



Jack of all trades, master of some ... or none? Training teachers in Integrated Arts

Dawn Joseph, *Deakin University, Australia*
Riekie van Aswegen, *University of Pretoria, South Africa*
Dorette Vermeulen, *University of Pretoria, South Africa*

Abstract

This article reports on the integration of music with other 'Arts' in teacher training at a South African university where a challenge tertiary educators face is how to successfully integrate music within the Arts and Culture learning area of the school education system. The article firstly provides a brief background to the South African educational context. Secondly, it outlines current practices in the implementation of the integrated arts curriculum in schools and teacher training. Thirdly, it discusses pertinent issues and challenges in relation to team teaching, integration and curriculum change in teacher training. Given the constraints and opportunities that universities currently experience, this article investigates and reports on the issue of whether students should be trained as *Jack of all trades and master of some...or none or Master of one trade and Jack of some* with regard to integrating the Arts.

Historical context: Introduction

Since democracy in 1994, South Africa has been faced with the challenge to restructure education, training and development at all educational levels and sites. A number of these challenges gave rise to the restructuring of tertiary programs to accommodate new educational reforms. In pursuit of what other international countries such as Australia and Britain were doing in terms of educational reform, the South African Qualifications Authority (SAQA) and the National Qualifications Framework (NQF) were established in 1995 to realize both equity and efficiency in South African educational sites of learning. At the same time, the introduction of Outcomes Based Education (OBE) was set in place as the new national system of education, which had implications for lecturers training teachers in tertiary institutions. Shortly after that the South African government's White Paper on Higher Education was released in 1997, describing the so-called intended 'transformation' for higher institutions. As such, all these reforms were met with much criticism and a need to rethink and re-evaluate OBE. In the main, it may be argued that OBE forms the foundation of the curriculum in South Africa. In 2002, the Revised National Curriculum Statement (RNCS) embarked on a process to adopt an inclusive approach to education and training, whereby learners continue to develop their knowledge and understanding of the rich diversity of South Africa's 'rainbow nation'. Tutu (1994) coined the term 'rainbow nation' as people from various cultural backgrounds. This inclusivity of embracing cultural diversity has an influence on curriculum content and teacher training in tertiary institutions since democracy in 1994 in South Africa.

Revised National Curriculum Statement

The Revised National Curriculum Statement (RNCS) Grades R-9 Schools consists of an overview and eight learning areas of which 'Arts and Culture' is one. Arts and Culture are essential components of a balanced education. 'In education, Arts teaching in the core education system is a channel for imparting social, moral, values, and knowledge' (Division of the Arts and Culture Enterprises, 2001, p.9). According to the RNCS, 'the main purpose of this learning area is to provide a general education in Arts and Culture for all learners which will



- provide exposure and experience for learners in Dance, Drama, Music, Visual Arts, Craft, Design, Media and Communication of South Africa;
- develop creative and innovative individuals as responsible citizens, in line with the values of democracy according to the Constitution of South Africa;
- provide access to Arts and Culture education for all learners as part of redressing historical imbalances;
- develop an awareness of national culture to promote nation-building
- establish, develop and promote the creativity of South Africans as a rich and productive resource;
- provide opportunities to develop usable skills, knowledge, attitudes and values in Arts and Culture that can prepare learners for life, and lifelong learning, and
- develop an understanding of the Arts as symbolic language' (RNCS, 2002, p.4).

