

## **An Evaluation of the Integration of Indigenous Musical Arts in the Creative and Performing Arts Syllabus**

The Implementation thereof in the Pre-schools and Early Elementary Schools Curriculum in Sekhukhune Area, Limpopo Province in South Africa.

Morakeng Edward Kenneth Lebaka

Ph.D., the Department of Music, University of Pretoria, South Africa

*The implementation of the Creative and Performing Arts (CPA) syllabus at pre-schools and early elementary schools level in Sekhukhune area, Limpopo Province in South Africa has been carried out without paying due regard to all that should be in place. As a result, the implementation exercise has been hampered by some administrative and logistical problems. The content for Creative and Performing Arts as a curriculum subject draws from Western culture, primarily due to the proliferation of literary sources for such content. It has therefore been a matter of urgent concern to establish the extent to which local culture, in the form of indigenous musical arts, have been integrated into the syllabus.*

*The results of this research suggest that the indigenous musical arts in the Creative and Performing Arts syllabus content are generally representative of the culture of the Pedi people. But the indigenous musical arts content in the Creative and Performing Arts syllabus could be representative of the indigenous culture of Bapedi to a much greater extent, especially as it allows for the use of local resources and contains objectives that explicitly refer to the inclusion of the musical culture of a local community. Current limitations are mainly caused by the teachers' shortcomings in terms of appropriate teaching approaches and their vague understanding of the main concept that they should master, namely 'integration'. The results of the study further indicate that teachers 1) cover most*

*of the indigenous musical arts in their lessons, and 2) are usually able to relate music with physical education, but are unable to integrate content as much as it is practicable due to lack of knowledge and skill on their part. The conclusion reached is that the syllabus allows the teacher the freedom to draw as much as possible from the community, thus making learning more relevant to the learner. With regard to syllabus implementation, the implementation exercise is hampered by the absence of appropriate resources and facilities as well as the necessary support in the form of needs-oriented in-service training. Owing to lack of resources and in-service training that addresses specific needs, the teachers are not very effective in syllabus delivery. The main research question, which has given impetus to this research is: How representative of the indigenous culture of the Pedi children is the musical arts content in the Creative and Performing Arts (CPA) syllabus, and what problems have been encountered in the implementation of the syllabus?*

## **BACKGROUND**

One essential aspect in the background to this study is the observation made with respect to the status and development of musical arts at primary school level in South Africa. The observation is that some form of training in music has been taking place in the colleges of primary teacher education for the past 30 years. These institutions were initially known as Teacher Training Colleges (TTCs) and then came to be known as Colleges of Education.

Music is an integral part of the culture of the people of South Africa, who, as a nation comprising different ethnic groups (e.g. Zulu, Pedi, Xhosa, Tsonga, Venda, etc). Every social event features music of one kind or another. Music is performed at ceremonies such as weddings, thanksgiving and burials. Music also features prominently in ritual and worship as well as in a number of community events such as *malopo*<sup>1</sup>.

Music has been part of the curriculum at the initiation schools for a long time (Mautle 2001:27). Although initiation is not as widespread in South Africa now as it was in the past,

---

<sup>1</sup> *Malopo* is an illness which can only be terminated by a ritual called *Malopo*

there is evidence that some ethnic groups in the country still practice it. Phuthego (2005) highlights the educational value of the traditional music of Botswana and argues that it could be used effectively developing the same skills that the Dalcroze approach aims to develop.

Addo et al (2003:236) defines integration in the arts as “the procedure of the arts learning wherein themes, either topical or conceptual, are addressed from unique, disciplinary and complementary perspectives”. Although the focus of this definition is primarily on the musical arts, which comprise the “performance arts disciplines of music, dance, drama, poetry and costume” (Nzewi 2003:13). Integration as a teaching strategy is very relevant in the creative and performing arts in general.

The packaging of the various subjects recommended for the Primary School curriculum, resulted in Music being brought together with Drama, Art and Craft, Dance and Physical Education under a broad field of study known as Creative and Performing Arts (CPA). The primary aim was to bring together topics and key issues in integrated activities. It is difficult at this stage to tell the extent to which integration is taking place because in some schools the actual teaching of Creative and Performing Arts (CPA) has not even started (Mokongwa 2004 & Ramasedi 2003). Teachers simply do not know where to start and there seems to be no professional guidance at hand. In schools where the subject is being taught however, personal preferences, borne of a natural or even a flair for specific subjects that has been influenced by the teacher’s training at college or university, has given undue dominance to subject areas at the expense of others. For example, a teacher may concentrate more on the Art and Craft and Physical Education content and not on other areas. This unfortunate state of affairs, can only serve to make it difficult to achieve an integrated approach towards the teaching of the syllabus content.

