CHALLENGES OF MAINSTREAMING INDIGENOUS AFRICAN MUSIC AT INTERMEDIATE PHASE (GRADES 4-6) IN SOUTH AFRICAN PRIMARY SCHOOLS: A CASE STUDY OF THREE SCHOOLS IN GAUTENG PROVINCE, SOUTH AFRICA

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DECLARATION

I, Kgaogelo A. Mailula, hereby declare that this dissertation for the Master of Arts in African Studies hereby submitted by me to the University of Venda, has not been submitted previously for examination for a degree at this or any other university; that it is my own work in design and execution; and that all reference material contained herein has been duly acknowledged.

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DEDICATION

This work is dedicated to music educators and all the people in the music fraternity whose concerns are the development and teaching of Indigenous African music in schools.

ACKNOWLEDGEMENTS

ABSTRACT

Since its inception, the study of music in South African schools has been fashioned on Western Classical models. The change in orientation from the Eurocentric to the Afrocentric approach required that indigenous African music be accorded space in the curriculum. This study explores challenges in mainstreaming indigenous African music in the curriculum of South African primary schools. It specifically focuses on the Intermediate Phase (grades 4-6). This study enlists a variety of appropriate qualitative methodologies, such as interviews carried out with a sample of educators and schools. It also analysed relevant DVDs of indigenous African music performances.

It is envisaged that findings emanating from this study will be of value to music educators, music curriculum planners, education specialists, and other stakeholders. The dissemination methods will include publications of relevant teaching materials for classroom purposes, as well as generating research articles for scholarly discourse.

Keywords: Curriculum Assessment Policy Statement, indigenous African music, integrated musical arts, magnet schools, *mmino wa setšo,* National Curriculum Statement.

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CHAPTER ONE: INTRODUCTION OF THE STUDY

1.1 INTRODUCTION

Growing up during apartheid in the township of Meadowlands, Soweto was a challenge, but at the same time fascinating and captivating. Besides the harsh realities of the apartheid government, which ensured that black people did not thrive in many aspects of life, the township(s) still blossomed culturally with activities such as brass bands, *dinaka, makgotla*, scouts, drum majorettes, and so on. In some sections of the township, one would hear the loud and flamboyant singing and dancing of *amasangoma* accompanied by the pulsating and intricate drum rhythms. During weekends the township oozed with rich and vivacious cultural activities that kept it alive.

I attended Lower primary school from Sub-A (grade 1) to Standard 2 (grade 4) where*Sepedi* or *Sesotho sa Lebowa* (Northern Sotho) was the main language of teaching and learning. We were taught all subjects (learning areas) in the mother tongue until Standard 2. A bit of English was taught from Standard 1 (grade 3). At Higher primary (standard 3-5 [grade 5-7]), subjects were taught in English. However, the mother tongue was still the major language used in

teaching and learning and concepts were still explained in Sepedi to give us a better understanding of what was being taught.

In preparations for school functions, traditional groups were established with singing and dancing, accompanied by a drum or two as the main focus. There would also be a school choir rendering traditional songs. It was easy to invite a cultural expert from the community to train traditional groups because some of the learners belonged to these groups. We looked forward to these activities. Despite the fact that music was not part of the curriculum, it played a significant role at assemblies and school functions.

Music education in South Africa has undergone phases of transformation since the apartheid era, during which provision of education was imbalanced and biased. Arts education in historically Whites-only schools (HWOS) was offered from primary school up to standard 10 (grade 12) level. Although the approach to music education in those schools was based on the Western classical pedagogy, it was well organised, with pupils learning to play instruments, as well as to read and write music. The schools had full-time and peripatetic professional teachers who taught different instruments such as string, brass, woodwind, and percussion. Examinations were conducted through international

bodies such as the Associated Board of the Royal School of Music (ABRSM) and Trinity College, London.

However, music education in black schools occupied the lowest rung and was almost non-existent except for choral activities whose major aim was to prepare pupils for annual competitions. Choirs used *tonic solfa* (a notation system used by choirs to read music, for example*, doh, ray, mi, fah,* and so forth) to learn prescribed song repertoires in line with the respective competitions. The repertoire presented for a typical school choral competition would be pigeonholed into distinct categories, usually within English, Afrikaans, or vernacular language groupings. The common denominator in this practice was the European framework within which all the compositions were arranged. In addition, there were also traditional songs that were largely sung with ease by the school choirs.

After 1994, the South African government began to examine and explore new approaches to the school curriculum with the expressed aim of achieving cultural inclusivity in the schooling environment. In 1996, *The Lifelong Learning through a National Curriculum Framework* strategy became the first major curriculum statement of the democratic government of South Africa, fashioned on the Outcomes-Based Education (OBE) approach. In 1997, the

statement for the *National Curriculum for Grades R-9* was published, followed by the *Assessment Policy* in the following year. One of the aims of the National Curriculum Statement (NCS) was to "develop the full potential of each learner as a citizen of a democratic South Africa" (NCS: 2002).

The new curriculum introduced OBE terminology. For example, subjects became learning areas, teachers - educators, standards - grades, pupils - learners and so forth. Arts and Culture, as a learning area, was introduced to incorporate dance, drama, music and Visual Arts. Its main objective was to curb past imbalances by integrating all the art forms. The curriculum also sought to expose each learner to the four art forms. The idea was to ensure that learners made informed choices for Further Education and Training (FET).

However, the initial shift was fraught with many challenges. During the 2001-2002 period, NCS was refined and it became known as the Revised National Curriculum Statement (RNCS). Despite the change in name, it still affirmed the Department's commitment to OBE. The reality was that the curriculum was still unworkable. A number of revisions and amendments eventually led to the Curriculum and Assessment Policy Statement (CAPS). In CAPS the Arts and Culture nomenclature was dropped in favour of Creative Arts. The CAPS still incorporates the four art forms as the previous NCS and RNCS did, plus other

subjects such as life orientation.Teaching through the NCS, RNCS and CAPS however, reveals a lack of clear direction, especially in the teaching of Indigenous African Music (IAM) in the classroom. Often, educators are left to utilise their own creativity to teach music.

To deal with some of the challenges faced by educators and learners, the Gauteng Provincial Government, through the Gauteng Department of Education (GDE), introduced 26 magnet schools around Gauteng secondary schools. Magnet schools are similar to music or art centers whose focus is in music, drama, dance, Visual Arts, and so forth. In this case, they operate within a conventional school, offering music lessons to neighboring primary schools called feeder schools. These magnet schools are situated in Soweto, Vaal, East Rand, Krugersdorp, Pretoria and Bronkohorstspruit. In addition, the GDE allocated nine of each of the following instruments to each magnet school: violins, trumpets, guitars, melodicas, as well as 50 recorders.

Each magnet school had a Head of Department (HOD) and five music educators who were each responsible for the smooth running of the music centre. Music educators would either travel to these feeder schools, or the primary school learners would come to the main centre for music lessons. By design, as music centres, magnet schools were supposed to function as organising centers to

provide a platform for introducing indigenous African music in primary schools in addition to the canonical European classical music. The objective of the magnet schools was to provide music training to surrounding primary schools, and to encourage learners to take music as a subject at the Further Education and Training (FET) level. In some schools, music educators worked hard to train learners from primary schools, and to encourage them to take music as a subject in grade 10 to Matric. Schools such as Beverly-Hills Secondary in Evaton-Vaal, bear testimony to this milestone.

Arguably, African children face cultural alienation when they are only taught European classical music while neglecting their indigenous heritage music:

> "every child needs primary knowledge of, and competence in, the music of his or her own culture. This is a musical foundation that is needed in order to appreciate the music of other cultures without loss of human pride or cultural identity" (Nzewi, 2007, p. 190).

However, learning the Western approach of reading and writing music, irrespective of the stream the school chooses to teach, is still of utmost importance. This will ensure that, in future, learners are able to notate and thus preserve and further develop indigenous songs, instead of learning them only by rote.

Although the Western approach to music education has always been the only method of teaching music, indigenous African music can also be taught in the classroom from primary school up to Matric and beyond. Through extensive research, materials could be developed, to provide enhanced learning experiences.

1.2   STATEMENT OF THE PROBLEM

CAPS as a policy document allows for flexibility in the classroom in terms of teaching indigenous African music. It is not prescriptive about how the educator should go about the process. Educators are left to use their creativity to teach content. However, some educators do not possess the necessary skills and competences to deal with such a creative environment. Most of them are allocated the responsibility of teaching creative arts subjects without training. As such, they are not always competent at finding materials to teach. This situation, amongst many others, presents a challenge and is the main focus of this study. In order for the ideals of CAPS to be realised, it is desirable that all educators be adequately trained in one art form, and be exposed to all other art forms too. Such training will enable them to interact with the materials, some of which are yet to be made available.

There should be research and documentation of the information and repertoire to be used in the classroom. Only then can the challenge of teaching materials, as well as that of the availability of educators trained to teach indigenous African music, be minimised.

Furthermore, the dangers of teaching indigenous African music inadequately will lead to misrepresentation, misdirection, and miseducation of learners. It will also lead to the employment of uninformed teaching methods of indigenous knowledge systems and approaches. Having addressed these challenges, the study will hopefully be of value to educators, learners, curriculum planners, education specialists, and communities.

1.3   RATIONALE OF THE STUDY

This study will give direction in the teaching of indigenous African music at the Intermediate Phase (grades 4-6). As a consequence, it is envisaged that appropriate books would be written for classroom purposes. The study could also form the basis for course work for educators who intend to specialise in the teaching of the arts in South African schools. Furthermore, it will contribute an African perspective to scholarship. It will join few voices in attempting to address challenges bedevilling the South African curriculum design processes.

It is not far-fetched to envisage conference and research articles coming from a study such as this.

1.4 AIM OF THE STUDY

The aim of the study is to investigate and to explore the challenges that negatively impact on the quality of music education in South African primary schools; especially the successes and failures of implementing Indigenous African Music (IAM) studies.

1.5 OBJECTIVES OF THE STUDY

The study will:

- Illuminate the challenges relating to the learning of indigenous African music.

- Analyse the current CAPS-Creative Arts component with the aim of bringing indigenous African music approaches into mainstream music education.

- Finally, it will devise a prototype indigenous African music learning programme which could inform future programme designs.

In addition to achieving the above listed objectives, the learning of indigenous African music in schools can be effective if it is studied with appreciation of the context in which it obtains.

1.6   RESEARCH QUESTIONS

The following questions formed the basis for interviews with specified role players:

- What are the challenges in the teaching and learning of indigenous African music?

- How can teacher training departments in tertiary institutions equip educators to teach African music in the classroom?

- What needs to be addressed or achieved in the curriculum to achieve effective teaching of the Creative Arts?

- What aspects should be considered in the design of an effective teaching programme for indigenous music education?

Answering these and other questions will help in achieving the objectives of the study.

1.7 LITERATURE REVIEW

Indigenous African music, which is referred to as *mmino wa setšo* in Sesotho languages, has never had a platform of being taught properly in the classroom. According to Mapaya (2014)

> The concept indigenous African music refers to an aggregation of regionally, customary, culturally and ethnically constituted African music. At the centre of this phenomena are communities and cultural practitioners whose laborious efforts, despite the onslaught of the forces of colonialism and imperialism, have maintained its philosophical, spiritual and intellectual integrity

> (Mapaya G. , 2014, p. 619)

Every community has a local culture in which *mmino wa setšo* plays a role. Music-making practice as a performative composite which involves communities and cultural practitioners, is dominated by song and dance, intertwined with other art forms, such as drama, Visual Arts, and design. Music-making practice is achievable through being taught as a genre from primary school level up to grade 12. In elaborating this point further, Phoshoko (2017:17) states that:

> "The study of African music cannot take place without
> one's understanding of the cultural knowledge through
> which music-making is produced."

Indigenous African music practice needs to be clearly defined and situated in the curriculum through intensive research. As such, policy developers, parents, indigenous knowledge experts within communities, as well as teachers should play a vital role in its success.

In the process, Bebey (1969) also noted, that the study of African music demands time and patience and should be understood in its context of traditional life. When studying it, familiarity with its environment is of vital importance. Teaching/learning through the local culture should form the foundation for all education. The education institutions, therefore, need to introduce new approaches to music education into the curricula, especially in teaching and learning, assessment. Education institutions must come up with different ways of involving parents and indigenous knowledge experts within communities in education. Masoga (2009) suggests that the educational system needs cultural standards whose role is to nurture and build upon the rich and varied cultural traditions that continue to be practiced in communities throughout South Africa.

The challenge faced by music educators involves coming up with modern teaching approaches to indigenous African music which address what needs to be achieved through teaching it. *Mmino wa setšo,* as a communal entity couched in the African culture, influences the social and cultural development of

societiesand can solve the challenges that music educators are facing. It has categories such as children's songs, work songs, struggle songs, and sacred songs; and, as such, all the indigenous songs one can think of fall under one of these categories. This can inform the content of music teaching in the modern classroom in primary schools.

Ensemble practice, for example, can play a vital role in the overall development of the learners' intellectual abilities through music in modern classroom practice. Nzewi (2007) therefore suggests a diversified, humanity-driven educational philosophy, methodology, and content. He believes that modern music education "capacitates and sensitizes the learner for parallel career options within and across the multiple fields of indigenous African music practice…"(Nzewi, 2007, p. 180)

Positioning indigenous African music accordingly in the school curriculum would encourage learners to participate actively in the classroom. Educators can involve them in collecting folk songs and folk stories from indigenous music practitioners. Thus, learners would be encouraged to learn from their parents, grandparents, and other adults in their communities to appreciate and respect the knowledge of such practitioners. If the relevant material is available, policy developers and music educators should appreciate, acknowledge, respect,

embrace, and preserve the scope of indigenous knowledge that is stored within culture in various forms such as traditions and customs.

1.8 THEORETICAL FRAMEWORK

This study adopted Afrocentrism as its theoretical framework. To be Afrocentric suggests to know, appreciate, and recognise African people as subjects in human experience. Afrocentrism seems to be a revolutionary paradigm shift, which studies ideas, concepts, events, personalities, political, and economic processes from a standpoint of black people as subjects and not as objects. Mhlongo (2013) states that Afrocentrists cannot seek studying European or ancient events or experiences from an Afrocentric perspective because such action would be a replication of the fallacies of Eurocentrism. As such, Afrocentrism enthrones the centrality of the African, that is, black ideals and values, as expressed in the highest forms of African culture.

Asante (1990) explains that Afrocentrism is a principle that rests on the human potential and aptitude of self-understanding. Obenga (1995) argues that Afrocentricity is not merely an intellectual work of negation (against western thought), but a principle that rests on the human capability of self-understanding. In this context, Afrocentrism seeks to rescue and reveal the

obscured contribution of African people. He further explains that African experiences can be studied from an African perspective.

As previously stated, the approach and focus to teaching music in schools and universities has mostly been done through Western classical pedagogy. The lack of direction that continues to plague many black parents and their offspring is of concern to educators. Parents, for example, continue to register their children in suburban schools where the academic staff are predominantly White because they want their children to get 'good and quality' education, as well as see their children speak proper English. Parents are not aware (my opinion) that the curriculum in most schools, whether in the townships, rural areas, or suburbs, is a "White self-esteem curriculum".