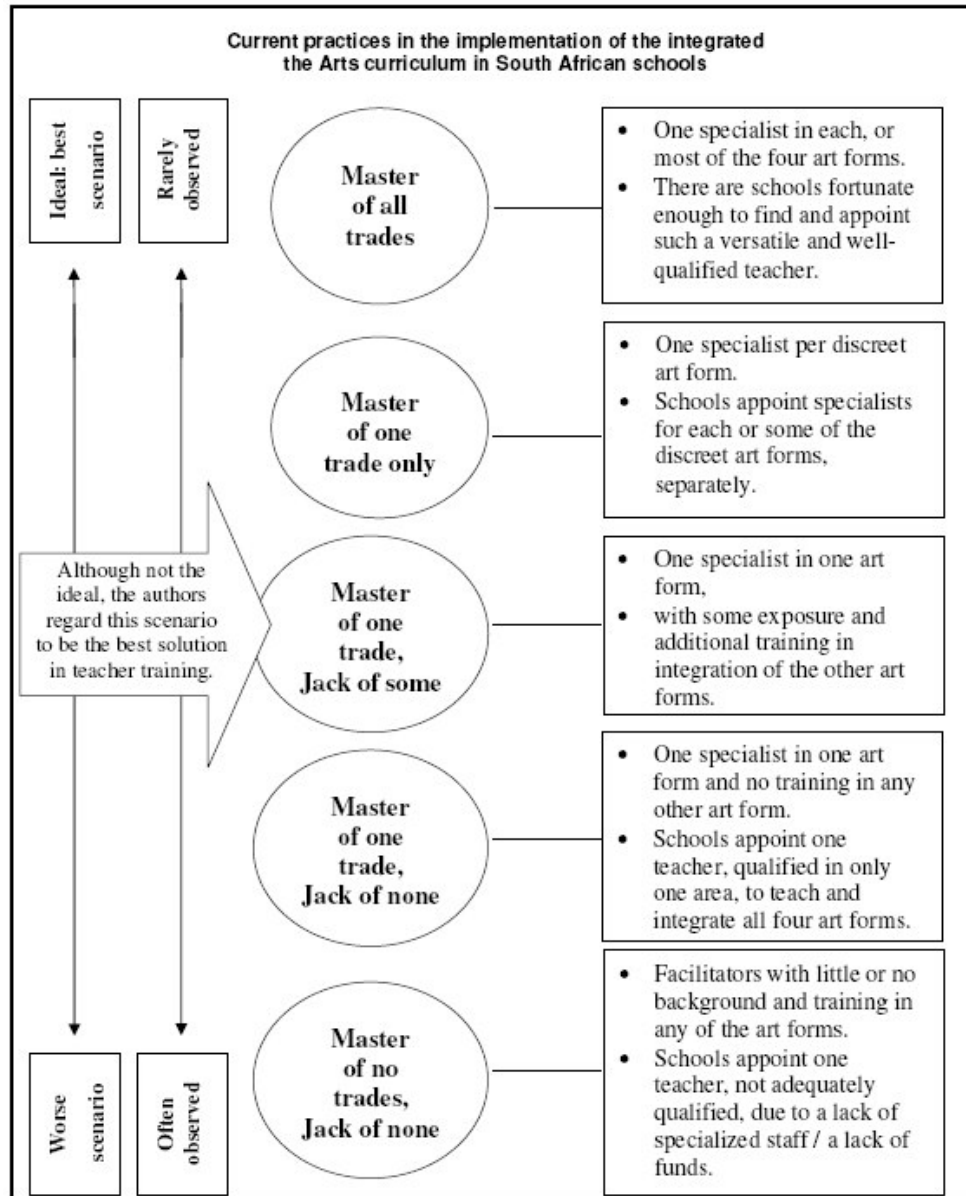
The RNCS supports the notion that Arts and Culture contributes to a holistic education and can be successfully accomplished. This learning area also promotes and supports the development of local South African 'Arts'. In the past, learners mainly experienced Western 'art forms' and part of the redress of dealing with the legacy of apartheid is to now integrate African music, life and culture into this learning area. The RNCS document suggests that opportunities can be created for learners to:

- 'develop a healthy self-concept (how learners see themselves);
- work collaboratively and as individuals;
- acknowledge and develop an understanding of South Africa's rich and diverse cultures and heritage;
- develop practical skills within the various Arts forms;
- respect human value and dignity; and
- develop lifelong learning skills in preparation for further education and work' (RNCS, 2002, p.5).

Within the RNCS, music is one of the teaching areas under the umbrella 'Arts and Culture'. This learning area 'Arts and Culture' covers a broad array of South African Arts and cultural practices and presents many challenges for tertiary educators to prepare students effectively for such learning to take place in an integrated learning and teaching area. As authors of this article, we are all current music educators and we argue that teaching music as a 'discipline' first provides a sound basis for preparing their music students to effectively integrate the other Arts (dance, drama and visual). We contend that integration through a spiral curriculum can provide students with teaching and learning opportunities to effectively integrate music in schools.

South African Context

There are various scenarios in South African schools regarding the implementation of music as part of the learning area Arts and culture and consequently the training of teachers. The following graphic illustration presents an overall idea of how we observe and perceive the current situation concerning integrated Arts in South African schools. The phrase 'Jack of all trades, master of none' is used as point of departure for discussion regarding the way teachers are trained at the University of Pretoria (UP) and are teaching in South African schools.