What is culture? The Cambridge Encyclopedia (1994:312-313) defines culture as “the way of life of a group of people, consisting of learned patterns of behaviour and thought passed on from one generation to the next. The notion includes the group’s beliefs, values, language, political organization and economic activity, as well as its equipment, techniques and artforms (referred to as material culture)”. A similar but succinct definition of culture is given by the Collier’s Encyclopedia (1992:559) as “the man-made part of the human environment. A culture is the way of life of a specific group”. With respect to the various ethnic groups that inhabit South Africa, it must be emphasized that all of them have a vibrant cultural heritage.

Their cultural traits take the form of diet, attire, architecture, language, musical arts, arts and crafts, kinship, folklore, laws and custom. Some of the cultural traits reflect some degree of dynamism as the people have to adapt to changes in their lives. In some instances the dynamism is a result of acculturation, the coming into contact of two or more cultures that often results in the dominant traits from one culture becoming embedded in the other culture.

Because culture has several components to it, and also because it is subject to change over time, given its dynamism, it is quite complex. As a result of its complexity, Rapoport (1994:474) notes that “the definition of culture is contentious and complex”. Perhaps the definition that takes into account the complexity of culture is given by Taylor (1871, cited by the Dictionary of Anthropology 1997:98) as “that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society”.

Having defined culture, what then is indigenous culture? It is the culture as practiced by the people in its undiluted form, that is to say, without any external influence. This study would be selective in looking at culture in the Creative and Performing Arts (CPA) syllabus. Of particular concern to this study is the musical arts. Nzewi (2003:13) states that “the term musical arts reminds us that in African cultures the performance arts disciplines of music, dance, drama, poetry and costume art are seldom separated in creative thinking and performance”. The music of the various ethnic groups exhibit different creative branches of musical arts, which this research study has investigated in greater detail.

## **AIMS**

The purpose of the study is spelt out by the following objectives:

- To identify the indigenous musical arts in the indigenous cultures of the Bapedi;
- To evaluate the extent to which the indigenous musical arts of the Bapedi are reflected in the Creative and Performing Arts syllabus;
- To evaluate the preparations that have been put in place for the implementation of the Creative and Performing Arts syllabus;

- To identify the problems and difficulties that have impacted on the implementation of the Creative and Performing syllabus;
- To establish the extent to which implementation problems and difficulties have affected the delivery of the Creative and Performing Arts syllabus;
- To identify and describe remedial measures that have been taken, and which need to be taken in the future, to ensure the successful implementation of the Creative and Performing Arts syllabus.

### **SIGNIFICANCE OF THE STUDY**

The following are some of the benefits that should accrue from this study:

- The research offers an opportunity to examine how much indigenous culture is being incorporated in the curriculum in order to combine with other cultures, particularly Western culture. It should also suggest how best that could be achieved in order to strike a meaningful and appropriate balance between the two.
- The research should offer an opportunity to evaluate the strategies used in the implementation of the Creative and Performing Arts syllabus.
- As a subject-specific evaluation project, the research should point out the shortcomings in the teaching and learning of the subject, thus making it possible to address specific issues and to improve on such.
- Any difficulties or problems encountered in the implementation exercise should be taken into consideration when preparing for the introduction of the subject at Upper level, so that implementation at this level becomes manageable.
- The results of the research should inform decision-making processes, particularly at the Department of Curriculum Development and Evaluation, on issues relating to the introduction of new syllabi and the monitoring of their implementation. This is very important since the syllabus does not form part of a pilot, but has been introduced in all government-run primary schools.

