

Co-creating culturally relevant music pedagogies at three South African secondary schools

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ABSTRACT

South Africa is a deeply unequal society. As a result, schooling in general and music education in particular face a myriad of challenges related to accessibility and equity. These problems are exacerbated by a Eurocentric high school music curriculum. There is a need for critical pedagogies such as culturally relevant pedagogy (CRP) that validate and sustain the cultures of the diverse learners in South African music classrooms.

The purpose of this participatory action research (PAR) study is to create a conceptual framework to explain how three music teachers enact CRP at three secondary schools in South Africa. Over the course of four months, myself (the primary researcher) and three co-researchers engaged in a series of five workshops with the goal of understanding and implementing CRP. The three co-researchers collectively planned a minimum of two lesson units respectively in which they aimed to consciously apply CRP. The workshops were a platform for collaborative lesson planning and reflection. Co-researchers also created individual reflections in response to each lesson unit.

I developed a conceptual framework from the literature to define CRP, which the co-researchers referred to as they applied CRP. In response to the findings, I adapted the conceptual framework to explain how the three co-researchers enacted CRP. The updated conceptual framework includes the following five concepts that interact with one another: critical dispositions and values, critical engagement with the curriculum, instruction and assessment, cultural understanding, and relationships. These concepts were influenced by various obstacles that affected the co-researchers' attempts to enact CRP. Further findings include insights into how PAR empowered the co-researchers to implement CRP.

Key terms Culturally relevant pedagogy, culturally responsive pedagogy, CRP, music education, high school music teaching, participatory action research

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CHAPTER 1 INTRODUCTION TO THE STUDY

Introduction

This participatory action research (PAR) study served as a platform for three music teachers (referred to as co-researchers¹) to collaborate with the purpose of enacting culturally relevant pedagogy at three secondary schools² in South Africa. Culturally relevant pedagogy (CRP)³ is a critical⁴ approach to teaching that emphasises the importance of drawing on learners'⁵ cultures to create more equitable and inclusive learning experiences (Brown-Jeffy & Cooper, 2011). The practical component of this research included initial interviews, five workshops with the co-researchers, and collaborative cycles of lesson planning, teaching, and reflecting. The theoretical contribution of this study included the development of a conceptual framework to explain how three secondary school music teachers enacted CRP in their South African classrooms. The following chapter provides a brief overview of the study including its background and problem statement, purpose and research questions, a truncated description of its methodology (for a full description of methodology, please see Chapter 4), and a list of chapter divisions.

¹ Due to the participatory nature of this study, I refer to the three music teacher participants as co-researchers.

² In South Africa the terms “secondary school” and “high school” are used interchangeably to refer to Grades 8-12 of schooling. This thesis employs both terms.

³ In this thesis, culturally relevant pedagogy (CRP) is used to refer broadly to work that employs the terms ‘culturally relevant,’ ‘culturally responsive,’ and ‘culturally sustaining pedagogy.’ I have chosen to use Ladson-Billings’ (1995b) original term, ‘culturally relevant pedagogy,’ throughout this thesis in order to pay homage to the foundations of CRP. For further discussion of my choice of CRP over CSP, please see Chapter 2.

⁴ The term “critical” is used throughout the thesis to refer to work that challenges existing power structures and practices.

⁵ Throughout this thesis I use two terms to refer to school-going children: “student”, which is the term typically used in North American literature and “learner”, which is the term typically used in South African literature. In this chapter, I predominantly use the term “learner” because of its use in South African contexts.

1.1 Background and problem statement

The importance of research aimed at fostering critical pedagogies becomes evident in light of the history of education in South Africa. Our schooling system was built on a tumultuous past of oppression and resistance (Carrim, 1998; Molteno, 1983; Tocknell, 2021). After South Africa's first democratic elections in 1994, the national government called for redress with the focus on making education accessible to everyone. This goal was enshrined in the *South African Schools Act* 84 of 1996. Music educators echoed the call for equality by advocating for a more accessible, equitable music education that reflected the diversity of the people and musics of South Africa (Mngoma, 1990; Oehrle, 1998; Thorsen, 1997; Van Niekerk, 1998). Over the past 29 years there have been substantial improvements. Every child has the right to basic education and learners are protected by law from discrimination (Veriava et al., 2017). The Curriculum Assessment and Policy Statement (CAPS): Music emphasises the importance of music education for the development of children and it states that diverse musics should be included in the school curriculum (Department of Basic Education, 2011b). However, researchers suggest that we have not fully realised the ideal of non-discriminatory, equitable education in South Africa (Fataar, 2015). Music education, in particular, remains largely untransformed at structural and localised levels (Harrop-Allin & Kros, 2014; Pooley, 2016).

Although we have made progress in terms of policy and constitutional rights, these changes do not always translate into practice (Fataar, 2015; Motala & Pampallis, 2018). Scholars suggest that although some schools have desegregated, learners often still categorise each other and socialise according to the racial groups defined by the apartheid government (Bhana & Pattman, 2010; Dawson, 2007; Jacobs, 2017). Policies and guidelines related to gender are not being enacted in all schools (Wadesango et al., 2011) and practices designed to promote inclusion sometimes alienate learners with disabilities (Bantjes, et al., 2015). Children continue to face challenges and discrimination related to their socio-economic status (Badat & Sayed, 2014; Chetty, 2014), language (Hugo, 2017), and sexual orientation (Bhana, 2014).

Music education faces similar challenges: unequal resources, socio-economic differences, and Eurocentrism make an education in and through music less accessible

to certain schools and learners (Petersen, 2009; Pooley, 2016). Although the CAPS curriculum⁶ for music states that promoting diverse musics is important, the curriculum remains largely Eurocentric (McConnachie, 2016; Pooley, 2016). The CAPS curriculum for grades 10 -12 includes indigenous African music (IAM) and jazz streams, but most schools opt to teach the Western art music (WAM) stream and teachers feel unprepared to teach the IAM and jazz components that are included in the WAM stream (Drummond, 2015; McConnachie, 2016; Department of Basic Education, 2011a). The structuring of learning outcomes and assessments across all streams demonstrates a reliance on Eurocentric epistemologies and pedagogies (De Villiers, 2015, Harrop-Allin & Kros, 2014; McConnachie, 2016). As a result, the identities of the diverse learners in South African classrooms are often at odds with the Eurocentric repertoire and life histories of predominantly white male composers from Europe privileged by the WAM curriculum (Carver, 2017a; Vaugeois, 2009).

The disconnect between policy and practice suggests that accessible, equitable education has not yet been realised in South Africa. The continued problem of educational inequality has inspired a great deal of literature addressing specific concerns regarding equity and inclusion across educational learning areas (Bantjes et al., 2015; Coffi, 2017; De Wet, 2017; Desai, 2016; Engelbrecht et al., 2016; Francis, 2017; Francis & Oddsson, 2019; Hill, 2016; Hugo, 2017; Jacobs, 2017; Kennemer & Knaus, 2019; Mayeza, 2017; Msibi, 2012; Ngabaza et al., 2016; Ngcobo, 2016; Pather, 2019; Romero et al., 2018; Taylor & Fintel, 2016; Wood et al., 2019). Local scholars in the wider field of education have produced rigorous studies and pedagogic recommendations addressing issues of race and socioeconomic status (Hill, 2016; Jacobs, 2017; Kennemer & Knaus, 2019; Romero et al., 2018), gender (Mayeza, 2017; Ngabaza et al., 2016; Ngcobo, 2016), sexuality and sexual orientation (De Wet, 2017; Francis, 2017; Francis & Oddsson, 2019; Msibi, 2012), disabilities and inclusive education (Bantjes et al., 2015; Engelbrecht et al., 2016; Pather, 2019; Wood et al., 2019), and language as an excluding factor (Coffi, 2017; Desai, 2016; Hugo, 2017;

⁶ The national curriculum for music in South Africa is described in documents called Curriculum and Assessment Policy Statements (CAPS) (Department of Basic Education, 2011a). In this thesis, the current curriculum is thus referred to as the CAPS curriculum.

Taylor & Fintel, 2016). In contrast, music education scholars focus on broader concerns such as Eurocentrism, inadequate teacher preparation and support, and unequal access to resources (Drummond, 2015; Herbst et al., 2005; Mailula, 2018; McConnachie, 2016; Peterson, 2009; Pooley, 2016). These broader points of focus are a consequence of the continued emphasis on WAM, which reflects the enduring impact of colonialism and apartheid on music education in South Africa (Harrop-Allin & Kros, 2014); however, we also need more focused tools that enable teachers to address issues regarding equitability on a more practical level. South African music teachers interact with a diverse body of learners and they have to navigate the Eurocentric CAPS curriculum in a way that is culturally responsive to those learners. There is a dearth of literature or resources to guide them in this complex task.

I propose culturally relevant pedagogy (CRP) as a framework for fostering critical teaching practices that can empower music teachers and learners to engage with the CAPS curriculum in a transformative manner. Gloria Ladson-Billings (1995b) popularised the term ‘culturally relevant pedagogy’ in the 1990s as a framework for improving the educational experiences and achievements of African American learners in under-performing schools in the USA. The concept was subsequently expanded to include terms such as culturally responsive teaching (Gay 2018), culturally responsive pedagogy (Villegas & Lucas, 2002b), and culturally sustaining pedagogy (Alim & Paris, 2017). This body of work proposes “ideas about why it is important to make classroom instruction more consistent with the cultural orientations of ethnically diverse students, and how this can be done” (Gay, 2018, p. 36). Core tenets of CRP include developing critical dispositions in teachers, questioning and diversifying curriculum content, using a variety of critical instructional strategies and assessment practices, developing cultural competence and understanding, and building strong relationships and a sense of community within and beyond the classroom (Gay, 2018; Ladson-Billings, 1995a, 1995b, 2009, 2020; Villegas & Lucas, 2002a, 2002b).

Internationally, CRP is popular in the field of music education. Over the past decade it has become increasingly common to find terms related to CRP in peer-reviewed research journals, in North American trade journals such as *General Music Today* and *Music Educators Journal*, on blogs and social media (Mendez, n.d.), and in university-level textbooks (Lind & McKoy, 2016). Scholars have used CRP as a lens to discuss

working with music learners in poverty (McAnalley, 2013), music learners of colour (DeLorenzo, 2012), and music learners from diverse religious backgrounds (Hoffman, 2011), and CRP is often used to discuss making music education more accessible to a diverse range of learners (Abril 2013; Bates, 2012; Bond, 2014; Shaw, 2012).

Numerous international scholars have demonstrated the importance of doing research on CRP in music education (Fleischaker, 2021; Gardner, 2015; Gilliam, 2021; Gurgel, 2013; Igari, 2021; Karapetian, 2017; Kwanza, 2021; Santos-Stanbery, 2017; Shaw, 2016; Singleton, 2020; Usenza, 2022; Williams, 2022). Furthermore, researchers have documented the effectiveness of music teachers who enact CRP (Gurgel, 2013; Lehmberg, 2008; Shaw, 2014). In her 2014 collective case study, Shaw (2014) examined the practice of four successful choral teachers who worked with urban community children's choruses in the USA. Through interviews and observations Shaw (2014) discovered that all four teachers employed key aspects of CRP to connect with their learners and to create positive learning environments. Similarly, Lehmberg's (2008) doctoral thesis examined the perceptions and practices of "effective, urban, elementary general music teachers" (p. 9). Through interviews with six music teachers, she found that "culturally responsive teaching is a critical key to the success of this group of interviewees in urban schools" (Lehmberg, 2008, p. 261). Gurgel (2013) used CRP as a framework for her study of learner and teacher perceptions of engagement in a racially diverse middle school music classroom and found that the choral teacher enacted various aspects of CRP as she worked to make her teaching more effective and engaging for learners.

International studies also demonstrate the value of conducting research that empowers teachers to use CRP, even if those teachers were not consciously enacting CRP prior to the study (Hyland, 2009). Hyland (2009) published a case study of the experiences of a novice white teacher who worked with the author to adopt a culturally relevant approach to instruction. The participant worked with primarily black learners from low socio-economic backgrounds at an elementary school in the USA. By fostering principles of CRP, the participant was able to enhance the effectiveness of her teaching. Specifically, her "high expectations for student learning" (p. 101), recognition of local knowledge, and critical view of knowledge enabled her to teach learners in a way that was recognised for its effectiveness by her colleagues, caregivers in the community, and Hyland (2009)

herself. Although the participant experienced some barriers to implementing CRP, specifically in relation to connecting with the community, she appeared to have benefited from the process of consciously striving to incorporate CRP into her teaching (Hyland, 2009).

Finally, CRP lends itself to be used with a participatory action research framework. In his PhD thesis on dual language learning in the USA, Juan Freire (2014) used a collaborative action research approach and a critical sociocultural theoretical framework to investigate, among other phenomena, “how to engage teachers in ... professional development on CRP in order to collaborate with them to develop their CRP beliefs and practices” (Freire, 2014, p. 8). The collaborative action research paradigm enabled Freire to collaborate with teachers in developing their understanding of CRP tenets and practices, and he made several suggestions on how to overcome teacher barriers to the enactment of CRP (Freire, 2014).

Although there are international studies that incorporate CRP and participatory action research (Freire, 2014) and studies that demonstrate the effectiveness of working with teachers to foster CRP practices in their day-to-day teaching (Hyland, 2009), there are fewer studies that combine the former and the latter. Furthermore, there seems to be limited literature that explicitly refers to CRP in the field of music education in South Africa, even though there is considerable literature demonstrating the importance of exploring CRP in music education internationally (Bond, 2017; Rakuljic, 2019). The present research has the potential to fill a gap in the literature both locally and internationally. This study could also pave the way for further research on CRP in music education in South Africa.

1.2 Research purpose and questions

1.2.1 Purpose statement

The purpose of this participatory action research (PAR) study is to create a conceptual framework to explain how three secondary school music teachers enact culturally relevant pedagogy (CRP) at three secondary schools in South Africa.

1.2.2 Primary research question

What conceptual framework explains how three secondary school music teachers enact culturally relevant pedagogy (CRP) at three secondary schools in South Africa?

1.2.3 Secondary research questions

The secondary research questions of this study are:

1.2.3.1 What conceptual framework explains CRP through the relevant literature?

1.2.3.2 How do three teachers at three secondary schools describe how they enact CRP in the music classroom?

1.2.3.3 In what ways can online workshops and a PAR strategy of inquiry empower three music teachers at three secondary schools to co-create CRP?

Given the participatory nature of PAR, the co-researchers were involved in formulating further sub-questions for this study. Those questions included:

1.2.3.4 How can I make my teaching more relevant to learners?

1.2.3.5 How can I implement CRP in my classroom?

1.3 Research methodology

In this section I will briefly describe the research methodology of this study, focusing only on minimal sketches concerning the strategy of inquiry, co-researchers, data collection and analysis, role of the researcher, trustworthiness, and ethics. For a more in-depth account of these sections as well as descriptions of the research paradigm and research approach, please refer to Chapter 4.

1.3.1 Strategy of inquiry

The strategy of inquiry best suited to the collaborative, transformative paradigm and the qualitative nature of this study is participatory action research (PAR). PAR is a collaborative iteration of action research that takes place with insiders of a community. It often manifests in reiterative cycles of planning, acting, and reflecting (Herr & Anderson,

2015; Reason & Bradbury, 2008). PAR is prompted by concerns raised by insider-researchers and it typically leads to changes within the community and within the researchers (Reason & Bradbury, 2008). Although I was predominantly an outsider - I did not teach at any of the school sites - my desire to engage in this research developed from my insider experiences as a secondary school music teacher in South Africa. The co-researchers involved in this study contributed to the formulation of secondary research questions, thereby ensuring that the inquiry was prompted by their concerns as well.

The participatory, emancipatory, and emergent nature of PAR makes it suitable for a study aimed at empowering music teachers to enact critical pedagogy. Traditional research designs often emphasise the role of the researcher as the observer and participants as the observed; however, action research, and PAR in particular, subverts this power dynamic through its participatory nature (Herr & Anderson, 2015; Wood et al., 2017). It democratises the research process by making the co-researchers integral agents in the unfolding inquiry. The emergent and responsive nature of PAR can empower co-researchers to take ownership of the research in a way that promotes their sense of agency (Kearney & Zuber-Skerritt, 2012; Wood et al., 2017).

Although the predetermined aspects of thesis writing limit PAR, scholars suggest that action research such as PAR still offers valuable insights to graduate students interested in engaging in emancipatory, transformative research (Herr & Anderson, 2015; Kemmis et al., 2014; Wood et al., 2017). For this study, the co-researchers were involved in the emergent design of the research by formulating secondary research questions, assisting in the design of the research cycles, and tackling issues and concerns that arose in their practice as the study unfolded.

1.3.2 Co-researchers

The co-researchers consisted of three music teachers working at three secondary schools in South Africa. Two schools were located in the Western Cape province and one school was located in the Gauteng province. The schools had established music departments with at least one permanent music teacher. The co-researchers taught both practical (instruments and ensembles) and theoretical (general music knowledge, music literacy, or creative arts) components of the WAM stream of the subject music.

Because of the specific focus of the research and the need for specialists in the field of music teaching, I used purposive sampling to select the co-researchers (Merriam & Tisdell, 2016). I was not teaching at a secondary school at the time of this study, so my role was as an observer and researcher-facilitator.

1.3.3 Data collection

I collected data over a period of four months using digital platforms such as Zoom audio-visual conferencing, emails, and WhatsApp communications. I conducted initial interviews with individual co-researchers to gain an understanding of their background in teaching and their perceptions of CRP-related issues. The co-researchers and I then met at an online start-up workshop to discuss the research process, formulate research questions, and gain a better understanding of CRP. The start-up workshop provided the opportunity for co-researchers to get to know one another and form relationships.

The co-researchers engaged in action research cycles that included: planning CRP-focused lesson units; teaching lessons; reflecting on the lessons through journaling or recording voice notes; and meeting at progress workshops to reflect collectively and plan the next learning cycle. We engaged in a total of five workshops, including the introductory and final workshops. In order to mitigate the risk of COVID-19, all interviews and workshops were conducted using a video conferencing platform.

Data consisted of interviews, workshops, lesson plans, and teaching reflections. All interviews and workshops were recorded and transcribed by the primary researcher. An example of the protocol for initial interviews can be found in Annexure D. I created this protocol with reference to Merriam and Tisdell's (2016) text on qualitative research design. Reflections by the co-researchers included written reflections and reflections sent as voice note recordings. The recordings were transcribed by the primary researcher.

1.3.4 Data analysis

Prior to the analysis process I familiarised myself with the data (Janesick, 2016) by reading the data and creating a research log (Layder, 2013). I analysed the data by assigning codes to portions of data. I engaged in two coding cycles: I first used Values Coding (Saldaña, 2016) to label the values, attitudes, and beliefs reflected by the co-

researchers; I then used a priori codes developed from the conceptual framework presented in Chapter 2 to code examples of the co-researchers enacting CRP. After coding the data, I developed categories by grouping similar codes together. I then created a narrative of the data by grouping categories together to form themes. Throughout the analysis process, I wrote analytic memos (Saldaña, 2016) to reflect on the research process. Data were stored and coded using ATLAS.ti.22.

