a balance between traditional and contemporary styles of teaching and learning argues the case for a need for some traditional content in the WITS Music in Education 2006 keyboard module. A further section deliberates on the difference between music as a discipline, music education and multiculturalism in music and reflects on how a Generalist-Specialist might contribute to these various dimensions. The conclusion comments on the relevance of having a Music Generalist-Specialist in a South African context and addresses critical questions number two and number three.

It is not the intention of this document to discuss how teaching and learning occurs in contemporary tertiary education. It is however a theoretical framework for innovative curriculum designs, that hinges on a new teacher identity, with a focus on using three research questions to provide a hypothesis – that a new music teacher identity can effectively contribute to social transformation in South Africa. Additionally, this hypothesis will be supported with the findings from the 2006 keyboard module, in the hope that the project will continue to flourish at WITS.

Critical Question No. 1 - Who and what is a Music Generalist-Specialist?

A Generalist-Specialist identity is intended to empower classroom trainee-teachers in primary and secondary education who are new to the discipline of music. The majority of the teacher-trainees who have elected to take the Music in Education module at the University of The Witwatersrand's, (WITS), School of Education are admitted under discretionary rules, and as mentioned in the preceding chapter, they have little or no experience of formal music education. The Generalist-Specialist Music Educator comes from such a background. Her aim would be to fast-track her way towards a music orientation that would equip her to advise students who might want to learn music at school as well as an extra-curricular musical activity. Specifically, the Generalist-Specialist should enhance the open relationship between learner and teacher as well as contribute effectively to the multidisciplinary nature of today's school curriculum.

The functional value of the Generalist-Specialist, therefore, is one that has arisen out of the paradigm of inclusive education. Both teacher and learner are central to the on-going

evolution of the modern music educator. From the post-1950's preoccupation with aesthetic education that reflected music's role in the social, physical, moral and intellectual development of schoolchildren, (McCarthy and Goble, 2002), to the launch of the 1990's outcomes-based curricula in South Africa, the philosophy of music education has changed quite considerably to accommodate the social, political and cultural values of the times.

Multiculturalism in Music

The Arts and Culture learning area in the RNCS requires for musical growth to ultimately lead to a societal goal of cultural understanding. This review of South African history will help explain how South Africa is coping with *"...the rapid changes (that) have taken place in the political, cultural and social spheres in this multicultural, multilingual country"*. (du Pre, p. 10) The author gives a succinct historical account of the educational backlog caused by disadvantaged learners. Between 1910 and 1948, political parties headed by the British Monarch governed South Africa. The education system was based on the British system and most schools and colleges were established by missionaries and under the control of the different church denominations. In 1948, the Nationalist Party gained power and the ruling Afrikaner minority advocated the separation of 'Europeans' and 'Non-Europeans' and a number of laws led to *"...hardline separation of the races on all levels: cultural, political, geographical, residential, educational and personal"*. ((p.10)

The impact on education was catastrophic with the disenfranchisement of 'non-Europeans'. Separate education departments were set up for whites (Europeans), coloureds (mixed ancestry), Asians (referred to as Indians), and Natives (Africans or blacks) with the result that there was much disparity in the quality of education provided for the nation. The black African population that constituted 85% of South Africans had a poor infrastructure and township and rural schools had few teaching resources.

The major upheaval in society caused by the collapse of this policy of 'Apartheid' has led to a single national department of education in 1994 with its signature policy of providing access for all South Africans to all institutions of education. The fast-track project for music Generalist-Specialists is intended for underprepared learners and strives to be one of the special communication programmes that du Pre (2003) refers to in his

article, *"Coping with Change in South Africa"*. These programmes assist learners to become proficient in a second language, namely English. The fast track project's practical and vocational music objectives can be aligned to "Practical English" or "Vocational English" in its attempt to familiarize student-teachers to the practical and vocational use of an alien language.

POST APARTHEID POLITICAL NARRATIVE

The South African Manifesto (2001) promotes an ideology of transparency, accountability and fairness, and in accordance with this its national curriculum promotes values and character. From an educational perspective, the values listed in the *Manifesto* promote the basis for redress. They are, however, not easily transported into effective curriculum design as demonstrated by the critics of Curriculum 2005, more commonly referred to as C2005. Chief amongst these critics were Jansen (1999), Mahomed (1999), Rasool (1999), N.Taylor (2002). These criticisms led to a curriculum reform document in the form of the Revised National Curriculum Statement, (RNCS, 2001), the current State education policy. What provoked these radical changes? Following democratic elections in 1994, the old legacy of privileged white schooling was replaced with open-access ideologies, and the African National Congress, (ANC), was faced with the Herculean task of overhauling the national curriculum with the view to *"...(normalising) and (transforming) teaching and learning in South Africa"*. (RNCS Policy, p. 4)

In order to do this, the Education Department had to strategise ways in which inclusive education would become a feasible alternative. This was manifested in the *Lifelong Learning through a National Curriculum Framework document* (1996) with its emphasis on Outcomes Based Education (OBE) and its intention to address social injustices of the past by offering all learners the opportunity of a quality education within a global context. Key to the re-design of the new curriculum was doing away with traditional subjects and integrating them into 8 Learning Areas, where Music was placed into the Learning Area of Arts and Culture.

The impact of such equity was the demand for a system that could cope with the master strategy of acknowledging prior learning experiences and offering increased access to the national education system. The open access policy endorsed at The University of the Witwatersrand's School of Education buys into this strategy; however, a significant

challenge with the Music in Education course is that prior learning is minimal or totally non-existent.

South African society is an eclectic mix of people and education curricula can and should promote values and character to encourage stability, understanding and dialogue amongst this diverse community. Universal messages of goodness such as kindness and compassion can be threaded through all aspects of the national curriculum and basic key values can be integrated into good citizenship. At the same time, care should be exercised not to over-politicise and over-sensitise the education process, and compromise the passing on of knowledge in an organised manner. The promotion of knowledge should be as important as the promotion of values and character and there should be an equal balance between delivery and content.

The South African Manifesto

The ten values stated in the *Manifesto* are appropriate mission statements for a new South Africa, committed to social justice and for upholding the national motto as stated in the constitution – “*Unity is Diversity*”. (p.3) They are listed as follows:

1. Democracy
2. Social Justice and Equity
3. Equality
4. Non-Racism and Non-Sexism
5. Ubuntu (Human Dignity)
6. An Open Society
7. Accountability (Responsibility)
8. The Rule of Law
9. Respect
10. Reconciliation

The practical implementations of these ten values are challenging to curriculum policy makers and curriculum designers. Whilst the *Manifesto* is a sincere expression of good intentions, there is a need for a clear and uniform national curriculum, which will guide

teachers to promoting these values in a daily context. Such a document needs the input of education officials, researchers, practising educators, learners and their families. In terms of immediate delivery, this complex process will take time to evolve into a coherent statement containing common tools relevant to a multi-layered society. Whilst this is possible, the process will be an on-going one that will need to be constantly updated and revised in order to maintain its value and credibility.

It is particularly important for South Africans to begin the process of integration and healing old wounds so that the country can begin to look outwards and prosper, by interacting as equals with the outside world. Common values and the promotion of good character across all sectors of society can reconstruct a fragmented society, caused by Apartheid, and unite South Africans with a common cause for the common good.

An inclusive education system gives the opportunity for all learners to achieve their maximum potential. Promoting values and character in schools and universities effectively help to keep a balance between diversity and having a national identity. Formal expectations will instil a commonality of values and good character for there is a danger for freedom to result in anarchy. A truly democratic society is one that is accountable, and the evolution of responsible citizens with a common understanding of civic duty would ensure meaningful participation in an open society.

Previously disadvantaged people are now being empowered through the ideals of the *Manifesto*, which relate to the 10 fundamental values listed in the Constitution. A powerful reminder of this are the victims of HIV/AIDS, and an educational manifesto dealing with humanistic issues will help promote compassion and dignity where everyone is given the chance to participate and contribute to society.

Ultimately however, high standards and a commitment to success in a diverse society can only be achieved with common aims. Group work is an essential part of a democratic process, and South Africa's unique history, coupled with its diverse cultures and eagerness to right past wrongs, will ensure positive and exciting changes ahead. The *Manifesto* is an excellent starting point for a bright new future, but its ideals should not be used to dilute content and result in the de-professionalisation of teachers.

Sociological Narrative (Muller 2000)

Muller's (2000) discourse on the 'Reclamation of Knowledge' concerns the relevance and worth of the social justice preoccupation in South African education. In particular he relates to the on-going debate on the innovations in curriculum design being experienced in this country. His view is clearly defined: he believes that the 'global condition' with all its complexities, is attracting mediocre standards of learning and teaching. Using Young's (1999) terminology, he outlines the on-going debate between the curriculum of the past and the curriculum of the future and captures the modern requirements for innovation as 'continuous' and fed by a skilled and adaptable workforce. The table on Muller, (page 21), summarises input into the debate and categorises the two genres, however, Muller warns us of the dangers of polarisation and over-simplification. He encourages us to understand the distinctions between the two, but tells us they are unhelpful in fully understanding the complexities of knowledge organisation for the millennial citizen.

“What knowledge is of most worth for the millennial citizen”? Muller's question opens up a channel for discussing the merits of two “mutually exclusive categories” (p. 41) of cultural knowledge and skills versus economic productivity. Muller advocates a less antagonistic correlation between the two. He notes that the '*demand-side*' of information leads to accessing the huge volume generated by IT that becomes quickly obsolete with the production and capturing of new ideas. In his words, this modern phenomenon is '*fast-paced*'. The '*supply-side*' denotes mass education with increased access and implications of diversity. He further links knowledge and power by telling us that innovation remains a national and therefore state preoccupation. National patents apply to local issues of interest, thus an increase in problem-solving research and the funding for it is linked to social organisation, with a contextual feel for application-based problems rather than discipline-based problems.

A good South African example I can think of is the research pertaining to HIV-Aids. Here, the fields of medicine, education, sociology, to name a few, converge to widen the understanding of the problem. This has implications for the researchers themselves. They come from wider regions of knowledge, with weaker classifications of knowledge (e.g. health scientists) to use Bernsteinian language, and contribute to the debate along with

strongly classified peers, (e.g. traditional medics); thus Mode 1 enthusiasts are forced to interact with the newly emerged Mode 2 academics.

International exchange of knowledge is linked to who funds what and knowledge and power are linked to this funding. Muller explains that Mode 2, with its democratic character, is not a soft-option. Greater access does not ensure increased access into *“highly specialized activities of mode 2 research teams”* (p. 49). Perversely, epistemic access is made more difficult without basic grounding in the discipline. Whilst Mode 2 might be more attractive to academics less sure of their ground, because it is less regulated, there is still a demand for quality assurance in the intellectual climate. This is implicitly caught up with the issue of funding.

Muller’s position is one with which I sympathise. Clear distinctions will help us understand the two main styles of pedagogy with which we are familiar: traditional and constructivist. These are linked to autocratic and vertical or democratic and horizontal styles of management and research. The world has shrunk with the advent of Information Technology, (IT), and passing around and sharing instantly accessible information has resulted in a global market place that has high expectations of pricing and quality. To compete in such a demanding economical climate, ‘learning for innovation’ requires an education that is fundamentally sound. This involves traditional transmission, as well as an education that encourages *“...outward-looking, innovative and problem-oriented thinking”* (p. 53, Young cited by Muller). To arrive at a curriculum that can address both types of learning and successfully transmit to a diverse clientele needing to compete in an international arena will involve careful and sensitive understanding of ‘knowledge organisation’ by the modern day educator.

Muller equates social constructivism with relativism. The philosophical outcomes of such a relationship could be considered to be too sophisticated and/or too time consuming for some modern South African educators. These educators have been given discretionary admittance into tertiary education and they are expected to cope with the intellectual demands of this environment, despite their lack of prior knowledge or rigorous academic experience. On exiting their teacher training, these newly qualified educators are then presented with a chaotic national curriculum which they are required to understand and

implement in addition to coping with the demands of daily classroom teaching practice in classes that may exceed 40 learners.

Hugo captures the current mood; “*(T)he dream was of a creative and empowered teacher facilitating the education of an active learner in ways that suited their own contextual conditions*”. (p.23)

Thus the practical application of “*multifaceted intersections and layerings*”, (p. 20, Hugo, 2005) in the project of social justice within South African Education must surely be viewed as an epistemologically complex one. Furthermore, weaknesses in a fragile domain, such as the interpretation of cultural practices within education, arise constantly owing to both collective and individual interpretations of official documents. For the dust to settle on these debates between sacred and profane knowledge forms, (Durkheim cited by Hugo, 2005), closed or open relationship between knowledge boundaries, collection and integrated curricula, virtues between school and everyday knowledge systems, alliance between Curricula of the Past and Future, (Young 1999) or Muller’s industrial typology of Modes 1 and 2, educators will need to be sensitised to the differences and be given time and space to reflect on how they can merge practical educational needs with academic concepts.

Table outlining the differences between traditional and contemporary curricula

<i>Curriculum of the Past</i>	<i>Curriculum of the Future</i>
<u>Mode 1</u> “orthodox, disciplinary knowledge production and learning” (p. 48); e.g. rote learning	<u>Mode 2</u> linked to constructivism and interdisciplinary curricula; e.g. problem solving using prior knowledge
Innovation is driven by <u>philosophical position</u> of planned thought and rational argument.	Innovation is driven by <u>scientific position</u> of trial and error processes leading to natural laws.
Scientific change led by <u>knowledge-driven theory</u> leading to an increase in knowledge.	Scientific change led by <u>social-practice driven theory</u> leading to an increase of tacit knowledge. (‘doing’)
Not linked to market demands – anti-utilitarian.	Linked to economic productivity – utilitarian.
Trusting experts.	Contemporary demand for justification and accountability.
<u>Closed access</u> to information and restricted, elitist access to schooling.	<u>Open access</u> to information, advent of information technology (IT) and increased access via diverse paths to schooling.
Restricted and <u>narrow</u> fields of research.	Multidisciplinary and <u>wide</u> fields of research.
<u>Specialist</u> areas of research leading to discipline-based solution of problems, with a vertical style of management, concentrating on national issues.	<u>Hybrid</u> areas of research leading to diverse areas of specialisation, incorporating lateral styles of management, crossing national boundaries, inviting international contributions via IT.

Philosophical Narrative

The dream of creating an empowered and imaginative teacher weaving her magic in the contemporary democratic classroom is on-going. The question is this: how does she do this, maintain her professional credibility and earn the reputation of an ‘expert’? In order to answer this, we need to look at the tools she needs to equip herself with.

The formal script and grammar or theory of music notation is one such tool. This was advanced in the West and music learning and achievement was quantified by instructional outcomes according to dominant Western paradigms. The emergence of alternative musical practices in school curricula was a reaction to the strict aesthetic paradigm that did not recognise the musical practices and beliefs of ‘others’. Ethnomusicology mirrored the debate that ensued and Mark, (1996, p. 22, cited by McCarthy and Goble), drew a distinction between the profession’s utilitarian vs. aesthetic rationales. This was at a time when the public was questioning the legitimacy of music in the school curricula. The debate still continues as music educators, philosophers and theorists continue to discuss the merits of vague learning aims and outcomes with more traditional, didactic measures that preceded the constructivist, learner-centred movement. This debate is particularly alive in South Africa, following the advent of democracy in 1994.

My claim that the keyboard is considered by most serious music educators to be an essential element comes from my own background as a classical pianist from mainstream primary, secondary and tertiary Western education in the 1960’s, 1970’s and 1980’s. It also explains my resolve to promote traditional music skills and theory to the WITS Music in Education undergraduates. The aesthetic philosophy derived from my traditional and largely didactic music education, influences much of the content of the principally Western music perspective in the fast-track course outline. Critics may question the relevance of these perspectives in an African context. In response, I refer to a quote on Elliott’s work, 1995:

“Elliott produced Music Matters: A New Philosophy of Music Education, in which he integrated multicultural and sociological perspectives on music within a praxial framework by asserting that members of different cultural groups throughout the world who make music are the practitioners of ‘a diverse human practice’, which he called “MUSIC”. (p. 23, cited by McCarthy & Goble).

Social interactions of any kind need a language and music making is no exception. The piano plays an important role in learning this language. The musical alphabet can be easily related to the keys and important musical elements, such as pitch (high/low sounds) and dynamics (loud/soft), rhythm (flow of music), time (structure of beats), timbre (colour and quality of sound) and texture, (thickness or thinness of sound), can all be explained via the piano keyboard.

The activities of “MUSIC” and its ‘diverse human practice’ lead to “musicing” (the behaviour of those engaged in music making) and “musicers”, (those engaged in such behaviour), meeting the challenges of evolving their own musical traditions through a “flow” of activities produced by their “*...own consciousness, engendering personal growth, greater self-knowledge, and raised self-esteem*”. (p. 23, Csikszentmihalyi, 1991, cited by McCarthy and Goble). This being the case, the value added by music educators is reaffirmed in classroom music and the Generalist-Specialist becomes the architect of such a philosophy.

Regelski (2005) alerts us to the post-modern paradigm shift of music education adding value to life orientation. In the current political climate, the legitimisation of school subjects has become a necessity. The public has adopted an identity of a commercial client and can demand that the state system be accountable in matters concerning curriculum design. This has impacted on the evolution of music knowledge from one of special education to one of universal education. Music teachers are required to justify the content of their discipline to conform to popular culture via a standardised curriculum with rationalised and transparent criteria.

Regelski’s analysis unveils some glaring discrepancies between music as a discipline and school music curriculum aims. Firstly, music teachers unlike many of their peers are primarily practitioners. They cannot teach without demonstrating their skills. Secondly, they tend to evolve from a dedicated system that promotes High Culture rather than Popular Culture and acceptance to tertiary music education facilities depend on a conservative model of teaching and learning. Here we see how the two agendas are at odds with each other. Student teachers who are classically trained, have little concept of industrialisation and are ill equipped to transform themselves into generalists. The success of open access candidates in South African tertiary music education programmes could

result in the evolution of a new breed of music teachers – combining music with business sense.

Epistemology

“Theory of knowledge: the branch of philosophy that studies the nature of knowledge, in particular its foundations, scope, and validity.”

(Microsoft® Encarta® Premium Suite 2005).

Focussing in on the philosophical discussion on epistemology, Davis (1996) uses important conceptual frameworks proposed by 20th century philosophers: Peters (1966) debate on worthwhile activities, Hirst’s (1972) development of a rational mind, White’s (1982) development of autonomy and Quine’s (1978) account of a individual networks of belief. Davis uses this framework to develop his argument that philosophy cannot be ignored in pedagogic discourses because *“A necessary condition for justified belief...involve(s)...at least a measure of understanding”*. (p.8) A necessary condition for ‘rich beliefs’ is that claims are justified and understood by a person to the extent that they can independently defend them by using a store of personally evaluated and acquired ‘rich knowledge’. It should be noted that the level of defence is related to the level and maturity of the learner. Thus, young children may not fully appreciate the interconnectedness of beliefs they have inherited through adult testimony. Beliefs may also be partially defended on the basis that whilst they can be defended as an integrated idea, individual components may not be fully understood for them to be comprehensively challenged. To exemplify, a 12-year old music student may be able to ‘thinly’ account for why she likes playing in an orchestra (the pieces are fun, the camaraderie agreeable, the music challenging etc) but she may not yet be able to ‘richly’ defend or appreciate her hobby on the grounds of aesthetics, music theory and history.

Music is no longer for the consumption of the elite; its praxis is connected to social change and has been appropriated by new South African educational policies of social redress - and the Music Generalist-Specialist has a pivotal role to play in this respect. A consideration as to what is good or bad music is a matter that is contextually situated. Aesthetic appreciation, although often portrayed as woolly and elitist by nature, can be pinned down to contributions made by individuals to society. In this way, aestheticism is also subject to legitimatisation and music education is a combination of

rote learning and innovativeness. Having a good grasp of traditional concepts lends itself to long-life learning, experimentation and appreciation. Progression and sequencing of such material at all levels is of paramount importance to the usefulness and connectivity to life-orientation. In this way, it can *“...’make a difference’ in the musical lives of students and society by increasing the wealth of skills and options for musicking... (and consequently) promoting values that are both basic to life and special in their unique contribution to the good life.”* (Regelski, p. 22).