### **RESEARCH METHOD**

The methods employed in this study are qualitative and they best solicit information and gather data that should provide answers to the research questions. The smaller quantitative

part deals with data that helps to profile those who participated in the interviews, and the graphs from the counts serve to provide a visual presentation of certain variables. But most importantly, the statistics are purely descriptive in a way that strengthens the qualitative aspects of the data. This is an important characteristic of qualitative research. A lot of qualitative research is simply descriptive (Brannen 1992:6). However, if in addition to the qualitative data, the quantitative data were interpreted to show certain relationships between variables in a way that addresses the research questions, then the research could be described as both qualitative and quantitative.

Qualitative and quantitative methods could be combined if the research questions so require (Brannen 1992). Eisner (1991, cited by Newman and Benz 1998) maintain that qualitative and quantitative research can be combined, whilst Leedy and Ormrod (2005:97) state that elements of quantitative and qualitative methods may be combined into what is called mixed-method design. Taylor (2000:16) explains the purpose of quantitative research as: “to provide phenomena numerically to answer specific questions or hypothesis” and the purpose of qualitative research as: “to provide rich narrative descriptions of phenomena that enhances understanding with words”.

Whilst the foregoing distinctions between quantitative and qualitative enquiries are important in helping one understand the purposes they serve it is important to further distinguish between the two. According to Worthen et al (1997:520-521) qualitative enquiry, on the one hand, “focuses on the testing of specific hypothesis, uses structured designs and statistical methods of analysis, and encourages standardization, precision, objectivity, and reliability of measurement as well as replicability of findings”. Qualitative enquiry on the other hand, “is typically conducted in natural settings, uses the researcher as the primary ‘instrument’, emphasizes ‘rich description’ of the phenomenon being investigated, employs multiple data-gathering methods, and uses an inductive approach to data analysis”.

It should be noted though, that qualitative enquiry is not easy to define since it employs a variety of alternative approaches (Jacob 1987, cited by Lang 1993:1-2). It is therefore understandable why the tendency amongst different scholars is to list its characteristics instead of attempting to define it (Lang 1993). One of the distinguishing characteristics of qualitative enquiry is that “the investigator is the principal ‘instrument’ for data collection” (Lang 1993:2).

## RESEARCH DESIGN

Mouton (2001) explains that research design addresses the question: what type of study will be undertaken to provide acceptable answers to the research problem or question? As the first step towards describing the research design, it should be stated that this study is empirical. Mouton (2001:51) describes what constitutes empirical study: “it is when the object, phenomenon, entity or event, one is interested in investigating is a real-life object”. What gives the research an empirical character is that it employs qualitative methods of research namely interviews and analysis of texts. The two methods are some of the many methods used in qualitative research (Struwig & Stead 2001).

It is important to note that in addition to the methods used in this research, qualitative researchers also use semiotics, narrative, content, discourse, archival, and phonemic analysis, even statistics (Denzin & Lincoln 1998:5). This study uses primary data collected through surveys in order to evaluate musical arts in the Creative and Performing Arts syllabus for pre-school and early elementary school, and the implementation of the syllabus.

The study also uses secondary data or available information (Struwig & Stead 2001) which derives from the syllabus document itself. Content analysis is the method that has been used to evaluate the indigenous musical arts component in the Creative and Performing Arts syllabus.

## RESULTS AND DISCUSSION

Table 1 presents a list of categories of analysis and their frequency of occurrence under the respective modules, as well as the respective classes under each module at the pre-school level. The frequencies or counts indicated against each category of analysis and against each module and class, serve to illustrate the distribution, and degree of concentration of the various categories of analysis, which are basically the musical arts that are being evaluated in the Creative and Performing Arts syllabus.

### Module

1	2	3	4
Health and Safety	Communication	Listening,	Designing and

		Composing Performing	&	Making
--	--	-------------------------	---	--------

### Classes

Category	H & S				Com				Li, Co & Per				Design & Making				Total
	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	
1. Music	0	0	0	0	0	0	0	0	4	1	1	1	0	0	0	0	7
2. Singing	0	0	0	0	0	0	0	0	5	5	6	2	0	0	0	0	18
3. Dance	0	0	0	0	0	0	0	0	3	5	7	3	0	0	0	0	18
4. Movement (in music)	0	0	0	0	0	0	0	0	4	3	5	5	0	0	0	0	17
5. Drama	0	0	0	0	0	0	0	0	2	1	2	4	0	0	0	0	9
6. Poetry	0	0	0	0	0	1	0	0	0	1	2	2	0	0	0	0	6
7. Clapping	0	0	0	0	0	0	0	0	1	2	0	0	0	0	0	0	3
8. Musical instruments	0	0	0	0	0	0	0	0	0	2	0	3	0	0	0	0	5
9. Costume art	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	1