1.4 Role of the researcher

According to Merriam and Tisdell (2016), critical research often requires distinct considerations regarding the researcher's relationship with the research:

"insider/outsider issues; positionality issues; and, as a result of both of these intersecting factors, the importance of researcher reflexivity" (p. 63). The first of these considerations is particularly important when engaging in any form of action research, including PAR (Herr & Anderson, 2015). My involvement in this study was as both a facilitator and an observer. To some extent, I was an insider because I have taught music at secondary schools in South Africa. I also approached the research as an outsider because I was unfamiliar to the specific school contexts where the research took place. I believe that my background in teaching music helped me to gain insights and form relationships with the co-researchers; however, I recognise that having preconceived notions regarding music teaching in South African secondary schools impacted my understanding of the research. Furthermore, my positionality as a white woman who has predominantly taught and been educated in well-resourced schools in South Africa tinted my understanding of the research and affected how I guided workshops and promoted discussions through my role as a facilitator (Coghlan & Brydon-Miller, 2014). It was thus important that I continuously reflected on how my positionality impacted the research process. In order to practice reflexivity, I engaged in a "first-person action research approach" (Brydon-Miller, 2008, p. 204) by keeping a journal that reflected on how my multiple identities influenced my role as researcher, facilitator, and observer.

1.5 Trustworthiness

I employed various techniques to increase the trustworthiness of this study. A central approach was crystallisation (Ellingson, 2009): I used multiple methods of data

collection and analysis, which helped me to develop a complex and, admittedly, “thoroughly partial” understanding of the topic (Richardson, 2000, p. 934). A few important trustworthiness measures were organically built into the study design and thesis-writing process. I spent “prolonged time in the field” (Creswell, 2014, p. 600) by engaging with the co-researchers for four months and I was continuously involved in “peer debriefing” (Creswell, 2014, p. 601) because I received fortnightly feedback on this research from my promoter and I presented my work to graduate students and professors at NWU’s annual MASARA postgraduate symposia. The participatory design of this study made “member checking” an organic part of the research process (Creswell, 2014, p. 600). Member checking is a process whereby the researcher presents emerging findings to the participants to ascertain whether the researcher’s interpretation is reflective of the participants’ experiences (Creswell, 2014). While writing the thesis, I presented preliminary findings to the co-researchers to ascertain whether the findings coincided with their experiences and understanding of the research.

1.6 Ethical considerations

Four primary ethical considerations of this study were participant recruitment, informed consent, risk mitigation, and confidentiality. Although I selected participants using purposive sampling, I did not exclude participants from this study based on identities such as race, gender, or sexual orientation. I requested informed consent from co-researchers by providing clear, intelligible consent forms (see Annexure C) that described the study and its purpose, the use of data, and the assurance of anonymity where possible. Specific consent was also requested for the use of audio-recorded data. Co-researchers had the option of withdrawing from the study at any time. They were not remunerated for their participation in the study; however, I offered to reimburse costs incurred for internet connectivity.

Risk mitigation included conducting all data collection online to mitigate the risk of COVID-19, offering co-researchers breaks during the workshops so that they did not become too tired, and offering a free counselling session with a registered psychologist should the co-researchers have experienced distress as result of interview questions or workshop discussions. Anonymity was ensured through the use of pseudonyms and any identifying information related to co-researchers and school sites remained

confidential at all times. Given the nature of the PAR inquiry, anonymity of the co-researchers was not as secure as it might have been in more traditional research designs because the co-researchers remained identifiable to one another. On the recommendation of Kemmis et al. (2014), the co-researchers filled in an “ethical agreement for participation in public spheres” (p. 165). I created an outline for the ethical agreement for participation document (see Annexure E) with reference to Kemmis et al. (2014). Records of data were stored on a password-protected personal computer and password-protected cloud database and only the primary researcher and her study promoter had access to the data.

1.7 Delimitations

This study was limited to an investigation of the use of CRP by music teachers at three secondary schools in South Africa. The aim of the study was to understand how the co-researchers enacted CRP; as such, it was not an evaluation of the teachers. This study is not generalisable; however, the practical examples of CRP enacted by the co-researchers and the theoretical insights gained from this study can inform the practice of other teachers and scholars. Due to the detailed description of contexts and findings, readers can determine to what extent the findings of this study may be transferable to their contexts.

1.8 Chapter divisions

Chapter 1 introduces the study, describes the purpose and research questions of the study, and offers a brief outline of the research methodology.

Chapter 2 describes a conceptual framework defining CRP, which forms the theoretical basis for this thesis. This chapter also includes a review of international literature in the field of music education that specifically refers to CRP.

Chapter 3 provides a description of the South African context, a review of literature related to CRP in South Africa, and an analysis of the Curriculum and Assessment Policy Statement (CAPS): Music and Creative Arts in relation to CRP.

Chapter 4 provides a detailed description of the research procedures for this study.

Chapter 5 presents the findings of this research.

Chapter 6 presents a discussion of the findings of this research.

Chapter 7 answers the research questions, outlines the contribution this study might make to the literature, details the limitations of the study, and offers suggestions for further research.

Conclusion

In this chapter I provided a rationale for why I chose to embark on this inquiry, which included a desire to address the problems of Eurocentrism and inequity that plague music education in South Africa. I described the research gap that this research tried to address. This was followed by the purpose statement and research questions of the study, which preceded a brief outline of the methodology of the study (which is explained in greater detail in Chapter 4). The next chapter will present a background on CRP, a conceptual framework that defines CRP, and an international review of literature related to CRP in music education.

CHAPTER 2 CONCEPTUAL FRAMEWORK

Introduction

The term culturally relevant pedagogy is often used interchangeably with culturally responsive pedagogy, culturally responsive teaching, or culturally responsive education (Howard, 2003). In this thesis, culturally relevant pedagogy (CRP) is used to refer broadly to work that employs the terms ‘culturally relevant,’ ‘culturally responsive,’ and ‘culturally sustaining pedagogy.’ In this chapter, I define CRP through a conceptual framework that I developed by consulting the works of Gloria Ladson-Billings (1995a; 1995b; 2009; 2014; 2020) on culturally relevant pedagogy, Geneva Gay (2018) on culturally responsive teaching, and Villegas and Lucas (2002a, 2002b) on preparing culturally responsive teachers. The CRP conceptual framework described in this chapter served as the theoretical basis for this thesis and informed my data analysis (Chapter 5) and discussion (Chapter 6).

In this chapter I will describe the development of CRP and provide a background on the three bodies of work that are the foundation for the conceptual framework (Gay, 2018; Ladson-Billings, 1995a, 1995b, 2009, 2014, 2020; Villegas & Lucas, 2002a, 2002b). I will also discuss some of the critiques levelled against CRP, most notably those by Paris (2012) and Paris and Alim (2017) in their discussions of culturally sustaining pedagogy. Following the sections on the background of CRP, I will present the conceptual framework defining CRP that guided this study. The discussion of the conceptual framework will include a definition of each main concept and its relationship to other concepts of the conceptual framework. This will be followed by a definition of each subcategory under the main concept. Each definition will be followed by a review of international literature on music education related to the subcategory. Due to the wealth of international literature available on CRP in music education and the dearth of South African literature that specifically refers to CRP, the current chapter refers only to international literature on CRP whereas the subsequent chapter (Chapter 3) provides an overview of South African literature broadly related to the topic.

2.1 Gloria Ladson-Billings and the roots of CRP

Gloria Ladson-Billings' (1995a, 1995b) work on culturally relevant pedagogy in the 1990s grew from a body of already existing anthropological and educational research that was concerned with the differences between the home cultures of students⁷ - particularly low-income students and students of colour - and the culture that students encountered at school. Earlier research investigating the mismatch between home and school culture that informed Ladson-Billings' (1995b) work included practices described as culturally appropriate, culturally congruent, culturally responsive, and culturally compatible. Reyes and Norman (2021) highlighted how culturally relevant pedagogy developed out of the context of the multicultural education movement of the 1980s and 1990s; however, Ladson-Billings (1995b) distanced her work from "add-on versions of multicultural education...that serve to exoticize diverse students as 'other'" (p. 483). Rather than the additive multicultural approach of celebrating different cultures at isolated events or during certain times of the year, Ladson-Billings (1995b) advocated for structural challenges to classroom practices that could lead to an increase in cultural competence and sociopolitical consciousness.

By the mid-1990s, when Ladson-Billings (1995b) published her seminal article on CRP, educational literature on the mismatch between students' home lives and school lives in the USA had reached what Paris and Ball (2009) described as the "golden age" of resource pedagogy research (p. 379). Resource pedagogy research is based on the premise that the home culture of students should be used as a resource to help students become fluent in the dominant culture needed to succeed at school and in mainstream society (Paris & Ball, 2009). Resource pedagogy research developed in response to deficit approaches to education, popular in the 1960s and 1970s, that viewed the home culture of students of colour and students in poverty as deficiencies that should be eradicated and replaced by the dominant culture. Typically, the dominant culture "fell in line with White, middle-class norms and positioned languages and

⁷ Throughout this thesis I use two terms to refer to school-going children: "student", which is the term typically used in North American literature and "learner", which is the term typically used in South African literature. In this chapter, I predominantly use the term "student" because that is the term used most frequently in the literature referenced in this chapter.

literacies that fell outside those norms as less-than and unworthy of a place in...schools and society” (Paris, 2012, p. 93). The work of scholars such as Ladson-Billings (1995a; 1995b; 2009; 2014) and Gay (2018) rejects these deficit notions and they call on teachers to view students as subjects rather than objects (Reyes & Norman, 2021).

Ladson-Billings (1995b) introduced the term ‘culturally relevant pedagogy’ when reporting on the findings of a three-year study in which she investigated the practices of eight teachers working in a low-income, largely African American elementary school district in the USA. These teachers were identified as “outstanding” and “excellent” (Ladson-Billings, 1995b, p. 472) by parents, teaching colleagues, and school principals. Criteria used to define the teachers’ excellence included successful classroom management, student achievement represented by test scores, and student attitudes toward school, themselves, and others. Through the process of interviews, unscheduled observations, and group discussions, Ladson-Billings (1995b) discovered that the educators shared similar dispositions and ideologies regarding education. From this was born the groundwork for culturally relevant pedagogy (CRP).

The foundation of CRP is rooted in three equally important ideas: academic achievement, later referred to as student learning; cultural competence; and socio-political or critical consciousness (Ladson-Billings, 1995a, 1995b, 2020). Ladson-Billings (2020) asserted that in order for a teacher’s practice to be considered culturally relevant, their teaching must embody all three of these ideas. The first tenet, student learning, requires that students grow intellectually. In her earlier work, Ladson-Billings (1995a, 1995b) referred to this as academic achievement, but she updated the term to emphasise that student learning is not always reflected by formal measures of assessment (Ladson-Billings, 2020). In some instances, students might start the school year with low test scores and demonstrate remarkable intellectual growth throughout the school year; however, because they started with low test scores, their final scores might still be below the threshold of what would typically be considered as academic achievement (Ladson-Billings, 2020). The second tenet, cultural competence, requires teachers to help students validate their own culture, while becoming fluent in at least one culture outside of their own (Ladson-Billings, 1995b). For most students of colour in the USA, this requires becoming fluent in the white mainstream culture, but Ladson-Billings (2020) asserted that white students should also become comfortable with

cultures outside of their own. She also stated that it is important for white students to understand that they *have* a culture, rather than deeming their ways of being as neutral or normal (Ladson-Billings, 2020). The third tenet, sociopolitical consciousness (Ladson-Billings, 2014) or critical consciousness (Ladson-Billings, 1995a, 1995b) helps students to develop “critical perspectives that challenge inequities that schools (and other institutions) perpetuate” (Ladson-Billings, 1995b, p. 469). This tenet is also concerned with helping students apply the work they are doing in the classroom to “real-world problems” (Ladson-Billings, 2014, p. 75), such as those arising in the contexts of their communities (Ladson-Billings, 1995b).

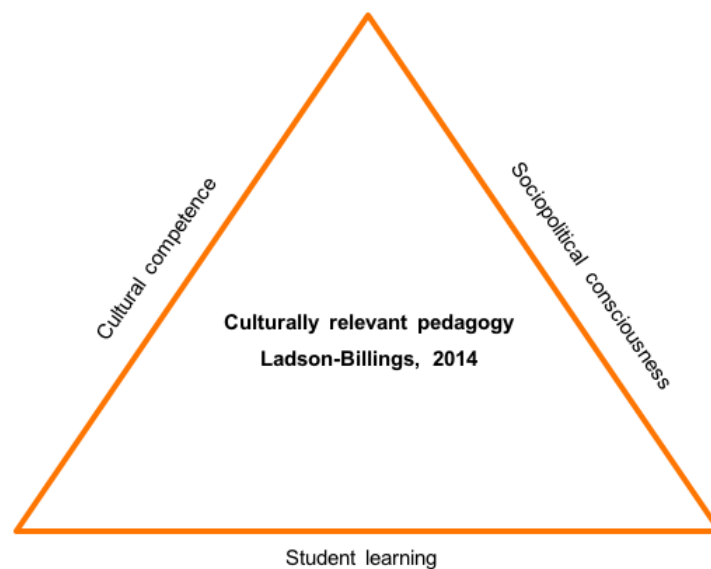


Figure 2-1: Core tenets of culturally relevant pedagogy according to Ladson-Billings (2014).

When observing the teachers in her seminal study, Ladson-Billings (1995b) noted three broad areas that served as the ideological underpinnings of the eight teachers she observed. She stated that although the teachers came from different backgrounds and had different approaches to teaching, they shared similar ideologies concerning conceptions of self and others, the social relations they fostered, and their conceptions of knowledge (Ladson-Billings, 1995b). In an early article (Ladson-Billings, 1995b) and a subsequent book (Ladson-Billings, 2009), Ladson-Billings extrapolated on the ideologies and offered practical examples of how they were realised in practice. Concerning the first category (conceptions of self and others), she described teachers

who strongly identified with teaching, who believed that all students could succeed, and who saw themselves as part of the communities in which they taught (Ladson-Billings, 2009). Concerning social relations, Ladson-Billings (2009) described teachers who cultivated relationships with students that extended beyond the classroom and who cultivated a sense of community and shared responsibility among their students. Lastly, she described teachers who had critical conceptions of knowledge, which included viewing knowledge as fluid rather than static, facilitating learning through scaffolding, and including multiple assessments that allowed for the showcasing of multiple forms of excellence (Ladson-Billings, 1995b; 2009)

2.2 Geneva Gay

In her seminal book first published in 2000, *Culturally responsive teaching: Theory, research, and practice*, Geneva Gay (2018) extended the work on resource pedagogies by employing the terms ‘culturally responsive teaching’ or ‘culturally responsive pedagogy’. Although she preferred the term ‘culturally responsive pedagogy’, she stated that terms such as culturally relevant, sensitive, congruent, and responsive were “virtually identical...ideas about why it is important to make classroom instruction more consistent with the cultural orientations of ethnically diverse students, and how this can be done” (2018, p. 36). In her book, she drew on multiple scholars and research studies to describe a pedagogy that used “the cultural knowledge, prior experiences, frames of reference, and performance styles of ethnically diverse students to make learning encounters more relevant to and effective for them” (Gay, 2018, p. 36). The book includes theoretical foundations, a review of literature demonstrating the efficacy of CRP, and practical suggestions for implementing CRP.

Gay (2018) described eight distinguishing traits of CRP. She stated that CRP is:

- 1) Validating, because it affirms students and the legitimacy of their cultural heritages;
- 2) Comprehensive and inclusive, because it develops “intellectual, social, emotional, and political learning” and teaches “the whole child” (p. 38);

- 3) Multidimensional, because it takes account of multiple aspects of learning and teaching including curriculum content, classroom climate, relationships, classroom management, and assessments;
- 4) Empowering, both academically, and culturally, which leads to academic success, confidence, and agency in students;
- 5) Transformative, because it challenges the cultural hegemony implicit in traditional classrooms and because it develops social consciousness and intellectual critique that can be used to combat oppression and exploitation;
- 6) Emancipatory, because “it releases the intellect of students of color from the constraining manacles of mainstream canons of knowledge and ways of knowing,” (p. 42);
- 7) Humanistic, because it helps students to acquire a humane knowledge of self and others that includes being open and respectful to one another; and
- 8) Normative and ethical, because incorporating cultural diversity and making schools culturally responsive to ethnically diverse students is the “normal and right thing to do” (p. 45).

Gay (2018) also highlighted the importance of caring, communication, diverse curriculum content, and cultural congruity. Her conceptualisation of culturally responsive caring was more “action-driven than emotionally centered” (p. 63), which included teachers shedding deficit perceptions and having high expectations, particularly of students of colour. According to Gay (2018), culturally responsive caring requires teachers to gain some sociopolitical consciousness by pursuing knowledge about cultural diversity in education, developing a self-awareness regarding culture and diversity, and fostering a willingness to dialogue about cultural diversity. With regards to communication, Gay (2018) explored links between culture and communication, and advocated for plurality of communication styles and languages in classrooms. She also advocated for ethnic and cultural diversity in curriculum content and stated that students should be taught to be critical of curriculum content and textbooks. Regarding cultural congruity, Gay (2018) encouraged teachers to draw from an arsenal of instructional

strategies and approaches to meet the learning styles and emotional needs of diverse students.

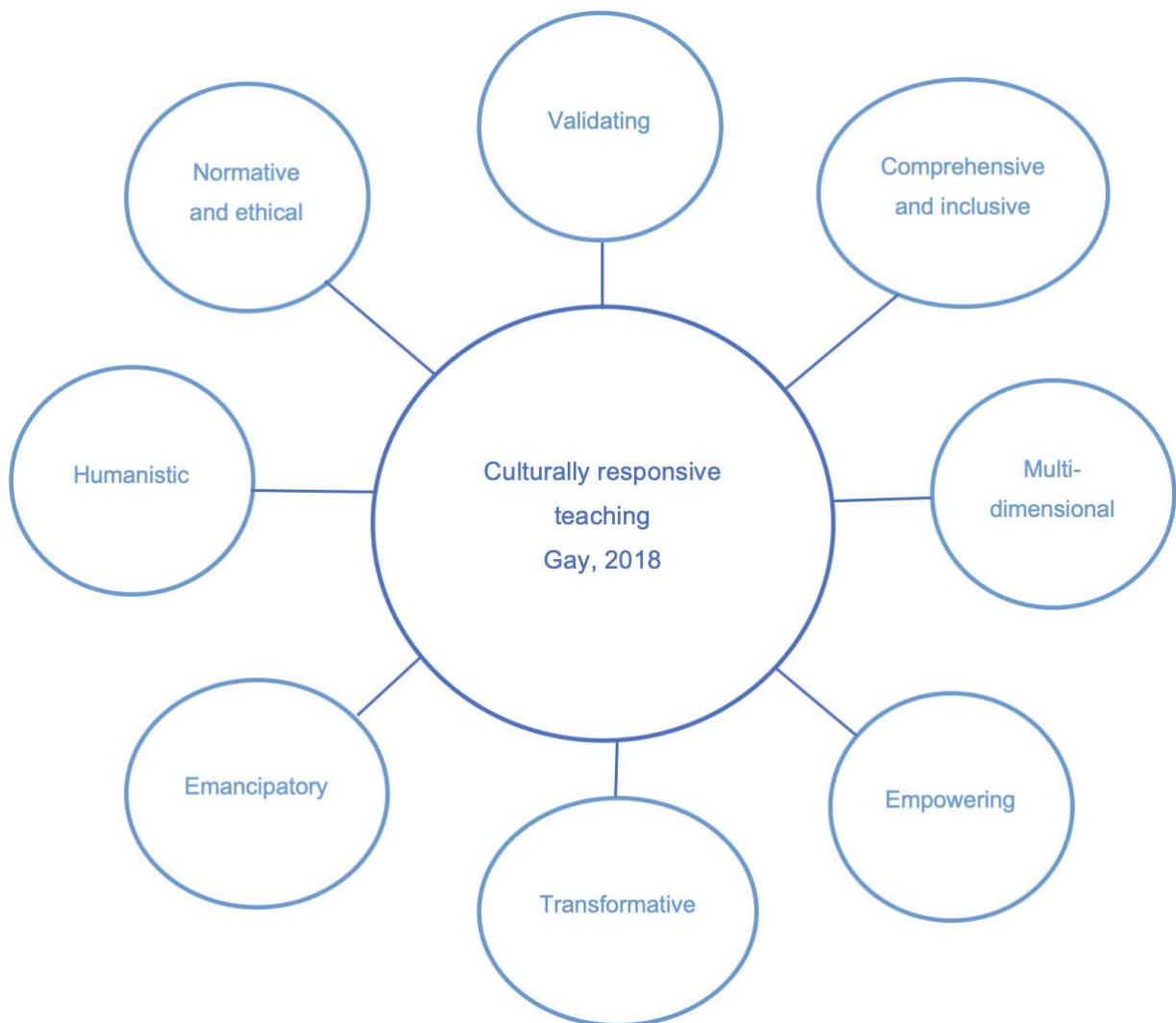


Figure 2-2: The distinguishing traits of culturally responsive teaching according to Gay (2018).