Based on these various scenarios in practice, (as presented in the illustration above), the issue investigated in this article is whether students should be trained as *Jack of all trades and master of some... or none or Master of one trade and Jack of some* with regard to integrating the Arts.

• Master of all trades

It is not very often and common for teachers to be trained as specialists in music as well as in visual arts, dance and drama. Some teachers are versatile and talented enough to improve their personal skills and knowledge and are able to present all four Art forms successfully. However, this is not often the case in reality and would then be argued the ideal scenario as master of all trades.

Implications for tertiary training:



The notion that students can be trained as masters and specialists in various Art forms (music, visual arts, drama as well as dance) prove to be unrealistic due to staffing, timetabling and resources. The University of Pretoria created a new course in teaching the integrated Arts, as part of the programmes offered by the Department of Music. This course was developed in relation to the demands of the RNCS to train individual teachers to be able to present all four Art forms in schools. It was found that the integrated Arts degree BA Arts which was presented during 2001-2004, was phased out after only four years, since each of the art forms required intensive training in practical skills and learning content to train students according to the needs of each discrete art form. Consequently, the option to train individual students to be a master of all trades seems not a viable option.

- **Master of one trade only**

Some schools still offer the art forms as discrete disciplines in their learning programmes. This scenario seems to be the ideal option, where different specialists are appointed for each discreet art form. This scenario was promoted in the previous curriculum and is still applied in schools today. This option depends on funding and staffing, as a result, this option is often applied in private schools, or schools situated in a high socio-economic environments.

Implications for tertiary training:

Although various specialists in each art form would be the obvious preference, it presents challenges in practice as well as in tertiary training. Issues concerning the standard, status and wellbeing of music education is not new. Research in 1993 by the South African Council for Research in Human Science investigated the situation of Music Education in South Africa in the previous educational system (Hugo & Hauptfleisch, 1993: xxvi). The results displayed that the identified crisis could be divided into three categories:

- Lack of overall coherence
- Relevance of content
- Practical use and implementation of curriculum

From the research, it was also found that not all schools enjoyed the benefit of having trained specialists-teacher and well-equipped environments. Sadly, not much has changed since 1993, where specialists for each art form are appointed. The challenges (coherence, relevance in, and implementation of the curriculum, as well as the accessibility to the Arts for all South Africans) play an important role in planning and also in the process of training teachers.

- **Master of one trade, Jack of some**

Some teachers, who were already appointed as a specialist for one specific Art form now face the challenge of presenting integrated Arts programmes at their schools. These teachers are normally specialist in one Art form and are motivated and inspired to personally advance their own ability to present more Art forms through professional development. Through observation and anecdotal notes, teachers link one basic art form (in most cases music) significantly to other forms of Art partly due to the programme they receive in 'integrated Arts' training when at tertiary level.

Most schools strive towards following guidelines stated by the new curriculum where the Arts are integrated. In most instances music or visual art are taken as the basis. The reason for this is possibly that the former curriculum (before the RNCS of 2002) included only music and visual art, while dance and drama did not form part of the formal school programme and the performing Arts. The level of success concerning this method of implementation varies, depending on the preferences, qualifications and experience of individual teachers. Through informal interviews and observation, it was found that teachers with a sound music background were generally more inclined to integrate other Art forms with music as point of departure. Whilst there are teachers using visual art as their base, they rarely include active music involvement for learners, often they include pop music as background music while



learners were doing Art activities. This they regard as sufficient exposure then to music and for them this is an aspect of integrating the Arts through music passive listening.

Implications for tertiary training:

We regard this scenario to be the best solution in student training where students train thoroughly in one art form. Currently two specialized courses (music education and visual arts) are presented at the Faculty of Education at Pretoria University where two of the three authors work. Through working in universities across two different continents (Australia and South Africa), we firmly agree and believe that the student should first be trained and given a strong basis in one art form and before they are to be trained to integrate other forms of Arts in a functional and significant way.

• **Master of one trade, Jack of none**

In this scenario, schools appoint one teacher, qualified in only one area, to teach and integrate all four Art forms. This category differs from 'Master of one trade, Jack of some' in the respect that the level and standard of integration is lower. The focus is still placed on the Art form of personal background and preference, but there is either a lack of integration with other forms of Art. This situation comprises an integrated Arts programme where the outcomes of each of the Art forms cannot be fully accomplished. Although some Art activities take place, there is no solid content hence the discipline and learning material are often neglected. The focus is placed on 'integrated stage performances' and lesson time is used by learners to work in groups, writing and producing their own integrated Arts performances. These are then presented at the end of a term and assessed by the teacher. This method touches on aspects of the various Arts, but lacks a coherent and comprehensive learning plan. This 'fast-food Arts diet' does not seem to add long term value in Arts education neither does it prove beneficial for both student and teacher.