**Table 1: "Categories of analysis"**

### Discussion of results

Musical arts are found in module 3, with varying degrees of concentration under the respective classes, whilst no musical arts occur in the other modules, except for 'poetry' in module 2, class 2. However, all of the musical arts that constitute categories of analysis appear in the syllabus. Of these 'dance' and 'singing' are the most frequently occurring musical arts, followed by 'movement' with 17 counts in the Creative and Performing Arts syllabus. 'Movement' is followed by 'drama' with 9 counts, 'music' with 7 counts, 'poetry' with 6, 'instruments' and 'clapping' with 5 and 3 counts respectively. 'Costume design' is the least occurring musical art in the syllabus with a count of 1.

### Music

Although one of the areas from which the Creative and Performing Arts syllabus draws content is music, music as art-form occurs relatively less in terms of counts compared to dance, singing, and movement. With a count of 7, the frequency at which music occurs is less than half of the most frequently occurring musical art, namely dance.

The significance of music in the context of the musical arts is quite great in view of the fact that, whilst all the other musical arts relate directly to music in a complimentary fashion, music is, by definition, one of the musical arts. The fact that music is the overall art-form to which the other musical arts relate, and that music has been identified as one of the musical arts, is corroborated by the skills that some objectives in the syllabus address. Some objectives address music as an art-form on its own while other objectives address the various musical arts, which are in essence music.

Examples of objectives that address music alone under module 3 are as follows:

Class 1, objective 3.2.1.1 identify beat in music.

Class 2, objective 3.3.1.2 combine different body sounds rhythmically for musical effect.

Class 3, objective 3.2.1.3 pass an object to the beat of music.

Class 4, objective 3.2.1.1 compose a piece of music with rhyming words.

In terms of concentration, music is only found under module 3 in the Creative and Performing Arts syllabus; a feature that confirms the point that the module contains the content on music as opposed to other content areas of art and craft, physical education, design and technology.

### **Singing**

The frequency at which 'singing' occurs places it at the same level as 'dance', each having a count of 18. Notably, 'singing' only occurs under module 3. It occurs across all classes at the pre-school level, with class 3 having the highest count of 6, and class 4 having the lowest count of 2. The distribution of 'singing' across all the classes represents an average of 4.5 counts for each class.

There is evidence that in class 1 the learner sings songs that are not technically demanding at all, being required only to recite rhymes. For this level, the mere recitation of rhymes may be

appropriate. Still in class 1, the learner is introduced to singing the notes of the diatonic major scale, ascending and descending, in solfa syllables. The misleading term of *modulator* has, unfortunately, been used in the syllabus to refer to the diatonic major scale in solfa syllables, e.g. module 3: Class 1, objective 3.4.1.1 sing the notes of the modulator ascending and descending.

Modulator would suggest having a different set of notes illustrating the relationship between different keys. This is not the case at this level, nor is the intention to show any key relationship. The main objective is to show pitch relationship between notes of the same key.

Apart from all the objectives that address singing that have been covered so far, singing is also addressed under other objectives that are not explicit about it. Examples include module 3: Class 1, objective 3.6.1.1 perform a variety of traditional dances in one's locality.

The performance of dances would naturally, in African cultures, feature singing, as dancing is a physical response to singing. Similarly, class 1, objective 3.7.1.6 perform musical games. The musical games feature a lot of singing.

### **Dance**

'Dance' has a count of 18 in terms of its occurrence on the list of categories used in analyzing the Creative and Performing Arts syllabus. Dance is only covered under module 3 in the syllabus and it is, in particular, taught under the topics 'rhymes and choreography' and 'dance'. The pattern of occurrence of dance under these topics is quite relevant in view of the fact that choreography is the art of arranging movement in music in order to underscore and interpret certain themes, and by so doing, assist in the interpretation of the music.

It is for this reason that there is, unavoidably, a great deal of overlap between the two musical arts of 'dance' and 'movement' and, although to a limited extent, some overlap between 'dance', 'movement' and 'drama' as musical arts. As for the topic 'dance' it tells the reader what to expect, by way of content, under the topic. Dance is covered across all classes at the pre-school level, with greater concentration in class 3. Examples of objectives in module 3 where dance is covered include:

Class 1, objective 3.6.2.6 name dance elements.