2.3 Villegas and Lucas

Although both Ladson-Billings (2009) and Gay (2018) touched on the importance of preparing preservice teachers to teach in a culturally relevant manner, Villegas and Lucas (2002a; 2002b) focused extensively on this area by advocating for a curriculum aimed at preparing culturally responsive teachers. Through articles (Villegas and Lucas, 2002b; 2007) and a comprehensive book (Villegas and Lucas, 2002a), the authors drew on literature, classroom observations, and tertiary teaching experience to define six

characteristics that described culturally responsive teachers. These characteristics included sociocultural consciousness, affirming attitudes toward students from diverse cultural backgrounds, commitment and skills to act as agents of change, constructivist views of learning, learning about students, and culturally responsive teaching practices (Villegas and Lucas, 2002a; 2002b).

In their description of the first characteristic, sociocultural consciousness, Villegas and Lucas (2002a) suggested that teachers should examine their cultural identities and develop an understanding of how factors such as race, class, and language impact the unequal stratification of schooling and broader society. Regarding the second characteristic, the authors suggested that teachers should foster affirming attitudes toward all students, including low income students, students of colour, and multilingual students. By “building on the individual and cultural resources [students] bring to school” (Villegas and Lucas, 2002b, p. 23) and exposing them to an intellectually rigorous curriculum, culturally responsive teachers can encourage all students to excel academically. Expanding on the third characteristic of culturally responsive teachers, Villegas and Lucas (2002b) suggested that teachers should actively work toward equity in education by fostering “commitment and skills to work as agents of change” (p. 24). The authors viewed teachers as “moral actors” (Villegas and Lucas, 2002b, p. 24), who should cultivate an understanding of how schools and society are interconnected so that they can work toward disrupting the inequities reproduced by schools.

For the fourth characteristic, Villegas and Lucas (2002a; 2002b) framed their concept of CRP within constructivist views of learning. Like Ladson-Billings (2009), they advocated for an understanding that students come to school with a wealth of knowledge that should be recognised and incorporated into classroom instruction. A constructivist approach posits that students’ “ways of speaking and thinking are considered resources for further development rather than problems to be remedied” (Villegas and Lucas, 2002b, p. 25). The fifth characteristic of the curriculum proposed by Villegas and Lucas (2002a; 2002b) encourages teachers to learn about their students’ learning preferences, educational attitudes, and experiences outside of school. Learning about students will enable teachers to design educational experiences that are relevant and meaningful to students (Villegas & Lucas, 2002a, 2002b). Finally, Villegas and Lucas (2002a; 2002b) provided examples of culturally responsive teaching practices that included creating an

inclusive classroom culture, involving students in the construction of knowledge by building on their strengths, questioning the curriculum, and using a variety of assessment practices.

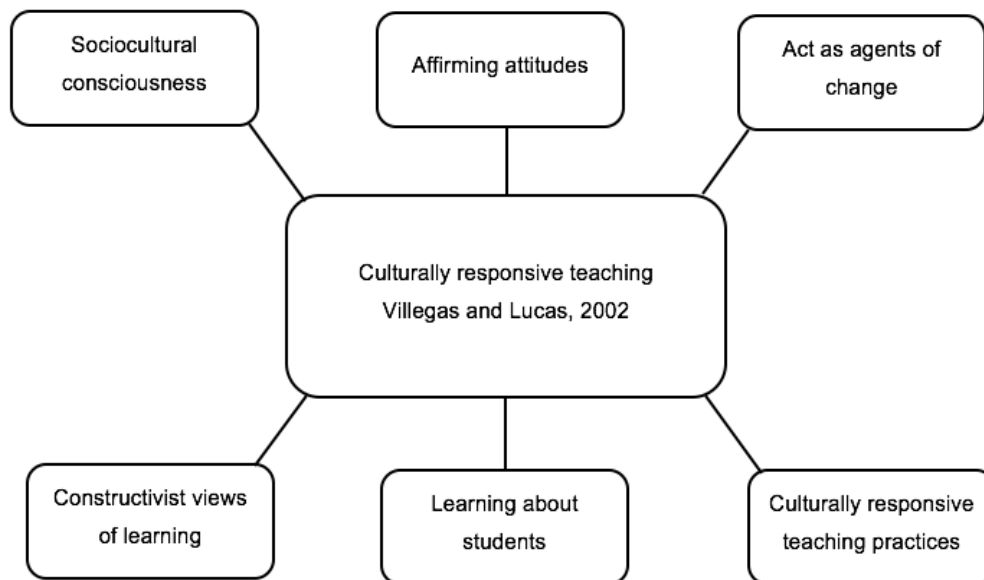


Figure 2-3: Characteristics of a culturally responsive teacher according to Villegas and Lucas (2002a).

2.4 Critiques of CRP: Culturally sustaining pedagogy

The term ‘culturally sustaining pedagogy’ (CSP) was introduced by Django Paris (2012) and expanded by multiple authors, most notably in a book edited by Paris and Alim in 2017. Alim and Paris (2017) conceptualised CSP as a “loving critique” (p. 24) of asset pedagogies such as culturally relevant pedagogy. Paris (2012) was concerned that the terms “relevant” and “responsive” did not adequately emphasise the importance of *maintaining* the culture and language of students of colour. Rather than focusing on helping students of colour to become culturally competent in the dominant, white middle-class culture of schools, Alim and Paris (2017) argued that “CSP seeks to perpetuate and foster—to sustain—linguistic, literate, and cultural pluralism as part of schooling for positive social transformation” (p. 1).

Alim and Paris (2017) introduced three main critiques of asset pedagogies (also referred to here as resource pedagogies) such as CRP. Firstly, they argued that the terms “relevant” and “responsive” were not truly reflective of the types of practices that scholars such as Ladson-Billings (1995b) were propagating. They also felt that much of the work that was done under the umbrella of CRP did not focus enough on social critique (Alim & Paris, 2017). Secondly, Alim and Paris (2017) argued that asset pedagogies sometimes did not consider contemporary enactments of culture and community, focusing instead on longstanding practices. Finally, the authors promoted a “critical reflexivity” (Alim & Paris, 2017, p. 12) they felt was lacking from resource pedagogies. Rather than uncritically celebrating all components of youth culture, they argued that educators and students should also contend with problematic elements of youth culture (such as misogyny and homophobia in hip hop music, for example). Overall, CSP focuses on cultural and linguistic plurality rather than centring monocultural white, middle-class norms in education (Alim & Paris, 2017).

Other authors have also lamented misappropriations of CRP in which teachers have good intentions, but continue to centre mainstream ideologies and practices at the expense of students’ cultures (Evans et al., 2020). Scholars have criticised empirical research on CRP for lacking the sociopolitical consciousness that was foundational to descriptions of CRP by authors such as Ladson-Billings (1995b) and Gay (2018) (Brown-Jeffy & Cooper, 2011; Howard & Rodriguez-Scheel, 2017; Ladson-Billings, 2014; Schmeichel, 2012). Although I agree with the critiques offered by these authors and by proponents of CSP, I have chosen to adopt Ladson-Billings’ (1995b) original term, culturally relevant pedagogy, in this thesis, because the initial conceptualisation of this term and similar terms by scholars such as Gay (2018), and Villegas and Lucas (2002a) emphasised the importance of sociopolitical consciousness and the maintenance of student culture. In adopting this term, I pay homage to the foundations of CRP while striving for the cultural and linguistic plurality propagated by CSP scholars.

2.5 A conceptual framework defining culturally relevant pedagogy

I developed the following conceptual framework for culturally relevant pedagogy by drawing on the work of Gay (2018), Ladson-Billings (1995a, 1995b, 2009, 2020), and Villegas and Lucas (2002a, 2002b). Through my consultation of the above literature I

identified 38 ideas that related to a definition of CRP, which I distilled into five main concepts, namely critical dispositions, curriculum content, instruction and learning, cultural understanding, and relationships. I explicated each concept with subcategories as can be seen in Figure 2-4. This conceptual framework served as a theoretical lens for the analysis and discussion of the data collected for this study.

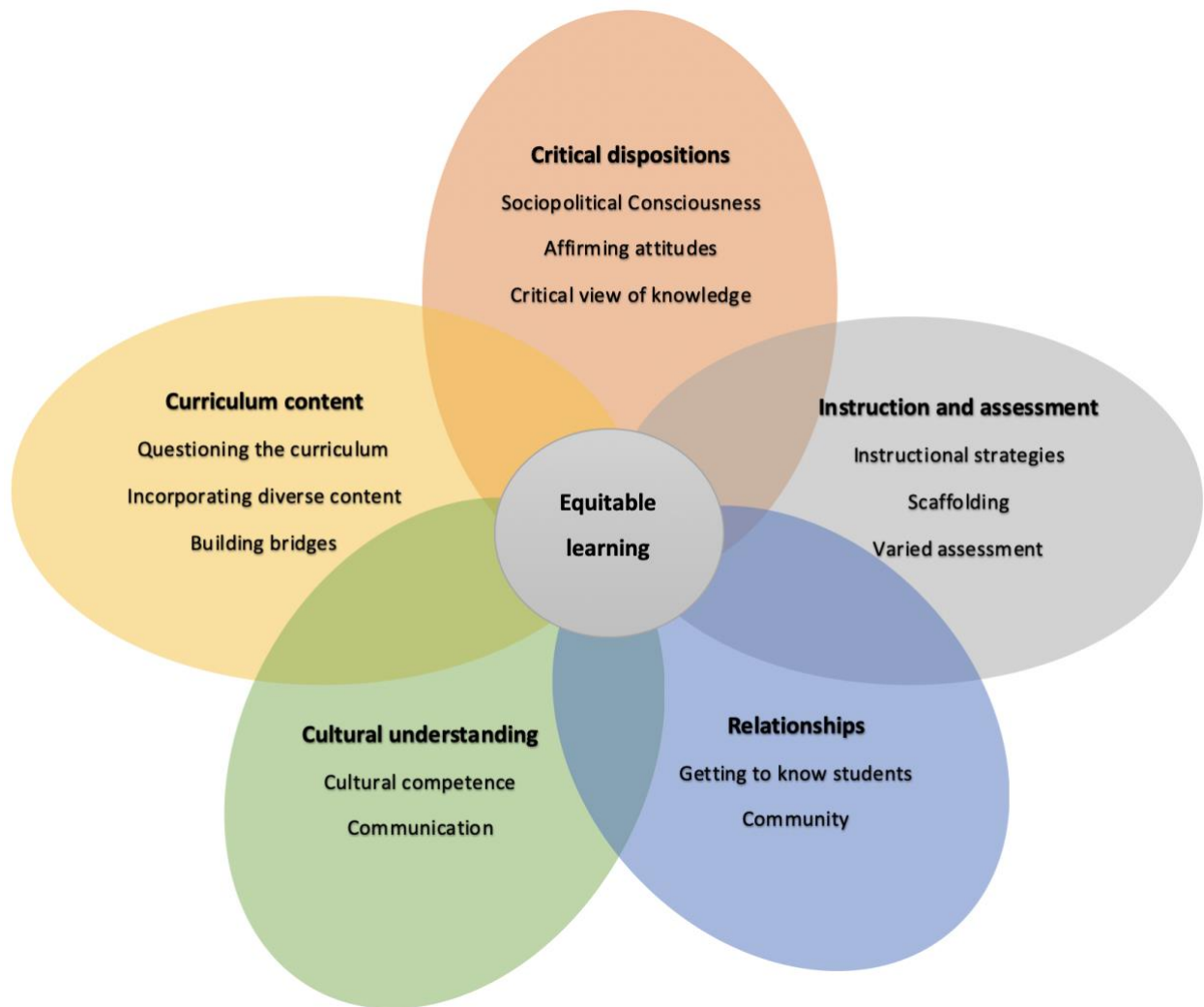


Figure 2-4: A conceptual framework defining culturally relevant pedagogy developed from the literature.

All concepts in this conceptual framework of CRP are influenced by one another and are necessary for equitable learning to take place. Equitable learning refers to academic progress that is attainable for all students, including students of colour, students from low socioeconomic backgrounds, international students, and any students whose backgrounds do not align with the dominant school culture. The purpose of CRP is to

promote student learning and equitable experiences for learners (Gay, 2018; Ladson-Billings, 2009), which is why equitable learning is at the centre of this figure. Behind the equitable learning portion of Figure 2-4 all other components of the conceptual framework overlap. This is to demonstrate the interconnectedness of these concepts. I will further explain the relationships between these concepts in the sections to follow.

In the following sections I will provide a definition of each concept of the conceptual framework by drawing on the work of Gay (2018), Ladson-Billings (1995a, 1995b, 2009, 2020), and Villegas and Lucas (2002a, 2002b). This will be followed by a description of the concept's relationship to other concepts of the conceptual framework. Each concept will be followed by the subcategories related to that concept. After providing an initial definition of each subcategory using the work of Gay (2018), Ladson-Billings (1995a, 1995b, 2009, 2020), and Villegas and Lucas (2002a, 2002b), I will provide a review of international literature related to that subcategory. Due to the wealth of international literature available on this topic, I limited my review to literature that specifically employed the terms 'culturally relevant', 'culturally responsive', or 'culturally sustaining pedagogy' in the contexts of primary, secondary, tertiary, and community music education contexts outside of South Africa (for a discussion of CRP in the context of South Africa, please see Chapter 3).

2.5.1 Critical dispositions

An important aspect of CRP is the critical dispositions - the views and attitudes - of the teachers who implement it (Gay, 2018; Ladson-Billings, 2014; Reyes & Norman, 2021; Sleeter, 2012; Villegas & Lucas, 2002b). In some literature, particularly practitioner journals, there is a misconception that CRP merely consists of a series of steps or best practices that can be translated into lesson plans and classroom activities (Schmeichel, 2012); however, critical dispositions are an essential component fostered by teachers who enact CRP (Gay, 2018; Ladson-Billings, 2009; Villegas & Lucas, 2002b). Below I describe the relationship between critical dispositions and the other concepts of this conceptual framework before highlighting three dispositions that scholars associate with CRP, namely sociopolitical consciousness, affirming attitudes, and a critical view of knowledge.

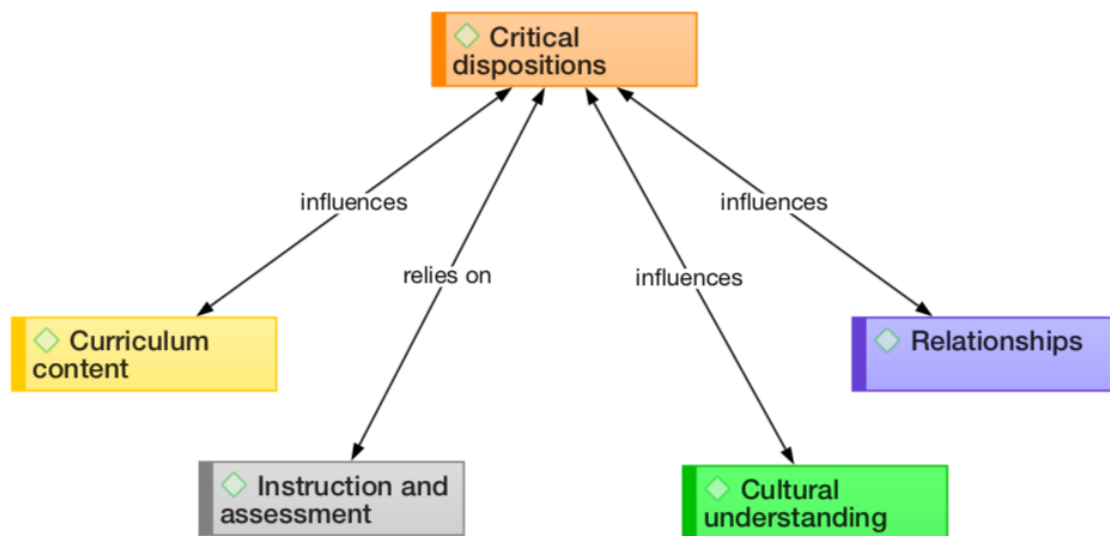


Figure 2-5: The relationship between critical dispositions and other concepts of the conceptual framework.

Critical dispositions are essential to enacting CRP (Ladson-Billings, 2009). As such, this concept has an important impact on all other concepts of the conceptual framework. Critical dispositions enable teachers to engage with curriculum content in a critical manner, which might be manifested by teachers questioning and diversifying the curriculum (Ladson-Billings, 2009). Curriculum content could either nurture or diminish teachers' critical dispositions, particularly if the curriculum is standardised (Gay, 2018). A conservative curriculum that upholds normative views on issues such as class and race might hinder teachers' willingness to explore sociopolitical issues that are contrary to the curriculum. Likewise, a curriculum that inherently addresses sociopolitical issues might make teachers feel more comfortable with developing and demonstrating critical dispositions (Gardner, 2015).

Critical dispositions might inspire teachers to use a greater variety of instructional strategies and assessment practices, because teachers might draw on an arsenal of tools to reach a wide range of diverse students to enable equitable teaching (Villegas & Lucas, 2002a). A teacher's critical view of knowledge (a critical disposition), for example, might inspire them to incorporate a wider range of assessment practices so that students are able to demonstrate success using the knowledge they bring to the classroom. Instruction and assessment thus influence critical dispositions and vice

versa, but this concept is also reliant on critical dispositions in the context of CRP. A teacher can engage in instruction and assessment without fostering the critical dispositions necessary to label their practice as culturally relevant (Good-Perkins, 2018). Critical dispositions thus play an integral role in fostering *culturally relevant* instruction and assessment. Similarly, numerous scholars have emphasised the importance of student learning to CRP, stating that CRP is only enacted when student learning takes place (Gay, 2018; Ladson-Billings, 2014; Villegas & Lucas, 2002b), so critical dispositions are also reliant on instruction and assessment within this conceptual framework.

Critical dispositions have an impact on the development of cultural understanding (Ladson-Billings, 2009). Teachers who foster critical dispositions might develop the sociopolitical consciousness and affirming attitudes necessary to validate student culture and assist students in becoming comfortable with cultures outside of their own (Gay, 2018; Ladson-Billings, 2009). Likewise, if teachers have developed cultural competence (a subcategory of cultural understanding), they will be better positioned to foster affirming attitudes (a critical disposition) towards diverse students (Villegas & Lucas, 2002a). Teachers who lack cultural understanding might also lack the critical dispositions that would make them aware of the need to develop better cultural understanding (Good-Perkins, 2018).