The Creative Arts curriculum for example, does not give the African child room to excel in the kind of music that can put them on the pedestal locally and internationally. Because of this, they cannot compete with their White counterparts who continually receive the best training in the Western classical music pedagogy. On the whole, such imbalances cripple the African child educationally and culturally. One could ask the following question: what is the logic of learning about Western composers such as Bach, Mozart, Beethoven and so forth, when South Africa's great musicians and composers such as

Caiphus Semenya, Hugh Masekela, Geoff Mapaya, Thandiswa Mazwai, to name a few, are ignored? This imbalance of information decentres and mis-educates the child. This pedogeological approach results in some children possibly seeing the school as a foreign place, teaching foreign concepts because dissemination of knowledge is not equally balanced.

Therefore, Afrocentricity is appropriate for this study as it will help the learners (with the educator's guidance), to be culturally centred and empowered in their classrooms. It will also help educators to seek, uncover and reclaim the suppressed contributions of African people, while working for the improvement of South Africa in particular, and Africa at large. Consequently, it will help educators research how music is created in indigenous communities, thus enabling them to go back to *setšo*-cultural norms and values. This according to Asante (1991), will place children or center them within the context of familiar cultural and social references.

The study could contribute positively to learning institutions with Afrocentric programmes. Throughout the class period, Afrocentric knowledge will be infused into the knowledge taught, not merely as an added occasional curiosity, but as a fundamental aspect of the lesson.

1.9   RESEARCH METHODOLOGY

According to Mouton (2001), an empirical study is qualitative in nature, and aims to provide an in-depth description of a small number of cases (less than fifty). This research will adopt the empirical method whose importance is to give the details about where, when, and who the method will involve; verify one's finding; make proper arrangements to obtain information and data, as well as data analysis. (Bak, 2004; Hofstee, 2006).

The empirical method aims to include semi-structured interviews with individuals, focus groups, and participant observation, as well as evaluate existing documentary sources (field records and literature sources). This will enable the researcher to achieve the goal of investigating the challenges of including knowledge of indigenous African music in primary school music education. In this study, semi-structured interviews with individual educators and learners were carried out. Existing documentary sources were also evaluated.

1.9.1 POPULATION

The study solicited insights from music educators from magnet schools. The aim of interviewing music educators was to ascertain the presence and actual teaching of indigenous African music. Furthermore, the study probed issues relating to assessment.

1.9.2 SAMPLING

The participants were chosen using the purposive sampling technique. Purposive sampling entails a deliberate choice of an informant due to their knowledge, exposition to the subject, and their qualities (Tongco, 2007; Palys, 2008). Probability sampling may be considered since it implicates the samples that may be gathered in a process, and gives individuals in the population equal chances of being selected. The assumption in non-probability sampling is that there is an even distribution of characteristics within the population. The most suitable and convenient type of non-probability sampling technique, appropriate for this study, was the volunteering sampling technique. This type of sampling takes place when people volunteer their knowledge for the study.

1.9.3   DATA COLLECTION

The most common methods of collecting data are questionnaires, interviews, surveys, and observations. Primary data collection, whereby information is obtained directly from first-hand sources, was used.Therefore, data was collected through questionnaires and structured interviews. Questionnaires were compiled for educators from different schools.

1.9.4   DATA ANALYSIS

This is a method in which data is collected and organised so that one can derive helpful information from it. In the early stages of data analysis, editing, segmenting, and summarising the data are crucial processes, leading to the middle stages of finding themes, clusters and patterns. The final stage involves conceptualising, explaining, and reducing data without significant loss of information, and thus drawing and verifying a conclusion. Data analysis was done through viewing and listening to the recorded material collected during the interview phase.

1.10   ETHICAL CONSIDERATIONS

The researcher has adopted a continued commitment to ethical principles. This was done to ensure that the social and psychological well-being of the research participants is not affected by the research. The study is based on the freely given, informed consent of the participant in the study. The researcher has explained the aims and nature of the research, detailing who is undertaking it, its likely duration, why it was undertaken, the possible consequences of the research, and how the results are to be disseminated. Research participants were made aware of their right to refuse participation at any time, including the right to withdraw from the study at any stage. The participants were not given the impression that they were forced to participate. The researcher ensured that the relationships with the research participants was characterised by mutual respect and trust.

1.11 DELIMITATION OF THE STUDY

Children's games are a vital process of a child's development and have an extremely important educational function. However, in this study they are not discussed in all the nine black South African languages. There has been great attempt to include indigenous African music in the CAPS at FET level.

However, the improvements on indigenous African music will be mentioned, but not discussed in depth in this research study because FET is a phase on its own that would need special focus and research.

It is also imperative that educators have the overview of all the art forms, even if they have one they specialise in. This is a study on its own that would require a distinct approach to teaching.

1.12 DEFINITION OF CONCEPTS

ABRSM: An examination board known as The Associated Board of the Royal Schools of Music established in 1889. It is based in London, UK and provides graded examinations and diploma qualifications in music around the world.

CAPS: The National Curriculum Statement Grades R-12 stipulates policy on curriculum and assessment in the school sector. The *Curriculum and Assesment Policy Statement* is a comprehensive document developed for each subject from Grades R-12, replacing the subject statements, Learning Programme Guidelines, and Subject Assessment Guidelines.

Indigenous African Music (IAM): This is the traditional music of the indigenous people of Africa.

Magnet schools: These are specific secondary schools offering music lessons to surrounding primary schools.

Mmino wa setšo: A terminology used by *Bapedi* to describe indigenous music.

Trinity College London: An international examination board based in London, UK. It has been providing graded music assessment since 1877.

Western/European classical music: Music originating from Europe which is rooted in the traditions of Western music. Handel, Mozart, and Beethoven are some examples of the famous composers and musicians of this genre.

1.13 OVERVIEW OF CHAPTERS

The research is arranged in the following manner:

Chapter 1 introduces the study, gives the overview of how music education is, andshould be presented in the classroom, and the challenges educators face. Furthermore, the chapter gives the precise aims and objectives of the study, as well as the research questions that are answered in the chapters that follow.Chapter 2 evaluates and examines literature with particular reference to indigenous African music for pedagogical presentation. In addition, it covers

perspectives from the theoretical framework based within Afrocentrism.Chapter 3 concerns the research methodology, which includes the research design, population and setting, sampling, data collection and analysis. Chapter 4 deals with research findings. These are discussed and summarised. Finally, Chapter 5 focuses on material that will be recommended for classroom purposes

1.14 CONCLUSION

In conclusion, if the implementation of indigenous music is to succeed in schools, educators should be prepared to learn new concepts and ideas that will raise the flag of indigenous African music in schools, communities, the country, and Africa at large. Doing away with the European classical approach to music education is not what this study is suggesting. However, I propose that a parallel stream such as indigenous African music study be given a chance to be taught and to grow in the schools. This is an ongoing research project aimed at improving and illuminating the relevance indigenous music has in the lives of the children, schools, and communities in Africa. In that way, the dynamic energy of African culture and its diversity can be celebrated through indigenous music. Once researched properly, it can be on par with the significance accorded to Western classical music or even more significant.

CHAPTER TWO: LITERATURE REVIEW

2.1 INTRODUCTION

Post-1994, education in South Africa has gone through phases of transformation and the curriculum has been revised extensively. However, the battle of transforming education to mirror African core norms and values has not been won. When it comes to school knowledge, it is those that control political and economic resources that enforce their ideas, opinions, thoughts, and ideologies on those considered minor. For that reason, education as a tool can be used to uplift or suppress society.

Despite the fact that Europeans relinquished colonial power from the 1940's onwards; the people who are currently involved in policy-making, as well as curriculum developers, are still mentally colonised. As such, embarking on curriculum design with the frame of mind of the mentally colonised has become disruptive to African cultural practices, Indigenous Knowledge Systems (IKS) and ways of disseminating indigenous knowledge. Furthermore, the politically privileged who decide what comprises valid school knowledge, often take for granted the collective knowledge or indigenous viewpoint of African people.

Consequently, colonial repression has continued to imprison the actions, feelings, attitudes, beliefs, and the conceptual capabilities of indigenous people.

The African National Congress (ANC) has been in government for the past twenty years, and yet the quality of life of African people has not changed for the better. Corruption has taken its toll, affecting crucial sectors such as education and health. The ANC government should have had, as top of its agenda, the Africanisation and indigenisation of education. IKS should be the most crucial ingredient of an Africanised curriculum. The need for knowledgeable and relevant people in the right positions of influence within various government departments is critical. These people would persuade policy makers that IKS should be part of every learning area so that it helps balance the Western approach to science and all other fields of knowledge. The question of dominance and dependency brought by colonization to the colonized would not be a worrying problem, had the ANC focused on bettering the standard of living of Africans.

This Literature Review looks at four critical aspects, namely:

- The colonization of education;

- Indigenous Knowledge Systems;

- The overview of the Life Skills (Creative Arts) curriculum; and

- Challenges of Music Education and Training.

2.2 COLONISATION IN EDUCATION

Colonization is an immoral and malicious system that pursued a destructive mission of domination to perpetuate exploitation and expropriation. Such a system indoctrinates and poisons a person with disorienting alien thoughts, leading to consequences of self-rejection and self- abandonment. Nwanosike and Onyije (2011) describe colonialism as:

> "a system of rules which assumes the right of one people to impose their will upon another. This must inevitably lead to a situation of dominance and dependency which will systematically subordinate those governed by it to the imported culture in social, economic and political life"(Nwanosike & Eboh, 2011, p. 625).

Education is a tool that enlightens and gives people the skills and confidence to understand their reality, as well as capacities to overcome obstacles and improve the quality of their lives. Fafunwa (1983) describes education as a channel by means of which the cultural heritage of a given society is conveyed to the younger generation. He adds that education helps to produce an individual who is helpful and conforms to the social order of the day. Thobejane, Mapaya and Makgopa (2012) point out that education is about discovering and providing conditions which encourage the full development of abilities and skills in every sphere of human activity such as the artistic, scientific, social, and spiritual spheres.

For education to achieve its mandate, it needs to be inclusive. This it can do by addressing the needs of the community and the society it aims to enlighten. It also needs to instil pride and dignity into those it serves. Education is a political tool that should play a pivotal role in building a liberated society. Therefore, government must internally manage education so that it can serve the positive purpose it envisages.

Before Africa was colonised, Africans had a system of education which began at the cradle and ended at the grave. It was imparted to youngsters by the elders of society through different forums and means. One way in which education and knowledge were imparted was orally. Institutions like *koma* (initiation school), for example, taught important lessons to African girls and boys about traditional and cultural values. Songs, proverbs, and riddles were used by Africans to teach youngsters. Thobejane, Mapaya, Makgopa (2012) further argue that at the initiation/circumcision schools, men were taught their duties as men and the need to defend their country if it was invaded by a different tribe or another country. They were also taught the rigours of life associated with becoming a family man.

In pre-colonial Africa, the literacy rate was high and there were universities in Egypt, Morocco and Mali. The Europeans did not introduce education in Africa. Instead, they came with a new approach to education, which involved introducing formal educational institutions that superseded those which were there before colonialism. It would, therefore, be a complete offence and also a coarse perversion of reality to claim that Africans were doomed and had no education systems. Colonial education unfortunately resulted in Africans losing full control of their ability to train young members of society. With the advent of colonization, traditional institutions of knowledge disappeared due to cultural repression, misrepresentation, misinterpretation, and devaluation.

The current system of education largely involves one going to school, looking for a job, and depending on it for living. Society suggests that to make progress in life and to raise one's standard of living, this type of education is needed. Colonial education in Africa was originally designed to give young people confidence and pride as members of the African society. However, it was also designed to impose Western control and domination upon Africans and hold White supremacy in high esteem, thus encouraging African inferiority. Colonization enforced an imported and foreign culture on the colonized, causing moral, psychological, and political damage to progress in Africa. European nations used force to stifle the African traditional education system.

Thus, a foreign education system which not only demeaned the African way of life, but also reduced Africans to a state of worthlessness was introduced.

History textbooks, in schools hardly teach about great African leaders such as Eski'a Mphahlele, Kwame Nkruma, Steve Biko, Thomas Sankara, Patrice Lumumba, Julius Nyerere, Oscar Mpethe, Harry Gwala, and several more. These are some of the leaders who campaigned for political unity, and to end colonialism and apartheid. These leaders should be in the History syllabus in schools. It is pointless for any African child to learn about the Great Trek, whilst ignoring essential information that will make them contribute positively to their society, country, and the world in which they live. Being taught Eurocentric ideologies in the 21st-century not only harms the African child's way of thinking, but culturally decentres, dis-locates, and dis-orientates the child significantly.

In the latter part of the 20th century, there was a movement among black South African parents to enrol their children in former White or Indian schools believing that their children would receive good education and also learn to speak good quality English. However, this movement has advantages and disadvantages. The positive aspect of it is that education in previously White schools is taken seriously, while in most township schools it is sluggish. Black

parents enrol their children in former White schools and insist that they should speak and communicate in English. This was at the expense of their indigenous languages and culture. After school most of these learners go back to their homes in the townships, unable to communicate in their indigenous languages with friends and peers who do not attend such schools. This situation is problematic. Such girls and boys are labelled 'coconuts' and are alienated from their peers in the community. Regrettably, many Africans still degrade Africa's rich culture in favour of globalization and view it as inferior.

I attended a relative's funeral recently and the girl who was reading the eulogy and wreaths written mostly in Sesotho and isiZulu could not pronounce words properly. She was staggering and stumbling such that an elder in the family helped her to read them. This begs the following questions: As parents, are we doing our children justice by registering them in English schools when they cannot speak, read or write in their own languages? Are we proud to see them alienated and disconnected from their social environment? We live in a global world and understand that culture evolves, but that should not prevent people from knowing their traditions and culture. Most parents (in my opinion), unfortunately still do not realise that European education is a means of confusing knowledge and reality. It is an alienating and degrading process that continues to this day.

According to Wa Thiong'o (1986) one effective way in which the colonisers dominated the education system was through the imposition of English as a language of communication in schools and the workplace. Wa Thiong'o (1986) states that the child's language at school was divorced from his/her spoken language at home. The link between the child's immediate environment and that of its family and community was broken. Wa Thiong'o (1986) further points out that the issue of English being the dominant language imposed by the colonisers resulted in the child being alienated and disconnected from his or her natural and social environment. Furthermore, this alienation was strengthened by the teaching of history, geography and music; and Europe became the centre of the cosmos. For our decolonization, Du Bois (1965) argues that the history and culture of people of Africa and African descent needs to be written as a necessary intellectual exercise.