Critical Question No. 2 - What would a Music Generalist-Specialist entail in contemporary South Africa?

Trusting the ‘expert’ resonates with traditional, hierarchical schooling and training. However, today’s expert comes from a new tradition where knowledge transfer is based on constructivist, learner-centred methods and where there is open access to information through information technology, diverse paths to education and a multidisciplinary approach within the curriculum leading to diverse and hybrid areas of specialisation.

Critical Question No. 3 – Is it possible to develop a Music Generalist-Specialist from open access candidates?

The keyboard module is designed to initiate an identity of a Generalist-Specialist who will meet the contemporary demands of justification and accountability. There are no promises to instil *‘thick knowledge’* (Davis 1996), that is in-depth knowledge acquired through years of immersion in musical environments or through an intensive programme meant to totally engage the student in music. However, in the absence of a musical foundation, it might be possible to enthuse a trainee-teacher and novice musician to orient herself into the field in a credible manner and, in this way, help others who need specialist guidance. Such a person would be ideal as a Music Generalist-Specialist - someone who has benefited from open access education policy to such an extent that they themselves will not only continue to develop musically but also offer specialist guidance to others and, by doing so, enrich her own years of life long learning.

This sociological review has sought to illuminate issues surrounding the evolving teacher identity of the Music Generalist-Specialist, by using the three critical questions as a basic framework. This framework addresses a range of perspectives that elucidate the need to look innovatively at classroom music teacher training in South Africa. We see how

different the modern educator's position in society is today. Instead of being the unchallenged 'expert', she now has to involve her students in the teaching and learning process and offer them variety. No longer can she expect her learners to accept her premises and her beliefs; no longer can she expect them to have a long socialisation into her discipline nor can she teach without being aware of the influences outside her classroom.

South Africa's dynamic political landscape has created a need for emancipatory researchers who can contribute to the on-going educational debate. Conceptual projects such as mine raise moral and ethical pedagogical issues concerning music education and the long-term effect these issues may have on novice teachers. My educational commitment is to find a way for contemporary South African classroom music teachers to engage effectively with their students in an atmosphere of atonement and on-going social redress.

CHAPTER THREE

BASIL BERNSTEIN'S INFLUENCE ON THE CONCEPT OF THE MUSIC GENERALIST-SPECIALIST

Basil Bernstein is an important figure in the development of sociology in pedagogy. His work is a response to the post-1960's impact of trans-national capitalism on work and consumption and leisure at the end of the century. Important sociological changes in nation building include multiculturalism, multiple language needs, new social contracts based around issues of difference and community. (Singh and Luke, 1995) Contestation of traditional ownership, truth and beliefs has directly impacted on curriculum design and to unresolved questions in the classroom about class and culture. This discourse is led by sociological analysis in the Bernsteinian tradition and greatly influences my research into fast-tracking music in tertiary education.

According to Bernstein (1996), the vertical discourse is a “...*coherent, explicit and systematically principled structure, hierarchically organised...*” whilst horizontal discourse has little ‘*systematic organising principles*’ (Bernstein, p.157). An example of the former would be a pure science with a specialised language and specialised criteria, with hierarchically organised facts and statements of ‘truth’ based on deductive reasoning, or cause and effect. One could say that pure physics would be a vertical discourse. A humanities subject, (geography for instance), would be regarded as a horizontal discourse, where the facts are disorganised, that is, not in any particular order, where rules of justification and explanation are tacit and not according to strict criteria, where communication depends on personal as well as text-based experience, and when statements of ‘truth’ can be based on inductive reasoning - where the probability of accuracy depends on the number of observations made.

What is particularly important to remember in the above two examples is that Bernstein's two distinctions can be interpreted by different people in different ways and arguments can therefore be constructed to make subjects that might be classified as vertical to be horizontal and vice versa. This negotiability between horizontal and vertical discourses can be applied to the 2006 keyboard module. I have designed it as both didactic and constructivist in nature. Certain rules of music theory cannot be contravened yet, at

the same time, they can be applied in a more forgiving manner to simple compositions. Whilst the importance of acquiring a language is stressed, and the manner of teaching it is largely sequential and progressive, the application of it is encouraged quite early on.

The Music Generalist-Specialist identity can therefore be attributed directly to Bernsteinian theory: the Generalist strand comes from the horizontal, cross-curricula principles of the South African 1990's educational policies that encourages on-going personal development and life long learning, whilst history of music and music appreciation are taken, *in this context*, to represent the horizontal knowledge discourse. The Generalist strand comes from knowledge discourses that are porous and interpretative in nature whilst the Specialist strand with music theory, and the didactic aspects of music pedagogy, such as repetition and practice, is represented by the vertical knowledge discourse. The combination of these two approaches has created the need for a new kind of music practitioner, one who can engage in a wider social reality of which they are now a part.

"The economic imperative, driven by the need to make South Africa competitive in a global economy, is evident in the discourse of high skills, competency, transferability, performativity and life-long learning". (Wilmot, p. 69)

The Generalist-Specialist identity is in response to the economic demand for marketability as well as an attempt to comply with the need to close the gap between the historically advantaged and disadvantaged. Jansen (2001) concedes that Curriculum 2000, (C2005) demonstrates how South Africa has moved on from policy cloaked in '*political symbolism*' (1999) to a more credible response, in the form of the streamlined Revised National Curriculum Statement, (RNCS), with its renewed efforts to implement the products of research into the school classroom. The change in focus appears to rest on the tension between market driven forces and the need for critical thinking participation and the democratic process. My entrée into engaging creatively with Music in Education at WITS mirrors this shift on a micro level in the tertiary education lecture theatre.

My claim is that current South African music educational knowledge and practice are ideologically biased in favour of previously marginalized ethnic minorities. The pendulum

has swung the other way. Paradoxically, this attempt to recognise contemporary issues of difference sanction against the evolution of strong disciplinary knowledge, contributes to the demographic divide in issues pertaining to classification (power) and framing (control). The latter terms are Bernstein's foundation in the structure of knowledge acquisition, knowledge transformation, and knowledge reproduction and they perpetuate notions of symbolic control within a recontextualisation of knowledge that celebrates difference.

"For language and literacy educators, Bernstein offers the cautionary note that the idealism of these and other contemporary pedagogical models may paper over the actual distributions of power and the selective principles of control at work. Pedagogies based on unproblematic notions of individualism and liberalism, which attempt to recognize and celebrate difference per se, may in fact deter an analysis of the very systems of unequal distribution, acquisition and 'valuing' of knowledge and competence that they are so critical of". (p. xiii) Singh and Luke, 1995.

In order to defend the above claim, this chapter offers the reader explanations of the conceptual tools offered by Bernstein to analyse discursive rules of pedagogy. These tools include an analysis of collection and integrated codes that link knowledge production with practices in industry. This conceptual framework allows us to understand the ideological bias of South Africa's National Schools Curriculum, (C2005 and RNCS) in particular the Arts and Culture Learning Area, as well as the WITS Music in Education Curriculum. Both these areas are put under the spotlight in Chapters Four and Six respectively. It is useful to point out now that the two curricula are interlinked as trainee-teachers exiting WITS are expected to be the agents of change at schools by systematically implementing the changes being enforced by the State. Bernstein's 'pedagogic device' is not a naturally occurring phenomenon, rather a historical condition that explains how a nation's culture and identity is officially constructed and sanctioned by new agents of power and control.

Two Types of Curriculum

Bernstein's rules of the pedagogic device provide a detailed framework than can be used to understand the complex interactions that set social identities and relations within the classroom. Key terms in the pedagogic device are "integration" and "collection" types of the curriculum and "classification" and "framing". What are the broad implications of

these terms? What implications do they have for South African education? These two questions frame the discussion on the relevance of Bernstein's sociological interests to the ideologies that mould South Africa's Curriculum 2005 and address some of the issues in the complexities of cultural transmission that teachers and learners face today. Bernstein's conceptual tools of 'integration', 'classification', 'collection' and 'framing' are crucial to analysing the ideologies that exist within curriculum design. My claim is that although education and government officials have made serious attempts to adhere to and promote the ethos of Life Long Learning and inclusive education, South Africa needs to balance this preoccupation with the need to compete on the global stage and equip its citizens adequately within the framework of an integrated curriculum.

According to Bernstein (1986), there are two types of curricula – collection and integrated. These curricula operate on two levels, that is to say, the type of curriculum and the code. Simply put, collection curricula have strong boundaries where the *"...contents stand in a closed relation to each other..."* (p. 48) thus retaining a closed nature, whereas integrated curricula contents have a more open, cross-curricular relationship with other subject matter. Learners are given clear evaluation criteria of what they must reproduce in a collection curriculum unlike the more flexible integrated curricula, where the contents *"...stand in open relation to each other"*. (p. 48) The 'deficit/difference' debate faced by educators is particularly complex in South Africa where the State is struggling to maintain a balance between social redress and global competitiveness.

Knowledge and Power

It is important to remember that Bernstein is talking of the logic of knowledge, the status of which is epistemically driven. Bensusan (2004) further points out that curriculum is driven by knowledge claims and that representation of these claims are taken in the form of the selection process. If the claims are not valid, then the curriculum has no substance to it. Therefore, Bernstein's marriage of knowledge to power and control must be taken seriously as it would appear that social interests, (in the form of curriculum design as one instance), take knowledge claims and then represent them in the process of distribution and selection on a national scale via a curriculum statement of intent.

“How a society selects, classifies, distributes, transmits and evaluates the educational knowledge it considers to be public, reflects both the distribution of power and the principles of social control”. (p. 47)

This oft-quoted sentence of Bernstein underlies a number of issues relevant to post-Apartheid South Africa. Bernstein’s quote explicitly states that those in power control the pedagogic discourse. He explains how the educational code (the means by which educational knowledge is constructed) is “...*historically contingent and changeable...*” (Carrim, 2004) and that it is transmitted via the three message systems of curriculum, pedagogy and evaluation. These three systems are linked to one another in a mission to relay information. Bernstein links this chain to issues of authority, order and control. In both collection and integrated curricula, the hierarchies of authority and obedience manifest themselves in the school community – at the top of the ladder, private schools have a board of governors, then the head teacher, the senior management team, heads of department, teachers, and finally the students. I would argue that fee-paying parents exert influence over the board of governors, yet paradoxically their children are placed at the bottom of the ladder. This ‘corporatisation’ of schooling has additional subtle complex relationships such as parents influenced by their children and teachers teaching high status subjects, both impacting on the status quo. In this way, we can see how selection, classification, distribution, transmission and evaluation of educational knowledge in schooling reflect the distribution of power and the principles of social control in multiple ways.

This matrix of power, political and economical forces also affects schooling. A clear example is the intricate change that is taking place in today’s South African educational system with its manifesto for inclusive education. A brief historical review will help us to identify these powers. Pre-Apartheid, in 1990, the National Party had ownership on educational policy based on apartheid ideology favouring the white minority. After 1990, the educational forum was opened to a number of liberal organisations, each developing their own policies. The resulting debate on policy formed the National Qualifications Framework (NQF) and attempts were made to unify labour and education officials to work towards one agenda. Nevertheless, educational policy was in crisis, as it still did not reflect what was actually happening inside educational establishments. By 1994, the African

National Congress, (ANC), introduced the concept of Life Long Learning that has become the gateway for learners – recognising that they come first and empowering them to learn at any age.

We can now see the embodiment of these powers in the form of politicians and to a lesser extent, prominent academics. We also see how the crucial issues of social justice led to South Africa making fundamental changes to its educational policy to make it inclusive and accessible to all. Whilst juggling this balance for social justice, government officials are also aware that educational policies have to take into account market forces and ensure that they empower those exiting the schools system with marketable skills. Thus, the business community and economy have a strong impact on what schools should be teaching. High status subjects on the whole are better funded than low status subjects – simply stated, Sciences are given more resources and more time than the Arts and in this respect ideals succumb to practical needs in a society driven by the importance of the workplace. School policy documents illuminate this conflict in the form of time allocated to certain subjects.

Classification and Framing

Bernstein's concepts of classification and framing analyse curriculum, pedagogy and evaluation, which he considers to be the three ways of transmitting educational knowledge. When the contents maintain strong, 'insulated' boundaries, classification is considered to be 'strong' and where the boundaries are more porous and contents are more integrated with one another, classification is considered to be 'weak'. *"Classification thus refers to the degree of boundary maintenance between contents"*. (p. 49)

Framing refers to pedagogy and the way in which the pedagogic relationship is formed and the context within which pedagogic transmission and acquisition happens. There is a close relationship between framing and classification. Classification can be weak (minus sign) or strong (plus sign); if the relationship between contents is open, and the organisation of knowledge is loose then we can say that the classification is **C-**. If the classification is strong where the relationship between contents is closed, and the organisation of knowledge is tight then we can say that the classification is **C+**. This would have a direct impact on the subject's framing. If the educator and learner have much

control over the content then the framing is considered to be negative with weak boundaries and therefore **F-**, and if the educator and learner control is minimised, then framing is considered to be positive with strong boundaries and therefore **F+**. *Please see table on page 34.*

I would point out that both Music and Technology are skills-based, and both have weak boundaries where contents are fluid even between the two subjects – Music Technology has become an accepted part of the music curriculum. Boundaries continue to weaken in Music whilst it continues to borrow subject content from other areas, such as mathematics and computer technology. Today, composers use keyboard instruments that are capable of yielding notes that did not exist in the classical era. Quarter and one-eighth tones are not uncommon as are computer-generated voices. Music technology has become a sophisticated specialist subject and therefore we have the emergence of a strongly classified subject, **C+**, with weak framing, **F-**. Yet, market forces clearly favour Technology in the form of Information Technology (IT) skills rather than piano playing skills for instance, thus elevating the status of the former at School.

Classification and Framing Table

Degree of Strength of Boundary	Relationship between Contents	Type	Classification (minus sign -) (plus sign +)	Framing (minus sign -) (plus sign +)	Collection Codes	Status	Units of Time
WEAK NEGATIVE <i>Example: Classroom Music in Schools</i>	OPEN	INTEGRATED	OPEN	LESS CONTROL	NON- SPECIALISED	LOW	LESS
STRONG POSITIVE <i>Example: Specialist Music, College or University</i>	CLOSED	COLLECTION	CLOSED	MORE CONTROL	SPECIALISED	HIGH	MORE

Time and Content

The notion of time, or unit (the term used by Bernstein) and how it is used is what distinguishes collection and integrated curricula and the notion of content shows how these units are used. For example, looking at the time allocations for Intermediate and Senior Phases in the C2005, Revised National Curriculum Statement, Grades R-9 (Schools) Policy, (p. 18), we see that Arts and Culture is given 8% of the timetable as opposed to Mathematics, allocated 18%. Interestingly, technology is given the same unit of time as Music whilst at the same time, Outcomes Based Education's (OBE) ethos is to empower the learner with skills-based knowledge, a principle that underpins OBE and Constructivist ideologies, inherent in C2005.

This matter of status is evolved in Bernstein's notion of a special relationship. There are two aspects to this notion: firstly, how much time is allocated to different contents and secondly, if the contents are optional or compulsory. For example, religious education can be regarded by pupils to be more optional than mathematics as it is mostly a non-examinable subject, given about 60% less time than Mathematic and therefore more negotiable in terms of time allocation. Using Bernsteinian logic, it would then follow that Religious Studies has a lower status, as evaluation of the learner's understanding is not subject to rigorous and continuous assessment.

Compulsory and optional contents are status-driven by the nature of their boundaries. If the contents are strong or impenetrable, they cannot be linked to other contents. Matters of order, hierarchy and control take precedence over democratic notions. Contents have a closed relationship with other contents contained in the curriculum, pedagogy is didactic, (teachers lecture and require minimal discussion with their learners or indeed their colleagues), and assessment criteria is clearly defined, (evaluation). Thus, collection curriculum does not depend on a consensus of relational ideas. There are fewer requirements for collaborated and thematic teaching so that liaison with other teachers does not take priority. Pupils tend to be streamed and their options limited. Teachers have a clear agenda and are preoccupied with delivering highly prescribed and largely non-negotiable content to their students.

By contrast, if contents have an open relationship with others, they are deemed to have weak and fluid boundaries. Such contents would be part of an integrated curriculum, like OBE, which is regarded by post-Apartheid South Africa, as a means to an inclusive education system. The scholastic platform is not teacher-dominated; rather it relies on students engaging and participating in the process and the teacher's role is one of a guide and mentor. Integration leads to a weak identity, where contents have weak boundaries and evaluation takes place in the form of multiple assessments. Teachers will access a variety of resources, including support from other departments, to deliver a non-specialised curriculum, using everyday knowledge to support new input. Broadly speaking, we could then identify social studies to be part of an integrated curriculum, with cross-curriculum opportunities, unlike pure sciences, with less opportunity for open boundaries, and therefore part of a collection curriculum. One can see that these open relationships, both in content and human engagement will result in a horizontal relationship that flattens the traditional hierarchy, and which, according to Bernstein, disturbs the balance of power.

We see dilemmas rising out of the above. South African schools operate on a hierarchical management style, yet they are striving to deliver an integrated and more democratic curriculum. They also want to maximise the potential of the national workforce, to ensure increased productivity with high quality personnel leading to increased employment. Additionally South Africans want to be considered respected players in the global market. A combination of these needs has led to inclusive programmes that recognise learning experiences from diverse wide backgrounds in its effort to redress social injustices of the Apartheid era.

These dilemmas can be further examined using Bernstein's concepts of classification and framing. As mentioned earlier, these two conceptual tools provide a way of analysing the relationship between contents in order to identify if they are weak and porous, or strong and impenetrable with relation to each other. These tools also allow us to examine how contents are referred to and how different teachers use time and content to set weak and negotiable or strong and non-negotiable boundaries to their contents.

Conclusion

To conclude, Bernstein's four analytical tools of integration, collection, classification and framing are concerned with form rather than the epistemic nature of knowledge. He is preoccupied in the way knowledge is transmitted and in the way it is taught and perceived rather than with epistemic notions of truth, belief and justification. This leads to viewing knowledge within a sociological framework and affording us ways to analyse the interplay between power, authority and obedience. His pedagogic discourse provides a fascinating account of how political and economical facets affect education. It accounts for the weakening of traditional boundaries and the emergence of 'new' subjects such as Media Studies, Music Technology and Food Science. By extension, the Music Generalist-Specialist has weakened Music from a long apprenticeship before mastery to an accelerated accomplishment of integrated sets of values.

CHAPTER FOUR

WITS MUSIC IN EDUCATION: DATA ANALYSIS AND INTERPRETATION

This chapter contains an analysis of the WITS Music in Education course according to Bernsteinian theory as outlined in Chapter Three. Supporting data drawn from the 2006, Year One intake complements the analysis by drawing conclusions from coursework and examination marks allocated to all 36 trainee-teachers. So far, Bernstein has shown us how music can be taught either as integrated or collection curricula. Classroom music in schools could be regarded as integrated with cross-curricula attempts at thematic teaching. Hence a module of Greek Music is woven into an overall theme of Greek Civilisation which can lead to a Greek Day showcasing Greek History projects, Greek Food, Greek Singing and Dancing, Greek Costumes, Grecian Art, ancient Grecian Mathematical apparatus and so on. Similarly, WITS Music in Education integrates its nine subjects, (such as keyboard studies, choir, music history and theory, indigenous instrumental studies, methodology, detailed in Table A below on page 40), with each other as well as with other departments such as Art and Drama by sharing common themes. Therefore the curriculum of this course can also be deemed to be integrated although there are certain elements within it that are traditional code and collection code: rules of harmony and the understanding of chord progressions for instance are not open to individual interpretation. It would be fair to say that much of this traditional aspect is evident in the keyboard module.