Implications for tertiary training:

Although quality and primary focus on one Art form should be the point of departure in tertiary training, students in visual arts or music can no longer be trained only as specialists in one area. Training in integrating a specific Art form with other forms of Art cannot be neglected and deserves more attention at tertiary level.

• **Master of no trades, Jack of none**

The reality is currently that the Arts in schools are mostly driven by Jack of some, or no trades, but master of none. Teachers are often not trained as specialists in any of the aArt forms.

Implications for tertiary training:

It is often found that former students, trained as art specialists are appointed in other learning areas such as Mathematics, Natural Science or Information Technology. Tertiary educators should promote positive interaction and collaboration between policy makers in government and schools in order to strengthen and promote greater awareness of the importance of the Arts thereby raising the need and awareness to appoint Art specialists in schools.

Even though the learning area Arts & Culture in South Africa is compulsory and all schools (in contrasts with the previous educational system and curriculum) must provide and assess the Arts, there are many schools who do not have teachers to teach one art form or integrate the Arts successfully. We observed that, in schools where there are no Arts specialists appointed, music often does not take place and does not form a significant part of the Arts programme or general curriculum programme. In the main, there is hardly any singing taking place and the general quality of stage productions are poor. Furthermore, we noted that during auditions for regional choirs in South Africa, it is found that more children seem to know little songs and are not able to sing in tune. Majority of schools do not have music specialists and piano accompanists to lead music activities effectively. It is unfortunate to report that some of the



former music graduates of the Faculty of Education at the University of Pretoria end up in positions other than music or the Arts at schools. This is a serious issue that needs to be addressed in teacher training *per se* as well as school level if we are to continue to train teachers in the Arts. More Arts educators at tertiary institutions should be consulted in the policy making process regarding curriculum change, education reform and teaching practice in schools.

We suggest that the best option would be to train teachers as 'masters of one trade and Jack of some'. If students can be trained to excel and be specialists in music, and furthermore receive a secondary training in integrating other Art forms, it may prove to be a worthwhile solution.

Although we are writing about South African universities, Australian universities are also faced with limited finance, resource and staffing when teaching the 'Arts' (Temmerman, 1997; Russell-Bowie, 1997, 2006). The purpose of this article is not to compare the two countries however it can be noted that there are many similarities given such limitations of staffing and timetabling, tertiary educators then are challenged to prepare student teachers to be Jack of some trades (music, dance, drama and visual Arts). Nonetheless, it may be argued that students can be trained as a specialist in one Art form and acquire knowledge, skills, understandings and competencies in other Art forms. The RNCS foresees that future teachers, once qualified, will actively promote values, attitudes and respect for democracy. Thus these teachers are seen as major players in the education system's transformation process in South Africa.

Tertiary Context: University of Pretoria

Music in South African schools can be divided into two categories (general music education as part of the learning area Arts and Culture [Gr R – Gr 9] and music as a subject where individual learners specialize in music and solo performance on an instrument [Gr 8 – Gr 12]). The Bachelor of Education (BEd) Music Curriculum at the University of Pretoria in the Faculty of Education offers two strands for Art specialists: Music and Visual Arts. Teacher training of music students focuses on general Music Education (Gr R – Gr 9). Although no pre music background and training is required, applicants are still tested to determine whether they have for example: good hearing ability, singing voice and general musicality.

As stated earlier this article focuses only on the University of Pretoria, South Africa, where two of the three authors are music educators and the other completed her PhD there in 1999 and undertook international research leave at the university between August–October 2006. The university is located in the province of Gauteng approximately 65km from Johannesburg. It has the largest residential faculty involved in teacher training in Southern Africa. 'Its innovative learning programmes serve approximately 15 000 students (4500 contact students and 10,500 distance education students)' (UP, 2006, p.22). Currently, there are 2089 students enrolled as full-time under-graduate students. This article only focuses on the 4th year undergraduate Bachelor of Education degree offered at the Faculty of Education (Groenkloof campus).