In 2014, the ANC celebrated twenty years of democracy. It is poignant that our education has not improved to the level where it can compete globally and surpass that of other countries. There is still poverty in the country, lack of service delivery, lack of proper housing and sanitation, as well as a lack of appropriate infrastructure in schools and hospitals. This does not mean that our country cannot afford such basic necessities. However, the attitude of the ruling

party needs to change, in order to accommodate new thinking. It is worth mentioning that most of our politicians, academics, policy makers, and administrators were educated in the Western tradition. However, this has not empowered them, but has turned them into a proletariat. This has resulted in them being mentally colonised.

Dei (2012) reiterates that (the):

> "education system and processes, as well as ideas about what counts as education, have been entrenched in the reproduction of colonial ways of knowing concomitantly limit possibility for many learners"(Dei, 2012, p. 103).

For that reason, the decolonization and liberation of the mind and education needs to take place if Africa is to lead effectively. It is fundamental to decolonise/deglobalize the myth that Euro-American knowledge is superior. The belief that Western-orientated knowledge is the only practical and possible one must be debunked.

Teaching African languages and making them compulsory in schools could be one of the means of decolonisation. In that way, children will grow with a proud sense of culture and identity.

2.3   INDIGENOUS KNOWLEDGE SYSTEMS

Indigenous Knowledge Systems (IKS's) is a body of knowledge of the indigenous people that has originated locally and naturally and has survived for a very long time.

It is a well-known fact that some missionaries and colonialists were inclined to condemn anything traditional, even that which they did not have knowledge of. Africans, thus, must retrieve and reclaim their traditions and then pass these over to their children.

Warren (1991) defines indigenous knowledge as local knowledge that is unique to a given culture or society. It is the foundation for local-level decision making in agriculture, health care, food preparation, education, natural resources management and a host of other activities in rural communities. For example, indigenous trees and plants are still used by traditional doctors as medicine to heal the sick. The study of IKS, therefore, is one of the ways used by the formerly colonised to reclaim their knowledge systems, their dignity, and humanity which they were robbed of by colonialism. One of the principles of *The National Curriculum Statement (2002) grades R-12* is valuing Indigenous Knowledge Systems by acknowledging the productive history and heritage of

this country as important contributors to nurturing the values and principles of its people. Therefore, it is through the implementation of IKS in schools that students, parents, and communities can reclaim their voices in the process of educating the African child.

Modernisation and globalisation have made most Africans move away from the indigenous ways of life. They continue to dilute and destroy African IKS because of the Euro-American values that are being spread all over the world. Colonization created a sense of division and alienation in the self-identity of the colonised. Africans had their special way of farming and attending to their health, education, culture, history, and so forth. Colonization deliberately worked on the mental faculties of the colonised; it undervalued and controlled them through culture and instilled in them an unhealthy perceptionof themselves and their relationship to the world.

2.4 OVERVIEW OF LIFE SKILLS (CREATIVE ARTS) CURRICULUM

A curriculum is a simplified and consistently updated system of knowledge empowerment. It stipulates what to learn, and the learning resources considered necessary according to a nation's education vision. The National Curriculum Statement (NCS) was amended and the newly adjusted curriculum came into

effect in 2012. A single, comprehensive Curriculum and Assessment Policy (CAPS) document was developed for each subject to replace the subject statement Learning programme guidelines, and Subject Assessment Guidelines from grades R-12.

The grades in the Curriculum Assessment Policy Statement (CAPS) are divided into four phases namely:

- Foundation Phase (grades R-3);

- Intermediate Phase (grades 4-6);

- Senior Phase (grades 7-9); and

- Further Education and Training (FET) (grades 10-12).

The Creative Arts at Intermediate Phase is classified under Life Skills, which is explained as follows:

Life Skills deals with the holistic development of the learner throughout childhood. It equips learners with knowledge, skills and values that assist them to achieve their full physical, intellectual, personal, emotional and social potential. The subject encourages learners to acquire and practise life skills that

will assist them to become independent and effective in responding to life's challenges and to play an active and responsible role in society.

The subject aims to develop learners through three different, but interrelated study areas, that is, Personal and Social Well-being, Physical Education and Creative Arts.

CAPS (2012: 10).

Creative Arts introduces one to a range of art forms such as dance, drama, music, and Visual Arts. The purpose is to develop creative and imaginative individuals who appreciate the arts. In the Intermediate Phase, Creative Arts is studied in two parallel and complementary streams, namely Visual Arts and Performing Arts (dance, drama and music). While CAPS-Performing Arts recognises that in African arts, practice integration is fundamental, it also notes the need to learn the skills in dance, drama, and music separately.

Educators in all learning areas in schools are expected to do assessments. This is not different in Creative Arts. Although it is a requirement that formative assessment should be continuous and integrated into the programme of learning through ongoing feedback to learners, there are no formal tests or examinations written for Creative Arts in the Intermediate Phase. A formal assessment is

conducted twice a year in Visual and Performing Arts. Examples of formal assessments include tests, examinations, practical demonstrations, projects, design and make, case studies, and assignments.

The Performing Arts topics to be covered throughout the Intermediate Phase are:

- Warm up and play – preparing the body and voice, and using games as tools for learning skills;

- Improvise and create – using artistic skills spontaneously to demonstrate learning individually and collaboratively;

- Read, interpret and perform – learning the language of the art form, and interpreting and performing artistic products in the classroom; and

- Appreciate and reflect – demonstrating understanding and appreciation of one's own and others' artistic processes and/or products.

These integrated topics include dance, drama, and music; and they occur repeatedly throughout the Intermediate Phase with a higher level of dexterity as the learner advances to the next grade. Although information in the Performing Arts is related (to me as a practitioner in the arts), it would be too demanding for a teacher who has not studied any of the art forms to understand the relationship. Equally so, the educator who studied music as a speciality, for example, would find it gruelling to teach 'tense and release exercises',

'locomotor and non-locomotor movements', 'animation', 'rolling up and down the spine' required for Topics 1, 2 and 3 in the first and second term of grade 4. These are the skills that presumably need to be taught separately by a specialised physical education educator. As a music educator, for example, I might not know certain precautions that need to be taken in teaching or making the learners do 'rolling up and down the spine' exercise. If a learner's spine gets injured during the exercise, this might put the educator in a serious predicament. However, if there is a physical education educator in the school, such an exercise would not be a challenge.

Previously, educators did not cope well with the integration of the art forms. Teaching music as a single entity, for example was comfortable for me, and, possibly, to most music educators. Nzewi (2007) argues that:

> "the borrowed ideology of learning music as a separate subject area in contemporary education in the arts in Africa is thus a mental deviation that bastardizes the profound and legitimate wisdom of indigenous knowledge"(Nzewi, 2007, p. 160).

Nzewi's argument is legitimate, but at the same time the four art forms, at some stage in the child's development, need to be learned separately so that the Western skills of reading and writing music can be emphasised. Although these

skills are imperative in building a holistic musician, the time available in schools poses a challenge.

The integration of the four art forms never worked in the past because of various factors such as:

• Lack of approaches to teaching and applying it;

• Educators not being trained;

• Muddled-up information in the textbooks;

• Teacher-learner ratio (+/-50:1); and

• Lack of relevant resources.

This situation has, however, not changed either. Therefore, a diverse approach is necessary so that by the time learners reach FET a solid foundation would have been laid.

The African child is traditionally nurtured and raised in an environment with unique musical practices. Most of the time, when the child gets to school, the musical culture they grew up in tends to change. The relationship between how music is created in the community and the need to design a curriculum is not

well connected. Children playing in the streets or at school during playtime/break interact in song and games in a natural manner without the supervision of adults. Children's games are a territory no adult can enter into. As such, the educator in the classroom can only facilitate games in lessons, and not teach the children how to play the games.

The philosophy and content of the Life Skills-Creative Arts curriculum is built on and conceived from the background of Western approaches to music pedagogy. As such, it yields little or no value in the learning of African orientated music education. Casimir, Nwakego and Umenziwa (2015) state that, "music curriculum must be relevant and reflect the local community's musical practices"(Casimir, Nwageko, & Umenzinwa, 2015, p. 137). In addition, it should be culturally embedded so that community musical practices are equally presented in the curriculum. Nzewi (2007) reiterates this point by expressing that music should therefore, be

> "learned from the disciplinary siblings that anchor its societal humanning meaning, structure and form as per African cultural imaginations and life experiences"(Nzewi, 2007, p. 160).

The idea of teaching an integrated Performing Arts component is a noble one. However, the information to be taught, which is stipulated in the curriculum, is a cause for concern. The information is structured in a haphazard manner and

could lead to producing mediocre products in the process. The bits and pieces of information will, in the long-run, not give a clear direction and continuity in the learners' education. Creative Arts, like its predecessor Arts & Culture, is one of the learning areas taken for granted in schools, resulting in school principals choosing 'unqualified' educators to teach it. This, unfortunately, will not yield positive results in the teaching of Creative Arts.

There are many interesting and viable themes in the curriculum, but there are loopholes as well. These themes could be learned in the indigenous African music class from grade 4-6. Unfortunately, these themes are organised in a haphazard manner. After all, it does not make sense to teach learners in one term, and then thrust them aside the next. Arts and culture topics should be taught from grades 4-6 so that by end of grade 6, a solid structure has been laid. By end of grade 6, for example, learners with the help of educators should be able to write a drama script in preparation for a short musical to be presented to the entire school, as well as the students' parents. This will be a very enticing endeavour for the learners.

Topic 2, in term 2 of grade 4 requires that 'learners create instruments using found objects (e.g. stones, cans, seeds, pipes, bottles etc.)'. One could easily dismiss this activity as purposeless and a waste of time. The question which

arises is 'why create something that can never be used?' If indigenous African music is to be taught, then ankle rattles for example, should be created out of objects to be used in the music and dances created in class.

Another loophole found is in grade 5, topic 4 of term 4. Learners should learn about 'Two contrasting dance performances (live or on DVD), considering the context, purpose and style…' Learning these dance performances could take the whole year. Learners ought to know and understand the short historical background of the dances, how they are created, the artefacts used and so forth. Learning without direction is highly pointless. A practical approach in this regard needs to be emphasised.

Topic 3 of term 1 in grade 6 requires that learners be taught 'simple rhythmic patterns on a drum or equivalent, exploring techniques such as base slap, open slap, muffle, etc… use those at key moments in the drama performance…' Again, this theme could be learned in small steps from grade 4-6, building up to more challenges as the learners move to the next grades. It therefore poses a challenge of themes being approached haphazardly. There is no continuity in the curriculum whatsoever.

CAPS stipulates that the four topics (Warm up and play, improvise and create, read, interpret and perform, and appreciate and reflect on) which appear across the board from grade 4-6 are compulsory and should be covered in every term. However, the sequencing of the topics is at the educator's discretion. Creative Arts is allocated 1 ½ hours per grade, per week. This means that the allocated time is shared between Visual and Performing Arts.

There are three subtopics under 'Warm up and Play' namely physical warm-up, game exploring, and voice warm ups. In my understanding, these subtopics are used to prepare learners for the lesson. The curriculum suggests that 'Warm up and Play' activities should be 15 minutes. Assuming a lesson takes 30 minutes, then an educator should supposedly be able to cover one topic per lesson. Sometimes, a topic needs to be re-emphasised in subsequent lessons to make sense to learners. Considering the time allocation, there is no point doing games in class (as maintained by the curriculum in Topic 1 of grades 4-6) without knowing what needs to be achieved out of them. These games could serve as a lesson in their own right as suggested and illustrated in Chapter 5 of this study.

The curriculum requires that, at the end of the Intermediate Phase-Creative Arts, learners should be able to make informed decisions about the two art forms they would like to focus on in the Senior Phase. This seems unfair considering the

foundation these learners have received throughout the Phase. Recommendations will, therefore, be discussed in Chapter 5 of the study.

2.7 CHALLENGES OF MUSIC EDUCATION AND TRAINING

In most public schools, the arts are marginalised in the education system. Lately, emphasis is on maths and science, both of which are put on the upper pedestals of the country's education system. These learning areas also receive a big percentage of money budgeted for buying materials when compared to the money budgted for the Arts in the schools. The Arts receive a small percentage of the budget, or nothing. The Arts are therefore destined for failure with no allocated budgets.

An active practical Arts education is, therefore, needed to promote the skills children need to be successful. Several recent studies have concluded that the creativity and innovation utilised in the artistic process will be highly valued by employers in future as the world continues to shift into a global economy. Music education also helps develop the skill of 'doing' as opposed to observing; it teaches students how to perform, literally, anywhere in the world. As such, employers are looking for multi-dimensional workers with the sort of adaptable and supple intellect that music education helps to create.

Nzewi (2007) argues that:

> "The curriculum for the training of the educator in the modern school system scarcely prepares the teacher as an interactive leader". (Nzewi, 2007, p. 166).

Music educators who are entrusted with preparing music learners for employment, should know how to make a living from music. Up until the 1980s, three primary areas of employment were possible: orchestral musicians, music educators in state schools, and working as independent or self-employed instrumental music instructors.

The Queensland Conservatorium in International Journal of Music (1985) in Australia, for example, expressed the necessity for courses to suit the needs of the intending professional in both the classical and more commercial and technological strands of music. The inclusion of the Music Technology and Associate Diploma in Jazz became the new music area, beyond the traditional courses, on offer. The Conservatoire adopted and adapted to change as a way forward to accommodate the student's needs in preparation for future employment prospects. They provided a toolkit for their students in to survive in the future.

Devroop (2007) states that there are many music schools in the world which offer a good education for musicians seeking orchestral employment. Devroop in Nzewi (2007) adds that:

"The problem with this approach lies in concert attendance which is limited to a small segment of senior adults,and is shrinking"(Nzewi & Nzewi, 2007, p. 201).

Music graduates from these institutions, who are well trained as performers, have bleak employment prospects. Some resort to teaching as an alternative job. They do not necessarily choose to teach but are expected to, because of their training. However, if they have to teach, the challenge is that they do not have proper training to become music educators in the classroom. Although they have a vast knowledge of their instruments, the repertoire, and performance practice, most of them lack the fundamental pedagogical skills necessary for shaping a young learner.

Trained music educators know the issues of curriculum design and structure, as well as the pedagogic approach. They have extensive musical knowledge, some grounding in the arts, aural training and in some instances, skills in theory. Universities, as such, should recognise that a 21st-century career in music is more likely to consist of a combination of part-time positions and projects with sporadic employment and periods of varying intensity of activity. Therefore, it is essential for students to be equipped with a sound knowledge of business skills to enable them to identify opportunities, and actively create employment.

Most music educators in Magnet schools in Gauteng, for example, were trained as jazz performers at universities such as the University of KwaZulu-Natal (UKZN) and the University of Cape Town (UCT). After graduating, these performers faced the financial challenges to sustain themselves and their families. As a result, the only option for them was to get employment as music educators in public schools. However, they were not trained to be music educators. Most of them do not take the initiative to understand the content, curriculum, assessment methods, or even attend relevant workshops, thus leaving learners frustrated and despondent.

The other challenge is that music educators in Magnet schools use individual approaches to teach and assess music in the classroom, which is not a bad idea. However, sometimes the teaching is not focused on conventional principles of music education. As stated before, this seems to be because they studied as performers in either Western Classical music or Jazz, and thus lack the ability to teach music in the classroom. The lack of adequate textbooks also poses a further challenge.