Class 2, objective 3.6.2.4 compose a simple dance piece.

An illustration that movement is the medium, and the basic ingredient, of dance is found in some objectives that do not specifically use 'dance' as either a noun or a verb, but still express and communicate the idea that what the learner should be able to demonstrate is an aspect of dance, e.g. module 3:

Class 1, objective 3.6.2.5 perform simple movement patterns

Class 4, objective 3.6.1.6 perform movement patterns to develop a sequence in pairs/groups.

The above objectives also illustrate the overlap between 'dance' and 'movement'.

### **Movement in music**

'Movement' only occurs under module 3. This is the module that covers the content on music and physical education. With a count of 16 under the frequency of occurrence on the list of categories of analysis (see Table 1), movement is presented in the syllabus as a medium of expressing time in music, e.g. module 3:

Class 1, objective 3.2.1.2 move in time to the beat of a simple tune.

Class 1, objective 3.2.1.4 perform varied movements to the beat.

Class 2, objective 3.2.1.4 respond to a rhyme or tune through original movement.

Other than movement in music, drama uses movement quite extensively, e.g. module 3:

Class 2, objective 3.5.1.1 use movement and sound to express the mood of a story.

Class 4, objective 3.5.1.2 mime simple stories and tales.

### **Clapping**

In response to the questionnaire, clapping was named by the teachers as a musical art, and for this reason it is one of the categories of analysis of content in the Creative and Performing Arts syllabus. With a count of 3, and only occurring in class 1 and class 2, clapping is not at all widespread in the syllabus. In terms of its importance to musical performance however, clapping cannot be underestimated as it influences musical performances a great deal

Another area where 'clapping' should feature is in the production of body sounds, under the topic 'body percussion'. Clapping is one of the sounds that could be produced to develop an awareness for variety of sounds produced by different parts of the body, e.g. module 3:

Class 1, objective 3.3.1.2 combine different body sounds rhythmically for musical effect

Class 4, objective 3.3.1.1 use parts of the body to produce a percussive effect.

## CONCLUSION AND RECOMMENDATIONS

The conclusion to the research is presented under sub-headings that refer to specific aspects of the research, namely syllabus implementation by school heads, syllabus implementation by teachers, and indigenous musical arts and integration of content.

- On syllabus implementation by school heads

The fact that teachers and school heads raise grave concerns on implementation strategies does not in any way paint a gloomy picture about the current situation in schools with regard to the teaching and learning of Creative and Performing Arts. Both teachers and schools heads are optimistic that intervention by authorities could change the situation for the better. They have not lost hope about the successes that could be scored if certain concerns are addressed as a matter of urgency.

The recognition by both teachers and schools heads that the subject is interesting to pupils and teachers, and also that it is good and develops practical skills is something positive, and shows that there is a high likelihood of both teachers and school heads applying themselves more than they have hitherto done. Such self-application will make the implementation of the syllabus more effective, and ensures that the aims of the primary school curriculum in general, and the aims of the Creative and performing syllabus in particular, are addressed.

Schools heads may not feel a sense of ownership of the syllabus because they were not involved fully from the outset in a way that recognizes their crucial role in curriculum implementation. They are however, duty-bound to see to the successful implementation of the syllabus, since they are directly and administratively responsible for all that takes place in

their schools. School heads however, feel it is not too late to involve them in the ongoing implementation, and are well disposed and poised to apply themselves constructively in further implementation efforts.

Had consideration been given to strategies and evaluation approaches to be eventually employed in the evaluating the implementation of the syllabus,, then the active participation of school heads would have been dictated by the management-oriented model. As school managers, school heads carry the heavy burden of curriculum implementation, and their crucial role would have therefore been recognized from the inception of the programme by having them attend the orientation and implementation workshops. The participation of teachers from that point onwards would ensure that they are conversant with what is taking place in their schools in terms of the delivery of the revised primary school curriculum in general and the Creative and Performing Arts syllabus in particular.