Specialized music course at UP

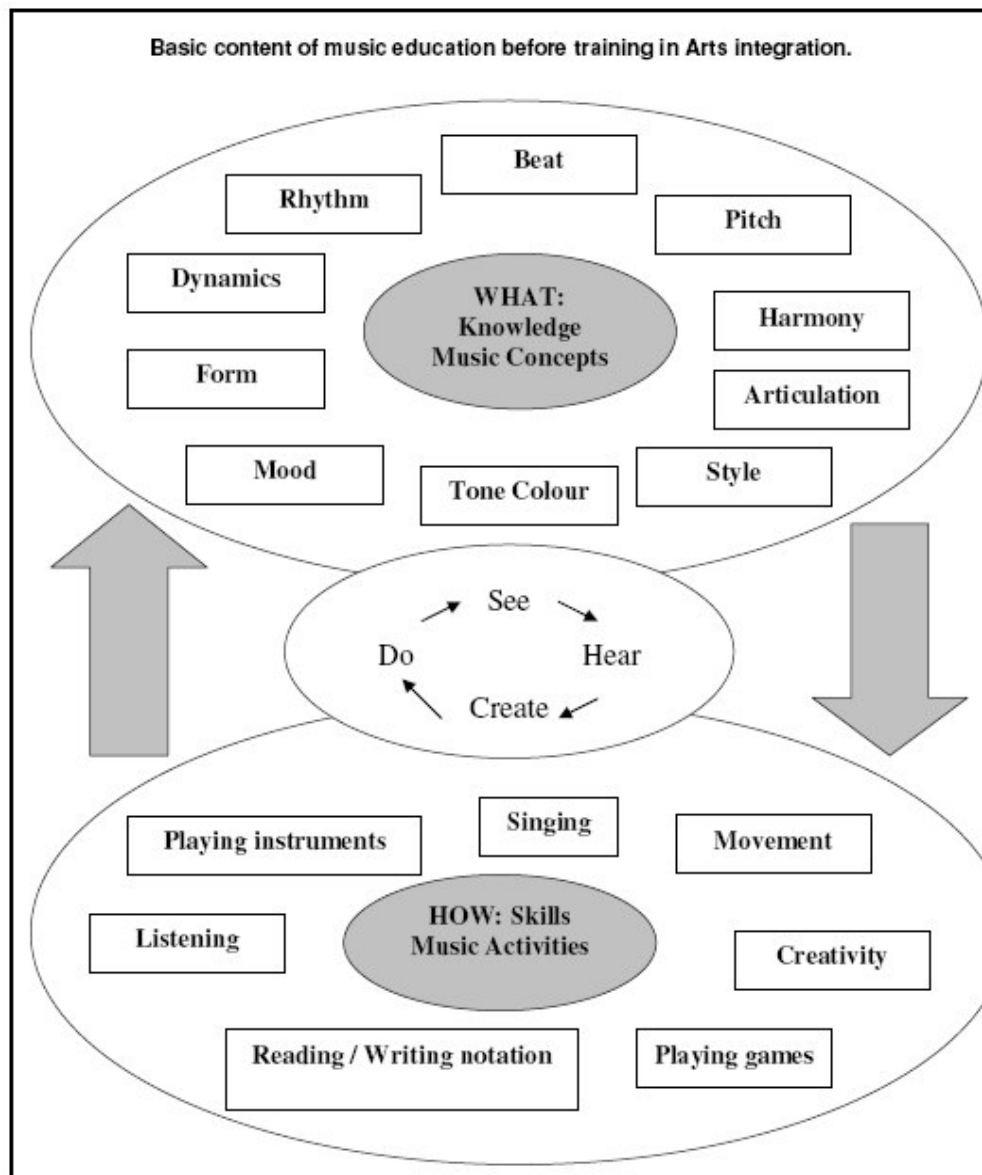
In relation to general music education, students undertake a program that can be described as *Master of one trade, and Jack of some*. Four years of specialization in music for the foundation, intermediate and senior phases are offered. Students attend approximately five contact hours per week that include lectures, workshops and instrumental sessions. In addition, they receive training in the other three art forms (visual art, drama and dance) during two seven-week modules of approximately two hours of contact time per week, experiencing the basic skills of the other art forms. This additional training of integration of the Arts for music and visual art specialists on the campus prove to be worthwhile. For these other Art forms specialist lecturers are co-opted to team-teach, thereby strengthening the integrity of each of the Art forms as fields of specialization in their own right. Each module culminates in an integrated Arts production, where students work in groups and are responsible for the



writing of a short play, the selecting and performing of appropriate music to complement the theme, the choreographing of movements, and the making stage décor for the production.