By contrast, Specialist tertiary Music Schools such as The Royal College of Music, (RCM), Trinity College of Music, (TCM), both in London, UK and the WITS School of Arts in Johannesburg, South Africa, have clearly defined boundaries around their various contents within the overall discipline of music itself – so one can for instance study composition (with a high theoretical content) or pianoforte performance (with a high practical skills content); thus we can deduce that this type of course leads to traditional knowledge content and a collection code curriculum. Bernstein's conceptual tools are

vulnerable to time and sociological changes caused by political, economic and educational factors and these examples are indicative of the volatile nature of sociological interpretation and analysis. For instance, it could be successfully argued that my keyboard module is weakly framed and weakly classified, as compared with traditional music school lessons dedicated to 'high art or high culture'. I would respond that in comparison to the other subjects within the WITS keyboard module, there is much to support my claim that it is based on traditional content and therefore can be classified as strongly framed, (F+) and strongly classified, (C+).

Bersteinian Analysis of WITS Music in Education

This section contains a table of music lectures and tutorials that embody the WITS Music in Education curriculum. The subjects mentioned are common to undergraduates in all years of their Bachelor of Education, (B Ed), studies at WITS. They are classified according to my interpretation of Bernstein's codes as explained in Chapter Three and a summary of the criteria is given below.

Criteria

The criteria used for my interpretation are as follows:

Strong = didactic delivery of content, adherence to rules of music theory and harmony, attention to historical dates, attention to stylistic detail and authentic interpretation. The positions on authenticity of interpretation and style are taken from a traditionalist position, the justification of which remains outside the scope of this dissertation.

Weak = free discussion, flexible interpretation to rules of music theory and harmony, encouragement of student invention and design, especially in the area of teaching resources.

F+ = strong framing; where pedagogic boundaries are impervious between learner and educator and pedagogic discourse is largely didactic with limited interaction during knowledge transmission. A hierarchic order is apparent in this situation.

F- = weak framing; where pedagogic boundaries are porous between learner and educator and ensuing pedagogic discourse relies on learner participation. Lively discussion and self-reliance is promoted through tasks such as research and a build-up of shared collective resources.

C+ = strong classification; content is vertical and hierarchical with strong adherence to traditional sequence and progression.

C- = weak classification; content is horizontal with immersion into music through immediate application, from the inaugural lecture. A good example of this is the composition of simple songs and the annotation of these songs through individual, often informal means, such as symbols and codes designed by the novice composer.

TABLE A

Music in Education Year 1 Subjects : 7 hours per week, 20 weeks for the year

<i>Subject Listed in Alphabetical Order</i>	<i>Time Allocated</i>	<i>Content</i>	<i>Delivery</i>	<i>Weighting Scale</i>
AFRICAN INSTRUMENTS	30 minutes	F-, C-	Weak	3
CHOIR	1 hour	F+, C+	Strong	2
CLASSROOM INSTRUMENTS (Orff instruments)	30 minutes	F-, C+	Weak	3
FORM & STYLE	30 minutes	F+, C+	Weak	2
KEYBOARD	1 hour	F+, C+	Strong	3
LITERACY & ACTIVE LISTENING	45 minutes	F-, C+	Weak	1
METHODOLOGY	1 hour, 30 minutes	F+, C-	Strong	1
RECORDER	45 minutes	F+, C+	Strong	2
SINGING AND SIGHT SINGING	30 minutes	F+, C+	Strong	1

TABLE B

Weighting Key: weighted according to WITS Music in Education, Head of Department

Scale 1 worth 45% of Final Year Mark	Very Important
Scale 2 worth 35% of Final Year Mark	Important
Scale 3 worth 20% of Final Year Mark	Necessary, quite important

TABLE C

Year 1, WITS Keyboard Course in Music in Education

<i>Time allocated: one hour per week</i>	<i>Time Allocated in 1-hour lesson</i>	<i>Content Classification</i>	<i>Delivery Classification</i>
TECHNIQUE	15 minutes	F+, C+	Strong
REPERTOIRE	15 minutes	F+, C-	Weak
KEYBOARD HARMONY	15 minutes	F+, C+	Strong
METHODOLOGY	15 minutes	F+, C-	Weak

The rationale for the content in the keyboard module is driven by the desire to elevate the standard of professionalism in music by educating excellent music teachers leading to qualified music educators. These concerns include the need to address open-access aims in South Africa whilst establishing minimum guidelines in piano requirements and instruction for the purpose of training classroom music teachers. This is reflected by the weak and strong content and delivery classifications outlined in Table C above.

TABLE D

Year 1, WITS Keyboard Course in Music in Education Mid and End Year Examinations, counting towards the overall end-year mark

<i>Prepared Tasks</i>	<i>Percentage</i>	<i>Classification</i>
5 prepared pieces: own choice or from own choice from set works, hands together	40%	F+, C+
3 scales: C, G, D majors, hands together	30%	F+, C+
3 prepared accompaniments: own choice or own choice from set works with Left Hand accompaniment to Right Hand melody	30%	F+, C+

TABLE E

Year 1, WITS Keyboard Course in Music in Education Mid and End Year Coursework, counting towards the overall end-year mark

<i>Assignment</i>	<i>Description</i>	<i>Classification</i>
Written Assignment No. 1	3 Lesson Plans for Beginner Pianists	F+, C+
Mid-Year Impression Mark	Continuous individual observations and one short 10-minute practical test	F+, C-
Written Assignment No. 2	Harmonisation of 16-bar composition	F+, C+
End-Year Impression Mark	Continuous individual observation and one short 10-minute practical test	F+, C-

TABLE F

2006 WITS Music in Education Keyboard Year Module Marks and Exam Averages						
Assessed by Urvi Drummond						
Candidate	February-June 2006 Coursework Averages	June 2006 Mid Year Exam Averages	June 2006 Mid Year Keyboard Exam Marks	July-November 2006 Coursework Averages	November 2006 End Year Exam	November 2006 End Year Keyboard Exam Marks
I	40%	43%	65%	70%	61%	50%
II	55%	0%	60%	35%	61%	70%
III	40%	15%	25%	40%	0%	0%
IV	40%	47%	65%	20%	56%	50%
V	15%	37%	35%	75%	61%	75%
VI	63%	44%	40%	20%	65%	80%
VII	30%	49%	20%	78%	75%	80%
VIII	88%	59%	70%	85%	59%	65%
IX	25%	49%	20%	95%	38%	35%
X	78%	54%	30%	73%	51%	50%
XI	15%	52%	10%	78%	0%	0%
XII	80%	53%	40%	10%	68%	70%
XIII	88%	53%	70%	85%	69%	65%
XIV	88%	56%	65%	95%	74%	70%
XV	78%	57%	55%	83%	70%	75%
XVI	48%	54%	70%	85%	69%	65%
XVII	45%	46%	50%	50%	65%	50%
XVIII	70%	53%	55%	80%	66%	50%
XIX	80%	61%	75%	88%	79%	90%
XX	55%	57%	55%	40%	71%	85%
XXI	75%	61%	80%	75%	75%	90%
XXII	25%	14%	35%	93%	49%	40%
XXIII	25%	36%	30%	10%	0%	0%
XXIV	38%	44%	35%	30%	51%	65%
XXV	38%	38%	50%	48%	60%	20%
XXVI	40%	49%	45%	48%	58%	65%
XXVII	55%	46%	55%	88%	67%	60%
XXVIII	70%	39%	80%	68%	67%	60%
XXIX	58%	46%	60%	45%	67%	60%
XXX	63%	53%	80%	20%	64%	60%
XXXI	25%	31%	40%	48%	0%	0%
XXXII	20%	0%	0%	23%	0%	0%
XXXIII	0%	11%	10%	13%	0%	0%
XXXIV	13%	0%	0%	45%	0%	0%
XXXV	13%	0%	0%	8%	0%	0%
XXXVI	Dropped Out					
Average	48%	41%	45%	56%	49%	49%

Critique

This section justifies my critique of the content and delivery classifications as specified in Table A on page 40.

African Instruments: Instruments such as the Djembi drums and Marimbas are user-friendly. Hands and beaters can be used with immediate effect and without too much insistence on technique. That is not to say that whilst learners are not expected to play with a high degree of finesse, the emphasis remains on good sound production and capabilities in performing and classroom teaching. Framing of the subject is weak, (F-), as learners are encouraged to learn from their peers and experiment with notation. Classification is weak, (C-), as there is no strong written tradition of technique and instruction is passed on orally by players considered to be experienced and at an advanced level. Workshops are given by a WITS lecturer, as well as by street musicians.

Choir: The trainee-teacher choir is run along didactic lines. There is one choir director who gives instruction in singing technique, presentation and interpretation. The same person chooses the repertoire, conducts and accompanies the choir, and examines this entity. There is strong adherence to choir rules, with punctual start times, compulsory attendance for extra rehearsals and mandatory dress code for performances. External tutors are brought into complement instruction, but these tutors come from a traditional background thus ensuring a homogenised approach to lesson structure and assessment.

Classroom Instruments: Classroom instruments include pitched and unpitched classroom percussion instruments such as xylophones and triangles. Student teachers are encouraged to make some of the simpler instruments for their learners, (e.g. shakers are made out of bottles with beans in it), and it is up to the student teachers to use their imagination to be inventive. The weak framing, (F-), is not to be confused with the strong classification, (C+), as trainees are expected to know the difference between pitched and un-pitched instruments. Furthermore, they are given some guidelines on how to communicate musical elements such as notation of the pitched instruments to their learners. The content is non-negotiable whilst the form or delivery of the content is left largely up to the trainees. The nature of classroom instrumentation is weak because there is much interaction between participants and their educator.

Form and Style: music form and style is derived from Western constructs, with significant periods of music, (e.g. Baroque, Classical and Romantic), introduced to learners in the first year. The Western genres of music are explored and discussed through listening activities. Trainees are required to research set works in order to produce age-relevant lesson plans for their classes. Musical elements and historic facts make up the strong framing, (F+) and strong classification, (C+), whilst the discursive nature of the lessons provide the basis for weak, (C-) and therefore open, (F-), nature of pedagogic delivery.

Keyboard: This, (2006), module is designed, delivered and assessed by me. The method of delivery is largely didactic, (strong), and the content and form of the lectures are also strong. There is clear progression and sequencing, (F+, C+), of technique and theory. Technique is non-negotiable with strong adherence to posture, hand position and fingering. Keyboard harmony is didactic with emphasis on establishing regular chord patterns. Trainees are encouraged to reflect this aspect in their note taking so that they may establish strong patterns of pedagogic delivery for themselves. Learning material is chosen and distributed by me, (two Western texts), and assignments are marked on the basis of content delivered during lectures in the keyboard laboratory.

Methodology: Trainee teachers are expected to strongly frame (F+), their resource files in accordance to the suggestions given by the lecturer during methodology classes. Thus, resource files tend to contain variations on thematic material covered during tutorials. However, students are expected to show initiative and imagination in order to develop individual styles. (C-), when producing material for their lesson plans. The method of instruction from the lecturer is strong with little room for ambiguity and latitude in material to be presented. Hence, if there is a lesson plan on texture, trainee-teachers will be expected to provide clear examples of thin and thick textures to reflect the musical elements of one or more lines of music.

Recorder: The framing of these lessons are clear-cut. The lecturer provides learning material that is strongly sequenced, (F+, C)) and notes are learnt in a certain order with non-negotiable fingering and technique. Learners are expected to imitate and reproduce phrasing and dynamics, (loud and soft), in accordance to the lecturer's wishes making the recorder lessons strong in delivery.

Singing: Singing lessons emphasise posture and strict adherence to singing protocol, (F+, C+) in the accuracy of pitch, form of delivery, presentation and established singing technique. The lecturer does not deviate from these elements and the lessons have strong delivery in the establishment of a hierarchy between singing students and singing teacher.

Theory: Theory lessons are incorporated into other lessons and therefore the framing, (F-) is weak. Students may discuss harmony and counterpart with one another and experiment with theoretical elements in the form of their own compositions, which leads to a weak delivery by the lecturer. However, the rules of theory and harmony are strong, (C+) and no deviation is allowed from established formulae.

Overview of Music in Education Modules

The weighting allocated by the Head of Music in Education in Table A (page 40) and explained in the Weighting Scale supplied in Table B (page 41) indicate her preferences as follows:

1. Literacy/Active Listening, Methodology, Singing and Sight-Singing as Very Important.

Literacy/Active Listening involves learners listening to extracts of music and analysing them for musical components. To do this, learners need to have basic music literacy skills as well as an awareness of music history, form and style. Methodology can be described as Classroom Technique, Singing involves technique, and Sight Singing tests music literacy skills.

2. Choir, Form and Style, and Recorder as Important.

Choir involves learners in technical aspects of singing, such as sustained tone production for example, and learning to be an ensemble. Form and Style involves learning about the 'shape' of a piece, (the concept or organisation governing the order, character, meter and key of a composition) and Recorder introduces the basics of recorder playing that encourage learners to produce a good sound, read single line melodies fluently and support a classroom of students in a school music lesson.

3. African Instruments, Classroom Instruments and Keyboard as Necessary and Quite Important.

African instruments are principally Djembi drums and Marimbas. Classroom Instruments are Orff Instruments, based on Carl Orff's work, *Music for Children* written between 1950-1954, a highly acclaimed graded collection for use in schools, involving pitched and unpitched percussive instruments, such as xylophones, tambourines, triangles, claves and drums. Keyboard is the electronic keyboard and piano. Lectures take place in an electronic keyboard laboratory with forty booths containing an electronic keyboard in each one and a master console for the educator. Students are encouraged to practice in the fifteen practice rooms, each containing a piano.

WITS Music in Education focuses its teaching and learning on practical skills. Theoretical skills come in second place as all students are encouraged primarily to 'Do'. This comes in the weakly framed, (F-), and weakly classified, (C-), scheme of things in accordance with the ideals of social transformation and open-access. The keyboard lessons are more didactic in nature, (F+ and C+), to encourage literacy and quicker application of theory. This will help trainee teachers to elevate their 'Doing' to a higher level as they attempt to support their learners in the classroom, (by accompanying them on the piano for instance) and compose and arrange songs for them.

This chapter is mostly concerned with the Keyboard aspect of WITS Music in Education, Year One learners. Table C, (page 41) shows the content and its classification.

Technique involves learners' posture and hand position. Finger exercises are set from a Western perspective using Western fingering alongside Western scales and arpeggios or broken chords.

Repertoire comes from a Western Perspective with a set text from an acclaimed and successful Western series. Additionally students are encouraged to bring their own choices with which they may replace the set text. Only 2% of the first year trainee-teachers take this option and 0% exercised this option for their practical examination.

Keyboard harmony in the form of chordal accompaniments are taught from a Western perspective and synchronised with the harmonic content of the other Music in Education subjects. It is therefore based on Do-Mi-Soh chords.

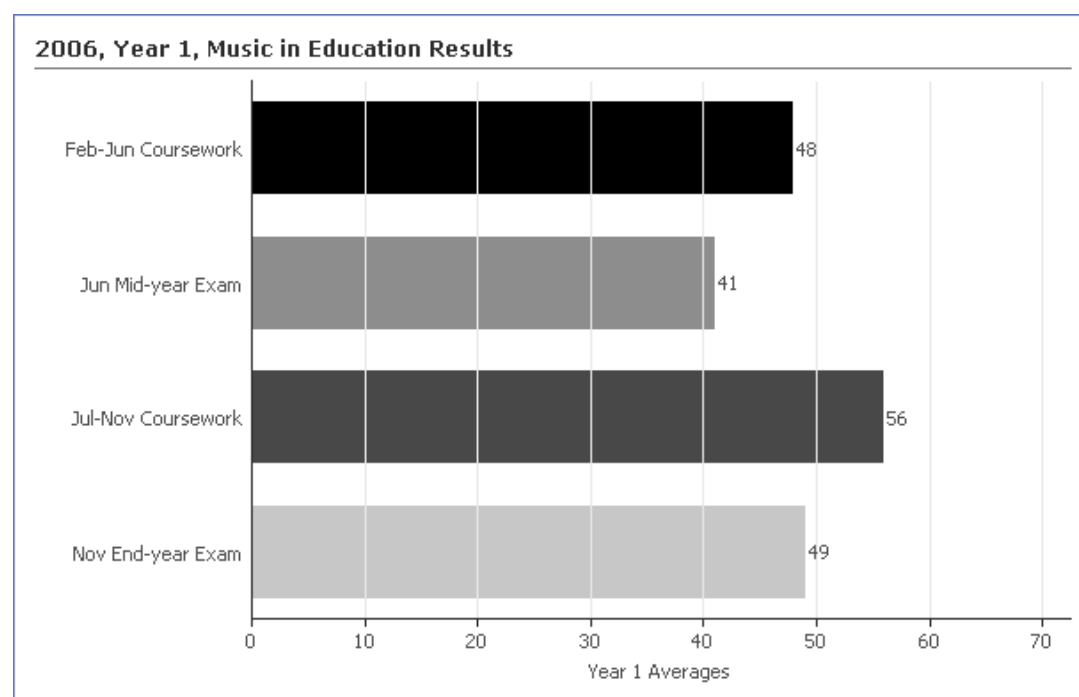
Methodology is conveyed in the form of learners analysing their work in the laboratory. Finger position, posture, style and harmony is discussed from the point of view of teaching a beginner. Advanced learners assist their peers and all learners take notes of these discussions, on finding resources, and on the sequencing and progression of the lectures so that they can ‘Do’ some competent basic early-stage keyboard teaching on their own.

Choice of Data

All data used in the bar graph analysis below can be found in Table F on page 43.

The data is based on averages of coursework and examination marks for two periods during the academic year 2006 for 35, (there was one drop-out), trainee-teachers in Year One, WITS Music in Education. Please refer to Bar Graph 1 below:

Graph 1

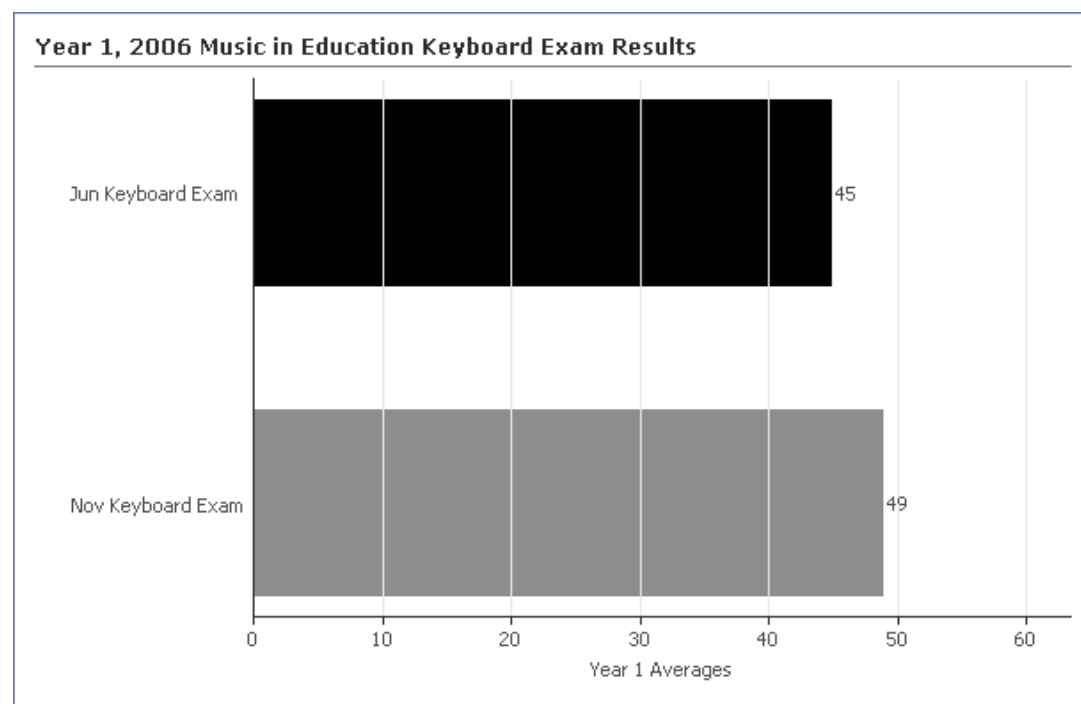


These results indicate:

- 8% improvement between mid-year and end-year examination averages;
- 8% improvement between mid-year and end-year coursework averages.
- Mid-year and end-year examination averages were 41% and 49% respectively. Four candidates registered as absent for the mid-year examinations, and eight candidates registered as absent for the end-year examinations. Consequently they received 0% and this affected the total averages for the whole year.