- On syllabus implementation by teachers

The vast majority of the teachers in the primary schools hold the Diploma in Primary Education as their highest qualification. Although having qualified as teachers at different times, even the newly qualified teachers are expressing the fact that they face a huge challenge in teaching Creative and Performing Arts which they all have to teach irrespective of their areas of specialization at training. For example, some teachers specialized in special education, while some have specialized in one of the areas in the Creative and Performing Arts syllabus, that is, music design and technology, art and craft, and physical education. As a result some teachers feel inadequate and have, for that reason, suggested being provided with in-service training.

The suggestion that more time be allocated to Creative and Performing Arts is problematic in view of the fact that all curriculum subjects are competing for limited time slots in the school time-table. The time is already at a premium. However, alternatives could be considered after close scrutiny of the syllabus so that the content that should be covered within a specified time is reasonable. The involvement of the teachers in the implementation workshops coupled with the fact that they are the people on the ground directly tasked with the delivery of the Creative and Performing Arts syllabus may bring them closer to the syllabus, as

compared to the school heads who feel that their position as the school administrators has not received due recognition by the implementing authorities.

A pertinent question which may rightly form the basis for future research in a integrated teaching of arts that draws a lot from the community is: To what extent could the community participate in the implementation of an integrated indigenous arts programme?

- On indigenous musical arts and integration of content

One is bound to believe, judging by the indigenous musical arts that teachers have stated they cover in their lessons, that some integrated approach, albeit not in depth, could be taking place after all. However, it may be very limited in both depth and scope owing to the teachers' own limited knowledge about the interrelationship that exists between the indigenous musical arts in microcosm and the creative and performing arts in macrocosm.

By suggesting that specialist teachers in the subject areas from which Creative and Performing Arts draws its content – i.e. music, design and technology, physical education and art craft and design – specialize in the teaching of those subjects, teachers seem to be oblivious to the fact that the subjects should be integrated and not stand out as individual subjects.

The conclusion that integration is taking place, although not as effectively as it should be, is further inspired by the realization that traditionally musical performance in the various communities in Sekhukhune area, Limpopo Province integrates the various musical arts in a way that features various elements.

A major cause of the ineffective integration of content is that the teaching of content in the syllabus is largely fragmented, meaning that the various subject areas from which the content is drawn are treated individually and taught as such. Teaching the various content areas as isolated units, that is, detached from others or only being able to integrate two out of the four content areas, as has been found out with respect to music and physical education, denies the learner the full benefits of the subject being addressed as one.

The teachers' views on what content of the syllabus could be integrated with indigenous musical arts is to a great extent influenced by the organization of content in the syllabus. One can draw a link between the teachers' tendency to be mainly able to make a connection or relationship between indigenous musical arts and physical education. The link is in the manner in which music and physical education occur in the syllabus. They occur together with drama and dance under module 3 (Listening, Composing and Performing). There is therefore a propensity on the part of the teachers not to extend the relationship between music in module 3 (Listening, Composing, and Performing) with the content in other modules, namely module 1 (health and Safety), module 2 (Communication) and module 4 (Designing and Making).

The implementation workshops for teachers are a positive feature of the implementation of the Creative and Performing Arts syllabus. However, the workshops do not fully address the needs of the teachers with respect to their delivery of the syllabus as evidenced by their long-standing concerns over the syllabus itself. One would hope that since the implementation of the syllabus has been gradual, starting with the lowest level (that is, standard one and proceeding to the next level up every year) the implementing department in the Ministry of Education would have by now carried out formative evaluation of implementation at the lower levels in order to be informed of the teachers' immediate needs at upper levels.

Contrary to Carl's findings (1995:167) with respect to effective curriculum implementation, there is no evidence to suggest that a concerted effort has been made to ensure the successful implementation of the syllabus by paying attention to the crucial determinative factors for syllabus implementation as outlined by Carl, which are:

- Continuous contact with consumers to give advice and help;
- Clear communication to illustrate roles, to explain terminology, to illustrate possible means of evaluation and to supply answers to queries; and
- Provision of support services.

## Recommendations

In the light of the observations made with regard to the findings of this research and the conclusions drawn from it, the recommendations are advanced under the following sub-headings: syllabus review, in-service training, and further research.