Content of Specialized Music Course

The current content of training of music specialists, at the Faculty of Education, University of Pretoria, is illustrated in the following design:



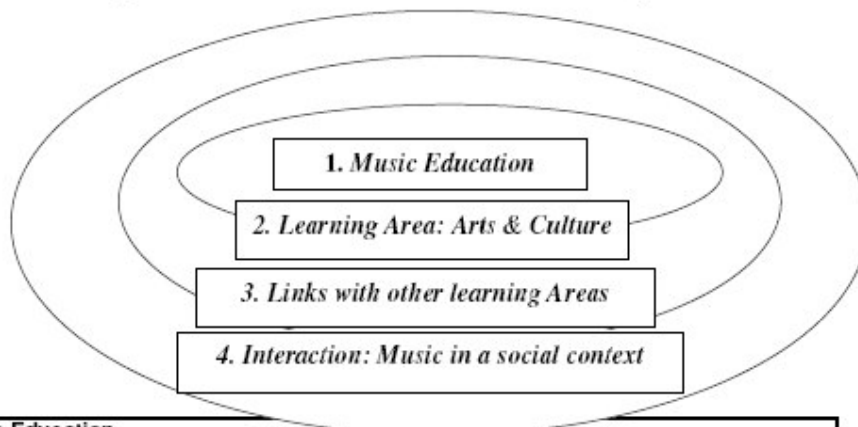
Spiral approach reintegrating in specialized music course

Once basic training as indicated above in the diagram has occurred, integration can take place through a spiral curriculum. The model followed at the Faculty of Education can be illustrated by the following graphic outlay:



Integration of Music with other areas in teacher training

Integration of Music with other areas in teacher training



1	Music Education Internal integration between the various components in music. The interaction between music concepts and music activities.
2	Learning Area: Arts & Culture Interaction between music with visual art, drama and dance.
3	Links with other learning Areas Spiral process of links between music and other learning areas.
4	Interaction The role of Music in a social context

The notion of integration and interdisciplinary curriculum are often seen as interrelated. We concur with Burton (2001) that caution should be taken not to provide a potpourri effect when integrating, neither should one provide random samplings of knowledge or territorial specialist knowledge when integrating. The question still remains: how does one then effectively prepare teachers for integrated Arts and Culture learning?

Integration is often considered a first cousin to interdisciplinary curriculum. We agree with Ellis and Fouts (2004) who are of the opinion that 'an interdisciplinary curriculum improves high-level thinking where learning is less fragmented and students are provided with a more unified sense of process and content' (p.24). Thus, as stated earlier, we argue to first teach music as a basis before the other Arts as it provides students with the necessary tools and processes of how to integrate the content of the other Arts. Music can effectively serve as the core from where the other art forms are integrated through that of a spiral curriculum. Training music teachers in an integrated Arts program requires a change in attitude, instruction, content, context and assessment and it also provides students with the opportunity to create a community of enquiry.

Challenges in Tertiary Music Education

Teacher training in the Arts, and specifically in music education, is increasingly challenged. Before amalgamation between the Faculty of Education, the University of Pretoria and Pretoria College of Education (known as NKP), there were at NKP 21 music lecturers in the 1980's. This enabled the former music department of NKP to train students in general music education as well as music specialist. The number of music lecturers was then reduced to 7 in the 1990's. After amalgamation in 2001, there are currently only 3 music lecturers. None the less the number of students enrolling for music has increased over the past 12 years. Apart from the growing number of students and limited number of lecturers, the new integrated Arts



approach continues to challenge teacher training for both student and lecturer.

Benefits of specialising in One Arts Area

It seems realistic to offer students a solid basis by firstly specialising in *one* Art form. During the course of teacher training, music education is implemented from the perspective of a spiral curriculum where basic music concepts and skills are presented and constantly revisited throughout the duration of the course. This equips students with a more fully developed understanding of the basic principles of music as an Art form, enabling them to apply and transfer their music knowledge when integrating the other Arts.

Although students should be trained to enable them to present an integrated Arts programme (preferably based on one art form as a point of departure), it is important that the overall programme should still offer high quality skills and content. In this regard, it must be noted that an integrated Arts program in schools cannot merely consist of an integrated Arts stage production. There should be a balance between active involvement (stage plays or other art activities) and a well balanced 'Arts diet' including a knowledge of the elements and or concepts, understandings and or contextual background of the music and the other Art forms.