Critical dispositions influence the relationships concept of this conceptual framework. Traits such as affirming attitudes towards diverse students and sociopolitical consciousness might make teachers value strong relationships with all their students (Ladson-Billings, 2009). Teachers who build relationships with students might be more likely to foster affirming attitudes (a critical disposition) of those students as they get to know them (Fleischaker, 2021). A teacher who forms relationships with students by getting to know them would also be more likely to understand how sociopolitical factors such as race, class, and gender impact students, thereby building on the teacher's critical dispositions (Santos-Stanbery, 2017).

In the following sections, I will describe the subcategories of the critical dispositions concept, namely sociopolitical consciousness, affirming attitudes, and a critical view of knowledge. Each section will begin with a definition of the critical disposition followed by

a review of international literature on CRP in music education related to the subcategory.

2.5.1.1 Sociopolitical consciousness

Sociopolitical consciousness refers to “an understanding that people’s ways of thinking, behaving, and being are deeply influenced by such factors as race/ethnicity, social class, and language” (Villegas & Lucas, 2002b, p. 22). Teachers who enact CRP acknowledge that teaching is not a neutral endeavour, but one that is “inherently political and ethical” (Villegas & Lucas, 2002b, p. 24). They reflect on their positionality within a society that is stratified according to factors such as race, gender, social class, and language (Villegas & Lucas, 2002a). Teachers who have developed sociopolitical consciousness are aware that schools often perpetuate the inequalities prevailing in society and they have a moral and ethical conviction that spurs them to work toward equity and justice in education (Gay, 2018; Villegas & Lucas, 2002a, 2002b). Teachers who enact CRP are concerned with the “import of their work for preparing students for confronting inequitable and undemocratic social structures” (Ladson-Billings, 2009, p. 474). They guide students in finding ways to apply what they are learning to real-world problems in their communities (Ladson-Billings, 1995b). By practising a subversive pedagogy, teachers who have fostered sociopolitical consciousness work toward a praxis that is empowering, emancipatory, and transformative (Gay, 2018).

International literature regarding sociopolitical consciousness explicitly related to CRP in music education focused on two broad areas: teachers demonstrating and fostering sociopolitical consciousness in themselves, and sociopolitical consciousness fostered more broadly in the classroom. Concerning the first area, music teachers in numerous studies fostered sociopolitical consciousness by interrogating their own positionality and experiences of discrimination (Igari, 2021; Karapetian, 2017; Kwanza, 2021; Usenza, 2022; Williams, 2022). This was manifested by teachers reflecting on how factors such as race, ethnicity, and class impacted their own experiences and the experiences of their students. For example, in an investigation of the beliefs, perceptions, and practices of ten music teachers regarding CRP, most of the participants commented on the significance of race in the schooling experiences of their students (Igari, 2021). The two teachers of colour in Usenza’s (2022) study of three culturally sustaining music

programmes in the USA spoke openly about their own experiences of discrimination and the erasure and assimilation faced by their ancestors. Teachers also demonstrated sociopolitical consciousness through their actions. A music teacher in Fleischaker's (2021) investigation was committed to challenging the practice of frisking that was implemented by school resource officers at a largely African American elementary school in Ohio, USA. These studies suggest that many teachers who enact CRP also demonstrate sociopolitical consciousness.

Teachers and students fostered sociopolitical consciousness in music education settings largely through group discussions (Gardner, 2015; Gurgel, 2013; Karapetian, 2017; Robinson, 2006; Singleton, 2020). Gardner (2015) and Robinson (2006) suggested using hip hop music and the inclusion of African American musicians to discuss issues of inequity with learners in the elementary general music classroom. At the middle-school level, the teacher in Gurgel's (2013) study on engagement and CRP used the contextualisation of choral repertoire as an opportunity to discuss issues of inequality with learners. This is in line with Shaw's (2012) suggestion to foster sociopolitical competence by choosing repertoire that presents an opportunity to talk about sociopolitical issues through the contextualisation of the repertoire. At the high school level, Singleton's (2020) study provided an example of a teacher in a USA band classroom who encouraged dialogue with students inside and outside of class time about topics such as the presidency and the Black Lives Matter movement. In the context of community choral education, a study of the Boston Children's Chorus revealed that discussions of "identity, power, privilege, and bias, where deep understanding relies on multiple perspectives" (Karapetian, 2017, p.80) were routinely included in rehearsals and led to conversations conducted with mutual respect. Although group discussions were an important vehicle for exploring sociopolitical issues in most of these studies, one study mentioned sociopolitical consciousness fostered outside of rehearsals. During a performance at the state capitol in the USA, the African American choral students in Robinson's (2021) study were encouraged to register to vote in the USA elections. This led one of the student participants to reflect on the impact of voting on USA citizens and, in particular, African American citizens.

2.5.1.2 Affirming attitudes

Teachers who enact CRP have affirming attitudes towards diverse students, including students of colour, students from low socio-economic backgrounds, and students who speak languages other than English (Gay, 2018; Ladson-Billings 1995b, 2009; Villegas & Lucas, 2002a, 2002b). These affirming attitudes are manifested by teachers who believe that all students are competent and capable of success, and who consequently have high expectations of all students (Ladson-Billings 1995a, 1995b, 2009). Teachers might demonstrate their affirming attitudes by exposing students to an intellectually rigorous curriculum (Villegas & Lucas, 2002a) and by encouraging all students to succeed (Ladson-Billings, 2009). Affirming attitudes are likely to lead to greater student achievement, because “when students are treated as competent they are likely to demonstrate competence” (Ladson-Billings, 2009, p. 134). Through an action-driven approach to caring, teachers enacting CRP reflect on their attitudes, beliefs, and expectations of students from different ethnic, racial, cultural, and linguistic groups. They consider how their beliefs impact their teaching and they work against any negative attitudes they might have towards students (Gay, 2018; Villegas & Lucas, 2002a, 2002b).

In the international literature, many of the teachers who enacted CRP in music education settings fostered affirming attitudes towards their students by reflecting on their own biases (Fleischaker, 2021; Gilliam, 2021; Lind & McKoy, 2016; McKoy, 2019; Palmer et al., 2022; Williams, 2022). Several authors who produced books (Lind and McKoy, 2016) and frameworks (McKoy, 2019; Palmer et al., 2022) on CRP in music education highlighted the importance of music teachers examining their attitudes and biases towards students in order to counteract deficit attitudes. This was supported by examples from numerous researchers who found that teachers who implemented CRP in meaningful ways had engaged in the process of examining their biases (Fleischaker, 2021; Gilliam, 2021; Williams, 2022). The music teachers in Fleischacker’s (2021) study openly examined their bias by discussing their implicit and explicit attitudes regarding identities such as race and sexuality, and through professional development opportunities aimed at breaking down biases. They also engaged in reflective journaling and discussed their biases with other teachers who identified as culturally responsive. Gilliam (2021) posited that the process of confronting bias made the practice of the

choral teacher in their narrative inquiry more culturally responsive. Although self-reflection in general is an important component of effective teaching (Beauchamp, 2006; Çimer et al., 2013; Sööt & Viskus, 2015), teachers enacting CRP in various studies extended the process of self-reflection to include an examination of the implicit and explicit attitudes they harboured towards students, thereby fostering positive attitudes towards diverse students (Fleischaker, 2021; Gilliam, 2021; Williams, 2022).

Teachers enacting CRP in music education settings often demonstrated their affirming attitudes by validating student opinions and culture through the inclusion of diverse musics (Gardner, 2015; Karapetian, 2017; Santos-Stanbery, 2017; Shaw, 2016; Singleton, 2020; Williams, 2022). In three separate studies examining culturally relevant music programmes and teachers, researchers found that successful teachers emphasised the importance of validating student opinions and including their musical preferences in repertoire selection (Karapetian, 2017; Santos-Stanbery, 2017; Williams, 2022). Gardner (2015) stated that the inclusion of hip hop and black American music was affirming for her students. Similarly, studies by Chadwick (2011), Kwanza (2021), Lehmberg (2008), Santos-Stanbery (2017), Shaw (2016), Singleton (2020), and Williams, (2022) suggested that music teachers who included music from the culture of their students validated those students. The teachers in these studies focused on student-centred rather than repertoire-centred instruction (Shaw, 2012), which led to a diverse curriculum that drew on the culture of learners, rather than an additive approach in which a largely Eurocentric curriculum was maintained with the once-off inclusion of stereotypical examples of repertoire from student culture. As a result, the inclusion of diverse musics in these studies demonstrated the affirming and validating attitudes the teachers had towards their students from diverse backgrounds (Chadwick, 2011; Kwanza, 2021; Lehmberg, 2008; Santos-Stanbery, 2017; Shaw, 2016; Singleton, 2020; Williams, 2022).

Affirming attitudes were also demonstrated by teachers' high expectations of all their students (Chadwick, 2011; Fleischaker, 2021; Karapetian, 2017; Kwanza, 2021; Robinson, 2021; Santos-Stanbery, 2017; Usenza, 2022; Williams, 2022). The six music teacher participants in Fleischaker's (2021) multiple case study cultivated affirming attitudes of their students and believed that "students came to their room with the ability to succeed" (p. 261). The teachers in Robinson's (2021) and Karapetian's (2017)

studies demonstrated their high expectations of students by rigorously preparing them to excel at external choral performances and evaluations. In Usenza's (2022) inquiry, the teachers' pursuits of "high standards" (p. 271) led to an increase in access to excellent music education for numerous students. In some instances, such as in Chadwick's (2011) investigation, the teacher's high expectations of students extended beyond the choral classroom - she expected her university students to demonstrate academic achievement in other learning areas too. In all these instances, high expectations were supported by effective instructional strategies, which will be discussed in section 2.5.3.1.

Although the research on student perspectives on CRP is fairly limited, three studies that incorporated student voices suggested that the affirming attitudes of music teachers had a validating effect on students (Gurgel, 2013, Robinson, 2021; Shaw, 2016). Gurgel's (2013) investigation of students' perceptions of engagement and disengagement in a racially diverse music classroom found that the affirming attitudes of the choral teacher led to 7th Grade students feeling "liked and respected" (p. 101) by their teacher. The students in the culturally relevant children's choir observed by Shaw (2016) considered themselves to be musicians and singers, which was not the case in other choirs that lacked cultural relevance (Joyce, 2003; Kelly-McHale, 2013). Robinson's (2021) interviews with five African American senior high school students in the USA suggested that the teacher's high expectations of students was a motivating factor in the students' decisions to continue participating in choir. These studies provide valuable insights into students' experiences of the affirming attitudes of their music teachers.

2.5.1.3 Critical view of knowledge

Although teachers who enact CRP are passionate about acquiring knowledge and view it as empowering, they are also critical of knowledge (Ladson-Billings, 1995a, 1995b, 2009). They recognise that knowledge is not static, rather that it is "shared, recycled, and reconstructed" (Ladson-Billings, 1994b, p. 481). Because teachers with a critical view of knowledge recognise that knowledge is not static and can be diverse, they are receptive to the knowledge that students bring to the classroom, even if this is not the kind of knowledge typically celebrated in school settings (Ladson-Billings 1995b, 2009;

Villegas & Lucas, 2002b). Teachers who enact CRP recognise that student knowledge is valid and central to student learning (Gay, 2018; Ladson-Billings, 2009; Villegas & Lucas, 2002a).

In a few studies on CRP in music education, teachers challenged the hierarchies associated with the epistemologies of Western art music (WAM) through the use of aural instruction (Chadwick, 2011; Good-Perkins, 2018; Usenza, 2022). This was a foundational way in which music teachers demonstrated a critical view of knowledge, because these teachers did not accept the traditional WAM notion of knowing music through written notation as the only valid way of knowing music. In studies by Chadwick (2011) and Usenza (2022), for example, teachers used aural transmission and valued oral traditions when teaching music, particularly music from African American, Mexican, and Native American traditions. The importance of incorporating aural transmission when teaching music in a culturally relevant manner is supported by the frameworks of Shaw (2012) and Palmer et al. (2022), which suggest that teachers should consider the culture of reference of repertoire in order to teach in a more culturally valid manner by incorporating aural and oral traditions where appropriate. Although music teachers in these studies emphasised aural transmission, there were also examples of teachers who taught students to be comfortable with WAM notation, while simultaneously challenging WAM epistemologies through aural learning (Good-Perkins, 2018).

Numerous studies described music teachers who valued student knowledge and incorporated it into classroom instruction (Boon, 2014; Fleischaker, 2021; Gilliam, 2021; Good-Perkins, 2018; Gurgel, 2013; Palkki, 2015; Santos-Stanberry, 2017; Williams, 2022). The teacher in Gurgel's (2013) study created an engaging learning environment by adapting arrangements of choral music according to the knowledge of 7th Grade choral students. When students suggested that an arrangement of popular music required a solo, the teacher rearranged the music to include a solo in the style of popular singing. One of the three teachers enacting CRP in response to Latinx students in Santos-Stanberry's (2017) study incorporated student knowledge by encouraging students to create movements and vary singing styles in the choral classroom. Santos-Stanberry's (2017) study also suggested that students liked that their teachers were enthusiastic and passionate about the content they taught, which is a characteristic of

culturally relevant teachers' conceptions of knowledge as described by Ladson-Billings (2009).

Shaw (2012) suggested that including music from students' cultural backgrounds might allow students to become experts in the classroom, because they could share knowledge about their own culture. This was demonstrated by various teachers who drew on the cultural knowledge of students when choosing and rehearsing culturally relevant repertoire (Gurgel, 2013; Shaw, 2015; Shaw, 2016; Santos-Stanberry, 2017). Students were also invited to be experts in the classroom when given the opportunity to choose repertoire (Gurgel, 2013; Palkki, 2015; Williams, 2022), add suggestions for musical interpretation of works (Karapetian, 2017), and conduct ensembles (Chadwick, 2011).

2.5.2 Curriculum content

The second concept in this conceptual framework is curriculum content. One of the central components of the teaching and learning process is the curriculum. Although sociologists have written about various aspects of curricula including implicit, hidden, and null curricula (Provenzo & Provenzo, 2022), this section refers to the explicit curriculum - the subject-specific knowledge and skills stipulated by schools or governments that students are expected to learn. Schools in the USA (the context that Ladson-Billings [1995b], Gay [2018], and Villegas and Lucas [2002a] wrote from) typically have Eurocentric and whitewashed curricula (Gay, 2018). In South Africa, the national curriculum for music is also Eurocentric (Carver, 2017a; McConnachie, 2016). Given these contexts, it is important that teachers question the curriculum, incorporate diverse curriculum content, and build bridges of meaning that make the curriculum more relevant to students (Gay 2018, Ladson-Billings, 2009; Villegas and Lucas, 2002a). In

the following section, I will describe how curriculum content interacts with the other concepts of this conceptual framework.

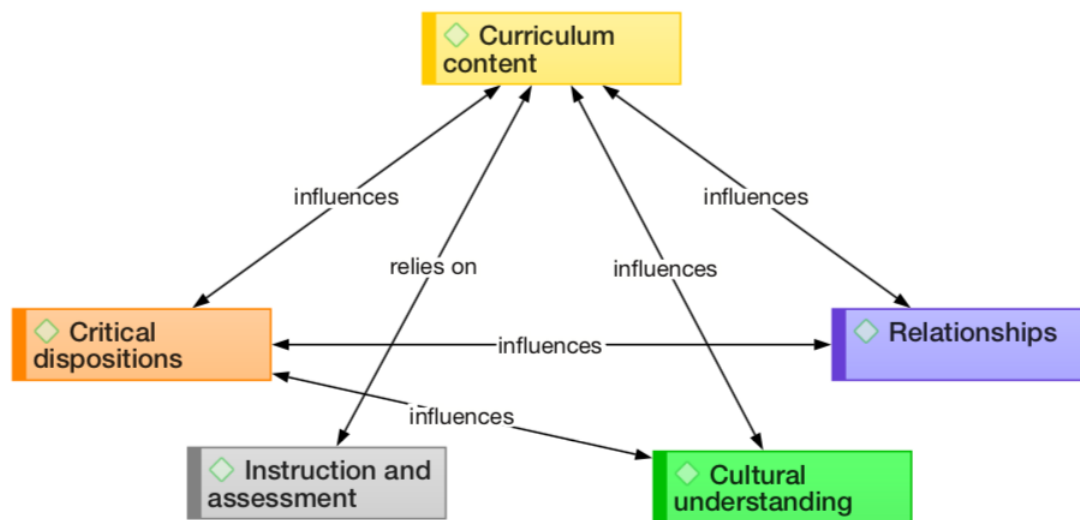


Figure 2-6: The relationship between curriculum content and other concepts of the conceptual framework.

Curriculum content is central to any pedagogical endeavour (Gay, 2018) and consequently this concept relates to all other concepts of the conceptual framework. The relationship between curriculum content and critical dispositions, which influence one another, was explored in the previous section. These two concepts might also interact in a noteworthy manner when teachers attempt to diversify curriculum content. Studies suggest that music teachers who foster critical dispositions such as sociopolitical consciousness are likely to be thoughtful about contextualising diverse curriculum content and not essentialising culture, particularly the culture of students (Santos-Stanbery, 2017; Shaw, 2016; Usenza, 2022).

The relationship between curriculum content and instruction and assessment is one of reliance: each concept relies on the other in an educational context. Curriculum content relies on instruction and assessment to be disseminated, and instruction and assessment require curriculum content in order to be implemented (Gay, 2018). These two concepts are also influenced by one another. Varied and diverse curriculum content might inspire varied and diverse instruction and assessment practices, and effective instructional strategies can lead to teachers and learners questioning curriculum content

and building bridges of meaning between students' home lives and the school curriculum (Gay, 2018; Ladson-Billings, 2009).

Curriculum content and cultural understanding influence one another. Cultural understanding might inspire a teacher to diversify the curriculum to broaden the inclusion of cultures in the classroom (Santos-Stanbery, 2017; Shaw, 2015, 2016), whereas a Eurocentric, racialised curriculum might inhibit cultural understanding through the centring of one culture over others (Vaugeois, 2009). Critical dispositions are an important part of how the relationship between curriculum content and cultural understanding might manifest. A diverse curriculum can pave the way for the development of cultural competence (an element of cultural understanding), because a diverse curriculum can validate student culture as well as guide students towards becoming comfortable with cultures outside of their own; however, for this to happen successfully, it would be helpful for teachers to develop critical dispositions (Ladson-Billings, 2009, 2014). Critical dispositions can assist teachers in not essentialising or trivialising culture when attempting to incorporate diverse curriculum content. If teachers essentialise or trivialise the culture of those inside or beyond their classrooms, they risk decreasing cultural understanding (Palmer et al., 2022; Shaw, 2012).

Similarly, curriculum content influences the relationships component of this conceptual framework, but both these concepts are also influenced by critical dispositions. Teachers who thoughtfully include diverse curriculum content, particularly content related to the culture of students in their class, might build stronger relationships with their students, whereas teachers who trivialise or essentialise the culture of their students might have less success at building meaningful relationships with those students (Shaw, 2012; Usenza, 2022). Critical dispositions can thus influence both the curriculum content and relationships concepts of this conceptual framework when teachers attempt to diversify content.

In the following sections, I will describe the three subcategories related to curriculum content: questioning the curriculum, incorporating diverse curriculum content, and building bridges of meaning. The definition of the subcategory will be followed by a review of international literature on CRP in music education related to the subcategory.