- Syllabus review

The syllabus should be reviewed with a view to achieving the following:

- Common themes should be identified and given prominence throughout the syllabus in order to achieve maximum integration of the subject matter across the different modules in the syllabus.
- Content on performance of traditional music should stress the significance of costume. The costume is so important in traditional dance to the extent that a performer could be easily identified by their costume. Costume design could then be covered in more detail under topics on designing and making.

- In-service training

In view of the high number of teachers who hold a Primary Teaching Certificate (PTC) qualification and lower qualifications, and also in view of the fact that Creative and Performing Arts is a new subject in the Primary school curriculum, there is a need to conduct a needs assessment for any future in-service training programmes so that such training is oriented towards, and aims to meet, the teachers' urgent needs.

- Further research
  - Further research in the area of the integration of indigenous musical arts into the Creative and Performing Arts syllabus is certainly needed, but should focus on specific aspects of the syllabus. Possible aspects for further research include the following:
    - ✓ Investigation into approaches to the integrated teaching of content in Creative and Performing Arts.

- ✓ Evaluation of instructional materials for Creative and Performing Arts.
- ✓ Needs assessment for in-service training of teachers of Creative and Performing Arts.
- ✓ An investigation into the philosophy and theory that inform indigenous musical arts practice as well as content in the indigenous musical arts as the cornerstone for integrated arts education in the primary schools.
- ✓ The extent to which the community could participate in the implementation of an integrated indigenous arts programme.

## REFERENCES

- Addo, A. O., Miya, F. and Potgieter, H. 2003. Integrating the Arts. In Herbst, A., Nzewi, M. and Agawu, K. (eds). *Musical Arts in Africa; theory, practice and education* (pp. 236-260). Pretoria: University of South Africa.
- Brannen, J. 1992. Combining qualitative and quantitative approaches: an overview. In Brannen, J. (ed). *Mixing Methods: Qualitative and Quantitative Research* (pp. 3-37). Aldershot: Ashgate.
- Cambridge Encyclopedia* (2<sup>nd</sup> ed.). 1994. Cambridge: Cambridge University Press.
- Carl, A. E. 1995. *Teacher Empowerment through curriculum Development: Theory into Practice*. Kenwyn: Juta and Co.
- Collier's Encyclopedia*. 1992. (Vol:7). New York: PF Collier Inc.
- Denzin, N. K. & Lincoln, Y. S. 1998. Introduction: Entering the field of Qualitative Research. In Denzin, N. K. and Lincoln, Y. S. (eds). *Strategies for Qualitative Inquiry* (pp. 1-34). London: Sage Publications.
- Leedy, P. D. & Ormrod, J.E. 2005. *Practical research: planning and design*. Upper Saddle River, New Jersey: Pearson Prentice Hall.
- Mautle, G. 2001. Formal Education among the Peoples of Botswana before 1840. *Mosenodi, Journal of the Botswana Educational Research Association*, 9 (2): 25-33.
- Mokongwa, D. G. 2004. *Attitudes of Botswana Primary School Teachers towards the teaching of Music*. Unpublished Bed Primary Education Research Report. Gaborone: University of Botswana.
- Mouton, J. 2001. *How to succeed in your Master's and Doctoral Studies*. Pretoria: Van Schaik.

- Nzewi, M. Acquiring knowledge of musical arts in traditional society. In Herbst, A., Nzewi, M. and Agawu, K. (eds.). *Musical Arts in Africa: theory, practice and education*. Pretoria: University of South Africa.
- Phuthego, M. 2005. Teaching and learning African music and Dalcroze's eurhythmics. *International Journal of Music Education: Practice*, Volume 23 (3): 227-236.
- Ramasedi, D. D. 2003. *The teaching of music in the lower primary schools in Botswana*. Unpublished BEd Primary Education Research Report. Gaborone: University of Botswana.
- Rapoport, A. 1994. Spatial organization and the built environment. In Ingold, T. (ed). *Companion encyclopedia of Anthropology* (pp. 460-502). London: Routledge.
- Struwig, F. W. & Stead, G. B. 2001. *Planning, designing and reporting research*. Cape Town: Person Education.
- Taylor, G. R. 2000. *Integrating Quantitative and Qualitative Methods in Research*. Lanham, Maryland: University Press of America.
- Worthen, B. R., Sanders, J. R. & Fitzpatrick, J. L. 1997. *Programme Evaluation: Alternative Approaches and Practical Guidelines*. New York: Longman.