My classroom observations of the Magnet school teachers teaching practical lessons, such as singing or recorder at primary schools, made me realize that the repertoire given to the learners is not appropriate. Learners are taught pieces or

songs like 'Twinkle Twinkle Little Star', 'Russian Dance', 'Sarabande', and so forth, which do not necessarily serve a constructive purpose in the musical background of learners. As a result, learners cannot be bothered to go through the taught repertoire on their own because they find it boring. In addition, teaching music theory in primary schools to ±50 learners in the classroom proves impossible. Music education in Africa, therefore, needs to be re-invented and as Herbst and Nzewi (2007) put it, it should be given guidelines that will facilitate its re-birth.

The Western Classical approach to music education secured the jobs of lecturers at the historically White institutions (HWIs) such as the University of Cape Town (UCT), the University of KwaZulu-Natal (UKZN) and the University of the Witwatersrand (Wits). Mapaya (2013) states that these universities are British modelled universities whose values and norms are essentially Eurocentric. Hence, music educators who graduated from the HWIs are still trapped in the colonial mindset, unaware that they are raising the flag of White supremacy through the teaching of foreign music and its history. Nzewi (2007) argues that:

> "The current curricula, learning or teaching texts, as well as pedagogic procedure quite often are mentally as well as experientially remote for teachers and learners alike… The task we have failed to tackle is that of making authoritative facts about indigenous music

knowledge available in published literature for African and world learners."

<div align="right">(Nzewi & Nzewi, 2007, pp. 18,30)</div>

The Life Skills - Performing Arts component of the curriculum poses the following challenges:

- Arts subjects are specialised learning areas. The 1½ hours per week time allocated for Creative Arts is too short for an educator to cover the work of four art forms. It should be borne in mind that frequently, these educators in state school teach other learning areas as well.

- Given how Creative Arts is structured in the curriculum, an educator should generally have an understanding and knowledge of the four art forms. The amount of work to be covered by an educator with a class whose ratio is ±50:1 is not possible, especially if music theory has to be taught.

- The four topics have considerable number of subtopics which require teaching resources such as textbooks. This poses a huge challenge, especially if the educator is not equipped or trained to teach Creative Arts.

- The curriculum stipulates that the focus of learning in Creative Arts should be on the development of skills. How possible is it for an educator

to teach such skills in all the art forms in such a short period of allocated learning time?

Educational institutions need new approaches to teach music education. Focus should be on the curricula, teaching, and assessment techniques, as well as different ways of how to involve parents and indigenous knowledge experts within the communities in the education system. Masoga (2009) further reiterates this point by stating that the educational system needs cultural standards that are orientated more towards providing guidance on how to educate learners in such a way that they become accountable, reliable, capable, and whole human beings in their development. He believes that the cultural standards will shift

> "the focus of the curriculum from teaching/learning about cultural heritage as another subject to teaching/learning through the local culture as the foundation for all education."

Cultural standards, according to Masoga (2009), are not intended to produce the equivalence of what the schools are already offering, but rather to support them through nurturing and building upon the rich and varied cultural traditions that continue to be practiced in communities throughout South Africa.

2.8   CONCLUSION

This chapter looked at the effect of colonialism on the education system. Colonialsim is an immoral system that dominated and affected not only the education system, but also sectors such as healthcare. Colonialism is a system of dominance and dependency that has affected Africans from generation to generation. Although professionals such as policy makers and curriculum developers are educated, their minds are still colonised; and as such, education cannot be Africanised and indigenised until the frame of mind of those professionals that are involved in reforming the education system change. Decolonisation is one of the means reformation of education can take place. As such, Indigenous Knowledge Systems can be swiftly incorporated in shaping the envisaged indenisation of the curriculum.

In addition, the dominance that colonialism had, has encouraged a movement in the latter part of the 20th century, whereby black parents enrolled their children in former White or Indian schools with the aim of ensuring their children learned and spoke proper English. Unfortunately, such schools do not offer indigenous languages as subjects to be learned. Attending such schools is disadvantages in a sense that there is an imbalance in the child's life. Children

cannot read and write in their vernacular languages. The language spoken at school (English) is divorced from the language spoken at home.

Analysing the current curriculum, one realises that topics/themes are put in a haphazard manner which makes it difficult for an educator who is not a music or Arts specialist to embark on the lesson. Creative Arts as a learning area, falls under Life Skills, which has a Performing Arts component (dance, drama, music), with Visual Arts being separate. As such, it makes it impossible for a non-specialist Life Skills educator to embark on such a specialised subject without training.

The chapter advocates that Creative Arts needs to be a separate learning area. Furthermore, proper training in the Arts needs to happen if educators are to teach and raise the standard of the learning area.

CHAPTER THREE: METHODOLOGY

3.1   INTRODUCTION

There are various theories that could be used in this study, for example, musicology and ethnomusicology. However, Ordinary African Musicology (a new theory developed by Mapaya) is deemed suitable as it embraces all aspects of *mmino wa setšo*, which are elaborated upon later in the study.

Besides the above-mentioned theories, that basically concern music, the study utilised Afrocentrism. Afrocentrism is imperative in music education as it will instil a sense of pride and dignity in the African child from cradle to grave. Choosing educators and schools where they teach Creative Arts gave the researcher an idea of the kind of state schools one is dealing with, the educators' historical and academic backgrounds and their experience in music education.

3.1.1 CATEGORISATION OF SCHOOLS

The South African education system consists of three categories of schools' namely independent schools, government schools, and governing-body funded schools. Government/state schools depend entirely on the government for funding, materials, and equipment. Each province must ensure that its schools

are equipped and have enough money to run properly. As such, standards vary enormously, depending on the effectiveness and wealth of the school. Education in South Africa is often of a better standard for the wealthy, and less robust standard for the deprived.

South Africa has nine provinces and eleven official languages. Gauteng has a population of nearly 12,3 million and Johannesburg is the capital of that province. South of Johannesburg lies Soweto, the most populous urban area in the country, with a population of over a million. Gauteng remains a heavily populated province and one of the biggest contributors to the economy of the continent. According to the budget speech presented in the 2015/2016 financial year plan, roughly R640 billion will be spent towards basic education in the next three years.

Schools in Gauteng are categorised according to districts. This is done for administrative purposes/functions. There are fifteen districts which are divided into three clusters, and each cluster has five districts under it.

The clusters are divided as follows:

- Ekudibeng cluster (Ekurhuleni North, Ekurhuleni South, Gauteng East, Sedibeng East, Sedibeng West)

- Johannesburg cluster (Johannesburg East, Johannesburg West, Johannesburg Central, Johannesburg South, Johannesburg North)

- Tshwaga cluster (Gauteng North, Gauteng West, Tshwane North, Tshwane South, Tshwane West)

Government schools in Gauteng, both primary and secondary, fall under one of the above-mentioned clusters.

3.2 THEORETICAL FRAMEWORK

3.2.1 MMINO WA SETŠO

It should be noted that in this study, the terms *mmino wa setšo/*musical arts/indigenous African music are used interchangeably. The concept indigenous African music refers to an aggregation of regionally, customary, culturally, and ethnically constituted musical practice commonly known in the Sesotho languages as *mmino wa setšo,* (Mapaya, 2014). The term 'musical arts' as explained by Nzewi (2007) conveys that the musical sound is an essential aspect that unambiguously activates, permeates, and focuses all other performative arts and emotions that are holistically rationalized, from conception to experience.

Mmino is song and dance, and *setšo* are cultural practices, knowledge, norms and values. It is genuine music created by indigenous people, and passed from generation to generation. African languages take precedence in this performative music making practice. Both Mapaya and Nzewi acknowledge that *mmino wa setšo/*musical arts is a performative genre. This genre comes in three forms: instrument playing, singing, and dancing.

Mmino wa setšo, according to Mapaya (2013),

> "denotes an elaborate musical phenomenon that forms or patterns itself in the minds of a particular people...Philosophically, when one mentions the concept *mmino wa setšo*, certain images are formulated in the listener's mind, particularly a member of a language or cultural group where such a concept is *emic"*(Mapaya, 2013, p. 1).

For example, *Bapedi* would think of *dinaka,Basotho- mokgibo, Batswana-setapa, vhaVenda-tshigombela,* and so forth. These examples of styles and genres constitute *mmino wa setšo* and involve communities and cultural practitioners. Thus, the fundamental nature of *mmino wa setšo* is performative and it is dominatedby song and dance.

The African child is born in a musical environment and gets accepted into the community/society. In African culture, community comes first and is

considered as a unit made up of individuals. The community manages most of *mmino wa setšo* activities. Managing entails defining categories of *mmino wa setšo* and how it relates to cultural systems.

Most musical artsactivities in African indigenous cultures, according to Nzewi (2007), welcome open, active participation by any member of the community without any need for a special invitation. Hence, music has always been communal whereby everyone participates. However, the right to play certain instruments or participate in traditional ceremonies is not open to all. In some African countries, strict rules govern the choice of instruments to be used on specific occasions, as well as the musicians who are permitted to play them. A sensitised African educator, for example, should be able to know and understand such factors when embarking on the teaching of indigenous African music and performance.

African festivities are always celebrated in song, irrespective of whether the occasion is a wedding or a funeral. In all the festivities, the essence of *botho/ubuntu* prevails. *Botho/ubuntu* is a way of life, it is an approach in the African life that encourages sharing by helping one another, living harmoniously, greeting each other as a gesture of acknowledging each other's existence, and so on. The spirit of sharing and togetherness practiced by Africans still exists to this day, despite *sebjalebjale* (modernization).

The traditional garb worn at *mmino wa setšo* performances is always bright, enhanced with colourful beads. Colours give an intensified symbolic meaning. Ankle rattles are also worn to add rhythm. Wearing dark (black) colours in indigenous performances has never been the norm. The idea of going to concert halls to see a performance and the wearing of black and White attire , especially by orchestral performers, seems to be a Western idea.

*Mmino wa setšo*is usually performed as an ensemble, and it involves other art forms such as poetry and dance. It is undoubtedly one of the most revealing forms of expression of the African soul. In indigenous Africa, *mmino*-song and dance, unlike the Western approach, does not seek to combine sounds in a manner pleasing to the ear. As Bebey (1969) explains, it is simply to

"express life in all of its aspects through the medium of sound…translating everyday experiences into living sounds"(Bebey, 1969, p. 3).

He further elucidates that a beautiful voice in the Western sense, for example, may be a mere accident in the context of *mmino wa setšo.* African voices adapt themselves to their musical context. As a result, singing is not a specialized affair, as African singers have no need to use techniques to develop *tessitura*, or obtain a vocal pitch and accuracy that are required for the opera stage. The

African musician is concerned with the art of playing an instrument. Thus, technique is less considered than it is by those in the West.

3.2.2 AFROCENTRISM

Asante (2009) argues that as a concept, Afrocentricity brings into the discourse the centrality of the African, that is, black ideals and values, as expressed in the highest form of African culture, and activates consciousness as a functional aspect of any revolutionary approach. It is a concept that sees the world through the eye of an African and it should be instilled in the minds of African children in schools from an early age. It encourages a black perspective concerning information, concepts, events, personalities, political, and economic processes. This paradigm is revolutionary and affirms the central role of the African subject within the context of African history, thus, removing Europe from the centre of African reality. The approach to indigenous music education in schools, therefore, should focus on processes and approaches related to how music is created in indigenous Africa.

There are various theories to explain the approach to the study of indigenous music. According to Helm, cited in Mapaya (2013), musicology is what we do musically when we put our instruments down, when we stop singing, when we stop composing. Conversely, ethnomusicology deals with 'dead music'. It puts emphasis on fieldwork, and also turns towards laboratory-type research. It is

mostly concerned with product and does not involve practitioners' voices and opinions. Nzewi (2007:206) argues that ethnomusicology is often wrongly associated with content and practice of music that is not European classical music. He believes that

> "every humanly inspired musical arts creation has an ethnological base and bias by virtue of implicating human/society contexted perspective and import"(Nzewi, 2007 b, p. 206).

Mapaya (2013) developed a new holistic concept of Ordinary African Musicology. The concept simply upholds the importance of executing knowledge among African communities. He argues that the involvement of the indigenous practitioners, their language, and research is paramount. Furthermore, he states that scholarship mediation should not surpass the opinions and obstructions of the practitioners.

This revolutionary concept and robust approach to Afrocentricity as a framework is also ideal to the outlook of music education in schools and post-Matric. The learning of indigenous African music in schools can be effective if it is studied within the context of traditional African life. Such an approach will encourage self-awareness, self-assertion, self-development, and self-actualization in learners' daily lives. This study is thus located within the Afrocentric paradigm.

Disseminating knowledge and tapping into each child's mind and heart is one of the processes of educating a child. Therefore, pertinent information and skills are fundamental in ensuring constructive learning takes place. One of the fulfilling aspects of teaching music is to see the learners performing and enjoying what they do. Once that happens in the classroom, and especially at performance, it is proof that constructive learning has taken place. Learners as such, would not want to miss lessons because learning is fun and enjoyable.

I teach music mostly in private schools where the elite pay exorbitant fees for their children. The majority of learners in those schools are White children; there are very few black children attending such schools. The employment demographics are not equal either; White academic staff is the majority, and there is a very small percentage of black teaching staff in these schools. The schools' approach to education is Eurocentric, but they also welcome African methodologies in educating the children. They try to be as open-minded as possible in order to accommodate the diversity and richness of cultures the country possesses. In the music classroom, in primary schools for example, White children seem to adapt easily to learning African concepts, and as such, outdo their black counterparts. It is essential to note that in learning songs,

African children are rhythmically stronger in ensemble performances. Playing intricate rhythms is not a challenge to them, they do it with ease.

Attending such schools, unfortunately, creates a problem in most African children. They are more inclined to adopt the White culture at the expense of theirs. Consequently, they have an identity crisis. Therefore, it is difficult to teach even simple African folk songs in the classroom because most African children do not see themselves as part of that culture. Their White peers, however, are more interested, excited, and eager to learn African songs, to such an extent that it causes tension in the classroom.

3.3   RESEARCH DESIGN

The study utilised a case study design. Empirical research approaches were used to carry out the study. Mouton explains empirical studies as studies that are qualitative in nature. They aim to provide a profound description of less than fifty cases. Qualitative studies use exploratory and descriptive questions, as well as participant observation, semi-structured interviewing, documentary sources and other existing data. However, case studies also have limitations in so far as data collection and analysis are concerned. For example, they can be lengthy processes.

Qualitative research methods seek to explore phenomena, and understand a given research problem or topic from the perspective of the local population within which it is located. This kind of research uses semi-structured methods such as comprehensive interviews, focus groups, and participant observations. Its data format is textual, that is, information obtained from audiotapes, videotapes, and field notes. Qualitative research methods also allow spontaneity and adaptation of the interaction between the researcher and study participant. The relationship between the researcher and participant is less formal and this allows the participant to respond elaborately and in greater detail. Thus, researchers have an opportunity to respond immediately to what participants say by tailoring succeeding questions to information the participant has provided.