2.5.2.1 Questioning the curriculum

The critical view of knowledge fostered by teachers who enact CRP enables them to guide students in interrogating the curriculum and considering how it erases or distorts certain histories and cultures (Gay, 2018; Villegas & Lucas, 2002a). Teachers who enact CRP accept that textbooks and curricula are not authoritative and foster this understanding in students (Ladson-Billings, 2009). By interrogating the curriculum and curriculum resources such as textbooks, students produce knowledge rather than simply receiving or consuming knowledge (Ladson-Billings, 2009).

Although there were limited examples in the literature of music teachers explicitly guiding students in questioning the curriculum, there were numerous examples of teachers themselves interrogating the curriculum (Abril, 2009; Bulgozdy, 2020; Kempfer, 2020; Robinson, 2006). Bulgozdy (2020) used critical race theory and CRP to examine a choral tertiary music education programme and the rules for the South Carolina All-State chorus auditions to investigate how these documents influenced the classroom curriculum at the K-12 school level in South Carolina. Her inquiry examined how the curriculum might deter students of colour from enrolling in music programmes at the school level. One instrumental music teacher in a largely Spanish-speaking USA-based school in Abril's (2009) study questioned why the curricular offerings at the school did not cater for Hispanic students and as result incorporated a Mariachi curriculum. Kempfer (2020) investigated non-traditional music programmes and suggested that the music offerings in the USA curriculum should be more culturally relevant by appealing to the interests and needs of students rather than simply adhering to the band/orchestra/choir model typical in the USA. A teacher in Robinson's (2006) early study on CRP in music education joined a district curriculum writing team that challenged the existing curriculum. Another way in which numerous teachers demonstrated a critical view of the curriculum was by incorporating diverse musics in the classroom, which I will discuss in the following section.

2.5.2.2 Incorporating diverse curriculum content

According to Gay (2018), it is common for information about different ethnic groups' histories, cultures and experiences to be excluded from the curriculum and textbooks. Where possible, teachers enacting CRP supplement the curriculum by drawing on other

resources or creating their own resources (Gay, 2018). Even where the curriculum is standardised, teachers who enact CRP broaden it to include multiple perspectives so that students can see how “different groups made sense of the world” (Ladson-Billings, 2009, p. xi). Students will feel validated if they see the history and culture of their communities reflected in the classroom (Gay, 2018; Ladson-Billings, 2009).

The international literature on CRP in music education revealed that music teachers often adapted the curriculum to make it more culturally relevant by including repertoire that was diverse in terms of language, style, and culture (Carlos, 2005; Fleischaker, 2021; Gardner, 2015; Gilliam 2021; Good-Perkins, 2018; Kwanza, 2021; Lehmberg, 2008; Karapetian, 2017; Robinson, 2006; Santos-Stanbery, 2017; Shaw, 2015; Singleton, 2020; Williams, 2022). Scholars suggested that incorporating diverse repertoire can increase the cultural relevance of a curriculum by validating student culture and challenging the homogeneity that is often associated with the instruction of Western art music (Lind & McKoy, 2016; Shaw, 2012). There were several indications that teachers and scholars valued the inclusion of diverse repertoire in the music classroom (Carlos, 2005; Fleischaker, 2021; Palmer et al., 2022; Shaw, 2012); of equal importance, albeit mentioned less frequently, was the finding that students themselves valued the cultural plurality that was fostered through the inclusion of diverse musics (Good-Perkins, 2018).

Teachers drew on students’ cultural backgrounds (Haynes, 2021; Igari, 2021; Karapetian, 2017; Shaw, 2016; Santos-Stanbery, 2017) and music preferences (Fleischaker, 2021; Gurgel, 2013; Igari, 2021; Palkki, 2015; Singleton, 2020; Williams, 2022) to diversify repertoire and make curriculum content more relevant and engaging for students. The teachers who taught mostly Latinx students in Santos-Stanbery’s (2017) and Shaw’s (2016) studies included Spanish lyrics and traditional musics from Latinx cultures in the curriculum. An effective way in which teachers included student preferences in the curriculum was by allowing students to help choose repertoire. This led to increased diversity of curriculum content and greater student engagement (Gurgel, 2013; Singleton, 2020). Some teachers also drew on the experience and expertise of parents and community members when aiming to diversify repertoire by asking for their input on repertoire selection or their expertise as culture bearers (Palkki, 2015; Shaw, 2015; Singleton, 2020). Although teachers guided their teaching based on

student demographics and student and community preferences, they also included unfamiliar musics to broaden students' exposures to music from different cultures (Haynes, 2021; Karapetian, 2017; Williams, 2022). This was in line with Shaw's (2012) suggestion that teachers work on a continuum to ensure they are including music that validate student cultures, while engaging in "thoughtful valuation" of unfamiliar musics (p. 79).

Incorporating diverse curriculum content posed challenges in some studies (Cannon, 2019; Richardson, 2018; Shaw, 2016). While many teachers acknowledged the importance of including diverse repertoire, some felt that it was difficult to know what repertoire to choose (Shaw, 2012). Some teachers also stated that choosing diverse repertoire was time consuming and they were hesitant to incorporate repertoire that they were unfamiliar with because they felt unqualified and ill equipped to do so (Cannon, 2019). Richardson (2018) conducted a teacher action research study and discovered that many of her students did not feel their culture was reflected in the curriculum, even though she had thought that her repertoire choices were culturally relevant. Similarly, one of the students in Shaw's (2016) study felt that her culture had been left out of the classroom, even though her teacher had chosen repertoire that was culturally relevant to most of the other students in the class.

Some teachers and scholars conflated this one aspect of CRP with CRP as a whole. Two researchers named CRP as the focus of their study, but only mentioned the incorporation of diverse repertoire (Cannon, 2019; Coyle, 2020). Similarly, some teachers in Igari's (2021) study felt that incorporating so-called world music was enough to call their classrooms culturally relevant. Numerous scholars stated that CRP encompasses far more than simply diversifying curriculum content (Bond, 2014; Gay, 2018; Ladson-Billings, 2009; Lind & McKoy, 2016; Palmer et al., 2022; Shaw, 2012; Villegas & Lucas, 2002a). Gilliam (2021), Fleischaker (2021), and Shaw (2012) suggested that student-centred rather than repertoire-centred instruction was more likely to be culturally relevant. Other scholars in the USA suggested teachers should challenge the band/orchestra/choir model of music education by incorporating different ensembles rather than simply incorporating diverse repertoire into the existing models (Abril, 2009; Palmer, et al., 2022; Kempfer, 2020; Usenza, 2022). Although incorporating diverse repertoire can increase the cultural relevance of a curriculum by

validating student culture, CRP encompasses numerous other elements, which include developing critical dispositions, using effective instructional strategies, building cultural understanding, and fostering relationships with students (Bond, 2014; Gay, 2018; Ladson-Billings, 2009; Lind & McKoy, 2016; Palmer et al., 2022; Shaw, 2012; Villegas & Lucas, 2002a).

2.5.2.3 Building bridges of meaning

Villegas and Lucas (2002b) suggest that the curriculum should also be expanded to include topics, examples, and analogies that are relevant to the students' lives. This can help build bridges of meaningfulness between students' home lives and their school lives, and between academic and real worlds (Gay, 2018). If students' real-life experiences become part of the official curriculum, those experiences will be legitimised and validated for the students (Ladson-Billings, 2009).

In the literature, music teachers used a variety of strategies to build bridges of meaning for their students. By getting to know students, the teachers in Fleischaker's (2021) study became familiar with students' home cultures and were able to connect those cultures to school music through the inclusion of carefully selected repertoire. Numerous other teachers also used culturally relevant repertoire to help bridge the gap between student's home lives and their lives at school (Gilliam, 2021; Kwanza, 2021; Shaw, 2015; Shaw, 2016). Boon (2014) found that the African American elementary violin students in their study had rich musical lives outside of school. Music learning was more successful when teachers built on those experiences by incorporating musical styles that students engaged with outside of school, such as gospel and hip hop (Boon, 2014; Tuncer, 2008). Incorporating repertoire and styles that students engaged with at home was an effective way to build bridges of meaning in multiple studies (Chadwick, 2011; Karapetian, 2017; Santos-Stanbery, 2017; Williams, 2022). Other effective strategies included guiding students in finding personal meaning in the lyrics of choral repertoire (Shaw, 2015) and inviting parents to contextualise music in the classroom (Shaw, 2016).

2.5.3 Instruction and assessment

The third concept of this conceptual framework, instruction and assessment, encompasses approaches and strategies that teachers employ to encourage equitable student learning. Some have argued that these approaches and strategies are not unique to CRP, but that they are simply examples of “good teaching” (Ladson-Billings, 1995a, p. 159). Ladson-Billings (1995a) and Gay (2018) agree that this is simply good teaching, but argue that these approaches and strategies are not employed often enough when teachers engage with diverse students. Below I will describe how the instruction and assessment concept interacts with other concepts of this conceptual framework.

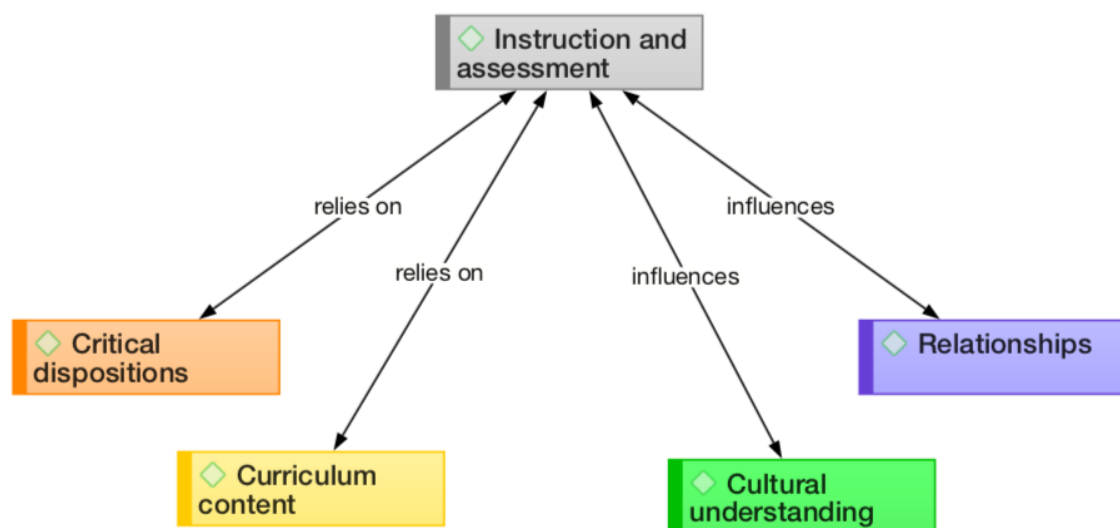


Figure 2-7: The relationship between instruction and assessment and other concepts of the conceptual framework.

As mentioned previously, the instruction and assessment concept of this conceptual framework relies on critical dispositions in order to be culturally relevant and vice versa. Instruction and assessment can take place in an uncritical way. Teachers might rely on instructional strategies and assessment practices that they are accustomed to without interrogating those practices and how they affect the diverse students they teach (Good-Perkins, 2018). Critical dispositions without instruction and assessment are not enough to embody CRP - CRP requires student learning to take place and instruction and assessment are central to the process of student learning (Gay, 2018; Ladson-Billings, 2014; Villegas & Lucas, 2002b).

I will now elaborate on the previously mentioned relationship of reliance between curriculum content and instruction and assessment. Curriculum content does not fulfil its educational purpose until it is put into practice. If the curriculum is not taught through the use of instruction and assessment, it is merely information that is not fulfilling its purpose - to educate (Gay, 2018). Likewise, instruction and assessment require some form of information that is to be taught and assessed. The curriculum encompasses the content that is the vehicle for the educational processes of instruction and assessment (Flake, 2017).

Instruction and assessment can have a positive or negative impact on cultural understanding (Gay, 2018). If teachers are unaware of the cultural implications of their instructional strategies and assessment practices, they might adopt practices that alienate certain students (Good-Perkins, 2018). For example, students who are accustomed to functioning in communal contexts at home might find it difficult to exclusively learn through individualistic question and answer style instruction (Gay, 2018). Cultural understanding could also enhance instruction and assessment, as is evident by Shaw's (2015) description of cultural scaffolding in which teachers use student's cultural learning styles as a resource to impart new, unfamiliar material.

As is demonstrated by Figure 2-7, instruction and assessment and relationships influence one another in this conceptual framework. Instructional strategies such as cooperative learning can lead to the formation of community in the classroom (community is a subcategory of the relationships concept of this conceptual framework) (Gay, 2018). Relationships, in turn, impact instructional strategies. Teachers who get to know their students are able to choose more appropriate instructional strategies for their diverse classes (Gay, 2018; Lehmberg, 2008). Similarly, a teacher who has strong relationships with students might be able to implement assessments that are appropriate for each student within an environment of trust and mutual respect (Ladson-Billings, 2009).

Below follows a description of the three subcategories related to the instruction and assessment concept of this conceptual framework, namely instructional strategies, scaffolding, and varied assessment practices. I will define each subcategory before

proceeding with a review of international literature related to CRP in music education specifically focusing on the subcategory.

2.5.3.1 Instructional strategies

One of the central concerns of culturally relevant pedagogy is that student learning must take place and the focus of the classroom must be instructional (Ladson-Billings, 2009; Villegas & Lucas, 2002a). Teachers who enact CRP employ a wide array of instructional strategies to reach diverse students including cooperative learning, social and emotional learning, and instructional strategies related to theories on learning styles (Gay, 2018; Ladson-Billings, 2009). Even in the face of a standardised curriculum, teachers can develop culturally relevant teaching strategies that combat harmful material (Gay, 2018).

Some of the specific instructional strategies explored by music teachers enacting CRP included the use of a variety of activities (Good-Perkins, 2018; Fleischaker, 2021; Karapetian, 2017; Usenza, 2022), creating opportunities for active musical participation throughout lessons (Good-Perkins, 2018; Karapetian, 2017; Usenza, 2022), incorporating movement (Good-Perkins, 2018; Fleischaker, 2021; Richardson, 2018) and aural learning strategies (Chadwick, 2011; Palmer et al., 2022; Shaw, 2012; Usenza, 2022), employing different vocal styles when singing (Palmer et al., 2022; Robinson, 2006; Shaw, 2012; Shaw, 2015), contextualising repertoire (Chadwick, 2011; Gurgel 2013; Igari, 2021; Karapetian, 2017; Palkki, 2015), and fostering community through instructional strategies such as group learning (Karapetian, 2017), cooperative learning (Lehmberg, 2008; Robinson, 2021) and peer mentoring (Chadwick, 2011; Karapetian, 2017; Santos-Stanbery, 2017; Shaw, 2015).

Teachers who drew on a variety of activities in their classes used multiple strategies to increase student engagement, which included question and answer sessions, group discussions, and musical activities (Good-Perkins, 2018; Fleischaker, 2021; Karapetian, 2017; Usenza, 2022). These teachers created numerous opportunities for learners to actively participate in lessons through musicking activities such as singing instead of talking (Good-Perkins, 2018), active participation in ensemble playing (Usenza, 2022), and the use of technology such as GarageBand to make and perform music tracks (Fleischaker, 2021). Some teachers also fostered active participation through

extramusical means, such as asking students to create interpretations of the songs they were singing through visual art (Karapetian, 2017).

Movement was an important way in which music teachers increased engagement and musical understanding in the classroom (Good-Perkins, 2018; Fleischaker, 2021; Richardson, 2018). Music teachers who enacted CRP used movement to enforce musical concepts such as rhythm, metre, and phrasing (Fleischaker, 2021) and to foster a sense of community through group movement activities (Richardson, 2018). Students valued and responded positively to the incorporation of movement, stating that it gave them freedom of expression (Good-Perkins, 2018; Richardson, 2018). The use of oral and aural learning strategies also increased engagement and student learning while challenging hierarchies that prioritised the use of music notation (Chadwick, 2011; Palmer et al., 2022; Shaw, 2012; Usenza, 2022). Similarly, the use of different vocal styles such as belting and chest voice in the choral and general elementary music classroom led to increased engagement, while subverting the notion that singing with head voice was the only appropriate or healthy way to sing (Good-Perkins, 2018; Gurgel, 2013; Robinson, 2006; Shaw, 2015).

An important instructional strategy used by multiple music teachers enacting CRP was the contextualisation of repertoire (Chadwick, 2011; Gurgel 2013; Igari, 2021; Karapetian, 2017; Palkki, 2015; Shaw, 2015). Numerous scholars commented on the importance of contextualising music by discussing the origins and background of the music, providing a profile of the artists or composers, and discussing the meanings of lyrics when available (Gurgel 2013; Igari, 2021; Palmer et al., 2022; Shaw, 2015). Contextualising music led to increased student engagement, increased opportunity for discussions of sociopolitical issues, and improved learning (Gurgel 2013; Igari, 2021; Karapetian, 2017). Contextualising songs that were relevant to students' cultural backgrounds also led to the validation of student culture in the classroom (Chadwick, 2011). The instructional benefits of contextualising music were enhanced by the fact that students themselves expressed the desire to understand the context and texts of musical works (Gurgel, 2013; Palkki, 2015).

Instructional strategies that fostered community included group activities, cooperative learning, and peer mentorship (Chadwick, 2011; Karapetian, 2017; Lehmberg, 2008;

Robinson, 2021; Santos-Stanbery, 2017; Shaw, 2015). Collaborative learning was demonstrated by Boston Children's Chorus rehearsals where young singers worked together in smaller groups that led to the creation of caring and safe learning environments (Karapetian, 2017). The teachers in Santos-Stanbery's (2017) study implemented peer learning so that bilingual students could mentor Latinx students who were still learning English. In Chadwick's (2011) study of a university choir, peer mentorship extended beyond the choral context with older students guiding younger students regarding university life in general. In the context of a children's community chorus organisation, the rehearsals of senior choirs overlapped with the rehearsals of junior choirs so that older more experienced students could mentor younger students (Shaw, 2015).

2.5.3.2 Scaffolding

Teachers who enact CRP recognise that students already have valuable knowledge that they bring to school. They use what students know as a foundation for learning and they scaffold, or build bridges, between what students already know and what they are learning at school (Gay 2018; Ladson-Billings, 2009; Villegas & Lucas, 2002b). In doing this, students are able to "participate fully and meaningfully in the construction of knowledge" (Ladson-Billings, 2009, p. 104).

In the literature on CRP in music education, scaffolding was demonstrated by the incorporation of popular musics (Cherfas et al., 2021; Gilliam, 2021; Fleischaker; 2021), scaffolding language (Santos-Stanbery, 2017), and cultural scaffolding (Shaw, 2015; Shaw, 2016). Some teachers used popular music that students were already familiar with to teach musical concepts such as steady beat and introduce unfamiliar music and concepts (Gilliam, 2021; Fleischaker; 2021; Williams, 2022). Cherfas et al. (2021) found that CRP hip hop interventions correlated with higher test scores and pass rates among English and history students in New York City high schools. The teachers working with Latinx students in Santos-Stanbery's (2017) study used Spanish in the classroom to explain and contextualise music with English lyrics, thereby scaffolding what students knew in their home language to build on their English language skills. Shaw (2015) used the term "cultural scaffolding" (p. 212) to refer to the way teachers used students' cultural learning styles - such as their preferences for percussive rhythms, kinaesthetic

activities, and communal learning - to teach new songs. Similarly, teachers sometimes sang using different vocal tones, such as singing with chest voice or belting, before introducing singing with head voice when the latter style was appropriate to the repertoire (Good-Perkins, 2018; Robinson, 2006; Shaw, 2015).