Discussion: Jack of all trades, master of some ... or none?

This section of the article highlights some of the challenges and opportunities tertiary educators face when preparing students to teach Arts and Culture. The RNCS presents unique challenges to music educators to teach this learning area. According to the RNCS (2002), 'there is recognition of both the integrity of discrete art forms and the value of integrated learning experiences' (p.4).

We are of the opinion that students in an integrated curriculum might become *Jack* of the Arts and Culture module (which incorporates music, dance, drama and visual art) and argue that students could only become *master of some ... or none* in this learning area. As lecturers training music specialists, we aim to primarily provide a solid music base in one art form, namely music. Secondly students are then trained to integrate music with the other art forms and learning areas.

Within the structure of the degree at the University of Pretoria, students receive both discipline-based and integrated knowledge, skills and understanding of the 'Arts'. One of the biggest dilemmas of training music students at many universities is how to integrate the various art forms effectively. Some scholars regard integration of the Art forms positively. According to the Consortium of National Arts Education Associations (2002, p. 3) 'interdisciplinary education enables students to identify and apply authentic connections between two or more disciplines and/or to understand essential concepts that transcend individual disciplines'. On the other hand Du Pré-Briggs warns that integrated Arts presented by non-specialists could lead to 'a lack in basic skills and knowledge [leading to] teachers experiencing frustration and demotivation' (2004, pp.177-178). We acknowledge the validity of both the above views, however for the purposes of the BEd degree, we propose that students have a sound discipline-base in music before they learn about the other Arts. We have found from our own teaching experience that it is easier to integrate the other Art forms once students had a good knowledge of music elements/concepts. From anecdotal feedback and observation during our years of teaching at tertiary level, we are of the opinion that a good foundation in music before integrating may provide students with a basis for integrating the other art forms.

If students do not enjoy the chance of specializing in a specific art form as basis for training in the learning area Arts and Culture, then no art form benefits and students have very little skills and understandings to teach the Arts at school. Within such a program each of the Art forms are watered down as a discipline area, instead, it is hoped that such programs provide unique opportunities for students to increase and develop their creativity skills (South Africa Department of Education, 2003). Music educators at the University of Pretoria like many other institutions globally are faced with the challenge to then prepare students to at least have



some 'know how' of the content and pedagogy of the discipline as well as integrate it with the other Art forms. Bamford (2006) aptly cites Eisner 'we are expecting teachers to teach what they do not know and often do not love' (p.76). We are of the opinion that teacher training for Arts and Culture in South Africa should focus on music specialization as the primary point of departure for the spiral curriculum to effectively integrate with the other art forms. According to the South Africa Department of Education (2003) 'equally important...spiral development of skills and concepts in the Arts [is necessary], it is expected that basic and crucial skills in different learning Arts forms are identified and developed over the grades and phrases' (P.25).

Challenges in Tertiary Music Education

Music background and knowledge

Students at the Groenkloof campus are not on the same metaphysical level playing field as there are no prerequisites for training in music education (as mentioned earlier in the article). This presents a huge challenge to the lecturer as a variety of students with contrasting experience and music backgrounds have to be accommodated. Such a phenomenon is also experienced internationally for instance in China (Cheung, 2004). Along with the integration of the many art forms, the curriculum in South Africa now emphasizes the inclusion of African music and culture. This requires another field of specialization and also presents new and exciting avenues for both lecturer and student.

The African genre presents an effective option as a platform to teach about integrated Arts. Music and dance in the African culture are seen as inseparable: 'There is a fluid relationship between song, dance, mime and praise poetry among the ... peoples of South Africa. These art forms are integrated in musical performance to such an extent that they reject Western methods of separation and classification' (Levine, 2005, p.21). Although the curriculum underlines the importance of African music, the RNCS (2002) mentions that learners have to 'deal with the legacy of cultural intolerance' (p.6). This is mainly done through the recognition of valuing of local Arts and Culture. A concern expressed by us is that 'other Arts' and 'musics' of South African cultures are now marginalized, creating a 'new imbalance'. Such an imbalance is reported by Cheung (2004) in her observation of Hong Kong with the change of government in 1997 where the emphasis in the curriculum is no longer placed on traditional Chinese folk music, but rather on western classical music. We are of the opinion that such a shift is opposite to what is currently being experienced in South Africa where African music is now also included in the curriculum.