Graph 2 highlights the data provided by the Keyboard Module examinations and coursework incorporated in Graph 1. This emphasises my special interest and involvement because I believe that the Keyboard element is crucial to the success of any teacher-trainee attempting to do Music in Education. Please refer to Bar Graph 2 below:

Graph 2



- A separate analysis of the Keyboard aspect of the examinations showed that marks improve by 4% percentage by the end of the year.

These two graphs indicate that whilst there was only a 4% improvement in the Keyboard module between the two sets of examinations, there was an overall 8% improvement in the Music in Education examinations, of which the Keyboard was one of nine subjects examined. I attribute this success to the improvement in Keyboard skills. Please refer back to the Keyboard Links Diagram in Chapter 1, (page 6) for more detail. It is also interesting to note the rapid improvement in Candidates Six and Seven, whose results can be observed in Table F (page 43). Although they received 20% for mid-year coursework and mid-year keyboard exam respectively, they both received 80% for end-year keyboard exam mark. This suggests that dramatic increases in keyboard skills are possible. Both candidates increased their practice time to a minimum of 3 hours a week and both candidates made this a part of their regular routines during term time from July to November 2006.

It is hoped that the above explanations on classification and rationale, and subsequent interpretation of the Music in Education modules, with its emphasis on the Keyboard component, will give readers a sound idea as to what the WITS Music in Education Department is trying to achieve. Application of Bernstein's tools of classification and framing show there to be an acquiescence to open-access ideals in the course design, with its mix of both negotiable and non negotiable content. Opportunities are given to trainee-students to use prior knowledge and experience and at the same time, student interaction and exposure to both didactic and discursive teaching styles enable them to embark on a road that could lead them to life-long learning ideals expressed in the South African government (2001) Manifesto.

One of the challenges that has emerged is that trainee-teachers need much more encouragement when it comes to regular piano practice. Perhaps this can be implemented through the use of practice log-books and increased contact time with the Keyboard lecturer. It is human nature to apportion effort according to reward; therefore, the keyboard component should be given a larger percentage or increased weighting, (from Scale 3 to Scale 1), in order to emphasise the importance of acquiring basic competence in keyboard skills. The findings on the data presented in this chapter show that Keyboard Studies ought to be given a higher profile within the Music in Education curriculum.

CHAPTER FIVE

MISMATCH BETWEEN STATE IDEOLOGY AND EDUCATION POLICY

There should be direct correlations between South African State Ideology, (the Manifesto) and South African Education Policy, (the RNCS), between content taught at schools, and content taught at college and university. There also ought to be a similar correlation between how it is taught (form) but this aspect is beyond the scope of this dissertation although form was mentioned in Chapter Two in order to understand two contrasting curricula types – Curriculum of the Past and Curriculum of the Future, (Muller, 2000, citing Young, 1999). WITS Music in Education trainee-teachers are expected to adopt and endorse the state-engineered Revised National Curriculum Statement (RNCS). Additionally, South African State education charters should factor in post apartheid reform processes in terms of balancing explicit knowledge structures with systematic scaffolding of content, be it conservative and traditionalist or constructivist and contemporary in nature.

This chapter questions if Bernstein's five conditions for integrated curriculum are met in the RNCS. It ends with an examination of Outcomes-based Education (OBE) through the lenses of Bernstein (1986) as well as the expectations of the State within the schools (RNCS) curriculum setting. The main claim in this chapter is that there is a mismatch between the realization of the RNCS Arts and Culture Learning Area, and the ideology behind the State's account of cultural transmission.

C2005, the RNCS and WITS Music in Education all strive to provide an integrated curriculum enabling flexibility and access to all learners. Music lessons across all three curricula are engaged in the business of multi-faceted learning concerning human right issues, collaborative learning, exploration and generally recognising diversity as a principle aim. In order to maximise the number of learners in the new South Africa, the educators' net had to be enlarged. One way of doing this was to take subjects, and integrate them into learning areas, by blurring the boundaries and weakening the classification, (C-). This strategy has led to confusion in secondary and tertiary music curricula where weak classification has diluted content to such an extent that there is no

clear indication of theory or practical knowledge that needs to be covered. The WITS keyboard module has taken on the challenge of merging traditional and contemporary knowledge structures in the spirit of reconciliation and redress.

Five Conditions for Integrated Curriculum

Bernstein states that there are five conditions to be met for successful implementation of an integrated curriculum:

- i) The relational idea (such as the New South Africa) must be evolved as a *consensus*.
- ii) This idea must be made *explicit*.
- iii) How this idea *links* to its manifestation must be clearly worked out and documented.
- iv) School orders must be *democratised* so that a variety of stakeholders can participate in the integration of the relational idea.
- v) Clear *guidelines* on evaluation must exist on assessment criteria.

It follows that South African schools would have to radically change their vertical power and authority channels to a more integrated, horizontal and democratic process to enable an integrated curriculum to effectively replace the collection curriculum.

Bernstein's own conception of a curriculum is a narrow, clearly defined one, limiting it to certain kinds of activity, and giving clear definitions for the purposes of analysis. He is interested in the relationship between subjects and the use of knowledge claims as well as in the power structures that dominate pedagogic discourse. It is worth pausing for a moment to draw together the various terms and their connections: content refers to the units of time and the way time is used. This leads to the idea of subject boundaries being closed or open. Boundaries can be used to understand the two curriculum types – integrated and collection. Classification refers to the boundary maintenance between contents and the degree of strength of the boundary leads to negative or weak classification or positive and strong classification. Framing refers to the pedagogic relationship of the teacher and what she teaches. It refers to the options and degree of control the teacher has in the pedagogical relationship. On a micro level, framing also

reflects on the organisation of knowledge transmission (eg. choosing parts of texts to be taught) as well as the progression, sequencing and packing of the material. Like classification, framing has negative/weak and positive/strong analytical symbols.

On a macro level, framing also affects how timetables are structured – making it mandatory for children to progress from grade to grade, and for only certain combinations of subjects to take place. In secondary and tertiary schooling, it becomes increasingly difficult to mix C+/F+ subjects with C-/F- subjects. Learners are streamed in such a way that they are encouraged to take up an ‘Artistic’ or ‘Scientific’ path – rarely are the two allowed to mix. This disposition to label and categorise subjects links up to Bernstein’s notion of identity and the socialisation of scientific and artistic personalities leading to subject cultures. The degree of programmed (rote) learning has much to do with the formation and acquisition of such subject cultures – subjects requiring rigid learning of facts are more inclined to produce a specialised membership with restricted access.

Integrated curricula are currently popular in South Africa due to the OBE nature of its curriculum design attempting to make lifelong education inclusive and widely available to a variety of learners. Collection curricula have closed boundaries where subjects are more clearly defined and transitioning from one subject area to another is not a necessary part of its curriculum design.

Mismatch

I have grave concerns regarding aspects in the revised policy. The initial policy of C2005 with its complex network of assessment criteria, range statements and performance indicators was revised by the 2002 Ministerial Committee to produce a simpler, more streamlined, more accessible curriculum, with less complicated design features and more emphasis towards the pacing and sequencing of content. It is with the latter that the guidelines on Music fail to empower the educator or the learner. Although the RNCS is visually more appealing with clear titles, columns and grades, the problem lies with its content that swings erratically from integrated-code language to collection-code language.

An illustration of this in the Intermediate Phase on page 44 refers both to walking, running and skipping note values as well as to crotchets, minims and rests. Unless the reader is musically well informed, she will be unable to make the connection that the two categories are the same, and what they amount to. This is a clear example where both integrated and collection codes (Bernstein, 1996) are present on the same page. As an experienced specialist music teacher, I receive a confused message: on the one hand I have a cosy affinity with the integrated ideals of music making in the RNCS, yet on the other hand, my learners are to be taught specialised vocabulary. Imagine then the misunderstandings by a non-music specialist. Perhaps a drama teacher is teaching Arts and Culture? Is she then supposed to have multidisciplinary knowledge and multidisciplinary teaching skills? If not, where is she to go for guidance?

The answer could lie in the Arts and Culture Learning Area (Music) Glossary at the back on pages 114-116. Sadly, this offers no help. There is no reference to ‘walking’, ‘running’ or ‘skipping’ instead the reader is plunged into more specialist terms – *“crotchet – a quarter of a semibreve”*. (p. 114) Not a useful explanation to a non-musician even if they did make the link between physical and academic description of note values. Clearly then, the integrated approach is not supported by the document itself. Where could a dedicated Arts and Culture teacher turn to next? Perhaps help is at hand with a list of recommended texts, music books, software programmes or training manuals? These are not in evidence either. What then of suggested daily, weekly, termly, yearly lesson plans? This would be an excellent way of conveying expectations of pacing and sequencing. Unfortunately, these are not available either. What is particularly disappointing is that the Department of Education in Pretoria is unable to provide guidance on any of these issues.

If we related these questions to **Bernstein’s five conditions**, the above musical examples fail on all five counts. Let me elaborate. There is no clear evidence of who exactly has been involved in the **consensus** regarding the music component in the RNCS. The **explicit** nature of this consensus is absent and so it follows that the **links** to the manifestation of the consensus are only *implied* in the South African Manifesto. The **democratisation** of South Africa’s music education is misleading; a few heavyweights

from working groups may have taken on the responsibilities for the National Good, but it is unclear if all stakeholders have subscribed to the notion of getting indeterminate portions of traditional and contemporary ingredients in their cultural diet. Finally, the **guidelines** on assessment are so open to interpretation that it would be difficult for an experienced and well-qualified music educator to follow them, let alone someone who is filling in or inadequately trained.

To put it another way, if I were taking up a music teaching post and all that I had to hand was the RNCS document, I would be poorly equipped to make the change from traditional teaching methods to integrated teaching methods. A good area for research would be to investigate how many schools slot in the RNCS 4 learning outcomes to fit traditional teaching conventions. This raises an interesting question in current South African education – C2005 and the RNCS insist that they are guidelines, suggesting that the practise of OBE is not mandatory. Without re-training teachers to teach in an integrated manner and without developing new teaching resources in multi-lingual texts, how can they become effective practitioners in the new South Africa?

If a pupil shows aptitude in reading music, and displays an interest in playing the piano or taking up voice lessons, the teaching of this pupil will affect whether she stays on the periphery of music making as a competent generalist, or enters the arena of a highly disciplined genre, thereby allowing her the privilege of enjoying it at a higher level than is perhaps offered in the RNCS. The leap from Grade Four, (first year of the Intermediate Phase to Grade Nine, last year of the Senior Phase) in the RNCS is a reasonable one. However, in the Learning Outcome 3, (Participating and Collaboration), progression expects the learner to evolve from singing songs and playing simple percussion instruments (p. 56) to taking on the role of a conductor, singer or musician (p. 89) but nowhere along the way, are there any concrete suggestions on how they are to reach this goal. How can this be regarded in anyway as democratic or inclusive?

Conductors need a vast knowledge of all the different instruments they come across in their ensembles, be it indigenous or western, they need to have a good grasp of rhythm, pitch and tempo if they are to conduct a band of musicians. They need to be able to read and write music for they are often expected to adapt scores to suit the

musicians under their baton – certainly, this skill would be most useful when capturing oral-tradition folksongs. In order to reach Grade Nine, they would have to have a solid foundation in music theory, which can be achieved through continuous and progressive teaching over 10 years of well-planned schooling. This would, however, involve specialist teaching to a high degree. Foundation Phase teachers tend not to be specialists and I suspect that music taught in Intermediate and Senior Phases are often taught by well-meaning enthusiasts. There is nothing wrong with this, but then, expectations should be brought in-line with teaching resources. Once again, Bernstein’s five conditions remain unmet.

The essential point I am endeavouring to make by using some of Bernstein’s key concepts is this: music is both collection code and integrated code. It can be cross-linked to other disciplines and it can be studied alone. It can be performance-based and it can be competence-based. Its classification can be strong or weak and its framing can be strong or weak. It can be appreciated generally or mastered to a high degree, it can be taught innovatively or through highly prescribed and traditional means.

N. Taylor’s work (2001, 2002) resonates strongly with that of Bernstein and Muller. He continues the discussion on the merits of collection code and integrated code by extending the argument on ‘everyday knowledge’, that which is local, common sense knowledge, and ‘school knowledge’, a product of official texts and a type of knowledge conducive to the rote learning of facts. He points out that students, who have to rely on ‘everyday knowledge’, further accentuate the differences between themselves and those students who have access to more formal means of knowledge acquisition. Crucial to understanding the logic of this argument is that the latter group of students is able to juggle both types of knowledge, local and official knowledge, thereby gaining an advantage in tertiary education by being acquainted with accessing external resources and coping with the rigours of self-study.

Taylor shows us the dangers of using inappropriate everyday metaphors, and warns us of disempowering our learners by “...*assuming that all school learning can be derived from or has direct application in the everyday world*”. (p. 92) Whilst the RNCS has a struggle to achieve the balance between OBE and traditional pedagogy, it

should accept that not all clearly defined boundaries around disciplines, or strongly classified subjects, or strongly framed pedagogy are necessarily exclusive and elitist.

It is up to both the educator and the learner to steer their way through a subject that can be flexible or inflexible, depending on the level and nature of study that is being undertaken. It is up to both parties to rationalise the appropriateness of applying everyday knowledge to school knowledge and vice versa. Mobilising Bernstein's five conditions for an integrated curriculum allows for greater stability in an area that is vulnerable to abusive practice – however unintentional this may be. The arguments I make in this chapter show how a State Manifesto has been somewhat unsuccessfully transformed into a music education policy.

The C2005 Review Committee (2000), states:

“Some knowledge areas (arts, culture, technology) require little in the way of design to encourage learners to explore the connective relations of the field at their own time and pace. The steps of progression are largely implicit”. (A South African Curriculum for the Twenty-First Century, p. 12)

Most musicians and music teachers are likely to lament this statement. Excellence in any discipline is achieved through competent guidance at every level, and with careful sequencing and progression maintained throughout all learning phases. This is especially true of Music, which can either be clumsily fitted in to achieve some vague social agenda, or professionally handled to provide a sound basis for a life long enthusiasm and appreciation of it at any level. The same committee worries that mathematics has been *“obscured or dominated by non-mathematical consideration”* (p. 13) and that concerns for integration has lead to under-specification of content. These same concerns can certainly be applied to Music studies in its present format.

Balancing Outcomes Based Education, (OBE), with Traditional Curricula

Burke (1995) states the needs for *“...external and visible achievement standards, open to both teachers and learners, as a basis for assessment...”* (p. 88) and I propose that this statement can be also applied to teaching standards, with precise

learning objectives maintained, not only for every phase, but narrowing down to termly planning files for every grade. Individual teachers can decide on their weekly and daily lesson planning, using what resources they have to achieve clearly stated objectives. Children have the right to know what is expected of them, to whom they can turn for professional help in learning areas in which they show particular interest, and what they might expect to achieve during the school day, within a group context as well as an individual context. If support at home is minimal, then they should be given a supportive environment in the form of extra-curricular activities (a music theory club, choir, music and drama workshops, orchestral practice, recorder groups, drum ensembles etc) to expand on what is not offered during the school day.

Recommendations

Yearly music planning for the Intermediate Stage should introduce time values, music notation, dynamics, and timbre at the very least. It should explore these through the channels of music theory, using the internationally accepted system of notation on a five-line stave. Learners should be encouraged to find out about Indigenous Knowledge Systems, (IKS), by arranging traditional music for public consumption in the form of school concert programmes. Music students should be encouraged to go to symphonic concerts such as those offered by the Johannesburg Philharmonic Orchestra, (JPO), as well as see shows, such as “African Footprint”, intent on promoting African heritage. Visiting musicians from these sources should be persuaded to take part in community projects and offer their services to enhance the music curriculum. There is nothing more exciting and rewarding to see students ‘living’ their curriculum. These kinds of activities can target all three Phases. School resources for music should include recommended texts in the form of notated African folk and traditional songs arranged for school ensembles. Perhaps local composers can be commissioned to write school shows for the different phases.

Learning Outcomes in C2005 and the RNCS are not progressive and well paced or particularly well sequenced. C2005 mentions eight specific outcomes (p. AC8) but words used such as ‘apply’, ‘use’, ‘reflect’, ‘demonstrate’, ‘experience and analyse’, ‘acknowledge, understand and promote’ are not used in a practical context. The RNCS goes some way

to rectify this, but, again, it does not provide practical means of accomplishing these ideals. Where, for example, do Grade Six musicians find a repertoire of songs in order to *“Listen to and (discuss) the use of repetition as an organising principle in African music”*? (p. 53) It would be handy if simple examples of all musical principles for the Intermediate stage were available as part of the recommended text series, together with an accompanying CD and/or audio tape of musical extracts. It is only at the end of the Intermediate Stage (Grade Six, page 45) that the notion of scales is introduced. Pupils are expected to go from C major (the simplest scale with no sharps or flats) and G major (one sharp) flat scales up to five flats with the introduction of D flat major on page 75 for Grade Nine with no prior warning or build-up. It is only on this page that there is an attempt to progress the pupils through to four-flat scales. Instead of leaving it until Grade Nine, I suggest that simple scales of C major and D major are introduced in the Foundation stage, then sharp and flat scales up to three sharps and flats are introduced at the Intermediate level and then the rest at Senior level.

It is important to note the difference between Bernstein’s performance and competence models. Performance models are teacher driven, with strong classification (C+) and emphasise what the learner does not know, whereas competence models are pupil driven and emphasise what the learner does know (C-). In these two models, classification and framing are thrown together. A key question to address is if categories are as oppositional as described in music. I would imagine that this largely depends on the level of music studies being undertaken; therein lies the key to efficient Music curriculum design. Taylor (2001) summarises how the new South African curriculum is principally preoccupied with the need to transcend the curriculum of the past, resulting in learner centred policies. This is a valid perspective and I propose that schools should be given two clear alternatives. One that captures the essence of a performance model and another that evokes competencies with a stricter agenda of requirements detailed progressively and sequentially. Imaginative teachers will always produce attractive ways of accomplishing the objectives stated in their lesson plans, and at times the two alternatives can and will converge. Once teachers have a clear notion of what is expected in the Music curricula, they will be able to support their pupils’ aspirations appropriately. This could lead to streaming children; nevertheless, the benefits to those who need higher-level guidance would be invaluable when allowing for excellence.

We are all different, music teachers and music pupils alike. Burke (1995) recognises how some of us are suited to working in offices, others in academic surrounds, or how some of us respond to an integrated curriculum approach whilst others prefer the study of traditional academic subjects. I would then take this further to say that some of us are suited to applying ourselves assiduously to become accomplished musicians, whilst others would prefer to take a back seat and be content with general music appreciation and apply themselves to another discipline. Musicians can also split into several categories: music technicians, all round performers, specialist performers interested in reviving music on authentic instruments, film score composers using modern equipment, band players, conductors to name a few. One can immediately see the value of offering alternative curricula, especially in a country that has little specialist music tuition for talented artists.