The study examined three public primary schools situated in Gauteng, namely:

- Glenridge Primary based in Glenridge-Protea Glen, Soweto under Johannesburg Central District;

- Letsema-Ilima Primary based in Beverly-Hills, Evaton-Vaal under Sedibeng West; and

- Pioneer and Actonville Primary in Actonville, under Ekurhuleni North and Pinegroove Primary under Gauteng East.

3.3.1 INVESTIGATION ON SCHOOLS

To carry out this study, people from different music sectors were approached. For example, educators, subject specialists, principals, heads of departments, and performers were consulted. They were informally engaged in a discussion with the aim of establishing a relationship with them and also getting concrete information. Through these discussions, the researcher was able to identify and select those who were interested.

Music educators who were selected were very excited when told that they would be interviewed for the study. Some of them felt that their contribution would be taken seriously and considered in curriculum forums. Their background and approach to teaching the Creative Arts varies, since most of them are educators specialised in one art form (predominantly music). These educators teach one or two components of the four art forms (dance, drama, music, visual arts), dividing them into four terms. They were chosen because of their passion for music education, vast pedagogical experience with regards to the curriculum, and also because they were established performers in the music industry. It is my belief that a music educator should also be a performer one way or the other. Their experience on stage would help them lead by example.

To prepare the interviewees, questionnaires were sent via email. Later, one-on-one interviews were done through questionnaires that were put together. In order to generate the same understanding towards the challenges faced by music educators in the classroom, all interviewed educators were asked the same questions. However, succeeding questions were tailored to information the participant provided. In that way, one gets feedback that is vast and concrete. In addition, Nzewi (2007) further states that an assessment of all the answers is likely to yield multi-checked, reliable data, especially where the answers to the same questions are consistent.

Glenridge Primary School is anon-fee paying, township-based, public school established in 2012. It is situated in Protea-Glen, Soweto. It is not well resourced and does not have proper buildings; instead it uses modular classrooms, also known as portable classrooms or modular classroom trailers. A modular classroom is a fast, flexible solution for schools working within a tight budget. The school was chosen because it is new to the area of Glenridge and the educator for Life Skills is still new in the teaching field.

Tladi Legae, a teacher at Glenridge Primary School, was born and raised in Pimville, Soweto and spent all his school life in the same environment of the township he was raised in. After completing grade 12, in 2006, he had a two-year gap before going to his chosen tertiary institute e. In 2009, he went to study at the University of Fort Hare for a Bachelor of Education in Social and Human Sciences, majoring in English and Psychology. He received a bursary from *Funza Lushaka*, which sponsored students studying to become educators, and was thus guaranteed a job upon completion. The terms of the bursary are that after completion, a student has to work in a state school for the number of years (at least five years) that the student received the bursary. In 2012, he graduated and the following year was employed at his current school. He has been teaching for three years.

Legae teaches Life Skills to grades 6 and 7, as well as Sesotho across the grades. Sections under Life Skills encompass topics such as Personal and Social Wellbeing, Physical Education and Creative Arts. The educator is compelled by policy to teach all of them. When Legae was employed, he said that the school had a shortage of Sesotho, Creative Arts, and Life Skills educators. Since he had majored in Psychology, which has to do with personal and social wellbeing, and also a bit of Physical Education, he found the teaching of Life Skills manageable.

Currently, he is continuing with his postgraduate studies at Honours level.

Letsema-Ilima Primary school is a fee-free, township school situated in Evaton, Vaal. It has proper school buildings, but like many other public schools, it is not well-resourced. The school was chosen because it has formal music classes and a history of winning choir competitions in the district.

Andile Ngema, a female music educator who lives in Johannesburg, but hails from Eshowe in KwaZulu-Natal, has contributed immensely in building instrumental music at the school. She studied music at Natal Technikon, which is now called Durban University of Technology. After acquiring her Diploma, she studied further at University of Cape Town (UCT) and acquired a Bachelor of Music (B.Mus) degree. She started teaching music in 2005 and is based at Beverly-Hills Secondary school; a Magnet school which also has primary schools such as Letsema-Ilima, Lindisa, and Letshego under its wing. Ngema has taught instrumental music (recorders) in all these schools.

She has vast experience in music pedagogy, teaching grades 4-12, as well as moderating tertiary institutions' music exam papers. In the past year or so, she

has taught only the theory of music at Letsema-Ilima to grades 4-6, once a week for 30 minutes.

Mbuti Moloi is a B.Mus Jazz studies graduate from UCT. He hails from New-Castle in KwaZulu-Natal and is based in Soweto. Moloi worked as music educator teaching adults at Itireleng School of the Blind in Ga-Rankuwa in Pretoria. He was also the Head of Department at the school. After the government closed the music department, he moved to Liverpool Secondary School in 2015, a Magnet school in Benoni east of Johannesburg.

The school has a number of primary schools under its wing. Moloi travels to three neighbouring primary schools, namely, **Pioneer Primary** in Actonville, **Actonville Primary** and **Pinegroove Primary** in Springs. Pioneer Primary is a former model-C school and parents pay fees. However, parents who cannot afford to pay are exempt. The two schools, (**Actonville Primary** and **Pinegroove Primary),** are situated in the Indian suburb and are mostly attended by children from the disadvantaged neighbouring Wadeville township. Moloi's learners are taught to read music, as well as play by ear. He teaches 45 minutes per school, once a week. This year (2017), he worked with children for the first time and as such, does not have school teaching experience. The three schools are thus studied under one umbrella.

Basically, Moloi teaches the recorder and marimbas from grades 3-7. The primary schools where he teaches are not well-resourced and they depend on Liverpool Secondary for music resources.

3.3.2   SAMPLING AND POPULATION

There are different sampling methods used in qualitative research such as purposive, quota, and snowball sampling. However, there are other sampling techniques such as probability and non-probability sampling that were used in the study. Sampling is a powerful tool for accurately measuring the opinions and characteristics of a population. As such, a properly designed probability sample, according to a study done by Fairfax County Department of Neighbourhood and Community Services (2012), provides a reliable means of understanding information about a population without examining every member or element.Thus, sampling accurately generalises the results from the entire population. The sampling procedures used are based on possibility, familiarity, availability, and locality.

The population the study examined was drawn from public and private primary schools around Gauteng. Three primary school-groups, namely Glenridge; Letsema-Ilima; Pioneer, Actonville,and Pinegroove primary schools were

chosen from this population. Besides choosing the three educators and their schools for the study, the researcher obtained more information from other music educators and school personnel. Selecting the three schools was based on where they are situated, and whether they are struggling, resourced, or successful. The information gathered is representative of the teaching of Indigenous African music in primary schools.

3.3.3   DATA COLLECTION

Data was collected in the twelve months prior to starting on the study program. The qualitative data collection method was used in the study.

The distance between the schools selected for the study, and where I live, is huge. The exception is Glenridge which is within walking distance. Interviews were conducted in a more relaxed atmosphere. One of the educators was interviewed in my house, but I travelled to their homes and/ or schools, as well as convenient venues to interview the others. During the data collection exercise, the researcher took down notes in a journal and also recorded the interviews.

Dipoledišano (as described by Mapaya, 2013) commonly known as interviews, were conducted and information was recorded. The interviews were done face-to-face with the educators. To clarify some information given during the interviews, educators were sent emails or spoken to telephonically. The interviewees were encouraged to elaborate on the topic or questions, instead of giving "yes" or "no" answers. They were given a chance to discuss what they knew in their own words.

3.3.4   DATA ANALYSIS

Analysing information involves exploring, evaluating and assessing it in ways that uncover the relationships, patterns, trends, and so on, that can be found within it. This may mean subjecting it to statistical operations that can tell one not only what kind of relationships seem to exist among variables, but also to what level one can trust the answers one is getting. The reason for evaluating the information is to get an accurate assessment in order to better understand one's work and its effects on those concerned, or in order to understand the overall situation.

Fieldwork data was collected, analysed, and interpreted. As with data collection, a research journal to note down events and recorded interviews done was kept

for analysis. Once all the information had been collected, it was then analysed. In addition, DVDs on indigenous music were analysed to ascertain and recommend better methods of approaching the teaching of indigenous African music in the Intermediate Phase. Videos were analysed to establish the different styles and genres of *mmino wa setšo* performed by children of different ethnic groups. A DVD recording of *Zindala Zombili*, an indigenous cultural music festival held every year in different provinces, featuring the best traditional musical groups of South African music, dance, and poetry, helped in that regard. The recording of the festival was able to suggest possible ways of implementing and teaching indigenous African music in the classroom. Furthermore, a DVD of *Umoja*, a successful and inspiring South African musical, was analysed.

3.4 CONCLUSION

This chapter presented two theories that govern the study, namely, Ordinary African Musicology and Afrocentricity. Ordinary African Musicology embraces aspects of *mmino wa setšo*, referred to as indigenous African music. It is genuine music that has been in existence for ages. Every ethnic group has its special *mmino wa setšo* with its unique categories and genres. The common

aspect of *mmino wa setšo* is that it is performed using indigenous African languages.

The study also utilised an Afrocentric approach whose aim is to help the child see the world from African perspective and to be culturally centred. Locating children within this approach would help them appreciate and accept themselves. The aim is to teach them to affirm their African identity and abilities. Their approach to life, music, science, and every aspect of their wellbeing needs to be properly articulated, appreciated, and embraced.

One cannot avoid the fact that globalisation is here to stay and Africa cannot be detached from the rest of the world. Its uniqueness should be affirmed among the different and diverse cultures. Africans should create an authentic image that describes who its people are, and refrain from adopting a foreign identity. Identity crisis amongst Africans still ravishes the African mind and way of life. Education should be the tool that leads to self-discovery. As such, Afrocentrism as a theory and paradigm should form the critical core in the education of African learners.

This chapter also allowed schools and music educators who were selected to give a short background of who they are, where their schools are based, as well as the learning areas they teach. Data was collected, analysed and interpreted through the educators' interviews, watching DVDs, and listening to indigenous African music.

CHAPTER FOUR: RESEARCH FINDINGS AND DISCUSSIONS

4.1   INTRODUCTION

Western popular (pop) music used to dominate South African radio and television stations while South African local content was rarely catered for. For many years, the South African electronic media has celebrated American musicians such as Rihanna, Beyoncé, Chris Brown, and many more but has failed to equally promote great local talent such as Thandiswa Mazwai, Zahara, Mfaz'omnyama, Zonke, Siphokazi, Geoff Mapaya, Selaelo Selota, and countless others. These South African artists are heroes and heroines, yet they are not celebrated as much as their American counterparts.

In the media, we are confronted with tragic stories about starvation, wars, and other devastating situations facing Africa. This is an image of Africa deliberately created by the West to tarnish Africa's image, resulting in a lack of self-pride, low self-esteem, and an inferiority complex amongst Africans.

From 12 May 2016, the South African Broadcasting Corporation (SABC) committed itself to playing 90% local music across its 18 local radio stations,

television, and digital platforms. Due to this radical decision, the SABC Chief Operating Officer, Hlaudi Motsoeneng had extensive and successful engagements with some music representatives. He mentioned that music is an important part in ensuring that the SABC fully achieves its mandate to reflect the South African story and the various styles of local music on offer. A decision was also taken and finalised to increase local content offerings on SABC television from 1 July 2016. It was also agreed that local music fillers be used between programmes.

This is great news and progress in a positive direction. South African artists will start to live better lives when they get their well-deserved royalties; instead of millions of Rands being paid to overseas artists. South African artists will now benefit. If artists are to be played regularly on television and radio, it is hoped South Africans will embrace and appreciate their artists even more. The growth of this movement will subsequently lead to the appreciation of music coming from outside the borders of South Africa too. As South Africans, we will start to find ourselves and get to understand the history of our sister countries too. Zimbabwe, Senegal, and Mali are some of the countries that take pride in their own music and cultures.

Electronic, print, and digital media play a major role in influencing people's minds and ways of life. Teaching the marimba in schools from grades 4-12, for example, has been a challenge for me. Most of the music that is listened to by children and the youth is not appropriate for classroom purposes. Regrettably, it is the music these groups want to learn. They even download and bring it to the classroom. Sometimes they try it on their individual instruments such as the piano and so forth. However, correct techniques and approaches to learning any instrument should take place to enable one to understand the instrument.

4.2   INTERVIEW REPORTS

All interviews were prepared in English but educators were at liberty to express themselves in vernacular languages as well. Use of vernacular languages made it easy for participants to fluently and confidently express their thoughts. Most of them expressed themselves in Sesotho and only Andile Ngema's interview was conducted mostly in isiZulu. Fortunately, I am conversant in both languages.

The interviewees do not necessarily teach the whole Intermediate Phase. However, they teach a particular grade within the Phase. The principal of Glenridge Primary was also interviewed in order to get his perspective on the

allocation of the school's budget. It should also be noted that all educators who were interviewed teach one component of Creative Arts, namely music. The exception was the Glenridge Primary educator who also taught Visual Arts and drama. Neo Leleka also deviated from the norm by teaching music outside the formal school environment. His contribution towards the study is immense.

My interview with **Tladi Legae** took place at Maponya Mall, situated in the township of Pimville. Legae teaches grade 6 Life Skills, which comprises of Personal and Social Wellbeing, Physical Education and Creative Arts. He highlighted that Creative Arts in the Intermediate Phase is done in small portions to introduce the four art forms, namely; dance, drama, music and Visual Arts. Nonetheless, the educator at Intermediate Phase is obliged to teach all aspects of Life Skills. However, Legae does not teach all the components of Creative Arts. He claims that he is more comfortable teaching Visual Arts and drama than music and dance. He took that route because he also teaches Creative Arts at grade 7 level. Thus, he needs to prepare learners so that by the end of the Intermediate Phase, if they choose the two art forms for the Senior Phase, he is able to continue teaching them.

Although Legae indicated to me that he is a creative and innovative person, he is substantially aware of his limitations as a Creative Arts educator. He brought

to my attention the fact that he is not trained to teach Visual Arts and drama. For him to teach drama in the classroom he uses his creativity and experience as a member of the drama society, as well as the experience he gained when he staged plays as a student at university. The use of different textbooks also help him teach drama.

When he was first appointed at the school, there were serious staff shortages. Due to that, and his age, he was asked to teach Creative Arts. He did not have a problem teaching what he did not know because, as a creative and innovative person fresh from university, he was prepared to learn new knowledge. Whilst this was a good thing, it was also problematic because he did not have a sound knowledge of the learning area he had been employed to teach. This can result in inadequate knowledge delivery in the classroom.

Legae explained that he can never teach music and dance because they are technical. The previous year he had been asked to enter learners for a choir competition, but being conscious of his limitations, he had refused to do it.