It is important to note here that CRP focuses on maintaining the culture of diverse students in the classroom rather than using students' cultures as "hooks" to teach the traditional school curriculum (Evans et al., 2020, p. 57). Although teachers should enable students to engage with the traditional school curriculum, students' cultures should be incorporated organically and holistically into instruction rather than merely serving as a bridge toward mainstream culture (Shaw, 2012). Using student culture as a hook is damaging when mainstream culture is still centred in the classroom at the expense of students' cultures (Evans, et al, 2020).

2.5.3.3 Varied assessment practices

The multidimensional nature of culturally relevant pedagogy impacts all components of teaching and learning, including assessment (Gay, 2018). Teachers who enact CRP use a variety of multifaceted assessment practices to promote learning (Villegas & Lucas, 2002b). They also create diverse opportunities for students to succeed in the classroom so that students are able to experience excellence without being deceived about their academic achievement (Ladson-Billings, 2009).

Four studies on CRP in music education provide specific examples of music teachers using diverse assessment practices (Fleischaker, 2021; Kwanza, 2021; Richardson, 2018; Singleton, 2020). The two choral teachers implementing CRP in Kwanza's (2021) study included group assessments rather than individual assessments because communal musicking experiences were more common for the mostly Mountanese student body. The teachers also included multiple different assignments, including singing, aural, and theory assessments, so that students could experience success in different areas. Similarly, the elementary music teachers who enacted CRP in Fleischaker's (2021) study believed that there were many different ways to succeed in the classroom and as a result they implemented a variety of assessment practices to enable student success. Students in Singleton's (2020) study were assessed on the progress they made during the assessment period rather than on a predetermined

standard, which allowed students to demonstrate individualised student learning. While implementing a teacher action research study, Richardson (2018) used technology to conduct assessments and found that students reported being more comfortable with electronic assessments than solo performances. Although assessment is part of the practice of most music teachers who enact CRP, these are the handful of studies that explicitly mentioned varied assessment practices in the international literature on CRP in music education contexts.

2.5.4 Cultural understanding

According to Gay (2018), “culture is at the heart of all we do in the name of education” (p. 8). Cultural understanding, the fourth concept in this conceptual framework, is thus one of the primary outcomes of a culturally relevant classroom (Gay, 2018). In this context, culture refers to “a dynamic system of social values, cognitive codes, behavioral standards, worldviews, and beliefs used to give order and meaning to our own lives as well as the lives of others” (Delgado-Gaitan & Trueba, 1991 as cited in Gay, 2018, p. 8). Culture always mediates teaching and learning, thus education is never culturally neutral (Gay 2018). Teachers who enact CRP choose to explicitly acknowledge culture in the classroom by developing cultural competence in students and by understanding ways in which culture impacts communication (Gay, 2018; Ladson-Billings, 2009; Villegas and Lucas, 2002a).

Figure 2-8 demonstrates the relationships between cultural understanding and the other concepts of this conceptual framework. I have already discussed the relationships between cultural understanding and critical dispositions, curriculum content, and instruction and assessment - all these areas influence and are influenced by cultural understanding. The fifth concept of the conceptual framework, namely relationships, also influences and is influenced by cultural understanding. Teachers who develop a cultural understanding of their students and make an effort to validate and engage in cultural communication with their students might find it easier to build meaningful relationships with their students (Gay, 2018; McKoy, 2019; Santos-Stanbery, 2017; Shaw, 2015). Likewise, teachers who have taken the time to get to know their students might be better equipped to understand and validate the complex culture of each individual student, while introducing the broader community of students to one another’s

cultures, which might build cultural competence (a subcategory of cultural understanding) (Giliam, 2021; Santos-stanberry, 2017).

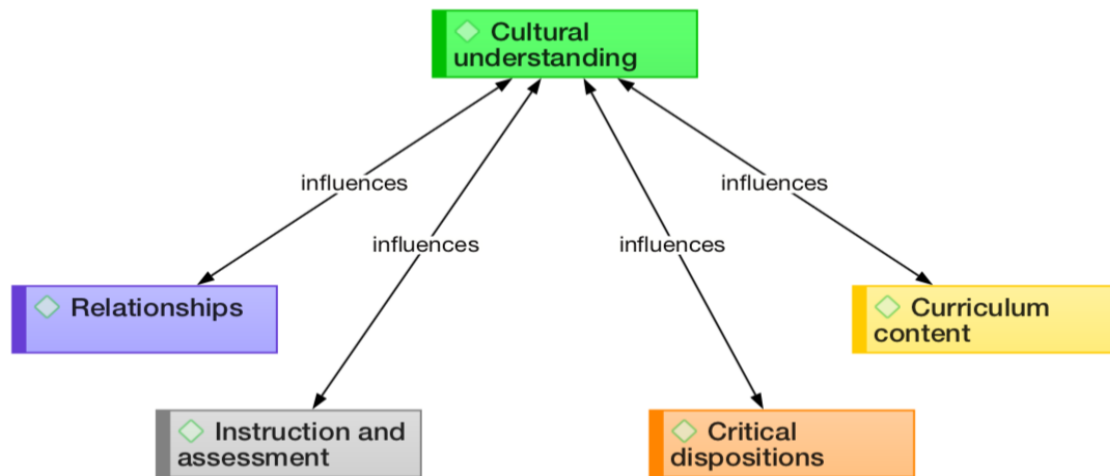


Figure 2-8: The relationship between cultural understanding and other concepts of the conceptual framework.

In the following sections I will elaborate on two subcategories of the cultural understanding concept of this conceptual framework: cultural competence and cultural understanding. I will begin each subsection by defining the subcategory before proceeding with a review of international literature on CRP in music education related to the subcategory.

2.5.4.1 Cultural competence

In order for teachers and students to engage with cultures outside of their own, they must first accept their own culture (Ladson-Billings, 2020). CRP helps students to be accepting of themselves by legitimising and validating their culture through its inclusion in the curriculum and classroom discussions (Gay, 2018; Ladson-Billings, 2009; Villegas & Lucas, 2002a). Students are then helped to become comfortable with and, where necessary, fluent in cultures outside of their own (Ladson-Billings, 2020). For students of colour, this usually means becoming fluent in the mainstream culture, which in the case of the USA (and at many schools in South Africa), includes white, middle-class norms (Gay, 2018; Ladson-Billings, 2009); however, cultural competence will allow students of colour to still feel validated in their own culture even while they learn to

navigate mainstream culture (Ladson-Billings, 1995b, 2009). All students, irrespective of racial or ethnic background, including white students, learn to engage with cultures outside of their own through cultural competence (Ladson-Billings, 2020).

There are numerous studies in the international literature that focused on students' cultures being validated in music education settings through the inclusion of repertoire related to students' cultures (Chadwick, 2011; Gardner, 2015; Karapetian, 2017; Robinson, 2021; Santos-Stanbery, 2017; Shaw, 2016; Singleton, 2020; Williams, 2022). The members of the University of Illinois Black Chorus, for example, became comfortable with and fluent in their own cultures by singing music from their families, homes, and communities (Chadwick, 2011). Students of Puerto Rican descent in Shaw's (2016) study felt validated when their teacher included traditional Puerto Rican repertoire in the curriculum. In order to build cultural competence, teachers should be wary of essentialising the culture of their students (Shaw, 2016; Usenza, 2022). Shaw (2012) noted that students have diverse cultures and culture of reference may not be the same as culture of origin, so teachers should inquire about musical backgrounds from parents and students rather than assuming knowledge of student backgrounds (Gardner, 2015; Shaw, 2012).

Teachers in various studies guided students in developing cultural competence by fostering an awareness of, appreciation for, and ability to function within other musical cultures (Gilliam, 2021; Haynes, 2021; Karapetian, 2017; Robinson, 2021; Shaw, 2016; Williams, 2022). This was achieved through the thoughtful and contextualised inclusion of musics from a variety of cultures (Haynes, 2021; Karapetian, 2017; Robinson, 2021; Shaw, 2016; Williams, 2022). Heterogeneous classrooms presented teachers with the opportunity to develop cultural competence by exposing students to one another's musical cultures (Gilliam, 2021; Williams, 2022). Teachers also introduced students to cultures that were not represented by students in the classroom, thereby broadening their fluency in cultures outside of their own (Haynes, 2021; Karapetian, 2017; Williams, 2022). Fluency in a variety of musical cultures was also fostered by enabling students to navigate between different vocal styles and timbres in the classroom (Shaw, 2016).

Studies suggested that students themselves valued learning about their own cultures and the cultures of others through music (Good-Perkins, 2018; Robinson, 2021).

Furthermore, a study by Dekaney and Robinson (2014) suggested that music students at schools where teachers and administrators adopted CRP practices described their perceptions of music and culture in more specific and elaborate ways than music students at schools where CRP practices were not as clearly enacted by teachers and administrators. Culturally relevant practices thus led to an increase in cultural competence among students. Fleischaker (2021), Kwanza (2021), and Williams (2022) highlighted the importance of teachers building cultural competence themselves by drawing on their own cultural backgrounds to understand their students' cultures.

2.5.4.2 Communication

Communication is a means through which culture is manifested and transmitted in the classroom (Gay, 2018). Teachers who enact CRP are aware of the communication patterns that they use and that their students use and they recognise the power of language (Gay, 2018; Ladson-Billings, 2009). They encourage the use of different language patterns in the classroom because validating language patterns is a way to validate culture (Villegas & Lucas, 2002a). Culturally relevant teachers respect the multilingualism of society and make space for multilingualism in the classroom (Gay, 2018). Communication patterns are not only impacted by language, but also by factors such as ethnic and cultural background, including gender, and can be manifested by body language, eye contact, and a student's willingness to speak out in class (Gay, 2018).

Numerous teachers in studies related to CRP in music education adopted, accommodated, and celebrated students' native languages and communication styles in the classroom (Gilliam, 2021; Good-Perkins, 2018; Robinson, 2006; Santos-Stanbery, 2017; Shaw, 2015; Usenza, 2022). A white female teacher in Good-Perkins' (2018) study on culturally sustaining pedagogy used African American Vernacular English and belting vocal styles to communicate with and model music for her largely African American middle school choral students. Multiple teachers with English language learners used the native language of students, such as Spanish and Najavo, to communicate with students and provide instruction and feedback (Gilliam, 2021; Santos-Stanbery, 2017; Shaw, 2015; Usenza, 2022). The teachers in Shaw's (2015) study embodied the participatory and active communication patterns familiar to Hispanic

students. Similarly, the African American students in Robinson's (2006) study engaged in participatory communication patterns rather than being expected to raise their hands and sit quietly when not speaking. The use of native languages and communication styles enabled student culture to be sustained in the classroom and led to stronger relationships between students and teachers (Lehmberg, 2008; Santos-Stanbery, 2017; Usenza, 2022). Another way in which students' cultures were validated through communication in the music classroom was through teachers pronouncing students' names correctly (Fleischaker, 2021).

2.5.5 Relationships

The fifth and final concept of this conceptual framework is relationships, which are an essential, yet sometimes overlooked, component of teaching and learning (Gay, 2018; Ladson-Billings, 2009). If teachers develop rich relationships with students it might help the teachers to choose appropriate instructional strategies and to develop affirming attitudes and cultural understanding (Gay, 2018; Ladson-Billings, 2009). This concept encompasses student-teacher relationships at the individual and group levels and it also refers to relationships between students. It focuses on how teachers get to know students and on the importance of community both inside and outside of the classroom.

I have already described the connection between this concept and the other concepts in this conceptual framework. To recapitulate, the relationships concept influences and is influenced by critical dispositions, curriculum content, instruction and assessment, and cultural understanding. Figure 2-9 demonstrates these connections as well as all other interlocking relationships in this conceptual framework. All these concepts are interrelated, and each concept can be influenced by all other concepts simultaneously. For example, if a teacher wishes to foster cultural understanding in the classroom, it would be beneficial for them to develop critical dispositions that can help them to understand the complexity of culture (Ladson-Billings, 2009). Teachers wishing to foster cultural understanding can then build positive relationships with students, which might enable them to understand and not essentialise their students' cultures (Gay, 2018; Shaw, 2012; Usenza, 2022). The interactions between critical dispositions, relationships, and cultural understanding might inspire the teacher to diversify the

curriculum and employ culturally relevant instruction and assessment (Gay, 2018; Ladson-Billings, 2009; Villegas and Lucas, 2002a).

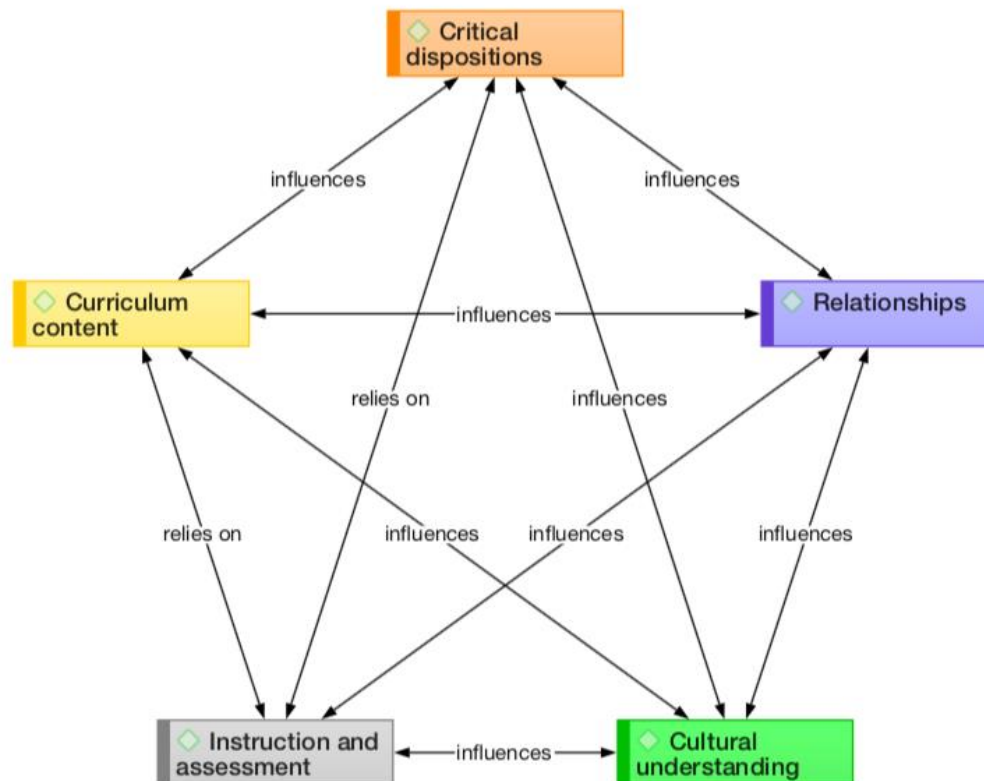


Figure 2-9: The relationship between all the concepts of the conceptual framework developed from the literature.

In the following section I will elaborate on the two subcategories of the relationships concept, namely getting to know students and community. I will provide a definition of each subcategory before reviewing international literature on CRP in music education related to the subcategory.

2.5.5.1 Getting to know students

An effective way that teachers can build relationships with students and create student-centred instruction is by getting to know students (Gay, 2018; Karapetian, 2017; Ladson-Billings, 2009; Villegas & Lucas, 2002a). Teachers who enact CRP take the time to get to know about their students' experiences both within the classroom and

outside of school (Gay, 2018; Ladson-Billings, 2009; Villegas & Lucas, 2002b). They cultivate relationships beyond the boundaries of the classroom and show an interest in the family lives, hobbies, and extra-mural achievements of students (Ladson-Billings, 2009; Villegas & Lucas, 2002a). They learn about how students' past educational experiences shape their current experiences of schooling. Teachers who enact CRP build relationships with all their students rather than fostering individualistic connections with only certain students (Ladson-Billings, 2009).

In the literature, teachers who enacted CRP in music education settings used a variety of strategies and resources to get to know students that included: questionnaires and surveys (Gardner, 2015; Fleischaker, 2021); attending extramural music and school events (Gardner, 2015; Fleischaker, 2021; Lind and McKoy, 2016; Santos-Stanbery, 2017) using personal life experiences to connect with students (Gurgel, 2013; Fleischaker, 2021); and having personal conversations with students inside and outside of class time (Karapetian, 2017; Kwanza, 2021; Santos-Stanbery, 2017). Building relationships through getting to know students enabled music teachers to foster cultural understanding of students (Giliam, 2021; McKoy, 2019; Santos-Stanbery, 2017; Shaw, 2015), make more informed decisions regarding repertoire and ensemble choices (Fleischaker, 2021; Igari, 2021; Karapetian, 2017; Singleton, 2020); build a sense of community (Gurgel, 2013), and make instruction more effective (Lehmberg, 2008). Although some teachers noted that getting to know students could be difficult due to time constraints (Fleischaker, 2021; Lehmberg, 2008), students were more likely to believe that their teachers cared about them if their teachers spent time forming strong teacher-student relationships (Robinson, 2021).

2.5.5.2 Community

CRP creates a sense of community among learners by focusing on collectivism rather than competitive individualism (Ladson-Billings, 2009). By emphasising "collective responsibility and collective rewards" (Ladson-Billings, 2009, p. x), teachers help students to care about their peers' achievements as well as their own (Ladson-Billings, 2009). This fosters a sense of mutuality and reciprocity, which is further supported when teachers allow students to take on the role of educator in the classroom (Ladson-Billings, 1995b). CRP also emphasises the importance of community by acknowledging

and drawing on the expertise of community members, including parents (Ladson-Billings, 2009, 1995b; Villegas & Lucas, 2002b). Ladson-Billings (2009) stresses the importance of teachers perceiving themselves as part of the communities in which they teach.

In the literature the music teachers who enacted CRP spoke of the importance of building community and drew on various strategies to foster community in music education settings (Chadwick, 2011; Gilliam, 2021; Gurgel, 2013; Haynes, 2021; Karapetian, 2017; Lehmberg, 2008; Robinson, 2021; Santos-Stanbery, 2017; Shaw, 2015; Truncer, 2008). Teachers built community through instructional strategies such as collaborative learning (Karapetian, 2017), cooperative learning (Lehmberg, 2008; Robinson, 2021), and peer mentoring (Chadwick, 2011; Karapetian, 2017; Santos-Stanbery, 2017; Shaw, 2015). In choral classrooms, soloists were described as being representative of the group so that students felt a sense of communal achievement when soloists excelled (Chadwick, 2011; Gurgel, 2013). When students in Gurgel's (2013) study became disengaged, the teacher focused on how the class as a community – rather than just the individual – would suffer from disengaged behaviours. Teachers in Karapetian's (2017) study incorporated social activities into weekly rehearsals and led students in collectively searching for ways to fix mistakes and improve rehearsals. Students valued the sense of family and togetherness that was fostered due to a focus on community (Kwanza, 2021; Robinson, 2021). Students in studies by Chadwick (2011), Gurgel (2013), Palkki (2015), Robinson (2021), Singleton (2020), and Karapetian (2017) stated that social engagement and a sense of community were important components of their experiences in music classes.