C2005 and the RNCS are intended to provide national guidelines on education leading to a more egalitarian approach in the form of “People’s Education”. Chapter Three of the RNCS Report explains that there are different kinds of Outcomes Based Education, (OBE), with two common factors: inputs and outputs. The inputs are discretionary and managed locally (in other words, provinces can put their own local stamp on the suggested curriculum), whereas the outputs are centrally designed at government level. The input is therefore dependent on teacher-interpretation. Another key factor in the South African OBE is that the integrated and non-disciplinary nature of knowledge led to the eight Learning Areas. In Bernsteinian terms, boundaries have been blurred, with weakening of classification and framing, where contents are porous and in open relation to one another. To put it more simply, thematic teaching has taken over in place of traditional subject-based, content specific (C+ & F+) teaching in an effort to promote integrated learning in a democratic environment. Alternative curricula, with well trained educators in both systems, would address the democratic rights of a child to choose an education best suited to herself – especially at the Intermediate and Senior stages.

These school feeder systems, particularly in relation to music studies, should evolve in a network of specialist music schools, where general studies can be accomplished in a

musically enhanced environment, in order to produce gifted musicians in the future. Schools might be encouraged to provide bursaries for musically gifted children to attend special programmes, (such as the Orchestral Company based at WITS), or short music courses at tertiary institutes during weekends, or at outreach programmes, where they can be offered private instrumental lessons from members of the JPO. More opportunities for employment can be offered by training and placing music teachers, establishing more professional orchestras and choirs, chamber ensembles, theatre bands and the like. This would be a valuable contribution towards an inclusive education system.

Summary

To summarise the concerns raised in this chapter; the RNCS has maintained the impetus of learner-centred education first introduced in C2005. It has, to some extent, succeeded in simplifying the language and policy overload of its predecessor. However, it is lacking in providing useful guidance for music students and their teachers by using both competence codes and integrated codes in the Arts and Culture Learning Area. Learning resources in the form of well-trained music teachers and recommended texts need to support learning outcomes, including the crucial one of Indigenous Knowledge Systems, (IKS). Students exiting from the Intermediate or Senior Phases need to be offered support in the form of specialist teachers and/or schools should they decide to take up music as a vocation. This support needs to be subsidised by the government.

I hope to have added constructively to the debate on democratising education in South Africa by pointing out the dangers of an Arts and Culture curriculum that aims to please everyone, but ends up being watered down versions of both teacher-driven and learner-centred pedagogy. An integrated curriculum, which does not compromise essential subject content, can provide a way of addressing a wide spectrum of needs identified in C2005 and the RNCS – principally the diverse learner, the diverse teacher, and diverse learning environments with diverse resources. Added to this diversity of people and places is a number of values being addressed, namely, social justice, equity and democracy. All this has to be encapsulated in a system that recognises individuals, and can provide high skills and critical thinking skills within a society that wishes to be

recognised as *"Proudly South African"*, (a slogan from a current national advertising campaign), but also wishes to be a serious participant on the world stage with all the implications of economic competitiveness and quality assurance. Many of these qualities are difficult to pin down and activate in an education policy document. The danger with social justice in this form is that it may wind up contradicting its own beliefs by putting into practice a vehicle of disempowerment for its citizens.

CHAPTER SIX

ANALYSIS OF THE REVISED NATIONAL CURRICULUM STATEMENT, ARTS AND CULTURE (MUSIC) POLICY

Having discussed the mismatch of educational policy within educational practice in Chapter 4, this chapter extends this argument by analysing sequence and progression in school Music as outlined in the Arts and Culture policy document contained in the Revised National Curriculum Statement, (RNCS, 2002), Grades R-9, and the current South African schools document-in-use. This analysis is an important part of my defence for music language acquisition that advocates the teaching and learning of traditional music grammar. I also present four vignettes of English and American institutions that offer music education courses for trainee-teachers. The two points I make is that South African schools music need to position themselves as a bridge between secondary and tertiary education and that WITS need to up their entry requirements on the open access course to ensure greater undergraduate success in their Music in Education module. The cyclical nature of this argument is that successfully qualifying teachers armed with a South African, (WITS), Bachelor of Education, can usefully contribute to the social redress in the Education endeavour by providing their school learners with both contemporary and traditional knowledge discourses.

RNCS and C2005

The 142-page RNCS Ministerial Report on C2005 was released on the 31st of May 2000; just three months after Education Minister Asmal appointed the committee in February 2000. This remarkable piece of research addresses a myriad of issues and its recommendations were based on their own observations, consultations with rank and file teachers in a number of provinces, experts, as well as submissions from the public, including such intellectual heavy weights as Jansen (1999), Mahomed (1999) and Rasool (1999) whose main criticisms were that education policy was riddled with complex language and that implementation was rushed. The report's recommendations took these views on board and the RNCS is streamlined and 69 design features were reduced to 3. Clearly then, attempts were made to be "*fair*" but as the report states. "*Evidence*

always comes in many different forms, however, and requires interpretation". (p. 7)

The authors also state that a passage of time is required before C2005 can be properly assessed and makes the salient point that curriculum design (specifically C2005) will be a process of constant *"negotiation and bargaining"*. (p. 7) I agree with the latter, and that refinement in curriculum design has to be an on-going and 'live' process in order to service the changing needs of society in general. However, it does appear that school music has been neglected and I question the expertise involved in the policy making of this particular subject.

RNCS Arts and Culture Learning Area: Music

The first thing that struck me when looking through the Arts and Culture section was that it was stuck at the back of both C2005 and the RNCS. If the Eight Learning Areas are to be listed alphabetically, then it should have been the first to be addressed. This fact, together with the lower percentage of time allocation, indicates that overall perception of this learning area is considered by the authorities to be less crucial than Language or Mathematics. The table below summarises some basic comparisons I have made:

ARTS & CULTURE C2005 Intermediate	ARTS & CULTURE RNCS Intermediate
Time Allocation: 15%	Time Allocation: 8%
Assessment: Formative and Summative	Assessment: Formative and Summative
66 outcomes	4 learning outcomes
Interdisciplinary Approach through six subjects	A more specific approach separating out four subjects
Assessment Standards: Broad and multifaceted	Assessment Standards: Specific criteria
Integrated approach leading to generic knowledge of Arts and Culture	More content specific approach with an integrated element in Composite Knowledge.

One can see from the table there is a move towards more detailed subject content, yet we see that time allocation has been reduced by almost half. Dance, Drama, Music, Arts Technology, Media and Communication and Visual Arts have been compressed into

traditional subject titles such as Dance, Drama, Music and Visual Arts. The Composite knowledge criteria perform the role of integrating these four subjects in the RNCS. Paradoxically, the complex design features of C2005 have been streamlined into 3 in the RNCS: Learning Areas, Learning Outcomes and Assessment. This would indicate a more holistic approach with weaker framing (F-) and stronger classification (C+) with the narrowing down of subject matter (C+), as explained in Chapter Three (pages 32 – 33).

Carrim and Tshoane (2003) comment on South African education policy reviews between 1993-2000. Whilst acknowledging the *“difficult, complex and challenging”* (p. 831) issues that provide momentum in the educational debate, they warn us that politically driven ideologies cannot be oversimplified and totalised to become solutions to educational experiences that take place in the classroom. Crucial to their discussion is the need to monitor not only the extent of the processes of curriculum development but also participation of relevant parties in policy changes.

The RNCS Arts and Culture music sections reflect the need for such monitoring in its attempts to deal with ‘quality education for all’ through constructivist and non-constructivist epistemologies. The purposes of the RNCS document are explicitly stated on pages 4 and 5, and include promoting a balance between *“...the integrity of existing traditions and conventions (and) innovative, emergent Arts and Culture practices...”* (p. 5) I interpret such innovations to include development of indigenous music practices within the curriculum. Music education provides an excellent opportunity to contribute to the dialogue around knowledge constructions and to home in on some of the complexities that are illuminated in the various strategies being implemented in post-Apartheid curriculum design with its central concern as the cultivation of human rights.

Four Learning Outcomes

One of these strategies is the widening of accessibility in Arts and Culture. Keeping this in mind, we read that the:

“Four Learning Outcomes set out to address accessibility by including the needs of learners of all experiences.

- *Learning Outcome 1: creating, interpreting and presenting artworks;*
- *Learning Outcome 2: reflecting on cultural practices and Arts activities*
- *Learning Outcome 3: participating and collaborating in Arts and Culture activities; and*
- *Learning Outcome 4: expressing and communicating through various arts forms”.*

(p. 6)

My plea, to accommodate Western mobilisation of music rules and grammar, concerns these very same safeguards of human rights. For competent engagement of redressing imbalances as a result of historical cultural intolerance requires that any development of music literacy fully understands the complexities of music notation albeit in a climate of open access. This requirement appears to be in line with the RNCS Arts and Culture music policy document.

On closer scrutiny, even though two knowledge discourses of Western and African appear in the text, the practical implementation of ideological expression is not evident. Side by side, the Foundation Phase learning programmes intone lists of preparation that include ‘symbols, values, rhythm, time, duration’ (p. 11) together with an imitation of a variety of ‘natural sounds’ (p. 15). Learning Outcome No. 4 instructs learners ‘to listen and move creatively to music’, (p.17), but there is no explicit direction to achieve this. Here we see the beginnings of a well meaning but uncomfortable relationship between traditional and non-constructed knowledge systems, and the porous boundary between the two is a reflection of the local political agenda.

Examples of traditional and contemporary languages

An assessment standard in the Foundation Phase requires learners to explain:
“...how tempo, duration and dynamics have been used in songs and music to express feelings and moods (and to) listen(s) to and graphically represent(s) walking,

running and hopping notes in terms of low middle and high pitch". (p. 28)

Here is a good example of how learners have to deal with traditional technical terms and juggle them with everyday language. At best, they will be left with a hazy sense of what they must do, (provided their educator is able to guide them through this maze), and at worst, they will simply give up and lose interest. The very advanced organising principle in this Learning Outcome No. 2, 'reflecting', will be a hard one to achieve: the ability to *"recognise and reflect on art processes and how artworks express and suggest ideas, feelings and moods"*. (p. 28)

There are patches of coherency: In Learning Outcome No. 3, Foundation Phase, Grade 3, the requirements for call and response, (traditionally known as aural training), through rhythmic, movement and singing exercises enables the learner to *"...participate and co-operate imaginatively with others in art activities in a safe environment..."* (p. 31). The term 'rhythm' has a very specific meaning in music and is used extensively in the music sections of the RNCS, however, the reference list explains that:

rhythm – the flow of accents and other types of expression that give life to a composition (p. 116)

Compare this explanation to Taylor's classic Western text, *The AB Guide to Music Theory*, which devotes the first six pages of Chapter One, Part One, to rhythm, ending with a short explanation:

"This chapter is headed 'The Basics of Rhythm and Tempo'. The two are not the same. Rhythm refers to the way in which sounds of varying length and accentuation are grouped into patterns. One way to understand it is to think of a familiar tune – say a song or a march: although the tune itself could not be played on a table, its rhythm could be tapped out on one. If it were to be tapped out more quickly or more slowly, its rhythm would not change: only its tempo". (p. 6)

Which explanation is clearer?

The confusing juxtaposition of two languages continues in the Intermediate Phase of the document. Grade 6 learners in Learning Outcome No. 1, Creating, Interpreting and Presenting are expected to:

“...explore sounds and silence related to walking, running and skipping note values, in order to explore rhythms and to create sound pictures...” (p. 47).

They are also expected to ‘compose(s) and present(s) a short rhythmic pattern that has crotchets, crotchet rests, minims and minim rests through body percussion’. Again, there is plenty of room for confusion. Nowhere does it explain that a silence is the same as a ‘rest’ and nowhere does it explain the notion of walking, running and skipping notes values and then links it to the traditional terms of crotchet and minim. Incidentally, music teachers quite often compare a quaver note value to a running note, although there is no mention of this note value at this stage, and the reference lists omit this term altogether.

Without warning, the quaver note value appears on the next page, (p. 48), when Grade Four learners are asked to compose short rhythmic patterns including quavers and quaver rests. Again they are confronted with an unclear instruction: to ‘sing(s) songs in long (3/4) and normal (3/8) triplet’. The words ‘long’ and ‘normal’ have no apparent musical meaning – are they comparative terms and if so, against which norm are they compared to?

The Intermediate Phase, Grades Five and Six, (p. 53), symbolise the two-pronged approach to Western and African art symbols. In Learning Outcome No. 2, “Reflecting”, Learners are required to recognise letters in the treble clef, mistakenly referred to as the treble staff. A clef identifies notes written on a staff (or stave) the five lines of music on which music is written. Underneath the choral music appreciation requirement, instructions appear for learners to appreciate a variety of selected songs from genres ranging from “to offer opinions on style. The organising principle for these assessment standards in Grade 5 is for *“(t)he learner ...to reflect on and offer opinions on Arts and Culture processes, products and concepts”*. (p. 53)

In addition to note values, learners are also required to have an understanding of the ‘different timbres of voices in choral music’.

The reference list explains:

timbre – characteristic quality of sound produced by a particular voice or instrument
(p. 116)

It should be noted that Taylor devotes four and half pages to voices and timbres in Part II of his 2-part series on Music Theory. The second book is an advanced music theory book for learners intending to take music theory examinations in a graded series from Grades 1-8 of which the second book addresses Grades 6-8.

This lack of homogeneity between lived understanding and learned understanding appears to be addressed in the Intermediate Phase, where in Learning Outcome No. 2, learners are required to recognise crotchet and minim note values and rests, time-signatures and classify musical instruments, (p. 52). But where is the initiation to this Western-speak? The reference lists for music, (p. 114-117) provide Western textbook definitions of some of the common theoretical terms, but unless the educator has a thorough grounding in music theory, it would be impossible to piece together a sound understanding of them based on the sketchy information provided in the policy document. Below is a list of some examples:

crotchet – a quarter of a semibreve (p. 114)

time signature – the two figures placed at the beginning of a stage (e.g. 4/4 or 3/8)
(p. 116)

wind instrument – generally used to refer to woodwind instruments (e.g. flute, clarinet)
(p. 117)

Incidentally, explanations for a ‘minim’, a ‘rest’, are absent as are any explanation for how instruments are classified as wind, string, or brass, although an exception occurs in

the explanation for a percussion instrument:

percussion instrument – instruments which produce sound when one hits a stretched membrane or a piece of metal, wood or other material in any shape or form (e.g. drum, cymbal , p. 115)

This explanation provides a good opportunity for the homogenising of two traditions. The above example could therefore have made fuller use of African instruments that are largely percussive in characteristics, yet the text does not take advantage of this possibility. One can only guess as to the reasons for this omission.

pentatonic scale – a scale of five notes reaching the octave on the sixth

There is no corresponding explanation for an octave although an explanation for a scale is provided:

scale –

- (i) an arrangement according to pitch of tones within an octave set in ascending or descending order
- (ii) the succession of sounds starting from a particular sound and ending on a particular sound ascending or descending following a particular pattern

pitch – highness or lowness of sound; a high or low pitch is one of the features of a note; the pitch of a note rises as its frequency is increased
(p. 116)

Both the above examples show the complexity of music theory and its requirement to be cultivated in careful fashion. In order for in-depth understanding of tonality, for instance, a music educator would need to understand the construction of major, minor and pentatonic scales and how it could be used to notate and/or harmonize a melody – including, an indigenous melody. It would be useful for the policy to provide titles of recommended texts on music theory and harmony, enabling the educator to progress on a path of lifelong learning, (one of the major precepts cited in the RNCS, see [6] below), and empowering the learner to experiment with music composition, annotation and

harmonisation, all very useful aspects of music making in any classroom.

The RNCS acknowledges the importance of these aspects in the Senior Phase, Grade Seven, Learning Outcome 3 by stating that a learner will be assessed to see if s/he:

“Sings and/or plays South African songs from various cultures with appropriate rhythm, tempo and dynamic.

Creates suitable melodic or non-melodic accompaniment for any South African folk song, anthem or melody”. (p. 88)

The lack of progression and sequencing in the policy makes it nigh on impossible for this Learning Outcome 3 to succeed.

Purpose Statement

The purpose statement appearing in the preamble of the Arts and Culture Learning Area is reproduced below to allow for appreciation of political intent contrasted with appreciation for the need of more explicit educational technique as demonstrated in the preceding examples. The numbering in square brackets [] in the ‘intentions’ section is mine and will be used as reference points in this chapter.

Purpose

“The main purpose of this Learning Area is to provide a general education in Arts and Culture for all learners and at the same time the organising framework seeks to increase levels of competency from Grades R to Grade 9 in a coherent, aligned and progressive manner”. (p. 7).

The intention of the Arts and Culture Learning Area is to:

- *provide exposure and experience for learners in Dance, Drama, Music, Visual Arts, Craft, Design, Media and Communication, Arts Management, Arts Technologies and Heritage; [1]*

- *develop creative and innovative individuals as responsible citizens, in line with the values of democracy according to the Constitution of South Africa; [2]*
- *provide access to Arts and Culture education for all learners as part of redressing historical imbalances; [3]*
- *develop an awareness of national culture to promote nation-building; [4]*
- *establish, develop and promote the creativity of South Africans as a rich and productive resource; [5]*
- *provide opportunities to develop usable skills, knowledge, attitudes and values in Arts and Culture that can prepare learners for life, living, and lifelong learning; and [6]*
- *develop an understanding of the Arts as symbolic language. [7]*

(p. 4)

The Arts and Culture Learning Area Statement aims to cover equally:

- *A variety of African and other classical Arts and Culture practices – this will expose learners to the integrity of existing traditions and conventions; and [8]*
- *Innovative, emergent Arts and Culture practices – this will open up avenues for learners to develop inclusive, original, contemporary, South African cultural expression, and to engage with trends from the rest of the world. [9]*

(p. 5)

Prior Learning Expectations

Grades Five to Eight Western Theory of Music examinations are considered adequate grounding for learners intending to take tertiary studies in Music. These requirements are universally accepted not only in Europe, but also in Asia and the Americas. A number of South African Universities, (Rhodes University, University of Cape Town, University of the Free State, University of KwaZulu Natal, University of Pretoria, University of South Africa, University of Stellenbosch), require students, intending to study ‘music in education’ at University without relevant prior knowledge, to

have the rudiments of music via a foundation or Bridging Course in preparation for music study as part of their three year diploma or four year degree. In some cases, acceptance is conditional on an interview or audition with the music faculty who will assess their suitability to study any of the music modules offered at their institutions. WITS Music in Education is an exception, where open-access students are invited to learn the basics on entry to their Bachelor of Education course and where there is no requirement for entry other than a short motivational statement.

Similar university courses in the UK ask for a Grade Five in music theory before being admitted. For instance, the 2006 entry requirements in the Royal Scottish Academy of Music and Drama (RSAMD), UK, recommends a pass in Music at Higher, Advanced Higher or Advanced Level or equivalent for entry into their Bachelor of Music Education four year honours programme. The equivalent entry is the negotiation for improved access. In accordance, the written test of one hour is based on the Associated Board of The Royal Schools of Music (ABRSM), Grade Five theory examination. All Grade Five theory music examinations in the UK similarly prepare for higher music studies, and these include the Trinity College London music examinations. The practical audition and interview of 30 minutes requires the performance of two short contrasting pieces as well as music sight-reading, involving the reading a short piece of music unknown to the applicant. The interviewee is asked to comment on current initiative music teaching and any other related topics including a general knowledge of music as well as showing a commitment to teaching.