He explained the Life Skills total assessment weighting as follows: Personal and Social Wellbeing counts 30 %, Physical Education counts 30%, and Creative

Arts counts 40%, giving a total of 100%. Four periods per week have been set aside for Life Skills. Since Personal and Social Wellbeing has more content, two periods a week have been set aside for this aspect. The remaining periods are shared equally between Physical Education and Creative Arts.

He mentioned that he faces the following challenges when teaching Creative Arts:

- He follows CAPS even though he feels that aspects of it are vague. Nine workshops organised by the District Support Team are provided and these are spread throughout the year. He emphasised that these workshops are insufficient because, even though the facilitators go through everything which is required by CAPS, some things are still not clear. He attempts to communicate with facilitators via email for clarity, but he does not get any response.
- Resources pose a challenge. For example, he pointed out that in Visual Arts learners need different art mediums to create art works. They need glue, paints and charts which are not included in the stationery that learners receive at the beginning of the year.
- The school does not have a hall, so it is a challenge to do drama productions. He mentioned that Creative Arts is not like other learning

areas; it is more practical. Heat waves make it more difficult to do practical lessons outside in the harsh sun.

- He emphasised that different textbooks are used in the classroom, and that the knowledge in these books is Eurocentric. As such, it is difficult at times to follow what is being said. He feels that many black people should write their own books.

- The Arts are treated as casual subjects and are not even assessed continuously until end of term. Generally, in schools, tasks that are given to learners are not marked. The assessment at the end of term therefore is inadequate.

- Creative Arts get a bigger percentage in terms of assessment and yet educators are not trained to teach and assess it.

- The qualifications he obtained do not match what he is teaching, especially with regards to Creative Arts.

Legae strongly affirmed that for the Arts to be viable in schools, qualified educators should be employed. As long as educators teach what they are not trained to teach the standard of the Arts will remain mediocre. Consequently, talents would not be realised and nurtured accordingly.

I have known **Andile Ngema** for quite a long time and worked with her as a colleague. Ngema has been teaching instrumental music at Letsema-Ilima

Primary School for a number of years. She only started teaching theory of music last year. The school has violins and percussion instruments, and she teaches the music component of the Creative Arts. She teaches very basic theory to grade 4's and as learners advance to higher grades, the level of theory intensifies. She claimed that when she prepares lessons, she does not use CAPS at all. However, she uses her experience to teach children and to help them understand concepts. Because of the 30-minutes she has with her learners once a week, she believes that CAPS is muddled- up with many bits and pieces of information. She believes that CAPS demands a great deal and yet following it is a waste of time. Ngema mentioned that for example, when she teaches note values, she integrates Mathematics and music into the classroom so that learners can understand concepts better. This helps learners realise that there is a link between the two learning areas. She also indicated that at the end of term she assesses the learners, but she keeps this simple.

Ngema also mentioned that she has never seen a proper textbook for Creative Arts. The only book she once saw had very basic theory, which made it easy for educators to teach music even if they were not trained to do so. It is also difficult to have a Creative Arts textbook that combines Life Skills and other other components such as Personal and Social Wellbeing, and Physical Education. Writing such a textbook would be a daunting task.

She argues that indigenous African music should be taught in schools. Her opinion is that music starts at home and in the community. She emphasised that through indigenous music, learners will know *imvelaphi yabo nokuthi babuyaphi,* that is, where they originate from. As a starting point, she states that if a school has isiXhosa or isiZulu as the main language, the music and dances of that culture should be taught. As a secondary school music educator Ngema gave an example of learners always asking her in the Music History class why they are still being taught about the ancient European history of Beethoven, Bach, Mozart, and so forth, even though South Africa has its legends that should be written about in history books. Ngema supports the learners' concerns and believes that it is better to learn and engage with something you know first, before moving to knowledge that is remote.

Ngema believes that the teaching of indigenous African music can be realised if there are resources such as books and indigenous instruments. She also mentioned that since she originates from the (ama)Zulu culture, as an educator she should be obliged to conduct research into other types of indigenous cultures so that she can bring diversity to the classroom. Ngema says that for tertiary institutions to train music educators how to teach indigenous music at primary school level, the training should be more practical. Relevant theory should be developed and taught. For Creative Arts to be effective in the curriculum and classroom she suggests that there should be specialised

educators for the four streams, namely dance, drama, music and Visual Arts. In that way, children would receive a balanced education and idea of each one of the four art forms. Thus, when learners choose two art forms they want to pursue in Senior Phase, they will have the necessary foundation in the subjects chosen.

Though she suggested that qualified educators should be employed in schools, she also conceded the fact that it is quite possible to teach indigenous African music in its totality. She mentioned that there is a school close to her own school where *umculo womdabu - mmino wa setšo* is taught in its entirety. She proposed that indigenous practitioners should be invited to facilitate workshops for music teachers, and also to teach the learners. She mentioned that at Beverly-Hills Secondary School where she is based, indigenous practitioners can be invited. However, planning to do so should be done in advance so that the principal and the School Governing Body (SGB) can discuss it. Once they are in agreement, the indigenous practitioner's service can be budgeted for effortlessly. Primary school educators and learners could then be invited to the main centre to attend and observe the workshop.

In the primary school where she teaches, Ngema pointed out that it is difficult to initiate such workshops because she is not employed and based at the school as a fulltime educator.

Mbuti Moloi is an incredibly articulate individual and teaches *only* (his emphasis) African music in the classroom, using recorders and marimbas. Moloi says he does not see himself as a music educator but believes to be unearthing and developing the talent that the children already have. As such, he engages the learners so that they also contribute to how they want to develop. He fondly mentions that after teaching the freedom song 'Makwala a cheche' on recorders to grades 4 and 5 learners, they came to class the following week singing it with the correct lyrics.

Moloi subscribes to the idea that the best education is observing and participating. He suggests that whatever we are learning, be it music, Mathematics, and so forth; if it is not Afro-centred, then we are bound to be frustrated in the process. Asante (2007) asserts that Africans should not be the object of the narration of their experience. Rather, Africans should be the subject of their own events.

According to Moloi (2017), learning music is complicated. Moreover, if one is not learning about what and who they are, massive problems can result. Conversely, trying to learn music that does not fit with one's culture, or music of the community or society, can result in that individual being alienated or confused. For many years apartheid was imposed on us as Africans which

degraded our cultural norms, values, and made us to feel inferior. As such, it affected the study of many sectors of our lives, including the study of indigenous medicine and also music.

Europeans degraded Africa and placed Africa in an inferior position. Unfortunately, we internalised this degradation and believed it. The result is that we paid a heavy price. He also mentioned that as Africans, we were denied the opportunity of observing or studying our own music by the White system. We paid higher institutions of learning exorbitant amounts of money to study only because we wanted to be approved by the very same White system. This very White system is aware that they themselves cannot play, imitate, or not even get closer to understanding the music of the black people.

Moloi emphasised that if we replicate our mistakes of the past in our role as educators to the learners we are teaching, then we will be committing treason. It is time for us as educators to go back and teach our children indigenous music, so that whenever they go out there to the world and want to learn any other music, that music will not erase who they are. This kind of approach will empower the learners and make them, as Asante puts it, culturally-centred.

He expressed concern at the exposure to popular (pop) music and said that this had a negative effect in the music classroom. He is not against pop music, but

his worry is directed at the influences of pop music. He said that we cannot be influenced by pop music because we are not a pop nation. We are rooted in our own cultures and way of doing things. In his view, if our cultural aspects and way of doing things can influence pop music, we would have won. Therefore, it is necessary in his opinion that music educators should unashamedly expose learners to indigenous African music instead of thinking that they might not like it.

There are a number of challenges that hinder the teaching of indigenous African music, and Moloi cites them as follows:

- At the schools where he teaches, there is not much time dedicated to the music programme. Thus, for theory of music, he tries to establish a music language that will enable him to communicate with his learners. He says this language is that of improvisation, and its form depends on what music aspects he wants to introduce in the classroom.

- According to Moloi CAPS is difficult to apply in the classroom because it is a theory based on how music should be taught. He emphasised that schools are not resourced in terms of time, equipment, and teachers. To remedy the situation he looks at the children's needs and tries to help the learners using what he knows will work.

- He teaches Indian, African, and Coloured learners in the music programme. There are White learners in the school, but they do not participate in the music

programme. He finds it a challenge to teach Indian and Coloured learners African music. Moloi explains that Actonville is an Indian area and most children are of Islamic faith, which forbids participation in music activities. Those who participate have never had much exposure to music in their culture or their way of life. As such, it is a challenge for them to learn music. He mentioned that Coloured learners can adapt as long as they are willing to learn.

- The proper curriculum to be followed in teaching indigenous African music poses a challenge. Moloi has partly solved the challenge by streamlining activities in the classroom so that they can reflect whatever the curriculum requires. Further challenges include lack of resources such as an absence of structure and lack of policy.

- In future South Africa will be challenged if the education that children are receiving does not address their immediate situation. Moloi argues that if, for instance, a child goes home and practices music that people around him/her can identify with, then true education would have been achieved.

- Government must promote indigenous African music by opening closed doors. As long as our music is not played in abundance on radios or seen on television in the way that American music is, then we are fighting a losing battle.

- Thorough training needs to be given to educators in order to sensitise them to the idea that indigenous African music can be taught.

Moloi touched on the sensitive issue of institutions of higher learning which have been on the news for a while. The Council of Higher Education (CHE) has also been in discussion on the reform of the curriculum in higher education. Moloi states that South African universities have modelled themselves on the best European and American universities. Therefore, universities in South Africa need to transform. Universities need to recognise first that, in Africa, Africans and their music must come first, and that music needs to be researched, documented, and promoted. At the moment, everyone is doing what they want. Moloi argued that we need a dedicated programme because these universities exist here in South Africa.

He also argued that it was not appropriate for the university curriculum to have classical and jazz streams learned as specialisations alongside African music. Moloi believes that African music should stand alone. He pointed out that teaching African music must be a requirement; it is necessary to drive the agenda of African music into schools as a matter of urgency. For a student who goes to study music at a higher institution of learning, for example, African music should be a stream that he or she can specialise in. He questioned why Africans should be denied an opportunity to learn African music openly. He further emphasised that Africans should stop feeling ashamed or inferior about their cultural heritage.

He emphasised that African music ought to be put on a pedestal because it has more power, authority, and potential than any other art form. In his opinion we need to plan how we take it forward because the music and its people have been in existence for centuries. It is time that Afrocentricity uncovered the suppressed contribution of African people. He suggested that the first thing that needs to be achieved is to create a more knowledgeable generation. If we have knowledge in abundance, we can achieve anything. He echoes what other scholars have said. The system of education has neglected practitioners of indigenous music and, as such, neglected African music. These practitioners should be brought into the main stream of music education. We have people who are playing indigenous African music in the community. We need to bring their expertise to the classroom by taking that knowledge, formalising it, and recognising that they can be part of that knowledge. The practitioners can be approached to come and teach. However, to get them into the system, we need a new mind-set or a paradigm shift. Government should set up a policy to bring these practitioners into the mainstream of music education.

African music has its own philosophies and elements. It is not music as in songs or pieces, but it is also drama, poetry, dance, and fine arts. These aspects should be taken into consideration as a whole. Moreover, the definition of what is

African music needs to be spelt out clearly. According to Moloi, defining African music is a complex exercise. He repeated that education must address our immediate situation. We therefore need men and women who recognise that reforming the education system is critical.

Neo Lelekais a performing artist and educator who studied music at Funda Community College in Diepkloof, Soweto. He taught African music at Sibikwa Art Centre in Benoni, east of Johannesburg. He also directed the Sibikwa African Orchestra that toured countries such as Botswana, Dubai, Holland, India, Lesotho, the Netherlands, South Africa, Sweden, Switzerland, and many more. Leleka plays and teaches a variety of African instruments such as *lenaka* (kudu horn), djembe, marimba, *lesiba, storotoro* (mouth harp), *segankuru, uhadi,*and many others.

Leleka has always been fascinated by, and inquisitive about a diverse number of African instruments. He wants to ascertain how these instruments sound, what they are made of, as well as how they can be incorporated into a modern ensemble. He mentioned that being an educator has taught him not to specialise in one instrument. Due to the fact that he is always directing and facilitating workshops on various indigenous ensembles around the world, he believes it is

wise to know a variety of instruments so that one is able to approach ensemble workshops in a diversified and creative manner.

He argues that South African musicians need to go back to their roots of playing and singing indigenous music in their teachings and performances. At the same time he says that one must understand that music evolves. He describes singing and dancing as the prevailing mode of musical expression in indigenous Africa. Singing and dancing should therefore not be left behind as schools establish the indigenous approach to music education. Agawu (1995) reiterates that even

> "though instrumental genres exist, no genre excludes song. Singing marks many formal or informal activities, whether or not the occasion is designated a 'musical occasion" (Agawu, 1995, p. 61).

Leleka pointed out that indigenous music can be incorporated into the modern society, and should therefore not be seen as an old or primitive entity. He further mentioned that the song 'All the Single Ladies' popularised by the American singer Beyoncé, for example, has an indigenous rhythmic pattern as illustrated below. This rhythmic pattern is played on the drum in the Zion churches of black South Africa.
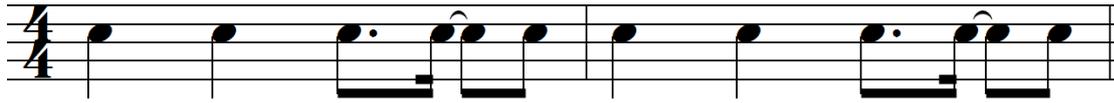
He asserts that the rhythmic pattern has been found among indigenous South Africans for ages. It is absurd, according to him, that South Africans have embraced it since Beyoncé brought it back to us in the contemporary Rhythm & Blues (R&B) music style, not realising that it is the same rhythm from the Zion churches we have always known. Dorothy Masuka cited in Molefe & Mzileni (1997) also argues that rap music for example,

> "is nothing but maskandi music that has been turned around and made to appear to have come from African Americans" (Molefe & Mzileni, 1997, p. 26).

Leleka argued that it is imperative that learners at an early stage in their school life play relevant music so that they can start embracing what is authentically South African music. He believes that language can play a significant role if indigenous African music was to be taught in schools. He contemplates that, as Africans from different cultural groups, our dialects have our music. He states for example, that if one listens to *umaskandi*, one would hear *amaZulu* talking; if one listens to Bapedi music, one would hear how they talk and dance. Music

is therefore a language according to him. Mother tongue is embedded in us as human beings, and thus plays a significant role in the education of learners.

Leleka and I teach marimba and drumming in one of the affluent private schools north of Johannesburg. He expressed his frustrations with most of the White and Indian learners who have rhythmic problems in class. He clearly indicates that since music is a language, the indigenous African music we teach these learners is neither their culture nor language and as a result we should not expect them to master it. Similarly, he noted that western classical music is not our language, and therefore we cannot master it like Westerners. He believes that sticking to our roots as Africans will set us apart from other non-African nations.