It was important for some teachers to understand and involve the students' broader communities in the learning process (Gardner, 2015; Robinson, 2006; Robinson, 2021; Santos-Stanbery, 2017). For many music teachers this required an acquaintance with the community outside of school, which was developed by interacting with students after school, visiting business and organisations in the community, attending festivals and cultural events in the community, and visiting students' homes (Gardner, 2015; Robinson, 2006; Robinson, 2021; Santos-Stanbery, 2017). Teachers also fostered connections with families and the community by inviting parents and community members into the classroom to share knowledge (Fleischaker, 2021; Palmer et al.,

2022; Robinson, 2021; Santos-Stanbery, 2017; Shaw, 2016; Usenza, 2022). Some teachers welcomed feedback from parents and community members regarding repertoire selection and performances (Karapetian, 2017). Students were also involved in the broader community through community concerts and outreach activities that took place outside of school (Chadwick, 2011; Fleischaker, 2021; Karapetian, 2017; Usenza, 2022).

Conclusion

This chapter presented background and critiques of CRP before explicating a conceptual framework defining culturally relevant pedagogy developed from the work of Gay (2018), Ladson-Billings (1995a, 1995b, 2009, 2020), and Villegas and Lucas (2002a, 2002b). The conceptual framework, which was supported by a review of international literature relating to CRP in music education settings, served as the theoretical lens for the analysis of data (Chapter 5) and discussion of the findings of this study (Chapter 6). The next chapter will provide a contextualisation of the South African setting in which this study took place.

CHAPTER 3 THE SOUTH AFRICAN CONTEXT

Introduction

This chapter provides an overview of the South African context in order to situate the research and provide the reader with details regarding South African schooling and curriculum, which are pertinent to the study as a whole. A brief introduction to the history of education and music education in South Africa will be followed by an overview of literature related to CRP in education and music education in South Africa. I searched for literature that specifically mentioned culturally relevant, culturally responsive, or culturally sustaining pedagogy in relation to school education in South Africa. But given a dearth of literature explicitly mentioning CRP in the field of music education in South Africa, I reviewed literature that did not mention CRP, but that was relevant to the CRP conceptual framework presented in Chapter 2. This chapter concludes with an analysis of the Curriculum and Assessment Policy Statement (CAPS): Music and Creative Arts with the aim of determining what aspects of the South African high school music curriculum lend themselves to, or might inhibit, a teacher's attempt to apply CRP in the classroom. This limited analysis will serve as contextualisation for the following chapters in which the co-researchers attempted to enact CRP by engaging with or ignoring the CAPS curriculum.

3.1 Background

The history of education in South Africa was shaped by subjugation and oppression. Although indigenous African societies had traditional formal schooling before the arrival of Westerners, documented Western schooling can be traced to April 1658 when the Dutch established a school for enslaved children brought to the Cape (Booyse et al., 2011, Tocknell, 2021). The purpose was to educate enslaved people to be effective servants who could communicate in Dutch and follow Christian customs (Christie, 1986; Molteno, 1983; Tocknell, 2021). Throughout the 17th and 18th centuries, schooling slowly spread to local communities, later spurred by the development of missionary schools and the establishment of British rule in the early 19th century (Booyse et al., 2011; Chisholm, 2012). In a thorough thesis on education and resistance in South Africa that continues to be relevant, Molteno (1983) noted that “it was not that schooling was

at every point designed deliberately to promote the colonial order, but its content and consequences were crucially conditioned by this order” (p. 26). This led to the oppressive conditioning of indigenous people that became increasingly formalised throughout the 19th century. The British created a Department of Education in 1839 and established schools for black African children throughout the country. Children were separated by gender: female learners were trained in domestic duties and male children were taught a trade (Booyse et al., 2011, Molteno, 1983).

By the early 20th century, the primary aim of schooling was to create cheap labour for an increasingly industrialised, capitalist society while solidifying the ideology of white nationalism (Badat, 2008). Although black South Africans exercised agency through boycotting and protesting their schooling arrangements, colonial education was a powerful tool of oppression that undermined indigenous knowledge systems, neglected the expansion of black education, promoted the ideology of white supremacy, and delineated knowledge according to gender (Badat, 2008; Chisholm, 2012; Fataar, 1997). The National Party came into power and formalised apartheid in 1948. The party introduced the Bantu Education Act in 1953, which served multiple purposes: to centralise the education of black South Africans, thereby subverting missionary education; to secure non-competitive cheap labour; to act as a means of social control, thereby minimising the threat of youth uprising; and to advance the National Party’s separatist agenda, reinforcing the ideology that blacks were inferior to whites (Chisholm, 2012; Christie & Collins, 1982; Davenport & Saunders, 2000; Fataar, 1997; Giliomee, 2009). The government created 19 separate education departments according to race or ethnicity and region. Schools received starkly different resources, which produced lasting inequality. White schools received the best resources, followed by Indian and coloured⁸ schools, while black schools were the most under-resourced (Chisholm, 2012;

⁸ In South Africa, the term “coloured” was used during apartheid to classify people of mixed racial heritage as opposed to being white, “native” (now referred to as black), or Indian (Adhikari, 2013). Although the term is rooted in racist European ideology, Adhikari (2013) argues that “coloured identity is also very much the product of its bearers who...were in the first instance primarily responsible for articulating the identity and subsequently determining its form and content” (p. ix). Although the term is contested by some, many South Africans still choose to identify as “coloured” and the term has a variety of nuanced cultural connotations that extend beyond racial classification (Pirtle, 2023).

Christie & Mckinney, 2017; Fataar, 1997). The 1970s and 1980s saw the further breakdown of black schooling as a result of youth resistance, which exacerbated the issue of unequal education (Chisholm, 2012; Fataar, 1997).

The impact of apartheid on education is tangible to this day. The schools and regions that were underfunded in the past continue to be under-resourced, while formerly whites-only schools enjoy adequate infrastructure and staffing (Amnesty International, 2020). Although there have been some demographic changes, this mostly occurs when learners of colour attend formerly whites-only schools - white children seldom attend formerly Indian, coloured, or black schools (O'Regan, 2022). Even in schools with more diverse demographics, learners often categorise each other using the language of apartheid and socialise according to those racial categories (Bhana & Pattman, 2010; Jacobs, 2017). Whiteness remains the signifier of excellence (Hunter, 2019) and learners of colour are forced to assimilate in order to be successful in these environments (Soudien, 2004).

3.2 Music education in South Africa

Many music education scholars agree that South Africa's history of colonialism and apartheid has had a profound and continuing impact on issues of equality and equity in South African music education (Harrop-Allin & Kros, 2014; Jacobs, 2010; Mkhombo, 2019; Pooley, 2016). A fundamental concern is inequality of resources and the resulting disparate educational experiences between the rich and poor, which are stratified along racial lines (Pooley, 2016). While inequality is apparent in differences between public schools demonstrated by the division of schools into five quintiles according to their poverty status (Grant, 2013), it is further exacerbated by the bifurcation of schooling into the public and private domains (Pooley, 2016). Within this context music education, particularly at the high school level, is mostly reserved for wealthy government schools and private schools that can afford the equipment needed to teach music and that have access to teachers with music qualifications or experience (Petersen, 2009; Pooley, 2016).

Added to the structural inequality are issues of elitism and Eurocentrism in music education (Jacobs, 2010; Carver, 2017). The introduction of early colonial music

education through missionary schools established Eurocentric assumptions that favoured European approaches to making music and deemed local indigenous music systems as “proletarian, evil and unacceptable for worship” (Nompula, 2011, p. 371). The introduction of the external examination model through the Associated Board of the Royal Schools of Music (ABRSM) examinations in the early 1900s expanded the influence of European systems of music education (Jacobs, 2010), which is still apparent in our current high school curriculum that relies on the external examination board model (Department of Basic Education, 2011b). Apartheid schooling solidified an elitist approach to music education in which only the wealthiest and “most talented” learners had access to high school music education (Jacobs, 2010, p. 35). Although music education subsequently became more attainable because of the lowering of the external examination level expected of high school learners, high school music remains an area that is elitist in its lack of accessibility to the majority of South African learners who cannot afford the private tuition necessary to build the background required to pursue music at the high school level (Jacobs, 2010). Indigenous African music (IAM) has been added to the high school music curriculum as one of three streams alongside Western art music and jazz, but very few schools choose to follow the IAM stream (McConnachie, 2016; Mkhombo, 2019) and scholars suggest that even when IAM is included, it is through a Eurocentric approach that ascribes to Western epistemologies (Carver, 2017b; Harrop-Allin & Kros, 2014; McConnachie, 2016; Mkhombo, 2019).

3.3 Multiculturalism and music education in South Africa

A historically popular approach to issues of diversity and inclusivity in South African music education has been multiculturalism. Multicultural approaches to music education in South Africa have been popular for decades and continue to feature in peer-reviewed research journals (Barrett & Vermeulen, 2019; De Villiers, 2015; De Villiers, 2021; Joseph, 2012) and music teaching guides (Oehrle, 2016). Although recent explorations of multicultural music education in South Africa have become more critical (De Villiers, 2021), authors typically used the term to describe the incorporation of diverse musics (including IAM) into teaching (De Villiers, 2015; Joseph, 2012; Oehrle, 2016) and the racial, linguistic, and ethnic diversity of students in educational contexts who participate in musical practices (Barrett & Vermeulen, 2019; Joseph, 2012). Although scholars

writing on South African education have expressed concerns regarding additive versions of multiculturalism (Soudien & McKinney, 2016), music scholars have touted it as a possible panacea for South Africa's post-apartheid cultural fragmentation, deeming it as "a way forward to address cultural difference and promote diversity" (Joseph, 2012, p. 12).

Although an additive approach to multicultural music education can increase diversity of school syllabi with respect to repertoire, it seldom challenges the structural issues inherent to a Eurocentric curriculum and it does not inherently respond to the cultures and identities that learners bring to the classroom (Bradley, 2012; Carver, 2017a; Ladson-Billings, 1995b). Two local music studies demonstrate the possible shortfalls of relying on a multicultural approach. The first is by Barrett and Vermeulen (2019), who examined the perceptions of choristers singing in a multicultural university choir in South Africa. They found that the choristers described the musical, personal, and social value of participating in a multicultural choir as a positive experience; however, they also found that many choristers expressed concern at a lack of social integration in the choir, even though it had a diverse membership. In this instance, the multicultural makeup of the choir may have had positive effects, but it was not effective in overcoming racial and linguistic segregation in the music ensemble.

A second example of the possible inadequacy of a multicultural approach can be found in De Villiers' (2015) case study that examined a professional development programme for school music teachers in the Eastern Cape of South Africa implemented by the author. Although De Villiers (2015) stated that the professional development programme formed part of the "transformation" (p. 319) of South African music education, some aspects of the study illustrate the problematic nature of using Western pedagogies to deliver what she described as "multicultural content" and "multicultural approaches" (p. 319). She mentioned that when the participants (mostly black, isiXhosa-speaking women) arrived at the workshop, they were "equipped with a large repertoire of cultural and traditional songs" (p. 319), but she lamented that after the workshop "there was a tendency among the majority of students [adult participants] to repeat activities from the lectures" (p. 321). This was especially true of activities related to "literacy" (p. 321), which is the term the author used to refer to WAM notation. There seemed to be a worrying disconnect between the participants' rich knowledge of traditional songs and

the knowledge required for them to engage with and teach a Eurocentric curriculum. The multicultural approach to professional development in which the author “attempt(ed) to include the cultural traditions found in South Africa” (De Villers, 2015, p. 321) did not bridge the gap between the local knowledge of participants and the knowledge required to teach WAM notation.

3.4 CRP in South Africa

Given the historical and ongoing oppression of learners in South Africa, there is a need for pedagogies such as CRP that validate and sustain the culture of learners rather than simply engaging in additive approaches to multicultural music education. Although there is some South African general education literature pertaining to higher education that refers to CRP (Campbell, 2018; Jeannin & Ojo, 2021; Khunou, 2021; Maluleka, 2020; Pieterse, 2017), there is limited literature that employs these frameworks to interrogate school settings (Mpisi & Alexander, 2022) and there appear to be no resources that apply these frameworks to engaging with the national school curriculum. Furthermore, there seems to be no literature specifically mentioning CRP in relation to music education in South Africa.

CRP is utilised in a handful of publications in the context of higher education in South Africa. Campbell (2018) implemented a self-study of their work as a teacher educator engaging with pre-service English teachers at a South African university. They described their own teaching as culturally responsive as a result of the process of getting to know their students, which led to the co-construction of knowledge. Jeannin and Ojo’s (2021) conceptual chapter explored the possibilities of combining CRP and differentiated instruction to make university economics instruction more relevant to students in South Africa. In an investigation into whether a teacher education programme at a South African university prepared pre-service teachers for culturally responsive teaching in South African high schools, Khunou (2021) found that university students lacked knowledge of CRP and how it could be implemented in the classroom. Pieterse’s (2017) investigation of student teachers’ experiences of lecturers in diverse university settings suggested that one lecturer enacted CRP by drawing on students’ cultural experiences as a resource for learning; however, the respondents noted that most of their lecturers did not successfully deal with diversity in the lectures.

In the context of school-level education in South Africa, Mpisi and Alexander (2022) proposed culturally responsive teaching as a framework to bridge the gap between white teachers and their black learners at historically white schools in South Africa. They implemented a quantitative survey and found that although white teachers at historically white schools in South Africa claimed that their practices were congruent with CRP, the majority of teachers had not adjusted their teaching strategies to accommodate diverse learners. Another notable work that peripherally referred to schooling is a piece by Alim and Haupt (2017) published in Paris and Alim's (2017) collection on culturally sustaining pedagogy. Alim and Haupt (2017) described how hip hop youth culture in Cape Town was an example of an "organic" form of culturally sustaining pedagogy (p. 159). They focused on *Afrikaaps*, a hip hop theatrical production and documentary that "explicitly revises hegemonic understandings of Afrikaans" (Alim & Haupt, 2017, p. 162), which was performed at various schools in the Western Cape. Although this production did not take place in the context of the curriculum, responses from school-aged learners revealed that the production's culturally sustaining characteristics had a positive impact on learners' perceptions of themselves and their linguistic backgrounds - backgrounds that were typically disregarded in formal school settings (Alim & Haupt, 2017).

In the field of music education in South Africa there appears to be no literature that explicitly employs the terms 'culturally relevant', 'culturally responsive', or 'culturally sustaining pedagogy'. I searched the national ETD portal of South African theses and dissertations, numerous scholarly databases, and conducted broader searches using Google Scholar. I also explored the Open Researcher and Contributor Identifier (ORCID) profiles of music education faculty and researchers in South Africa. I did find a thesis on a South African university's thesis repository that employs the term "culturally relevant" in relation to music education in Botswana (Simako, 2009); however, the author employed the term broadly and did not refer to specific elements of CRP described in the work of scholars such as Gay (2018), Ladson-Billings (2009), and Villegas and Lucas (2002a). Although I could not find literature explicitly related to CRP, there was local music education literature that related to some aspects of the CRP conceptual framework presented in Chapter 2 of this thesis, namely sociopolitical

consciousness (Petersen, 2009; Pooley, 2016), affirming attitudes (Carver, 2017b; Harrop-Allin, 2010; McConnachie, 2016; Mkhombo, 2019) critical view of knowledge (Carver, 2017; Harrop-Allin & Kros, 2014), questioning the curriculum (Carver, 2017b; De Villiers, 2021; Drummond, 2015; Harrop-Allin & Kros, 2014; Hellberg, 2014; McConnachie, 2016), incorporating diverse curriculum content (Harrop-Allin, 2010; Mkhombo, 2019; Nkosi, 2013; Oehrle, 2006), and varied assessment practices (Van der Merwe, 2019).

Although the literature did not explicitly mention sociopolitical consciousness, two works demonstrated examples of scholars reflecting extensively on how factors such as race and class impacted learners' access to music education in South Africa (Petersen, 2009; Pooley, 2016). Petersen (2009) examined how poverty and rurality continued to strip many South African children of their right to a robust music education 14 years after the end of apartheid. Similarly, Pooley (2016) criticised the public and private school divide in South Africa, which "reproduces inequality along lines of class, race and geography" (p. 639). Other scholars lamented the impact that apartheid had on music education, noting that music education was less accessible to poor students and students of colour (Harrop-Allin & Kros, 2014; Jacobs, 2010; Mkhombo, 2019).

Given colonial views of indigenous African music, it is important to acknowledge scholarly work in the field of music education that demonstrates the CRP quality of affirming attitudes towards local musics and musical practices. Numerous teachers and scholars have explored the intrinsic and pedagogical value of indigenous African music and children's musical practices in relation to the school curriculum (Carver, 2017b; Harrop-Allin, 2010; McConnachie, 2016; Mkhombo, 2019). Some of these scholars (Carver, 2017b; Harrop-Allin, 2010) also demonstrated a critical view of knowledge as it is conceptualised by authors such as Ladson-Billings (2009) and Gay (2018). Carver (2017b) argued that although the South African music curriculum includes indigenous African music content, it still subscribes to Western epistemologies. She posited that the curriculum should take into consideration that IAM constitutes specialist knowledge in the same way that Western art music (WAM) and jazz does, and that the curriculum should use concrete language to articulate IAM concepts in the same way that it does for the WAM and jazz streams. Harrop-Allin (2010) demonstrated affirming attitudes

towards South African children's native musical practices by analysing the musical games played by primary school children in Soweto, South Africa. Harrop-Allin (2010), who wrote about the mismatch between the music education children were receiving at school and the rich musical lives they led outside of school, also demonstrated a critical view of knowledge emphasising the importance of teachers using the knowledge learners already have (i.e. their musical practices) as a central resource in the classroom.

Regarding curriculum content, there were some examples of work that questioned the CAPS curriculum (De Villiers, 2021; Harrop-Allin & Kros, 2014; Odendaal, 2020) and work that focused on incorporating more diverse curriculum content (Carver, 2014; Mkhombo, 2019; Nkosi, 2013; Oehrle, 2006). Harrop-Allin and Kros (2014) questioned the intermediate phase CAPS curriculum for Creative Arts, Life Orientation, and Social Sciences and argued that the curriculum does not divorce itself adequately from apartheid precedents. They stated that the curriculum still subscribes to a Eurocentric epistemology and ineffective pedagogy. In a book chapter on the multicultural and intercultural practices of music teacher educators in South Africa, Odendaal (2020) echoed the sentiments of scholars such as Harrop Allin and Kros (2014), Carver (2017b), and McConnachie (2016) in stating that the South African FET music curriculum prescribes Western referents to the study of IAM. Other scholars analysed the CAPS FET curriculum for music (Drummond, 2015; Hellberg, 2014) and argued for a reconceptualisation of IAM within the curriculum (Carver, 2017b; McConnachie, 2016). De Villiers (2021) argued that the prioritisation of WAM in the South African music curriculum constituted a form of cultural hegemony that should be counteracted with a multicultural education.

Some authors recommended incorporating diverse curriculum content through the inclusion of IAM into the general curriculum (Mkhombo, 2019) and modern African classical drumming into the FET IAM curriculum (Nkosi, 2013). Earlier attempts at incorporating IAM into the music curriculum were focused on connecting ethnomusicological research with classroom practices (Harrop-Allin, 2005; Oehrle, 2006). As a result, there are resources such as the *Talking Drum* magazine (now out of print, back issues available at https://disa.ukzn.ac.za/TALKING_DRUM), texts on

musical arts education in South Africa (Herbst et al., 2003; Herbst, 2005; Mans, 2006), and publications aimed at assisting teachers to implement the diverse musics of southern Africa in the classroom (McConnachie, n.d.; Carver, 2014). Nonetheless, Drummond (2015) found that teachers are willing to incorporate diverse musics in their teaching (including IAM), but feel ill equipped to do so because of their lack of training and teaching support.