One can broadly identify two strands within tertiary music education: the first being a more formal discipline of a traditional Music degree with high entry expectations of Grade Eight practical music examinations such as a distinction pass of a first study instrument and a Grade Five pass (pass, merit or distinction) of a second study instrument with a supporting Grade Five theory of music qualification. This is in preparation for those who wish to perform or teach music at a more academic level with an emphasis on written work. However, the second type, the more vocational option of music education training in the UK for trainee school teachers, also requires a solid grounding in music theory and practical subjects as indicated above. Roehampton University's music education specialism aims for its teacher-trainees to “...*become*

imaginative practitioners, with an open mind about all music and a lifelong enthusiasm for the subject". Entry requirements suggest an A or AS level music, or a good grade at GCSE, and Grade Five theory and practical. Flexibility of requirements is noted to reflect "...*candidates wide variety of musical expertise and experience*". (p. 1)

Similarly, applicants to US courses for a degree in music education are assessed in aptitude and ability to succeed. Berklee University's 15-minute audition and 15-minute interview are presented as an opportunity for prospective students to show off their abilities and what they can contribute to the Berklee community. Their music education course is based on contemporary music however audition candidates are required to impress the panel with a display of traditional skills, as well as examples of creativity. The practical aspect of their audition requires them to play two short pieces, sight-read, do aural exercises, (Listen and Call back), and extemporise (or 'jam' with the faculty auditioner), and present any supporting materials, (such as academic transcripts and references), they may have. The last is not obligatory and this could be construed as an attempt to widen access. Again, the entry information stresses that the audition procedures are designed to show off applicant strengths as well as help both parties to assess suitability.

Berkeley University in California, USA, offers Music Education for Music majors and courses recommended include performance, history, ethnomusicology, as well as prerequisites in music theory. Non-major music courses for students with little or no previous experience in music are required to take music theory based on traditional harmony, performance ensembles and a survey course that includes listening skills on diverse music groups in America, (African, Asian, European, Hispanic/Latino and Native American); the course format is two hours of lectures and one each of listening and discussing. Non-major music students are also required to take courses from music majors and these are identified as musicianship courses in harmony and analysis with a focus on written exercises.

I have deliberately chosen four overseas institutions that I feel are in line with the highly valued and recognised academic institution reputation that WITS has abroad as

well as being in line with open access policies. The four institutions represent a cross section of traditional music schools (RSAMDA), traditional university (Berkeley, California) and contemporary college, (Roehampton UK) with an emphasis on school music teaching and finally, music as a technology and as a business, (Berklee, USA) with an emphasis on entering the music industry. WITS Music in Education serves a contemporary notion of music education with its emphasis on practical music skills. It could maintain its high reputation by sieving open access candidates. If the throughput rate can be increased at WITS Music in Education by exercising more stringent entry requirements, then both WITS and future undergraduates can only benefit with a music qualification that can withstand the political ideologies of a complex classroom educational agenda.

Open Door Policy

Is the door really open to previously disadvantaged students? Unless South African school students are adequately prepared for tertiary education this cannot be so. For this to happen, a more structured approach to the contents within the RNCS Music sections needs to take place.

The South African equivalent, in the form of Music in Education at WITS strives to be sympathetic to a state policy cultivating human rights issues in its relaxation of entry requirements. Whilst it is understandable for the South African education authorities to insist on tying their policy to a political policy of “...*share(d) understanding of the Arts in the historical, social and cultural environment of South Africa*”, (organising principle for Grade Six, p. 53), the architects of schools music policy should be sensitive to the fact that the very people they are trying to defend from discrimination, suffer from a lack of organised and scaffolded information upon which they could genuinely think critically and make meaningful reflections on. They should not be the victims of patronising lifelong learning mission statements in any policy document.

The analysis presented in this chapter, incorporating Foundation, Intermediate and Senior Phases in a document spanning 117 pages hopes to show that it cannot be considered to be definitive by an uninitiated classroom music teacher. The list of

intentions appears to be over-ambitious and hazy. The aim expressed in the introduction is that:

“The approach towards the Arts in this Learning Area Statement moves from a broad experience involving several art forms within diverse cultural contexts, towards increasing depth of knowledge and skill by Grades 8 and 9...The Learning Area Statement strives towards creating a balance between developing generic knowledge about Arts and Culture, and developing specific knowledge and skills in each of the art forms”. (p. 4)

The results of my analysis do not resonate with these intentions. There is a *mélange* of cultures, but none of them can be appreciated in a way that would meaningfully enhance a learner’s school experience within the framework of the existing curriculum. *“Western art forms are more inclined to remain discrete”.* (p. 7) However, musical terms and concepts referred to are of Western origin – namely the rules and music theory and harmony indicated throughout the music statements. A South African music teacher would need specialist, disciplinary skills with which she could interpret the critical outcomes, learning outcomes and assessment criteria alluded to in this section of the RNCS. Some of these skills would be foreign and some of them would be local.

One of the Arts and Culture Learning Area Statement visions is that it is *“preparation for employment in the Arts industries and the world of work”*, (p. 5), in the design of its Developmental Outcomes. Additionally the policy refers to Learning Outcomes and Critical Outcomes, the nature and aims, which remains unclear throughout the policy. If the intention is genuine, to equip its citizens with purposes [1-7], then it must do so by first developing basic generic skills in music and then expanding on them to develop specific knowledge and skills within the art form of music. This approach has been taken from the policy’s introduction, (p. 4), but the text refers to the four integrated art forms of Dance, Drama, Music and Visual Arts rather than within Music itself.

The overall agenda in the Arts and Culture document is all encompassing. That is to say that the state education department remains consumed with issues of integrity and

integration in its anxiety to maintain the current status quo of trying to make everyone equal. However, its mission for *“(s)kills, values, attitudes and knowledge (to be) developed within Arts and Culture in an integrated way”* (p. 7) should be balanced with providing an education that can truly empower learners. This means that to a certain extent, formal means of knowledge delivery cannot be avoided. Whilst learner and educator are encouraged to think of each other on an equal footing, the latter has certain obligations – to ensure that her learner can be as informed and able to master the educator’s skills with her full support and encouragement. The National Education Policy Act (1996), section (ix) provides the following definition:

“educator” means any person who teaches, educates or trains other persons at an institution or assists in rendering education services or education auxiliary or support services provided by or in an education department, but does not include any office or employee as defined in section 1 of the Public Service Act, 1994, (Proclamation No. 103 of 1994);” (p. 2)

The RNCS policy has identified the importance of mastery in its text on continuous practice:

“The development and mastery of technique in the Arts is achieved through constant practice and repetition over a period of time”. (p. 8) To this end it advocates the spiral development of skills and concepts so that elements within the field can be constantly revisited, revised and upgraded.

The Music Generalist-Specialist

The Music Generalist-Specialist could fit the new bill. Such spiralling technique is suitable to lifelong learning ideals and both educator and learner could grow in competence and maturity as long as the former stays one step ahead of her learner. For this to happen, the Generalist-Specialist teacher needs to embark on her own learning programme that could include instrumental practice times, music workshops and further qualifications appropriate to the ages and grades she is teaching. Being sensitised to her own development could close the discrepancies and gaps in the RNCS Arts and Culture

policy statements as she makes the necessary pedagogic moves for herself and her learners towards sequencing, progression, scaffolding and spiralling.

A music Generalist-Specialist would fill in the gap created between music specialists and classroom teachers. Below are three definitions to help establish the differences.

Classroom teachers are expected to teach a wide variety of subjects, especially at primary school level and they may only have a general idea of what to do in a music lesson. Often such teachers rely on computer-generated music lessons or singing/movement/dance sequences with the use of recorded music.

Music specialists are usually specialists with a long period of training, if not from an early primary stage, at least from a secondary stage continuously through to a degree, (and quite often postgraduate diplomas and/or degrees), in music or music education. They are always proficient in at least one instrument or study voice as well as having basic skills on the pianoforte. If they are pianists, then they are usually capable of playing a second instrument, or have piano accompaniment skills, or sing. They have advanced knowledge of theory, history and harmony as well familiarity of different musical styles and genres. They are often taught music technology skills as well as pedagogic skills related to their first study/instrument they major in. Teaching diplomas home in on classroom music specifically.

Music Generalist-Specialists should be able to cope with the rudiments of theory, history and harmony of music. They should be familiar with the giants of the Baroque, Classical and Romantic eras, (such as Bach, Beethoven and Brahms), or at least know where to source musical examples and music histories as found in Donald Jay Grout's classic *History of Western Music*. They should be able to relate music history with world history as often the two are inextricably intertwined. They should be able to distinguish traditional and contemporary styles, and be able to comment on the musical characteristics of Blues, Pop, Kwaito, Classical, Traditional, Free-Kiba, Opera, Musicals, Malombo, Kwassa-Kwassa, Techno, Soukous' as indicated on the RNCS Grade Five music requirements. They should be able to conduct learner orchestras, ensembles and choirs and this means having a thorough grounding in school instrument orchestration

and music arrangement. To this end, the WITS course lays much emphasis on marimba playing technique as well as simple harmonisations of African melodies and basic composition methods.

Generalist-Specialists should keep up-to-date directories of music teachers so that they can direct interested learners to appropriate instrumental and vocal teachers. They should be aware of the local music scene and arrange for their learners to go to concerts, music theatre and other related events such as art lectures so that integration of the Arts and Culture can take place in their classrooms. They should listen to the radio, including Classic FM, that often gives small introductions to the popular classics they air. Sunday evenings entertain listening audiences with light-hearted commentary on ballets or operas specifically aimed at younger listeners. Most importantly, the Generalist-Specialist is someone who is aware of the importance of on-going learning and will be someone who is open and receptive to innovations in their field. This would result in a keenness to swap or learn new information in workshops or with colleagues, to access on-line music sites and to generally be in a position of strength and confidence when they face their learners. Such an identity has come about because of the imbalances in contemporary South African society caused by historical injustices. In today's atmosphere of reconciliation, these differences can be acknowledged and genuine opportunities can be provided to those trainee-educators who might want to engage in something new and unfamiliar.

Whilst these contemporary historical events provide the backbone for a new era, equity and social transformation issues should not dominate a schools policy document at the expense of the citizens it serves. The very ideals of social re-dress become compromised. Who would capture the nation's musical heritage? The scribes of an essentially aural tradition of music-making can only benefit from an education that can teach them to be literate. Rules of music theory and harmony provide the backdrop for the prospering of an indigenous musical heritage. It is often the case, even with Western composers, that they break away from tradition to write in their own style. Such innovations extend the standard repertoire of rules and provide new scopes for different cultural practices to engage with one another. Such shared human endeavour form the basis for mutual understanding and diversity, so critical in the national manifesto of

South Africa. To this end, there can be no compromise on the importance of providing learners with the means to express themselves independently of those who may wish to do this on their behalf.

CHAPTER SEVEN

HISTORICAL OVERVIEW AND TEACHER IDENTITY ISSUES

Introduction

There are many different approaches to teacher identity theory and this penultimate chapter gives a short history via Hartshorne's (1992) account of the teaching professional from a South African perspective, then proceeds to develop the theme of equity and ends with renewed justification for a new music teacher identity. The reader should be alerted to two authors bearing the same name in this and the following chapter: Andy Hargreaves (1994) gives us a political framework of the notion of Good with which to place the specifics of implementation as examined by David Hargreaves (2002/2003) chief researcher in the UK-based music teacher identity project (TIME).

Andy Hargreaves suggests that the conception of Good has gone out of the common equation. This chapter uses his three conceptual tools, (The Context of Change, The Process of Change and the Substance of Change) and applies them to Music in Education. His broader framework for identity in a multicultural society resonates with the work of Basil Bernstein's traditional/vertical and contemporary/horizontal educational discourse, discussed in previous chapters, as well as the work of Charles Taylor (1994) who develops the theme of equal dignity as an extension of nineteenth century ideals of honour. Van der Merwe's (2004) interpretation of multiculturalism throws further light on the challenges faced by all those involved in Music in Education. I take this opportunity to engage his four routes into socio-cultural diversity to strengthen my overall position: that the noble aspirations of open access tertiary education must not be mistaken for an opportunity to dilute knowledge forms to such an extent that it promotes discriminatory practice - albeit inadvertently.

The Teaching Professional

The contradictory nature of the local educational debate lies in the opposing educational traditions and values in South Africa. Central to this paradox is a consideration of how the contemporary South African educator can consider herself to be a professional.

Using Hartshorne's (1992) historical account of black education, with relation to Hargreaves' Context of Change, I will trace the journey of black teachers in South Africa from the very first teacher training facility at Lovedale, "*...an institution of the Glasgow Missionary Society set to train black teachers and evangelists*" (Hartshorne, p. 219) in 1841. Trainee teachers were treated as apprentices to a craft and therefore seen as tradesmen rather than intellectuals. Until 1891, Standard 4 was sufficient to enter this vocation which was seen as "*...the training of the 'lower orders' in the habits of good order, respect for property and authority*" (p. 220), Sharp 1980, cited in Hartshorne 1992. It is only much later on, from 1910, that teacher training in South Africa became elevated to a more formal process involving courses, examinations and certificates. External influences arrived in the form of Dr C.T Loram, in 1917 who undertook the standardisation of the four African teacher training schools in Natal on his return from Columbia University, New York.

Teaching then, viewed as an evangelical mission is hardly surprising when we realise that mission schools were involved not only in teaching the 3 R's but also when those wanting an education above primary school, chose to go to mission teacher training schools as the only financially viable option available to them. The Bible was the principle vehicle used to convert lost souls and until 1948, and the introduction of the Bantu Education Act, (1951 legislation for black education implemented in 1953), remained uncontested as the main source of reading material. Supplementary reading of teacher training texts in the 1930's and 1940's by Jowitt reinforced the missionary tradition and the idea that teaching was a vocation and a service to the community. According to Hartshorne, up to 1935, both mission and government schools were open to the influences of international teacher training schemes that led to significant increases in standards. Loram harnessed sliding standards in his revision of the Natal teacher training schools by (i) involving trainers in curriculum design and assessment, (ii) emphasising professional training over traditional academic subjects and (iii) emphasising industrial subjects. One can perhaps see the prelude to Outcomes Based Education (OBE) at this point remembering that much of the education taking place in the rural areas was by educators who were themselves, minimally qualified academically and were likely to have and relate to practical agricultural experience of their own.

The main impact of Loram's work on the professionalisation of teaching was his attempt to raise standards and call for consistency. However, there was a wide range of ages within trainee teachers at the same institutions, from 13-year old apprentice teachers to experienced adult apprentice teachers who studied alongside their pupils. This led to *"...a prescriptive and paternalistic, if not authoritarian, approach to the preparation of student teachers"* (Hartshorne, p. 229) and the crushing of any tendencies for revolt and division amongst its diverse community. However, trainee-teachers were encouraged to participate in a wide-ranging number of extra-curricular activities, including sports, music and debating societies. Matthews (1981), a black teacher-trainee, enrolled at Lovedale in 1916, gives a sense of how teaching gradually evolved into a specialised profession when Lovedale students were for the first time able to continue their studies at the University College, Fort Hare, newly established in 1916. This was a significant step towards the professionalisation of teaching in South Africa.

If we are to consider the effects of the historical perspective so far, it can be said that professionalisation of the teaching profession contends with a legacy of diverse teacher training practices and under-skilled, under-prepared apprentices. They were taught by staff without a clear agenda or strong qualification base, in an under-resourced environment, teaching the public as a service of dedication and vocation, akin to proselytising. Adhikari (1993) shows us how 'The Teachers' League of South Africa (1913-1940) rallied its troops by *"...(representing) the educational interest of the coloured elite (and) also (reflecting) its values, aspirations and frustrations"*. (p.79) The context of the educator as a professional therefore needs to be seen against this historical context.

The historical context is particularly relevant to the training and reputation of classroom school music teachers at The University of the Witwatersrand, (WITS), School of Education who remain largely uninitiated to the subject prior to their university education. This is where the comparison of their early predecessors stops. Today, these teacher-trainees are expected to practice their newly acquired skills in a field that is highly transparent within the school and community with the showcasing of concerts and musical events as part of the regular school calendar. To prepare them for this, they are

trained by experienced and committed music specialists in a variety of subjects, given several opportunities for extended classroom practice, examined frequently and rigorously by experts from other prestigious South African universities, (principally the University of Pretoria), highly incentivised to produce on-going planning and resource files, and given access to visiting tutors, (leading music educators and performers), who share their depth of knowledge in a further effort to accelerate new knowledge.

The Evolution of Professionalisation in the Teaching Profession

So far, I have briefly sketched the historical context of change from 1841 to 1951 for black educators in South Africa and contrasted it with what is on offer to trainee music educators of diverse backgrounds. Instead of tackling the challenges of the disadvantages of skin colour, today's preoccupation is to provide quality education to learners who have been disadvantaged by lack of learning of experience, whatever their skin colour may be.

In the WITS Music in Education course, the 2006 intake comprises 13 white students, 32 black students and one coloured student. I only mention this to make the point that all these students have common difficulties in executing their learning obligations in the music course. Chief amongst these difficulties is the inability to devote the required regular practice time of 15 minutes a day for the keyboard module. This lack of discipline can be attributed to lack of prior music experience. Despite this, it is heartening to note the promising learning curve indicated by the recently completed November 2006 music examinations – an important step towards the professionalisation of open access classroom music educators. Please refer to WITS Music in Education data, Graph 1, page 48 in Chapter Four.

Andy Hargreaves' three processes help us to chart the evolution of professionalisation. For him, there can be no preferred practice or set of ethics in a democratic society and the locus of authority shifts back to the individual where it is up to her to shape her own identity. The persona of a Music Generalist-Specialist can fit this new bill.

The Process of Change as explained by Hargreaves was a gradual one, permeated through change in practices, procedures, rules and relationships and through sociological

and psychological mechanisms. The role of teaching expanded - teachers were expected to be more skilled, more knowledgeable, more responsible and more accountable to different stakeholders in education – students, parents, senior management teams, school governing bodies, provincial and national education departments. The notion of skills and specialist knowledge led to professionalisation and the notion of duties led to professionalism in the teaching profession, (Kissack, 2004). Teachers had a split brief – one that took place in the classroom and one that took place outside and an interesting tension arose between two genres of educators – the administrator and the teacher. The latter was occupied with notions of how educators should work whilst the former was concerned with the practical aspects of their suggestions and if they would be practicable in their implementation. In any event, the term ‘professionalism’ continues to be accorded to individuals rather than the body of teachers in its entirety.

The Process of Change marks the transition from teaching as a vocation to teaching as a profession, post-1948. Missionary schools ceased to exist as a result of not conforming to the ideals of Bantu Education, the ethos of which was to protect ethnic identities and culture by providing mass black African education to segregated communities. Also, native reserves allocated in the Natives Land Act of 1913 became insufficient, not only for the inhabitants, but also because labour was required in the white areas – to work the land, to serve white families in their homes and so on. Thus, Zulu, Sotho, Venda, Xhosa and Pedi Africans, could no longer be restricted to schooling in their homelands. Further complications arose when The Native Problem, (with its derogatory connotations), became dispersed to become ideological affirmation to many different people including English and Afrikaner Whites as well as the Black Tribes. Coloured and Indian identities were largely ignored, as their numbers were small.

Important contributions to the issue of professionalisation were made by Adamson (1934), cited by Rose and Tunmer (1975), who identified the need to move teacher training to tertiary institutes:

“It is, indeed, only a relic of the time when preparation for teaching, in primary schools ...was thought of as mere apprenticeship, and scarcely at all a preparation for a profession. The wider culture and wider contact which the universities can

offer are absolutely essential for success in a profession where the constant quickening of intellectual and social interests counts for so much". (p. 290)

Immediately we see a change of tenor in Adamson's choice of words – advocating intellectual study in conjunction with vocational training. This change, which continues to be part of the on-going debate on teacher training, contributes to elevating the status of teachers from participants of a vocation to members of a profession.

In brief, Bantu Education (1951) that led to Democratic Education (1990) and the professional educator today replaced Missionary Education (1841). Hargreaves comments on significant aspects of professionalisation including leadership roles, collaboration with colleagues and other professionals, shared decision making involving individual expertise. Yet, along with this 'intensification' of the teacher's role, teachers also suffered their work being portrayed as routinised and de-skilled with little room to exercise professional judgement. This evolution has taken place relatively quickly – no longer can a teacher be employed with a Standard Six or Eight, (today's Grade Eight or Ten), education with no matriculation certificate. Now, trainee teachers require a degree and specialist teacher-training at Colleges and Universities.