Leleka emphasised that identity is important if Africans are to flourish musically and culturally. Thoko Mdlalose, a studio and session musician of the 1970s (cited in Molefe & Mzileni, 1997) highlighted the following:

> "…it is difficult to work in Europe in the pop scene. They have enough pop stars. They see us as African musicians who must play African music. You must have your African roots so that audiences respect and give you support" (Molefe & Mzileni, 1997)

Leleka is of the opinion that teaching indigenous African music in primary schools should start with songs from games because most of them encourage

group interaction and can lead to ensemble practice. He imagines that through these songs, the educator could gage the potential of the learner. These songs from games could also improve various skills such as listening. A good example of a rhythmic game is '*Tsa mo reka OMO*' (this will be discussed in Chapter 5). He also believes that ensemble playing is paramount in the early stages of child development. It builds self-esteem and confidence in children. Learners can learn to play, coordinate, and blend with each other in an ensemble. He further emphasises the reality of music being communal in an African sense. He argues that indigenous African music is one of the languages that is proof that "*bophelo ke botho-ubuntu, ubuntu ukuhlangana kwezizwe*" - life is humane, that ishumanity is about nations coming together.

On the subject of indigenous practitioners being involved as teaching staff in schools, Leleka thinks that it is a fabulous idea. However, as government does not take the arts seriously in schools when it comes to budget allocations, the idea of roping in cultural practitioners as teachers will remain an illusion.

Finally, he talked about the importance of assessment as a tool of determining learners' progress. He mentioned that for indigenous African music to be taken seriously by learners, educators and the school system at large should assess it as they do western classical and jazz. He added that people who will be

assessing should also understand, appreciate and be familiar with indigenous music practices and knowledge systems. He strongly highlighted that it will be pointless to bring someone from a different musical background (e.g. when he/she plays jazz pieces such as 'Giant Steps' or 'Take Five')who does not know how to play an indigenous instrument, to be an assessor. In his view, assessment in that regard would be null and void.

Wayne Molefewas interviewed in his office at Glenridge Primary School. He is the principal at the school, and was appointed in 2013. Molefe was interviewed because of his position at management level and for perspective on the budget he receives from Gauteng Department of Education to run the school.

Molefe explained that the education department allocates a budget for stationery and Learning and Teaching Support Material (LTSM) based on the previous year's learners' statistics. For example, if a school is allocated a budget of R200 000.00 for textbooks and stationery, legally it must be spent specifically on that. There should be no change left nor should the money be used for something else. If there is surplus of learners the following year, and the money allocated for stationery and textbooks would be less, and the school would then need to use its fundraising coffers to meet the deficit.

There is also money that the school receives on a quarterly basis from the Education Department. This money helps to pay for services such as water, electricity, telephone, and refuse collection. In addition, there is also money for maintenance of the school's infrastructure. Molefe did not want to give details as to how much money there was. However, he indicated that the money was too little to meet the school's many financial responsibilities. There is also R70 000.00 that is paid to the school bank account by the Education Department. The school receives half of the money (R35 000.00) at the beginning of the year, and then the balance in the second semester. The money is used for cleaning materials, and to buy photocopying paper and ink, as well as to service computers, and carry out repairs among other things.

Molefe explained that the school does its own fundraising. They have Civvies Day on a weekly basis and learners pay R2.00 for the privilege of not wearing school uniform. He explained with sadness that not every child pays the money. The school also has excursions on a quarterly basis and an annual photo-shoot.

He mentioned that every now and then educators attend local curriculum meetings or workshops. This creates problems as they expect to be compensated

for their travelling costs. There is no standard tariff indicating how much educators should be paid. As such, the school's fundraising money gets affected because it is used to pay for those travelling costs. Nonetheless, Molefe explained that the Education Department stipulates that educators should be paid travelling expenses out of the R70 000.00 allocated to the school. Molefe says it is impossible to do so as the money is too little to sustain all the needs of the school.

On the subject of the allocation of teaching periods, Molefe explained that each educator should have at least 55 periods per week. According to teacher training, educators are trained in two learning areas, but could go beyond these if the school has a shortage of educators and many learners, as was the case in Molefe's school. He mentioned that according to policy, the ratio of teacher to student should be 1:40 in a class. However, the situation in his school is that it exceeds 1:50.

Molefe mentioned that every grade has its Creative Arts educator. He said that in township or rural or black schools, often there are no qualified educators who specialise in Creative Arts. Since that is the case, the educator who is assigned to teach the learning area has to follow the policy and teach according to the policy document. In terms of creativity, skills, and knowledge, Molefe was

honestly said that educators are not sure what they are doing. Nzewi (2007) notes the following:

> "the informal training received in attending church, singing in a choir or dancing in a disco does not prepare a generalist teacher for this mammoth task".

Therefore, a trained educator should take care of the music instruction that has indigenous music as its core.

With regards to the Creative Arts budget, Molefe explained that the education department allocates money based on the number of learners in the learning areas. He expressed concern that parents do not want to contribute financially to the running of the school. Even those who can afford to contribute are happy with the status quo of the freebies the government system helps bring about.

4.3   CONCLUSION

This chapter discussed the importance of the media in shaping society. Music is part of our daily lives. As such, more television programmes that play local music will bring pride to the nation. Local musicians will start to be recognised and paid accordingly in order to survive.

The chapter also covered in depth the interviews held with educators from different schools. Most of these educators are conversant with the teaching of the music component as part of Creative Arts. However, they are faced with challenges such as a curriculum that is muddled-up with many bits and pieces of information, insufficient resources in terms of textbooks, no training from tertiary institutions in terms of teaching and assessing indigenous African music, and so forth.

The challenges faced by educators in teaching indigenous music in the classroom could be solved if the Department of Education appoints relevant and professional and experienced staff to undertake the mission of contributing positively to the curriculum and ensures that textbooks are properly aligned and relevant to the curriculum. As long as the government assigns people to positions that they are not trained for, schools and the rest of the country will

continue to suffer. It is for that reason that the country will continue to settle for mediocrity.

It is clear that for now, Creative Arts will not be given the platform it deserves because educators who teach it are not skilled. Questions pertaining to the capability of   a Life Skills educator to teach specialised subjects such as Creative Arts without training will continue to be asked. Nzewi (2007) acknowledges that the most critical issue in curricula policy should be to ensure that the teacher is intellectually and experientially secure in the foundation knowledge of the subject. A competent and confident educationist will lead willing learners through the joyful paradise of disciplinary knowledge, while a mediocre teacher-preacher will frustrate learners' interest in the subject.

CHAPTER FIVE: RECOMMENDATIONS AND CONCLUSION

5.1   INTRODUCTION

Most music educators and senior education specialists are concerned about the status quo of the Arts in schools and in the country. They believe that relevant and qualified educators should be appointed to teach the Arts, instead of assigning educators who know nothing about the art forms. They expressed with deep concer, that Mathematics or English educators, for example, teach what they are trained for, and yet the Arts are treated differently.

Mmino wa setšo is a massive body that has genres and styles. These involve dance, drama, music, poetry, and Visual Arts. The styles within the genres need to be divided into smaller segments to design a lesson. Educators must understand the connotations of what *mmino wa setšo* entails in order to embark on the envisaged lesson.

In all the interviews I did, none of the educators were teaching *mmino wa setšo* as it is done in the communities. Schools have Western instruments, and the

approach used to teach music involves taking the indigenous songs, transcribing, and arranging them to suit the instruments being taught. It is a step in the right direction and is an alternative to keeping the music alive. One understands that we live in a global world where children are exposed via their phones to music of different cultures and genres.

The chapter discusses solutions to the challenges. Such solutions include the importance of integration of indigenous music in child development and game/play songs, writing relevant books and DVDs to be used in the classroom, as well as instruments that can be used to develop a programme of indigenous African music.

5.2   INTEGRATION

When living and growing up in Gauteng townships, especially Soweto, one learns that there is a mixture of languages and cultures. People in this part of South Africa speak more than one African language. Since Gauteng is one of the biggest contributors to the economy of the country, people come in large numbers from various provinces to look for jobs. In townships, one can be *Motswana* (someone who speaks Setswana) or *Mosotho* (Sesotho speaking person) or *umZulu* (isiZulu speaking person) as prescribed by one's family

origins, but these languages are swiftly integrated in speech. Sometimes this happens because both parents at home speak different languages and as such a child (as in my case) is able to grasp both languages. Communication in such an environment is unbelievably and inevitably smooth and healthy.

Children naturally communicate easily with peers, irrespective of their colour or race. They communicate effortlessly and accept one another at play irrespective of the language they speak. Although some African families take their children where English and Afrikaans are the major languages of tuition, most of these children go back to the townships. Despite this, they still play together and integrate with those who do not attend such schools, and they still maintain and speak their African languages. As such, language is not lost at play.

It is in the nature of children to integrate with peers, play together and grasp different languages. As they play one will hear songs in different languages sung at ease. Creativity in such an environment gets developed through integration, language, and in play activities. With this integration of indigenous languages, a different language culture is developed. Children no longer strictly speak the language spoken at home; instead a diluted one is established. What is more interesting about children integrating at play is that they also develop vocabulary that governs the activities. For example, words such as '*go doya*' (in

Sesotho) or '*ukudoya*' (isiZulu) which means one is out of the game, are coined by the children themselves.

Mmino wa setšo, which by its nature is an integrated art form, is doable in the classroom. For teachers to cope with the teaching of art forms they do not know, an indigenous music practitioner from the community should be invited to teach the educator and the learners. This idea is echoed by many scholars. In order to facilitate this, educators must be open to learning and participate in the activities taught for better understanding. The educator could identify children in the school who belong to cultural groups/clubs in the community. These learners contribute immensely to the development of the indigenous music programme in the school. This could also make it easy to develop lessons out of the process and lead to a comprehensive plan and strategy of how the music can be taught in the classroom.

5.3   GAME/PLAY SONGS

In Sesotho languages, games are called *dipapadi* (plural); singular (*papadi*). *Dipapadi* are a rich source of education. They are an integral part of a child's growing up, and thus give them space to express themselves creatively. These diverse and extraordinary dynamic game songs help explore the probability of

African indigenous knowledge for child development. The virtues, skills, and values learned from these *dipapadi* vary. Some of them teach good behaviour, hard work, competition, leadership, handling success and failure, listening, turn-taking, tolerance, teamwork, creativity, self-expression, self-respect, societal values and so forth. Some of *dipapadi* also introduce the child to different languages before the child even starts schooling.

Furthermore, *dipapadi* introduce the child to the community, and by and large teaches him or her how to co-exist peacefully with other beings. Children gain authority in these songs and games by becoming active contributors, rather than passive consumers of an adult viewpoint. They themselves compose and arrange their repertoire of songs and games without the help of an adult, thus they are provided with opportunities for mastery of play. The educator, therefore, should be a mediator in the democratic transaction of music knowledge, a leader who enables learners to explore and interact with knowledge.

Leleka mentioned that group interaction in games could lead to ensemble practice. With that in mind, according to Ngema, mainstreaming the programme of indigenous African music in the curriculum should be made practical.

There are two categories of children's songs, namely songs sung by children as they play various games, and those that are sung by parents to children. Each children's game has its own specific songs. According to Kheswa M., Kheswa N., Mailula, Moloi, Phoshoko and Thema (2011), children's games vary according to whether they are solo or group games, mixed or gender-specific games. Children's songs sung by parents to children are used to convey messages that help instil values and morals and so forth, all of which is an essential partof growing up.

The game below (figure 5.1) *Tsa mo reka OMO!* (go buy OMO) is a cyclical rhythmic and instructional game that has been played and passed on from generation to generation. OMO is a name of a laundry soap. The principal skills of listening and turn-taking are vital in this game. Performing the game needs concentration in order to understand who is being given the instruction and who is to carry it out. The game incorporates language and movement. It can also be done in isiZulu and English, depending on the area or province.

The game goes as follows: *Tsa mo reka OMO…Eng…? OMO! (*go buy OMO… what…? OMO!).

Presuming that the game is introduced to a grade 4 class, the teacher could ask the following questions before the class embarks on the game;

- Do you know the game? (most probably they do)

- What language does the game use?

- Can three people illustrate to us how it is played?

- Let us all try and do it.

"Let us all try and do it!"

The first learner (Learner 1) introduces the game by saying *'Tsa mo reka OMO!'* (Go buy OMO!)

Learner 2 asks: *Eng?* (What?)

Learner 1 answers: *OMO!*

Learner 2 say to Learner 3: '*Tsa mo reka OMO*! (Go buy OMO!)

Learner 3 asks Learner 2: *Eng*? (What?)

Learner 2 asks Learner 1: *Eng*? (What?)

Learner 1 replies: *OMO!*

Learner 2 replies: *OMO!*

Learner 3 says to Learner 4: '*Tsa mo reka OMO!'* (Go buy OMO!)

Learner 4 asks Learner 3: *Eng?* (What?)

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Learner 3 asks Learner 2: *Eng?* (What?)

Learner 2 asks learner 1: *Eng?* (What?)

Learner 1 replies: *OMO!*

Learner 2 replies: *OMO!*

Learner 3 replies: *OMO!*

Learner 4 says to Learner 5: *Tsa mo reka OMO!'* (Go buy OMO!)

Learner 5 asks Learner 4: *Eng?* (What?)

Learner 4 asks Learner 3: *Eng*? (What?)

Learner 3 asks Learner 2: *Eng?* (What?)

Learner 2 asks learner 1: *Eng?* (What?)

They answer 'OMO!' in sequence as explained above and then the game draws

to a close.

Tsa mo reka OMO

Figure 5.1.

- Background of the game *Tsa mo reka OMO*

Tsa mo reka OMO! (go buy OMO) is a Sesotho/Setswana rhythmic game. The entry of the words '*Tsa mo reka OMO!*' are crucial inthe game.

- Purpose of the game in the classroom

The game teaches rhythmic patterns through tapping, clapping, and snapping. Elements of music such as beat, rhythm and tempo, time signature, as well as rests, could be developed from the same game. Form in music can be dealt with later in the year and in the next grade using the same game. The game can serve as a lesson to call and respond. The same game could be used in FET when teaching types of calls and responses.

- How is it played?

The class could be divided into small groups of learners, standing in a circle. The game is played by tapping the thighs on the first beat once with both hands, clapping once on the second beat, then finger snapping on the third beat and, silence/rest on the fourth beat. This is done by keeping a constant tempo, rhythm, and beat. As the children keep the rhythm, they say the words.

- What can children learn from the game?

Listening skills are crucial in this game, and also in life. They allow the children to come to a consensus in decision-making, a skill which is mandatory for peaceful co-existence. As children grow, they want to be champions, therefore concentration is vital in this game. If it is lost, then whoever answered incorrectly is eliminated from the game. At that point in the game, terminology such as *'go doya'*, or *'ukudoya'* gets used. The few that remain in the group become champions. The game also encourages healthy competition.

At the end of the lesson, the educator could ask the following questions:

1. How did you find the game?

2. Did you cope with the entries?

3. What did you learn from the game?

Once learners are comfortable with the game, the educator could ask them to bring a similar one to the next lesson. Since children have enquiring minds and are also active role players in the game, they are likely to instantly suggest another one.