Cultural diversity

Such a paradigm shift in the music curriculum should be representative of the multicultural society in South Africa. By including 'other' musics and culture we need to be cautious that western classical music is not neglected. South Africa is considered a complex multicultural society with many music identities. 'In a country and a world as diverse as ours, it is impossible to have a set body of knowledge to rely on' (Du Pré-Briggs, 2004, pp.177-178) when implementing the integrated Arts curriculum. Tertiary training should therefore provide guidelines in the selection, choice and implementation of cultural material. Apart from issues of limited staffing, resources, timetabling and their own professional development and growth when integrating the Arts, lecturers are also faced with keeping abreast of selecting and applying teaching materials from diverse South African communities.

Implementation of curriculum

We concur with Mbodo (2004) that a widening gap exists between the prescribed curriculum and that which teachers and teacher training institutions are prepared to teach. The RNCS requires an integrated Arts curriculum, which has implications for schools and tertiary institutions. In both instances, teachers and lecturers in Arts are expected to be versatile in their teaching skills of the various art forms. Some universities are now faced with the dilemma of only having a single lecturer specialized in one discrete art form, but who is now expected to accommodate integrated Arts programs and prepare teachers for this learning area. We propose that in order to maintain a high standard of training for the learning area



Arts and Culture, specialist lecturers in each of the Art forms need to collaborate and team teach.

Tan (2002) states that team teaching ideally provides students with a wide range of challenging and eye-opening viewpoints on broad subject matter, expounded by faculty members who are themselves the experts and authorities in their area of specialization. Good team teaching allows for critique between members that can enhance the teaching and learning experience for all (lecturers, students and Arts and culture teachers). Tan (2002) supports this notion and contends that it is only this kind of well-coordinated teamwork that can bring a rich and colourful educational experience to benefit both the learner and teacher.

Conclusion

This article briefly highlighted the restructuring of curriculum in South Africa from OBE to the new RNCS. It also reflects on some aspects of change (Arts integration and team teaching) when training student teachers for the learning area Arts and Culture within the BEd degree. Tertiary educators are now confronted with the inclusion of rich and diverse materials from a broad spectrum of South African cultures. We recommend that teaching music as a 'discipline' is the basis for preparing music students for effective integration of the other Arts. It was found that by teaching basic music elements and concepts first, students made the links to dance and drama elements as a performing art. They then were able to make the correlation to visual arts as well having had a sound background in the performing art with music forming the foundation first. We contend that integration through a spiral curriculum can provide students with teaching and learning opportunities to effectively integrate music with the other Arts in schools. Given the constraints and opportunities universities experience, team teaching is a useful pathway for students to be trained towards becoming *Master of one trade and Jack of some*.

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About the Authors

Dr. Dawn Joseph is a senior lecturer in Music Education and Education Studies at Deakin University, Melbourne, Australia. She has published both nationally and internationally in the area of African music, cultural diversity, music education, teacher change and professional development. Dawn is a reviewer for both national and international journals. She is currently the Deputy Chair of the Australian Society for Music Education (Victorian Chapter) and is the Pan African Society for Musical Arts MAT Cell Co-ordinator for Australia.

Dr. Riekie van Aswegen is a lecturer in Music Education and Choral Conducting at the Faculty of Education, University of Pretoria. She is actively involved in adjudication of choir festivals and in-service training of music teachers in South Africa. She served as conductor of the University of Pretoria Jacaranda Children's Choir for fifteen years. This choir has received national as well as international accolades.

Ms Dorette Vermeulen is a lecturer in Music Education and Music Appreciation at the Faculty of Education, University of Pretoria. She is actively involved in training teachers of the community for the Arts and Culture learning area. Another area of involvement is the adjudication of cultural festivals in South Africa. She is currently completing her doctorate degree in music, focusing on the integration of Arts.

Contact Details

Dr. Dawn Joseph
Faculty of Arts and Education
Deakin University
221 Burwood Highway
Burwood, Victoria, 3125
Australia
djoseph@deakin.edu.au

Dr. Riekie van Aswegen
Faculty of Education
University of Pretoria
George Storrar Drive
Groenkloof-campus
Pretoria
South Africa
riekie.vanaswegen@up.ac.za

Ms. Dorette Vermeulen
Faculty of Education
University of Pretoria
George Storrar Drive
Groenkloof-campus



Pretoria
South Africa
dorette.vermeulen@up.ac.za