Professionalisation of educators in the South African context becomes complex. On the one hand, teachers must have specialist knowledge with corresponding tertiary level qualifications. On the other hand they must be guardians of a generation that has to be equipped with the **Substance of Change** and all that this implies: global competitiveness, the reinforcement of cultural identities and financial self-reliance of schools who are increasingly having to manage their own fiscal affairs and behave in a more business-like manner in order to attract 'clients' or 'customers'.

A brief survey of these changes concerning music teachers indicate that the context of change is reflected in the shortage of qualified, particularly black, teachers. This has led to innovative thought in planning suitable study programmes in the WITS Music in Education course, to prepare trainees in basic music literacy skills as well as encouraging them to produce imaginative lesson plans in instances where resources may be limited. The process of change has shown that classroom music teachers should take a more democratic approach to their work by making a partnership with their learners, including

experiential learning experiences. The substance of change is highlighted by the tension between traditional didactic approaches to teaching and learning and the less formal learner-centred teaching and learning cycle. Central to this type of change are concerns by all education professionals to ensure subject integration and reconciliation between previously divided people in a fiscal climate that demands innovation at minimal costs. Certain terms outline the Context of Change from Modernity to Post modernity – please refer to the table below based on Hargreaves’ Chapter One on Devices and Desires (1994, p. 8)

Context of Change from Modernity to Post modernity (from Andy Hargreaves)

Modernity – pre 1960’s	Post modernity : 1960’s – present day
<u>Economic</u> : Separation of family and work, mass production, state and private preoccupation to increase productivity and profitability.	<u>Economic</u> : Decline of the factory system, streamlined production supplying for demand, software not hardware, a move to virtual rather than concrete information and images
<u>Political</u> : Centralised control re decision making for social welfare and education	<u>Political</u> : Decentralised decision making for social welfare and education (school-based management)
<u>Organisation</u> : Large bureaucracies	<u>Organisation</u> : Flatter bureaucratic structures, reduced specialisation, blurring of roles and boundaries
<u>Personal</u> : Collective identity, rationality leading to loss of individuality, disenchantment in personal lives	<u>Personal</u> : Increased personal empowerment, lack of permanence and stability, no traditional obligations or anchors in fast changing world.

Bernsteinian blurring of roles and boundaries, (discussed at length in Chapter 3), apply not just to subject matter but also to the definition of what constitutes an educator. In view of the expanding role and expectations posed by the postmodern culture, a teacher could be viewed as being ‘a Jack of all trades, and master of none’.

This being the case, can the contemporary South African educator consider herself to be a professional? Having looked at the historical perspective and current expectations

of educators it is evident that today's teachers are expected to be education specialists who, like their medical, law, and engineer colleagues, have undergone rigorous academic and practical training to a high level, either at colleges or universities. They are almost certainly better qualified than their predecessors; they are engaged to teach in a larger community other than one that they ethnically belong to; they have a formal code of ethics and conduct (Norms and Standards of the Educator, SACE Code of Conduct). Moreover their training is standardised and monitored both by internal and external bodies; they are taught to transfer their highly developed subject knowledge via pedagogic considerations taught by qualified and experienced staff at nationally and internally recognised institutions. Parents can now monitor their children's progress through public exam systems. All this has contributed to the elevation of teacher status from a well-meaning but narrow Christian missionary vocation to more of a science in pedagogy.

The Need for Equity

We see how South Africa inherited a legacy of privileged white schooling under its Apartheid regime that spanned the years 1948-1994. Apartheid, (Afrikaans for separation), promoted a diverse range of education intended to place children *"...in positions they were expected to occupy in social, economic and political life..."* (RNCS Policy, p. 4) Following democratic elections and the freedom from such stringent ideologies, the African National Congress (ANC) was faced with the Herculean task of overhauling the national curriculum with the view to *"...(normalising) and (transforming) teaching and learning in South Africa"*. (RNCS Policy, p. 4) In order to do this, the Education Department had to explore ways on how to make inclusive education work. This was manifested in the *Lifelong Learning through a National Curriculum Framework document* (1996) with its emphasis on Outcomes Based Education (OBE) and its intention to address social injustices of the past by offering *all* learners the opportunity of a quality education within a global context.

Human Rights features heavily on the African National Congress (ANC) education agenda and the National Constitution (1996) provides the framework for the Manifesto on Values, Education and Democracy (2001). The RNCS document matured out of the

general C2005 policy to provide educators with guidelines for each learning area. An important thread that runs through both documents is the commitment to recognising diversity and a serious attempt has been made to do this by defining eight Learning Areas: Languages, Mathematics, Natural Sciences, Social Sciences, Technology, Economic and Management Sciences, Life Orientation, Arts and Culture.

The main thrust of this document was promoting the master strategy of acknowledging prior learning experiences and offering increased access to the national education system. Thus, Spady's OBE was adapted to this localised context for an inclusive education system with the notions of learner-centredness, teachers as facilitators, contextualised knowledge and cooperative learning that was results-based with continuous assessment criteria. The principle strands extracted from Spady's model were that subjects were time-based with content-specific knowledge leading to a more skills-based ideology in education; one that is compatible with an integrated curriculum rather than the more traditional collection curriculum with its emphasis on facts.

“Social transformation can only be successfully pursued through widespread access to high level skills and knowledge, and equally, innovation and development must serve the social values of our new democracy”.

(p. 40, Ministerial Report, 31st May 2000)

One can relate to the dilemmas faced by tertiary Music in Education departments intent on producing professional music teachers. The undergraduate intake at WITS must reflect open access policies yet at the same time maintain high standards of subject content in order to confer professional status on teachers emerging from a new social order. A common thread linking music teachers from this new tradition of training and practice to her students is the agenda of life long learning appropriated by South African government. It is this thread that has led to the conceptualisation of the Music Generalist-Specialist Music Educator.

Taylor (1994)

Charles Taylor turns the politics of recognition into the politics of *mis*recognition. His position is that the very nature of recognition strongly implies a subservient or inferior role in the oppressed, thereby unintentionally propagating a negative image of them. How does this happen? The first move this theorist makes is that there is a damaging link between recognition and identity. Who we are is a result of perceptions by 'others'. Thus, when the others construct an evaluation or deliberate inclusion of the oppressed in order to propitiate them, they unwittingly confer reduced status on these social victims. Who are these others? Taylor compares how Hegel and his dialectic of the master and the slave is in stark contrast to the modern notion of dignity for all. In this we see a collapse of social hierarchies that has taken place over the last two centuries; a hierarchy that was typically based on dominant groups steering the path to civilisation. An interim step shows how the archaic idea of honour is linked to inequalities or "*préférences*" (Montesquieu, cited by Taylor, p. 27) when recognition was awarded only to certain citizens who had privileges of birth or some other intangible but valuable property – say for instance, the virtues of bravery, intuitive moral virtue, diligence or exceptional abilities.

"Democracy has ushered in a politics of equal recognition, which...has now returned in the form of demands for the equal status of cultures and of genders." (Taylor, p.27)

South Africa's Manifesto (2001) considers Ubuntu, (Human Dignity), to be the life blood of social redress. Educational policy is at great pains to undo demeaning projections of previously disadvantaged citizens to this end through empowering means such as increased access, recognition and inclusion. However, the irony of contemporary politics of equal recognition is that one form of dominance has replaced another; the dominance of difference has taken over from the dominance of "*préférence*" and a new fashion of hierarchy is in evidence – however well-meaning this may be. In music education, increased access at tertiary level is offered as a realisation of transfer of power. Political ideology formalising a horizontal path to music teaching needs to be placed in conjunction with educational ideology to withstand the condescension of "*préférence*" or the diminishing of standards.

According to Taylor, *“individualised identity”* is an extension of the eighteenth century notion of an ideal human being who has an intuitive feel for right and wrong. This moral sense is concerned with the church’s doctrines on reward and punishment and therefore such a person would have an inner voice dictating her actions. In the late eighteenth century, Herder further developed the idea of the inner voice into *“my way”* and individualism and originality was recognised to be something that did not conform to external pressures. Herder had two types of individuality; the first in the singular and the second in the plural, where groups of *“culture-bearing people”* distinguished themselves from the others.

For the purposes of this dissertation, the authenticity of culture-bearing people could be viewed as the roots to Ubuntu and South Africa’s modern rainbow nation and in part, the decline of a dominant culture. Taylor rejects the monological idea. For him, human agents are dialogical in character; we need approval and recognition by others; we acquire an understanding of ourselves through languages of expression, and these include the languages of the arts. *“People do not acquire the languages needed for self-definition on their own”*. (p. 32) This quote succinctly captures the essence of my defence to teach WITS Music in Education learners the fundamentals of music grammar and notation, based on Mead’s *“significant others”* (Taylor citing Mead, p. 32) Once fundamental formalities are grasped, meaningful solitary reflection can be achieved, with the development of personal opinions and experiments leading to a personalised and unique identity. This identity is often in a state of flux, as we leave ourselves open to the arrival of new influences.

One could interpret my personal journey with this Masters Dissertation in this light; started with the learning of formal fundamentals, both in music and educational theory and continuing with an informed experiment of The Music Generalist-Specialist that is offered to the public with the confidence that it would engage significant others in serious debate. ‘Who I was’ adds a richness to dialogical relations with significant others, but I agree with Taylor’s view that the exchanges encountered along the way depend on general recognition of my work with others, and ‘who I *am*’ is a metamorphosis of ‘who I *was*’ yesterday.

For these reasons of individual growth and stimulus, there need to be significant interlocutors for Music in Education trainee teachers. The formal knowledge discourses that they engage in will only enhance their ability to gain Ubuntu. With equality comes the challenge to learn about alien concepts and to grapple with them until they are internalised. In order to do this, policy makers need to raise the bar for open-access students.

So far, Taylor has demonstrated how ‘honour’ has changed to ‘dignity’. Dignity has led to ‘universalism’ and in South Africa, this has come to represent preoccupation with equal rights and entitlements for all. However, these rights should not affect quality. If universal equality means meaningful interchange with others, then this must demand a curriculum that withstands such a challenge. Respect has to be earned otherwise there could be a charge of undue favouritism. The ‘Them and Us’ situation simply perpetuates itself to be one of ‘blindness’ to others, rejecting any input that might be considered to be foreign. How does this help the ideals of true equality? The Kantian notion of ‘rational agents’ within us, directing us to principled lives and ‘universal human potential’, cannot take place with inflexible ‘Them and Us’ boundaries. Taylor reminds us that ‘blind liberalism’ is “...*a pragmatic contradiction, a particularism masquerading as the universal*” (p. 44) making it a reflection of past and lived experiences.

What of total reciprocity and a unity of a ‘common self’? Taylor uses Rousseau’s term for support from others, involving a common project, other-dependence of a good kind, as opposed to other-dependence of a bad kind. I see the dangers of the latter in the South African schools curriculum, (RNCS), when it often over-emphasises experiments over content – for example, the creation of indigenous compositions without providing a coherent framework to notate them. National pride is linked to national self-esteem that in turn is linked to individual self-esteem. Taylor suggests that self-esteem is born of a caring system that has equal portions of equality, reciprocity, and unity of purpose and this has led to the age of dignity.

In the new era of reciprocal recognition, the professional contract between learner and educator is quite changed. However, although both parties might learn together, this does not make them equal. One would fervently hope that the educator is able to fulfil her moral and professional obligations by being able to differentiate between an

abdication of responsibility and an ability to discern a valid learning opportunity. To this end, a Generalist-Specialist is both learner and educator within the context of a common project; the call to expand cultural identities through pedagogic practice.

“A liberal society must remain neutral on the good life, and restrict itself to ensuring that however they see things, citizens deal fairly with each other and the state deals equally with all”. (p. 57)

Who are these citizens that implement this ideology? As with other disciplines, tertiary music education involves external and internal policy makers, textbook writers, learners and educators and other stakeholders such as taxpayers who may have a view to offer. Even liberal thinkers would concede that the complexities involved in taking on board all these opinions and interpretations is a Herculean task. The think tanks, working groups and committees that overhauled South Africa’s national education policy are a case in point. Post-apartheid philosophy of education seeks to protect and preserve indigenous knowledge bases and practices but an entity such as the state defines what these are. Taylor states that it is not sufficient to only *recognize* what other cultures have to offer but that we need to also acknowledge their *worth*. The worth of introducing Eurocentric accounts of notation, style and history allow an explicit way for a porous interchange of recognition. In these circumstances, an Afrocentric curricula can be developed so that a Zulu tribal song may be notated for posterity as well as international recognition as opposed to international condescension.

Not many South Africans would criticise the safeguarding of fundamental rights of all individuals. On this basis, its society with its collective goals can be considered to be a liberal one. Accordingly, the tensions and value judgements created between different representatives of the educational pool can be used to challenge preconceptions, to approach the new and unfamiliar and to reach a collective understanding of multiculturalism within a South African context.

Van der Merwe (2004)

Van der Merwe continues to explain the changes that have taken place within the ideology of multiculturalism by identifying and interpreting four trajectories to socio-cultural diversity: affirmative multiculturalism, (the African-American and Feminist

route), liberal multiculturalism, (the traditional route), cultural relativism, (the descriptive and uncritical route) and critical multiculturalism, (the contextualised, critical and self-reflective route). He favours the latter approach as an appropriate vehicle for socio-cultural diversity in the humanities. A significant factor mentioned is the different understanding of the term multiculturalism to different people and its different applications from politics, law, medicine, education and arts. This results in a need to contextualise the term not only in fields but also historically. In this dissertation, the focus is on arts education, specifically tertiary music education in the current WITS Music in Education, Bachelor of Education course.

Affirmative Multiculturalism

Van der Merwe describes this form of multiculturalism as un-liberal and naive and states that it is predominant in American society, focusing on the affirmation of minority groups, such as feminists, African-Americans or homosexuals. It methodologically negates standard content within humanities as stereotypical and biased towards *“...Eurocentric, patriarchal, heterosexual, and male chauvinist cultural experiences and perspectives (that) were uncritically privileged in the humanities in the past”*. The oppressed ‘other’ cannot be criticised or remonstrated with in the postmodern age of liberalism and *“...runs the risk of defying the very value of the cultural diversity it is seeking to promote.”* (p.152) By repressing traditional knowledge content in both the RNCS and in tertiary teacher-training programmes, (both in favour of a hands-on approach to music-making), one could say that it is precisely this type of risk that Van der Merwe alerts us to.

Liberal Multiculturalism

Liberal multiculturalism is also portrayed as naïve in its presumption that knowledge within the humanities can be universally transcribed without taking into account, specific histories or cultures. It is also portrayed as an influential and intellectual voice that extols the virtues of a superior, (usually Western), activity, usually in scientific enterprise and ensuing practice. The ‘other’ is appreciated as a necessary comparison, in binary opposition to the dominant creed. Appreciation is intellectual and fitted into the existing mould and differences are represented as interesting deviations. I see allusions to

anthropological study undertaken in the Victorian Age and therefore sense imperialistic overtones here. An important difference is rather than a crude examination and a tendency not to think of the 'savage' practices of the others, this modern variant treats the Other, (Them), even in its deviations, as an ultimate reflection of Us.

The fitting-in of Them into an inverted image of Us does not lend itself to the appreciation of the ambiguous and the unique. Others may only appear in fancy dress, and by extension, *"...the exotic counterpart...can easily be dismissed as the feeble or excessive, eclipsed by the historical development of the own"*. (p. 154) Such a dim understanding works against cross-cultural understanding and the consequence is unliberating. In stark contrast to these dire warning of Western imperialism is the possibility that Others may be offered the chance to document their own practices in a universally accepted and understood language, even though this language may be that of a dominant creed.

Cultural Relativism

Cultural relativism presents the other independently and rejects moral or aesthetic evaluation by comparison. It seeks an intercultural understanding based on constant exposure to the other, and through it, a subtle assimilation of the unfamiliar. Not restricted to individual experience, this process of 'osmosis' can be experienced, not only by similar communities, but, also across geographical boundaries. The author cites Gutman; *"Not only societies, but people are multicultural"*. (1993, p. 155) This portrayal of cultural relativism does much to enhance the idea that a Music Generalist Specialist can promote transcultural standards.

Critical Multiculturalism

Critical multiculturalism has its roots in cultural pluralism. Evaluation of difference does not exist and instead an all-encompassing philosophy of 'human dignity, meaningful existence, and wellbeing' is applied to *"...facilitate and foster a critical awareness of the cultural contingency of personal and communal identities..."* (p. 157) To achieve critical analysis and appreciation, the interpreter is encouraged to experience the 'other' and in this way attain a 'fusion of horizons', (to use Gadamer's term cited by Taylor, p.27), where neither party is subjected to pernicious comparisons or presumptions.

Relating to Gutman's (1994) position on moral disagreements, van der Merwer reminds us that even in critical multiculturalism, it is not possible for every critique to be without conflict. However, he maintains that by learning from different perspectives, we can engage and critically reflect on multiple viewpoints and by doing so, avoid prejudice of the unknown. Music in Education offers the perfect opportunity to engage these morals on a practical level without harming anyone.

To sum up, 'critical multiculturalism' can be applied to the case of the Music Generalist-Specialist. This new genre of educator can encourage learners to appreciate different norms simultaneously with standard representations of artistic endeavours. 'Individualised identity' is possible via a constant 'processes of change' just as long as individuals are given a fair selection of knowledge – and not restricted or kept bias to one particular type – be it traditional or contemporary. For what is traditional to one may be contemporary to another and as a consequence, a state of flux could reduce the whole process into chaos.

In South Africa, the interpreter is the 'other' and the practices of the judgement, evaluation and cross-cultural critique appears in reverse. This observation is not intended to be definitive; rather it is made to make the point that any individual or particular community can emerge with two identities, (Them and Us), and position this duality to promote a culturally pluralistic society that denies severe judgement or condemnation of any sort but instead offers opportunity for mutual respect amongst a diverse population.

CHAPTER EIGHT

AN INTERNATIONAL OVERVIEW OF TEACHER IDENTITY RESEARCH AND FINAL RECOMMENDATIONS

We have nearly reached the end of my journey. This Chapter sets out to look at some of the most recent research projects done on teacher identity issues. At the end of each one I offer a series of numbered recommendations that promote the case of the Music Generalist-Specialist. Please note that the numbering is in chronological order and does not reflect any order of importance.

Alongside the international contributions, this chapter also contains my recommendations drawn from authors concerned with Indigenous Knowledge Systems, (IKS). This research report has, so far, deliberately avoided commenting on the sensitive and highly contentious arguments on the ethics of nationalism, in this instance, the Africanisation of knowledge systems, as this area merits dedicated study and commentary in its own right. However, I feel that this report can not be completed without acknowledging its contribution to the debate on the complexities of cultural relativism with regard to implementation in educational curricula. The work of Carrim, (1994), Odora Hoppers (2002), and Hountondji (2002), is used to sensitise the reader to some of the moral dilemmas that ensue out of indigenising traditional knowledge forms. I take this opportunity to place my own research with these writers.

I hope that members of the tertiary Music in Education departments, curriculum development specialists and textbook writers, as well as South African national and regional policymakers involved in the Music section of the Revised National Curriculum Statement, (RNCS), will read my research report and continue the debate on open-access music teaching and learning.

Teacher Identity Research: An International Overview

Whilst South Africa continues to grapple with normalising its national identity, other countries also continue to research the democratisation of teaching and learning. It is perhaps as well to remind ourselves that the re-working of democratic ideals are not exclusive to South Africa and that many nations continue to refine their state education policies to promote collaboration between all interested and affected parties. The

following six authors' works have particular links to the conceptual justification of the Music Generalist-Specialist:

Axelsson (1990) from Sweden identifies the mandatory need for music teachers to continue their own music education, in order to keep up with the trends of popular music that are likely to appear in their teaching careers.