When assessing the game(s), the educator could explain the criteria of assessment to the learners. The aim of assessment should not be to scare the

learners. Instead, it should be an exercise aimed at encouraging and accommodating every level of capability, genuine effort, and self-motivation.

Assessment of the game lesson(s) could be done by looking at the aspects mentioned below:

- Keeping the steady tempo with the spoken words;

- Coordination of tapping, clapping and snapping;

- Correct time of turn-taking; and

- Concentration

Such evaluation would be fun because it would be done in groups and learners would have by now gained confidence as they would have practiced the game over and over again. In the process of assessment, the educator should also take into consideration the genuine effort and the eagerness children have to strive for success. Failure, as such, should not be top of the list in the educator's agenda. The destructive, contemporary, win-lose situation would dishearten learners and make them lose hope.

In my experience of engaging learners with rhythmic games that use hands and feet, I also get to identify those that have coordination deficiencies. This has enabled me to refer them for professional help.

Advocating children songs and games as a starting point for music education, would thus be the direction that the school should take. Contemporary musical arts education could be structured as formalised learning through play activities. These songs and games are chosen for the simple reason that they are the first musical songs children encounter as they integrate in play. The educator will also have an easier time facilitating the learners' game songs if they are familiar with them. This will make learners form mental associations effortlessly, unlike when they are taught foreign and abstract concepts. Through incorporating indigenous play in learning, learners will enjoy what they learn even more.

5.4   DVD ANALYSIS OF INDIGENOUS CULTURAL FESTIVALS

African music is one of the most enchanting and gratifying forms of expression of the black soul. Bebey (1969) argues that:

> "…music is an integral part of an African life from cradle to grave and that African music covers the widest possible range of expression, including spoken language and all manner of natural sounds - it may seem logical to conclude that everyone in black Africa must, by definition, be a musician"(Bebey, 1969, p. 17).

Zindala Zombili is one of the largest and most spectacular indigenous, cultural festivals in the country, featuring the best in traditional South African music,

dance, and poetry. It is an annual festival that showcases energetic, vigorous, enthusiastic and dynamic performances of groups that excelled at the preliminaries. The groups performing at the two-day festival could be comprised of ±45 people. This is then put together in a DVD. I watched the DVD and analysed various children and adult cultural groups. It was apparent that with regard to indigenous musical cultures, girls, boys, men, and women have separate ensembles. However, these groups were mixed in terms of gender.

The performers wore their unique traditional regalia with colourful beads and they creatively used artefacts such as *amafahlawane* (ankle rattles), sticks, handkerchiefs, whistles, wooden blocks, and so forth to enhance their gear and performance.

The performances almost always tell a story, with performers doing drama, dance, and singing at the same time. Hand clapping normally accompanies the singing and dancing. The singing is authentic and unpolluted, and does not have any influences from the American styles that the children see and hear on television. *Amafahlawane* and hand clapping give emphasis to the rhythm to a large extent while performers are singing and dancing. Cross rhythms are palpable in most of the performances, and naturally come with ease in virtually

all the performances. The freedom to improvise among the performers was also remarkable. In other performances, drums of different sizes accompanied the music and dance, producing a dense texture and interlocking of rhythms. In some performances even though the drum was physically absent, its presence was felt through the hand clapping, stamping or the repetition of certain rhythmic onomatopoeias that are all artifices that imitate the drum beat.

There are various genres and styles that can be incorporated in the classroom. These are common in South African cultures and are performed either by separate gender groups or mixed groups. They are as follows:

Bapedi *dinaka* (boys and men); Basotho *mokgibo* (girls and women) and *mohobelo* (boys and men); Batswana *setapa* (girls/boys/mixed groups) and *mmarutle* (girls); amaTsonga x*intshayintshayi* (male) and *uthawuza* (female dance); amaSwati *ummiso* (female) and *isizingili* (male); amaZulu *ushameniwezintombi* (girls only); *ushameniwezinsizwa* (boys only); AmaXhosa *umtyityimbo* (both boys and girls); vhaVenda t*shigombela* (female) and *tshikona* (male).

For example, amaZulu's*ushameni wezintombi* or *ushameni wezinsizwa* (gender specific girls or boys song and dance performance) children's group from the

DVD of indigenous music, could be played to the class. Teaching it to a grade 4 or 5 class is a possibility because it is a style within a particular genre of children's music. The educator could formulate proper terminology such as *ukucula,ukugida, ukusina*, *ukuhlabelela*, and so forth. The terminology, for example, translates to 'sing and to dance'. This could inform the class discussion about what the children are seeing in the DVD. Children will realise that song and dance are always intertwined in indigenous Africa.

These styles could be studied in small chunks in schools. A grade 5 class for example can have *Zindala Zombili* DVD played to them in order to see a children's group performing. The educator could engage the learners to discuss what they see in the DVD recording. Learners could give answers such as there is singing, dancing, clapping of hands, stamping, and so forth. As they engage in the discussion, the educator writes what the learners say on the board. If the lesson is 30 minutes long for example, the discussion would keep the class engaged. This will then lead to a further discussion (in the next lesson) on the correct terminology used in the DVD. As the children move to higher grades, music form can be introduced. Videos such as *Zindala Zombili* can be brought to class to teach indigenous music. This will inspire the educators and learners to explore various dances in class.

In future, ensembles could be established and learners could come-up with suggestions as some of them are members of cultural groups in their townships or communities.

5.4.1 DVD ANALYSIS OF A MUSICAL

Studying DVDs such as UMOJA can also help shape musical arts in schools. UMOJA is a South African musical celebration of song and dance. It tells a story about various activities and accomplishments in the history of South Africa, for example, migration, pass-laws, gangsterism, shebeens, worshipping, divinity, and so forth.

The magnificence of incorporating different South African languages into the gyrating dances, and also different styles of music such as *isicathamiya, mbaqanga, kwela*, *skokiaan,marabi, kwaito, imbube*, gospel, lullabies in the classroom is not only a necessary aspect in the learning of indigenous African music, but is entirely possible in lessons. The performance that this results in is undoubtedly creative, captivating and entertaining. The fascinating dances such as those using gumboots, *pantsula*,and *kwasa-kwasa* are intertwined with the music. UMOJA is an example of what can be done in schools to achieve the highest level of *mmino wa setšo*. With such an approach, towards the end of

grade 6, educators, together with learners, could develop a script with a comprehensive story line, incorporating all the art forms learned in the other Phases through *mmino wa setšo*.

Furthermore, CDs of some of the famous traditional Basotho musicians such as Kasotleha Motlatsi, Maphutseng, Letsema Matsela, as well as Thomas Chauke Na Shinyori Sisters, Johannes Mohlala, Thandiswa Mazwai, to mention a few, could be brought into the classroom for listening purposes. This, for example, could cover Topic 4 where educators could build repertoire for music appreciation and history of music for other grades.

5.5 INSTRUMENTS

5.5.1 Singing

Singing should be encouraged in the classroom. There are songs that children use at play and these have messages in them. *Imithi goba kanje*, as illustrated below, is an isiZulu melodic game song that introduces children to nature. It talks about trees that sway in different directions. The birds get to rest on the trees, and the trees are concerned that they cannot sway freely without the hassle from the birds. The song can serve as an introductory movement song to

a lesson, enabling children to stretch/exercise/dance. It teaches one how to co-ordinate physical movement with singing.

Children stand in a circle and the facilitator sings the song with patterned movements. The children imitate the facilitator. Once the children have learnt the song, the facilitator gives them a chance to stand in front of the class to do their desired movements. This will encourage creativity and improvisation. The movements that the children do in the game also incorporate dance and drama. The game integrates language, music, dance, and drama.

This game encourages leadership and listening skills; and also builds and promotes confidence in children. The virtue of sharing and turn-taking is also enhanced. In addition, they also learn that birds do not only hover in the skies, but that they also rest on trees, thus helping them appreciate nature.

Imithi goba kanje

Traditional

Figure 2. *Imithi goba kanje*

Imithi goba kanje, kanje, kanje	Trees sway like this, this, this
Sizophumula nini na?	When are we going to rest?
Iinyoni zisiyekele	Birds should leave us alone
Imithi goba kanje, kanje, kanje	Trees sway like this, this, this

The example illustrated above, and many other songs, could form part of the singing repertoire that children can learn. Children will also suggest songs they usually use at play.

5.5.2 Drums

Drums play a pivotal role in indigenous music practice and are commonly found or simulated in most African cultures. They play a significant role in the music and well-being of humankind. A drum is generally used as a subtle singing or talking musical instrument. It is therefore a melorhythmic instrument. If incorporated into the music, it will become part and parcel of *mmino* (music and dance). Nzewi & Nzewi, (2007, p. iv) state that the drum is an instrument that

> "is easy to communicate and relate to…It facilitates your bonding relationship with others. It massages your sensitive organs. It absorbs your strokes and does not tell you what you do not want to hear"

The curriculum recommends that children should make instruments like drums, rattles, and similar instruments. Making them would be a fulfilling exercise, but failing to use them in the classroom, as well as to incorporate them properly into the ensemble practice, would be discouraging. Traditional African music ensembles have drums of different shapes and sizes. Every drum type serves a particular purpose in the culture of origin. The drum is a form of language replication and communication tool.

The intention of this study is an attempt to include all in creative and performance ventures. Although instruments such as marimbas are expensive,

with the ongoing indigenous African music education and practice approach, it is possible to create ensembles that can raise funds to buy them. Children in school love and enjoy marimbas because they are able to play music together.

5.6   LEARNING MATERIAL

Building a solid foundation of indigenous African music in schools needs appropriate materials such as textbooks, as well as more research, in order to enhance the anticipated programme. Some of the interviewed educators pointed out that Black people should write textbooks so that relevant information is created for the classroom. It is unfortunate that publishers of educational materials exploit the deficient content of curricula in Africa for capitalist gain. They produce a mishmash study text that merely summarizes the already inadequate curriculum content, which is modelled on European and American educational philosophies, theories, and cultural imaginations. The principal at Glenridge primary further emphasised that the literacy rate among Black people is very low. Black people cannot afford to enrol at universities in big numbers because of financial challenges. Thus, it is a dream for them to even start writing books, or even think about such possibilities.

In addition, educators who teach arts in schools cannot even begin to teach the philosophy, theory, and human grounding of African musical arts because of their poor training at tertiary institutions. They are crippled by the persistent reluctance by government to conduct even basic research.

5.7 CONCLUSION

This final chapter suggested possible and manageable ways of teaching indigenous African music at Intermediate Phase. It has been illustrated with *mmino wa setšo that* with its many styles and genres, that the music educator could choose a style they are familiar with as a starting point to teaching indigenous African music.

Indigenous will languages play an important role if *mmino wa setšo* has to be brought in the classroom. Children integrate at play, and most of the time, they use their indigenous languages. Game/play songs, for example, are a rich source of education and could be the starting point since the educator and learners are familiar with them.

This study proposes that the ANC government should have a clear agenda on cultural issues. Embarking on a relevant Arts education initiative, and an appropriate curriculum creation process, should be supported by government. Unfortunately, the government seems to have turned a blind-eye on possible solutions proposed by different agencies who have researched this phenomenon.

Colonial repression in Africa condemned and suppressed the indigenous African theories and practices that could lead to a healthier and more developed education system in a modern setting. The music education system in Africa to this day recognises examinations done by the Associated Board of the Royal School of Music (ABRSM) and Trinity College. These European examination bodies also contribute to the neglect of indigenous music. It is, therefore, through the decolonisation of the mind that Africans can begin to develop the necessary political precision to disallow enslavement by the colonial discourse that fashions a false dichotomy between Western and indigenous knowledge.

Colonisation and decolonisation are two words used in parallel in this study. One way in which Africans can be mentally decolonized is through positive programmes promoted by the media. Through SABC, more programmes that create space for local artists and cultural expression should be generated. It is

important to note that the more foreign music is played on local television and radio, the more it cripples local artists in terms of getting the royalties that they should be paid for their music. Once the ANC government and SABC promote and nurture the philosophy that embraces African culture and arts on a daily basis, the pride and self-worth of South Africans will be encouraged. As such, indigenous music will therefore gain respect, dignity, admiration, and the honour it deserves. Once indigenous music is seen regularly on television and learned in schools, learners will see and understand that what they are learning is linked to the music industry. It will also make a positive impact and become an inspiration to children's lives and education.

As Moloi indicated, children learn best by observing and participating. Ngema also pointed out that the teaching of indigenous music in schools should be practical.It is crucial that singing, as emphasised by Leleka, should also form part of learning. Therefore, qualified and specialised educators, according to Legae, should also be employed to teach the Arts. The time factor or time slot given to Creative Arts is, in my opinion, not a hindrance. Educators need to use the available time slots and to plan effectively if they know what they want to achieve out of the lesson. In every lesson the educator should play a piece of relevant music to introduce the lesson. This will ensure that learners gradually

become conscious of, and begin to appreciate the music that they are listening to.

Training of arts educators at tertiary level should be done in such a way that they are exposed to all the art forms, even though they have their own particular speciality. The indigenous African music approach to training educators would thus be appropriate since it incorporates all the art forms.

Educators complain that the arts are most of the time, not budgeted for. In my opinion it is more expensive to buy Western instruments than relevant DVDs that will enhance the learning of indigenous African music. Principals should be encouraged with the little budget the schools have, to buy overhead projectors and relevant DVDs for a start. Educators should bring their own music to enhance learning.

A vigorous programme and approach needs to take place if the educator is serious about adding value to meet what the curriculum requires. The curriculum allows flexibility. Thus, the teaching and implementation of indigenous African music in schools should happen as a matter of urgency. As a start, the topics that are mentioned in chapter 2, as well as *dipapadi* (games)

could be used to introduce the teaching of indigenous African music in the classroom.

For a Creative Arts educator, teaching all four arts learning areas is a daunting task. The time table therefore must change so that the Creative Arts teacher could teach all the classes within one Phase. This would reduce the teaching load for her or him.

Curriculum designers and senior education specialists (curriculum advisors) are qualified experts in their own right, but they lack cognitive intellectual contact with unique indigenous knowledge, thoughts, and manifestations. They are obligated by their positions to do continuous visits to schools to observe and check if educators follow and understand the curriculum. Incorporating *mmino wa setšo* in the Performing Arts class would not be a dilemma if they understood that by its nature, it is an integrated art form.

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Ngema, A. (2016, March 10). Ms. (K. Mailula, Interviewer)

7. Appendices

- What is your name and where do you live?

- Are you a music educator?

- Did you study music at tertiary?

- If yes, what have you studied? Elaborate

- Were you taught indigenous African music at tertiary?

- If no, what needs to be done in your opinion to include it in the curriculum?

- Which grade/s do you teach at school?

- Do you follow CAPS?

- What is your approach to teaching Creative Arts?

- What are the challenges in teaching Creative Arts?

- Do you teach indigenous African music?

- If yes, how do you approach it in the classroom?

- Do you teach indigenous instruments?

- What are the challenges in schools that could hinder an effective teaching programme for indigenous music education?