Roberts (1991) from Canada, examines the problem of teacher-resistance to content change, promoted by policy makers and curriculum designers and the implications this has to their identity.

Sachs (1999) from Australia examines the professional identity of teachers against a background of two competing discourses, democratic professionalism, (internal to the teaching profession), and managerial professionalism, (external to the teaching profession), and has placed two identities emerging from these discourses.

Hargreaves (2002) and his team from the UK explore several identities within music and present a hypothesis based on congruence between the musical identities of music teachers and their pupils.

Barty (2004) also from Canada claims that pedagogy is firmly linked to teacher identity formation.

Mansfield (2004) from New Zealand argues a case in favour of enlightenment in the form of challenging the status quo. She brings forth critical philosophical questions to engage pedagogues with the narrative of technoculture in the musical subject.

It is evident from the above research samples that traditional music teachers can no longer bury their heads in a lengthy immersion of traditionally acquired knowledge and skills if they are to service the needs of contemporary society. They are seen much less as the guardians of a sacred domain but more as vehicles to promote integration within disciplines and integration between communities and cultures. Hargreaves et al are concerned that music teachers with a Western classical background are ill equipped to cope with the challenges of multiculturalism in British schools. Consequently they see an essential part of their work to be that of devising a measure of musical identity in pupils

to bridge the divide between competing factions such as a particular genre of ethnic or pop music. Conversely, music teachers with minimal music backgrounds are better equipped to cope with the challenges of diverse musics and perhaps remain more open to the idea of tentative tastes.

Research Example No. 1: Axelson (1990)

Axelson advocates compulsory advanced music education courses for music teachers throughout their teaching careers. She alludes to a setting-of-ways by experienced music teachers who may resist new information and practice disseminated in their field. At the same time she maintains that the integrity of music teachers should be respected with regards to their personal preferences in music.

“Any models for an advanced education programme for music teachers will vary according to the culture, the country and teaching traditions, as well as the music teacher’s status in the teaching hierarchy”. (p. 33)

The frequency of the course should not be onerous but should take place at least once, every four or five years and cover one school year with regular seminars or lectures each week. The content she favours is one that is rigorous; to include new music technology, music computer software, current pedagogic trends, sociological and psychological aspects, music history that includes both classical and popular music, as well as solo and instrumental music. Educators taking the courses will be expected to tackle homework assignments, personal practice and tutorials.

As with Hargreaves’ work on multiple musical identities, music teachers who have open attitudes and knowledge of a variety of tastes, will close the gap between old-fashioned and modernised music syllabi. The proposed genre of a Music Generalist-Specialist with its ethos of lifelong learning focuses on similar considerations.

Recommendation No. 1: Axelson (1990)

Supplementary professional courses of the type advocated by Axelson will most certainly lead to a re-classification of music teachers and keep them abreast of the developments in their field.

Research Example No. 2: Roberts (1991)

Roberts examines the constructs of an alternative teacher paradigm (Kuhn 1970, Imershein 1977, Crocker 1983 and Crocker and Banfield 1986) in relation to resistance of change within curricular knowledge (Young, 1971). His discussion involves teacher identity construction through the challenges of “alternative musics” or what counts as music for teachers and refers to 108 interviews with music majors from 5 Canadian Universities. The author links content of instruction to method of instruction by citing Young’s position (1971:24) that education is “... *a selection and organization from the available knowledge at a particular time which involves conscious or unconscious choices*”. Young’s British position resonates strongly with current South African concerns about what should be selected for curricular inclusion in the Revised National Curriculum Statement (RNCS 2005) as well as the conceptual backbone to this dissertation of Bernstein’s sociological interpretation on curriculum design, as examined in Chapter Three.

Crocker’s concept of “Functional Paradigm” explains this term to be one which “...*directs us to look at the features that unite a community of practitioners rather than the community of scholars who study these practitioners*” (Roberts 1991, p. 2 citing Crocker 1983:353) In this sense, South African arts education policy strives to attend to the challenge of alternative musics as presented by this writer. Crocker suggests that underlying principles are not changed – rather, practitioners “...*are engaged in solving new puzzles by using familiar principles*”. (Roberts 1991, p. 2 citing Crocker 1983:353) This dissertation works with the underlying principles of conventional, Western-trained music practitioners in South African schools and takes into account the need to deal with inclusive education policy in the form of an experiential new musical identity, the Music Generalist-Specialist.

Recommendation No. 2: Roberts (1991)

In Chapter Six, I illustrated how the Arts and Culture Learning Area of the RNCS is principally concerned with multiculturalism in music. Having alerted us to this end, the document now needs to provide clear and workable suggestions that can be implemented by less experienced music teachers and their learners.

Research Example No. 3: Sachs (1999)

Sachs' work also focuses on changes in teacher identity caused by changes in government policy and educational restructuring. She explains how the democratising of professionalism has led to transparency and accountability of an educator's work and how this has encouraged learners, parents and other members of the public to have a deeper understanding of the practices within the community of education. Individual and collective responsibility has placed an emphasis on collaborative and cooperative action between all parties concerned. The second part of her research has resulted in the identification of a managerial professionalism in education where practices traditionally compatible with private sector enterprises are now put in place for the public sector. In the modern democratic climate of South African educational practice, this has resulted in eliciting opinions from groups nationwide in the form of working committees and proposals before policy becomes official.

The democratic view of professionalism has led to devolution and decentralising of how teacher training takes place at WITS. Projects such as my fast-track course are supported as a way of consolidating the knowledge base within the music teaching profession. A chance to observe and collaborate closely with trainee-teachers fosters an improved understanding of the challenges they face at a grass-roots level and the mutually identifiable project, promotes an atmosphere of reciprocal learning for both academic and practitioner. A complex process has suddenly become less autonomous and anonymous and a sense of empowerment has taken place. A curious by-product of this liaison is that professional identity has become problematic as a result of this process of democratisation.

No longer are there lists of accepted external attributes imposed on trainee-teachers, and in this climate, music teachers cannot be considered to be closed and conservative in their approaches. Sachs cites Bernstein's (1996, p. 79) argument that *"...prospective identities change the basis for collective recognition and relation"*. Offering a new type of music professional in the form of a Music Generalist-Specialist may contribute to the new times and conditions prevailing in South Africa and assist education policies and practices in music education to develop innovative changes further. This identity is likely to be demanding on a novice music teacher and, to echo Sachs's words, is certain to be

under scrutiny, undergo negotiation and be lived and practiced before it becomes accepted.

Recommendation No. 3: Sachs (1999)

The next stage is to take the information and recommendations provided in this research project to education policy makers who can further develop the curriculum to accommodate them.

Research Example No. 4: D. Hargreaves et al's (2002) Teacher Identities in Music Education (TIME) Project

The TIME team has identified that:

“... music can be used to express aspects of personal identity such as gender identity, national identity and youth identity (as well as) construct(ing) identities within music, for instance, as a performer or teacher”.

(Newsletter 1, October 2002, p. 1)

Hargreaves et al refer to a mismatch between the expectations of a conservative educator in the traditionalist mould and her learners. This mismatch is less likely to appear in most South African classrooms due to the learner and open-access teaching professional having a similar approach to a more user-friendly approach to music making. WITS Music in Education strives to avoid conflict by preparing their trainee-teachers to construct lessons and prepare resources that effectively allow their learners to explore and develop their own identities, in similar ways to their educators.

The RNCS promotes most of these elements but excludes, perhaps deliberately, the notion of a performance identity within music. Perhaps this exclusion is in deference to the ideals of inclusive education. Nevertheless, inclusive education has not been provided for a gifted learner. There is no opportunity for a learner to advance their musical skills over and beyond the aims of the national curriculum. It would be up to an alert and dedicated educator to foresee and/or recognise exceptional interest and/or potential and provide the necessary support.

Recommendation No. 4: D. Hargreaves et al (2002)

In order to supply this kind of support a music educator must arm herself with professional know-how, such as building up a professional network of instrumentalist teachers, extra teaching resources, outreach programmes and grants. The Music Generalist-Specialist is encouraged to build up this repertoire of contacts and 'keep up' with the changes that take place in their environment as well as externally. With access to electronic educational sites in the The University of The Witwatersrand, (WITS) education library, and access to the Johannesburg Philharmonic Orchestra, (JPO), on the education campus, trainee-teachers are encouraged to source material and build up contacts.

Research Example No. 5: Barty (2004)

Barty's research on social studies education in Canada reminds me of my research into tertiary music education in the South African context, with its *"...complex network of history, economics geography, and politics, grounded in notions of citizenship"*. (p. 1) Consequently, issues of identity and value emerge in the classroom and as in South Africa, teachers bring their life experiences to the classroom. How an educator interprets pedagogy is in accordance with her philosophical and epistemological beliefs, and this construct is Barty's recognition of teacher identity. Associated with this claim is Barty's advocacy of primary sources; she uses Van Fossen and Shiveley's (2000) working definition of primary sources to show these to be historical or contemporary records, texts, photographs, etchings, paintings, diaries, newspapers, audio or video footage, or aural accounts of events.

There is much more opportunity for the WITS Music in Education teacher trainees to go out in to the field than their British contemporaries. They practice their new skills in the first year and classroom methodology forms an integral and important part of their studies thus encouraging them to find their own 'voice' in a consistent manner and supported manner. The incorporation of primary sources into their lessons becomes a natural part of contextualising and integrating learning areas and helps them develop age-appropriate material for their learners.

Barty uses Grosvenor and Lawn's (2001) work to explore the suggestion that nationalism and government policy "...*determine, manipulate and enforce teacher identity, which ultimately influences curriculum and pedagogy*". (p. 7) We see these same influences in South Africa's national schools curriculum. However, unlike the majority of British-trained music teachers, South African teachers form their identities based on educational theory and ideology rather than imposed market forces. This could be attributed to teacher-trainee curricula that engages with philosophically oriented government policies.

Decisions on course content and how to teach this help develop higher order critical thinking skills by not only the classroom music teacher but also their learners. If these skills are developed in tertiary music education, they will effectively preserve indigenous cultural heritage in South Africa. Trainee music-teachers should also be capable of critical thinking skills in a musical context and ought to be encouraged to construct personal meaning out of multiple points of view. By setting an example to their learners, they may be able to help them deal effectively "...*with the ambiguity and controversy associated with interpreting past events*" (Barty citing Lee, 2001, paragraph 34). In the local context, such understanding is of particular importance owing to the sensitive nature of the repression exercised during the Apartheid years. In order to construct pedagogically appropriate lesson plans that allow for multiple viewpoints and exchanges, the educator needs to convey a confident attitude towards mediation and reconciliation.

At WITS, trainee-teachers are required to introduce 'world music' to their learners. However, their own grasp of style and location is tenuous and often invalidates their efforts. The importance of language-acquisition therefore cannot be over-estimated in such a sensitive cultural climate and it is an important justification of my insistence of capable handling of musical grammar and texts.

Recommendation No. 5: Barty (2004)

In order to avoid negative impacts on learners through misunderstanding and uninformed inquiry, music teachers need to be taught to use their knowledge and resources accurately and efficiently as well as to continue on a life-long learning path of experimentation and inquiry. To use Barty's citation of Marsh's (2002) interplay between

internal and external discourse and a change in power relations, transparency of their work and efforts would help them shape their own identities as well as the identities of their learners and in this way, help the process of social transformation.

Research Example No. 6: Mansfield (2004)

Mansfield's claim that the politics of musical knowledge *"...subverts impulses towards democratic practices"* (p. 42) is based on the link between 'globalisation' and 'subjectivity'. She uses the resistance of new technology encountered in New Zealand's schools-music curriculum prescriptions to advance her position that music policy makers need to interrogate traditional discourses to bring about critical awareness of a modern environment. For her, there is an aspect of global dominance over local music education that can be equated with knowledge, power and authority issues in the 'political, economic and social milieu of transnational capital' – and we are back to the very thing we are trying to avoid: fundamental Eurocentric content and subjectivity of a collective musical consciousness.

"As music educators we ought not to neglect identities and cultural dynamics, because such neglect fails to account for the significant social practices of musical representation and expression, as important in the current era of economic and cultural globalisation as in any epoch". (p. 43)

The race against conventional practice has forced a re-mapping of pedagogic practice. There are no more privileges that come from the school of grand narratives according to Western universal 'truths'. However, this does not detract from the discoveries and important works produced by artists, composers and performers. Knowledge-transmission of these discoveries are made much more accessible, (to those who have the technological equipment), via electronic support. However, Mansfield points out the de-centering aspect of an expanded cultural environment by questioning the basis on which judgements are now made on knowledge content.

For instance, digitally suspended musical elements allow for sophisticated manipulation of a composition. Sounds can be spliced into incredible mutations of rhythm, chromatic textures and speeds. These 'performances' remove traditional technical skills in music and what was an artistic endeavour is now a mixture of art and

technology. The democratisation of composing may have led to cultural pilfering and theft. In any other field, such blatant plagiarism would be denounced.

Mansfield positions the existence of virtual studios as an indicator of a nation's wealth or poverty. There are parallels with wealthy countries appropriating intellectual property by putting into place exceptional immigration laws to favour individuals with exceptional skills. The accusations of displacing people, cultural or intellectual property go far back in time, when trophies of war were brought back on ships to the victorious. The difference is that today, contemporary concerns with ethical issues over the protection of cultural property have spilled into a philosophical argument over homogeneity.

Mansfield has a powerful argument. If we were to transcribe her concerns to South African music curricula design, we can see that accelerating change on the basis of difference reveals fractures in the post modern challenge of intensifying the new grand narrative of nationalism. Is independent thought and action caught up in the trap of a global imposition to retract historical wrongs? Given that this might be the case, South African arts and culture policy makers need to guard against “...*a fabrication - a 'construction' – of culture, politics and language*”. The area of music is particularly vulnerable to such manipulation.

Mansfield takes care not to deride the position of electronic technology in music education. For her this denial would be tantamount to closing off access to the knowledge of musical concepts as well as frustrate the capacity of music educators to move between different historical and cultural contexts. There can be no doubt of the need to support plurality in the form of cross-cultural exchange and it is up to policy makers to inform themselves of the dangers of over-commitment to alternative strategies that may impair the very fabric of the society that they are trying to protect.

Recommendation No. 6: Mansfield (2004)

Musicians must be equipped with enough knowledge to make their own narratives, or ensure that their own music is heard, without depending on ‘Others’ to make this possible.

The following three authors, (Carrim 1994, Odora Hoppers 2002, and Hountondji 2002), comment on the initiation of local learners into foreign styles of teaching and learning.

Research Example No. 7: Carrim (1994)

Carrim analyses the concept of “...*institutional access and access to knowledge systems...*” (p. 276) through the case study of one of his black students, studying at WITS during the Apartheid era. His main concern is if his achievement in socialising the student into western academic ways was one that was worthwhile within the larger context of changing the canons of western knowledge systems. I propose that by giving “...*Hani access to the rationalities and canons of discipline*” (p. 284) he gave Hani choice. Choice to engage with others and choice to enter a profession he considered to be worthwhile and desirable. Taylor’s comment, “...*the greatest obstacle to equity in any schooling system is the differential access to formal knowledge open to children of different social classes*” (p.91) can be applied to Hani’s situation.

Recommendation No. 7: Carrim (1994)

Music in Education students also need to be initiated into the canons of musical disciplines, thereby allowing them access to this formal, (C+), but international language. This can be done by infusing more of the formal theory of music into their courses. By doing this, curriculum designers and educators will be promoting equity in a real and meaningful way.

There must be a careful balance between fast-track knowledge sharing and easy-acquisition of musical products. The value of nurturing musicality and the physicality of music-making is that it can continue to exist as a ‘standing reserve’, (Mansfield uses Heidegger’s term), for future production. If there is a watering down of reserves, then a valuable legacy will inevitably be lost over time. The impact of such a loss in the case of African indigenous music does not need to be spelt out.

In order to continue refining the art of teaching and learning without compromising on standards, professional educators need to ensure consistent application of specialist skills in the classroom. Particularly vulnerable to lowering of standards is the teaching and learning of classroom music. Owing to a certain lack of status within the schools curriculum, there is a tendency for music to be ignored or brushed aside as non-essential. Plenty of evidence in Chapter Five has been offered in support of this assertion. I would like to see a stronger link between the Revised National Curriculum Statement, (RNCS), discussed in Chapters Five and Six, and the course material in tertiary Music in Education courses for teacher-trainees, as mentioned in Chapter Four.

At present, neither party is particularly aware of how the rationale of their respective curricula relate to one another. The music specialists involved in authoring the Music sections in the RNCS Arts and Culture learning area should be part of working groups that also involve music specialists in state and private schools in all provinces as well as music specialists involved in the teacher-training. Central to the success of such dialogue would also be the input of Music in Education teacher-trainees who can give useful feedback from their classroom teaching practices. All of this combined experience should lead to a vibrant and meaningful document that would, without doubt, be at the cutting edge of Music in Education in a worldwide context.

Research Example No. 8: Odora Hoppers (2002)

Odora Hoppers' preoccupation with accepting "*...European influence without succumbing to European dominance*" (p. 3) can be addressed if music is not subject to 'genesis amnesia'. South African authorities should actively seek to legitimise their musical heritage by reversing western cultural imperialism and promoting their own heritage. By this, I am not suggesting 'cultural violence' of the opposite sort but more in line with the view that knowledge claims ought to be universal.

Recommendation No. 8 (Odora Hoppers)

A coherent strategy to introduce African music into the arena of universal music can be achieved by infusing it into all levels of society - via schools, music schools and

university music departments, via the media, via live entertainment and via high profile music commissions. The South African radio station, Classic FM, for instance is required by law to maintain 25% of its content to be of local origin. Often, although the performers heard are indeed South African, what is chosen for broadcast is essentially a Western composition – a good example of this is ‘African Baroque’ which comes out as Bach with an African twist. It would be worthwhile if local composers could be actively supported, (with grants for instance), and promoted to produce more original works.

Research Example No. 9: Hountondji (2002)

Hountondji raises the issue of people measuring themselves against Western standards, or Western Authorities of Delimitation. Ethno music need not be regarded as the ‘Other’ especially in its country of origin. Hountondji’s suggestion relating to science in the colonial context (p. 27) can be transposed to traditional music, which ought not to stop at the first stage of data collection (researching and notating folk music for instance), or at the third stage of occasional performance, but should take account of the middle stage of entering the mainstream with serious attempts to incorporate it into the curriculum.

Recommendation No. 9: Hountondji (2002)

A way of achieving this would be not only in the production of African music books but also for curriculum designers to promote a South African set of music examinations which could be used globally for those wishing to specialise in African music.

Research Example No. 10: Drummond (2006)

The WITS Music in Education programme prepares trainee classroom teachers to teach music from the RNCS, Arts and Culture learning area. Teacher trainers go on-site to observe regular classroom practices that are undertaken by trainee-teachers. Individual reports are handed out after each de-briefing session that directly follows the day’s events where trainee-teachers are given the opportunity to give feedback on their experiences.

Recommendation No. 10: Drummond (2006)

South African music educators, researchers and policy makers should elicit more feedback from grass-roots levels to find out what support is needed to implement the goals of the Music Section of the RNCS. One way of doing this would be to invite teacher-trainers in departments such as WITS Music in Education to become part of a new 2007 working group and/or think tank.

As this dissertation comes to its conclusion we see quite clearly that there are no easy solutions to promote. It is hoped that by now, the reader will be alerted to the main dangers caused by social transformation: a weakening of skills and knowledge offered to previously disadvantaged learners which in turn inadvertently continues the cycle of discriminatory education. My effort to address this dilemma on equal dignity comes in the form of the conceptual model of a Music Generalist Specialist. The key to implementation must surely rest in the hands of state education policy makers, further and higher education teacher trainers. Through regular dialogue between these parties, and with a united effort to address the needs of educators and learners in today's dynamic social environment, all learners can develop in a system that pivots around integrity rather than benevolent patronage.

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