Although South African literature did not mention varied assessment practices as suggested by CRP scholars (Gay, 2018; Ladson-Billings, 2009; Villegas & Lucas, 2002a), CAPS assessment practices were mentioned in a number of works in which scholars advocated for better assessment guidelines in the IAM section of the FET curriculum (Carver, 2017b; Drummond, 2015; Hellberg, 2014; McConnachie, 2016). Regarding the WAM curriculum's assessment practices, Van der Merwe's (2019) discussion of IEB (Independent Examination Board) assessments offer insights into some ideas that are related to CRP. The IEB implements private school examinations in South Africa. Although in general the Grade 12 IEB examinations differ from the examinations implemented by public, government schools, both sets of examinations cover the same topics as the CAPS curriculum and the music examination structures are largely the same (Department of Basic Education, 2011b; Independent Examination Board, 2023). Van der Merwe (2019) argued that the IEB music assessments are Eurocentric, lack authenticity, and subjugate local knowledge and aural practices. She called on teachers to cultivate caring micro-assessment cultures when implementing formative assessments that prioritise interaction between teachers and learners, thereby including learners' needs and relying on relationship building between teachers and learners.

3.5 South Africa's national curriculum for music

Given the importance of the national curriculum to classroom instruction and its centrality in the co-researchers' attempts to enact CRP in this study as described in Chapter 5, it is worth scrutinising the Music Curriculum and Assessment Policy Statements (CAPS) for Creative Arts and Music (WAM stream) to determine whether the curriculum is compatible with CRP as described in Chapter 2 of this thesis. I used

selected aspects of qualitative document analysis as described by Bowen (2009) and Morgan (2022) to interpret the CAPS documents for Music (WAM stream) and Creative Arts. I engaged in “skimming (superficial examination), reading (thorough examination), and interpretation” (Bowen, 2009, p. 32), with the latter part of the process dedicated to highlighting areas of the CAPS document that contrasted or aligned with CRP as described in the conceptual framework presented in Chapter 2. I did not engage in the analysis of the CAPS document in order to answer the research questions of this study; instead my goal was to contextualise the CAPS curriculum for the reader and to understand ways in which the CAPS curriculum might hinder or facilitate culturally relevant music teaching, which is relevant to subsequent chapters of this thesis in which the co-researchers engaged with or ignored the CAPS curriculum in their attempts to enact CRP.

The current South African curriculum was introduced in 2003 through the National Curriculum Statements (NCS) for various subjects. The NCS was amended in 2011 and the curriculum was further explicated by the Curriculum and Assessment Policy Statements (CAPS), which provide guidelines for study topics and assessment practices for each subject (Department of Basic Education, 2011a). The South African basic education curriculum is divided into four phases: Foundation Phase (Grades R to 3), Intermediate Phase (Grades 4 to 6), Senior Phase (Grades 7 to 9), and Further Education and Training (FET) Phase (Grades 10 to 12). Although scholars have criticised musical components of the Foundation (McConnachie, 2016) and Intermediate (Harrop-Allin & Kros, 2014; McConnachie, 2016) Phases, it is not within the purview of this thesis to add to those debates. Instead I will focus on the high school curricula: Grades 8 to 9 of the Senior Phase curriculum and Grades 10 to 12, which constitutes the FET curriculum.

3.5.1 The Senior Phase curriculum

The Senior Phase curriculum offers Music as an elective as part of a subject called Creative Arts. In Grades 7 to 9, learners choose two art forms from a list of four possible

options, namely Drama, Dance, Visual Arts, and Music⁹. The music component of the Senior Phase Creative Arts curriculum focuses on three topic areas: music literacy, music listening, and performing and creating music. The music literacy curriculum includes theoretical concepts such as time signatures, scales, intervals and triads, and music terminology. The music listening component includes listening for metre, dynamics, and style, recognising different instrument families (Western orchestral and the Hornbostel-Sachs systems), and writing impressions of music. The performing and creating music section includes solo and group performances of a variety of musical styles and creating music by adding lyrics or producing advertisements for a product (Department of Basic Education, 2011a). Although CAPS does include diverse musics, the overall epistemology of the curriculum is Eurocentric, which might make it challenging for teachers to engage with the curriculum in a culturally relevant manner. Other practical challenges in the Senior Phase include time limitations and a lack of continuity from Grade 7 primary school instruction. Although the curriculum is largely Eurocentric, there are some organic opportunities to teach in a culturally relevant manner, particularly in Topic 3, but time limitations may still present a challenge to teachers who wish to enact CRP.

3.5.1.1 Eurocentrism in the Senior Phase

One of the challenges in this curriculum that might make it difficult to teach in a way that is culturally relevant is that the curriculum is largely Eurocentric, even though its focus is not specifically on Western art music (Department of Basic Education, 2011a). Although there is an attempt to get learners to engage with diverse musics, the overall epistemology of the curriculum is informed by Western ways of conceptualising music (McConnachie, 2016). Some examples of this can be found in Topic 1 (music literacy). According to Carver (2017b), certain components of the Western conceptualisation of music literacy, such as division of beat, correlate across styles of music including WAM,

⁹ Although the CAPS document stipulates that learners should choose two art forms out of the four options, my experience as a teacher at numerous schools in South Africa and the experiences of the co-researchers in this study indicate that, because of limited resources and teaching staff, some schools only offer two art forms and learners are thus not given a choice in specialisation.

indigenous African music (IAM), and jazz; however, an orientation toward tonal-functional harmony can lead to a focus on WAM epistemologies. Carver (2017b) was discussing the FET curriculum and its focus on keys and their relationships in relation to large-scale, composed works; however, the Senior Phase Creative Arts curriculum lays the foundation for such study by introducing major scales, intervals, triads, and a focus on being able to read music in major key signatures (Department of Basic Education, 2011a). The Eurocentric nature of the curriculum is also made apparent by the inclusion of European music terminology such as “forte”, “crescendo”, “allegro”, and “andante” (Department of Basic Education, 2011a, p. 55), which is used even when more diverse musics are presented. For example, in Topic 2 (music listening) of Grade 8 Term 2, CAPS suggests that learners should listen to a variety of music styles including Western, African, Indian, and popular music, but learners are told to identify principles of that music using terms such as “piano” and “forte” (Department of Basic Education, 2011a, p. 55).

Another way in which Western music is privileged in the Senior Phase curriculum is through the inclusion of specific musical examples for Western musics, which is contrasted with a lack of specific musical examples for non-Western musics. In Term 3 of the Grade 9 curriculum, for example, Topic 2 includes a section on listening to a musical or an opera. Western examples are given for each genre (*West Side Story*, *Magic Flute*, and *Nabucco*), but in sections on styles such as reggae, kwaito, and African jazz no specific examples are given (Department of Basic Education, 2011a). Teachers unfamiliar with the latter styles might have difficulty finding listening examples. Similarly, throughout the curriculum Topic 3 includes “Group or solo performances from the standard repertoire of Western/African/Indian/popular musical styles” (Department of Basic Education, 2011a, p. 58), but there are no specific examples of what these styles might be. According to Drummond (2015) and McConnachie (2016), music teachers who received degrees from tertiary music institutions in South Africa were largely trained in WAM traditions and found it easier to teach Western as opposed to African, Indian, or popular musical styles. Teachers trained largely in WAM traditions might find it challenging to include diverse curriculum content in a culturally responsive manner as suggested by scholars such as Gay (2018) and Villegas and Lucas (2002).

3.5.1.2 Opportunities for CRP in the senior phase

Although the curriculum is largely Eurocentric, there are some areas that lend themselves to CRP. For example, Topic 3 (performing and creating music) includes various prompts to explore the social significance of music. This ranges from “singing...socially significant songs” to “performing musical works that express a personal or social issue” (Department of Basic Education, 2011a, p. 54). Learners are also encouraged to write lyrics “based on a personal or social issue” (Department of Basic Education, 2011a, p. 54). These prompts can help learners to connect real world issues with what they are learning in the classroom, thereby building bridges of meaning for the learners (Gay 2018; Ladson-Billings 2009). The prompts could also lead to classroom discussions around the sociopolitical underpinnings of learners’ experiences both at school and outside of school, thereby aiding in the development of sociopolitical consciousness (Ladson-Billings, 1995). The discussion of the South African national anthem in Grade 9 could be another opportunity to talk about the social context of music and the importance music plays in social struggle in South Africa. It is worth noting that there are no assessment examples for Topic 3 even though the other three art forms do have assessment examples (Department of Basic Education, 2011a). This vagueness might result in the more specific WAM frameworks and epistemologies being prioritised, even though I believe that Topic 3 has the most potential to be culturally relevant. Nonetheless, if teachers want to apply CRP to the Senior Phase curriculum, Topic 3 offers some organic avenues to do so by presenting opportunities for teachers to build bridges of meaning and foster sociopolitical consciousness in learners.

3.5.1.3 Challenges in the Senior Phase

A fundamental challenge posed by the Senior Phase music curriculum is time limitations. The CAPS document allocates two hours for Creative Arts per week, which is to be shared by the two elective art forms. Music thus receives only one hour of instructional time per week. The CAPS document suggests that Creative Arts classes should be scheduled before break or before the end of the school day so that “learners can continue for longer than would be possible at other times” (Department of Basic Education, 2011a, p. 11), which suggests that the curriculum writers were aware that the time allocations are inadequate. These suggestions do not take into the account the

importance of break times to the development of children (Murray et al., 2013). The CAPS document also stipulates that each art form should have a contact teaching hour at least once per week after school. These suggestions are unrealistic given that learners engage in extramural programmes, such as sports and clubs, and South African high school teachers are facing burnout (Rabe-Steinberg, 2021).

According to the CAPS document, the one hour allocated to music should be divided into 15 minutes on Topic 1 (literacy), 15 minutes on Topic 2 (music listening), and 30 minutes on Topic 3 (performing and creating music). It is highly unlikely that the 15 minutes allocated to Topic 1 (literacy) is sufficient to teach the concepts covered by that section. My experience working at South African schools is that Topic 1 (the most Eurocentric topic) is sometimes given preference over the other topics in order to prepare students for the music literacy portion of the FET curriculum. These time limitations may pose restrictions on teachers wishing to implement CRP, given that other teachers in the literature have commented on the amount of time required to effectively enact CRP (Fleischaker, 2021; Igari, 2021).

Another challenge is lack of continuity between Grades 7 and 8 of the Senior Phase. Although the Senior Phase music curriculum commences in the last year of primary school (Grade 7), my experience teaching at multiple high schools in South Africa suggests that high school teachers often start instruction anew in the first term of Grade 8. This is because learners coming from different primary schools receive different types of instruction in music in Grade 7. In some cases, learners choose to take music as a subject in Grade 8 even if they did not have access to music as a subject in Grade 7. This issue is addressed by the CAPS document, which states that “it would be preferable for learners to begin to specialise as early as possible but learners *with potential* who have not had access to an art form in Grade 7 and who wish to select it in Grade 8 or 9, should not be excluded” (Department of Basic Education, 2011a, p. 10, original emphasis)¹⁰. The lack of continuity between the Grade 7 and Grade 8 years

¹⁰ The CAPS document does not explain what is meant by “potential” or how to go about determining “potential” prior to the start of the school year. The language of “potential” harkens to discourses on talent in music education and implies that talent is easily identifiable, which scholars argue is not the case (Abramo & Natale-Abramo, 2020). Furthermore, scholars have suggested that it is an ability

places a greater onus on the teacher to focus on the Eurocentric Topic 1 (literacy) material that might have been missed in the previous grades, because all the Topic 1 material leads to cumulative knowledge necessary for the study of music literacy (Topic 1) at the FET level in Grade 10. Teachers might also be under greater time constraints as they attempt to cover material from the Grade 7 year while teaching the Grade 8 curriculum. These factors could pose a challenge for teachers aiming to implement CRP in the classroom.

Overall, the CAPS Senior Phase Creative Arts curriculum privileges Western musics and epistemologies, has serious time limitations, and might lack continuity between the Grade 7 and Grade 8 years. The lack of specificity in Topics 2 and 3 could lead to the privileging of WAM. Although there are limited opportunities to enact CRP through the Senior Phase music curriculum, there are also numerous challenges that might hinder a teacher's attempts to enact CRP.

3.5.2 The FET Phase curriculum

The FET Phase curriculum offers music as an elective subject in one of three streams: indigenous African music (IAM), jazz, or Western art music (WAM). Although there are interesting critiques of the IAM stream (Carver, 2017b; McConnachie, 2016), I will be focusing my analysis on the WAM stream, because that is the stream taught by all the teachers in this study. Although I recognise that it can be problematic to centre Western music in the context of South Africa, I think it is important that we find ways to engage with the WAM curriculum in a culturally relevant way, given that most music departments teaching Music at the FET level teach the WAM stream (McConnachie, 2016). The FET music streams are divided into three topics: Topic 1, musical performance and improvisation, which focuses on skills related to solo and ensemble performance and improvisation; Topic 2, music literacy, which explores concepts related to music theory, sight-singing, harmony, and music terminology; and Topic 3, general

growth mindset and not a “fixed degree of talent” that predicts future expertise in music (Scripp et al., 2013). South African teachers should be wary of limiting a child's opportunities to study music based on vague notions of whether or not they have the “potential” to do so.

music knowledge and analysis, which includes music history, analysis of music, discussions of genre and style, and a section on the South African music industry.

There are a few elements that might make it difficult to teach the FET WAM curriculum in a culturally relevant manner. Topic 1 is modelled after the British external examination boards' practical examination model, which restricts learners' exposure to diverse musics and ways of musicking. Topic 2 relies almost exclusively on Western epistemologies for music theory instruction, thereby marginalising other approaches to analysis. In Topic 3, Eurocentrism is compounded by androcentrism and a focus on white composers, making it more challenging for teachers to validate the culture of diverse learners through the curriculum. The emphasis on individualistic, summative assessment practises is contrary to CRP's focus on diverse assessments that cultivate a sense of collective responsibility. Lastly, issues of accessibility in the FET curriculum mean that music as a subject is most likely to reach well-resourced schools.

3.5.2.1 The external examination model

Topic 1 (musical performance and improvisation) is largely modelled after the examinations of external bodies such as the Associated Board of the Royal Schools of Music (ABRSM), Trinity College, and the University of South Africa (UNISA). The CAPS document stipulates that learners play a minimum of three solo performance pieces per year as well as technical exercises and sight-reading excerpts, which is similar to the requirements of the aforementioned examination bodies. The CAPS document also describes the minimum standard expected of learners by referring to the grade levels of external examination bodies. For example, Grade 10 learners are expected to demonstrate a performance level that is "comparable to Grade 2 of external examination bodies" (Department of Basic Education, 2011b, p. 11). In the following section, the CAPS document describes suitable qualifications for teachers of FET music and includes licentiate diplomas from ABRSM, Trinity, or UNISA (Department of Basic Education, 2011b). These are the three main external examination boards that South African learners engage with, so it is likely that these are the boards the CAPS document refers to when describing the minimum levels for Topic 1.

Modelling the CAPS curriculum after the syllabi of external examination bodies can seem helpful in some ways. Most notably, it makes it easier for teachers to identify repertoire and technical work that is at an appropriate level. The repertoire lists and the technical requirements for most external examination bodies are available publicly. Teachers can study these resources to determine what repertoire to assign to learners. In contrast, other areas of the CAPS FET Music curriculum do not provide teachers with specific guidelines for instruction or with suggestions of sources to consult when preparing lessons. The guidance offered by the external examination boards might be welcomed by teachers who are trying to make sense of a curriculum that is sometimes vague regarding content. Furthermore, “most music teachers [in South Africa] educated in Western music have been groomed in these types of music examinations” (Drummond, 2015, p. 67), so Topic 1 might feel familiar to WAM teachers.

Although modelling the curriculum after external examinations may have perceived benefits, it also has substantial drawbacks. For one thing, learners are only expected to learn three solo pieces per year, typically in the contrasting WAM styles of external examinations, which includes one or two works from the 17th-18th centuries, a work from the 19th century, and a work from the 20th or 21st centuries. The CAPS document states that learners may play pieces from the jazz or IAM streams (Department of Basic Education, 2011b), but my experience teaching FET music and engaging with high school music teachers suggests that teachers trained in WAM who aim to prepare learners for tertiary instruction will likely choose at least two traditional WAM works. Furthermore, there are no guidelines for IAM performances and provincial music inspectors have been hesitant to accept the inclusion of IAM pieces or aural-based performances in the final Grade 12 examinations (McConnachie, 2016; Van der Merwe, 2019). Unlike with the external examinations, ensemble playing and improvisation are included in the FET music assessments, but they are weighted lower than the combined solo performance pieces and music teachers have indicated that there are not enough guidelines for the improvisation portion of the FET curriculum (Hellberg, 2014), so these alternative forms of musicking receive less attention. If the three solo performance pieces expected by the FET curriculum are not supplemented with other works, there will be minimal opportunity for exposure to multiple styles of music and musical contexts. Learners who engage with a variety of repertoire throughout the year would be

more likely to experience a culturally relevant education that considers their musical interests and introduces them to varied musical contexts (Good-Perkins, 2018).

Modelling high school performance assessments after external examination models creates further possible problems. Patston (2014) suggested that exposure to external music examinations, particularly when learners are expected to perform at a level that is beyond their technical and psychological ability, could lead to increased music performance anxiety. Evans (2015) warned that high-stakes music assessments such as external examinations can lead to external motivation rather than intrinsic motivation in learners. According to Van der Merwe (2019), the modelling of South African high school music assessments on external examination models is Eurocentric and the individualistic nature of the assessments are contrary to the communitarian nature of value systems such as *ubuntu*. In this regard the individualistic nature of external examination-based music assessments in South Africa is also incompatible with the communal goals of CRP as described by scholars such as Gay (2018) and Ladson-Billings (2009). Furthermore, Van der Merwe (2019) highlighted that the external examination model of music assessments in South Africa does not adhere to authentic assessment and subjugates local knowledge in favour of Western tonal constructs and literacy.

Another concern regarding the external examination model that is pertinent to the South African context is the issue of cultural colonialism. Zhang (2019) described the way in which ABRSM examinations impact music education in China and argued that ABRSM examinations are an example of cultural colonialism because they occupy “living space” (p. 4) in the music education system. She also argued that ABRSM extracts riches from countries such as China through hefty examination fees (the same can be said of South Africa), with international examinations forming the ABRSM’s primary income in 2018. Furthermore, she drew on the work of Coutts-Smith to describe how “cultural production is...determined and measured by the yardstick of the dominant Western civilization” (Coutts-Smith cited in Zhang, 2019). Given that the external examination model is such an integral part of the national curriculum, the matters of “living space” and cultural production according to Western ideals are particularly relevant to the context of South African music education. External examinations occupy a hegemonic role in determining

what musical learning and “rigour” should look like in South Africa. After the introduction of external examinations to South Africa through ABRSM at the end of the 19th century (Jacobs, 2010), these examinations became implicitly accepted to the extent that many of our curriculum designers and teachers choose to follow the model rather than envision alternatives to music education that are culturally relevant and better suited to our local context.

3.5.2.2 Eurocentrism, androcentrism, and race

Much like the Senior Phase curriculum, Eurocentrism is a challenge presented by the FET curriculum. The integral role of the British model of external examinations is one example of Eurocentrism. Another example is the privileging of Western music epistemologies in Topic 2 (literacy) of the FET curriculum. Similar to the Senior Phase, much of the music theory and analysis is conceptualised according to Western epistemologies, with a focus on European terminology, transposition for Western orchestral instruments, and common-practice harmony (Department of Basic Education, 2011b). Although this focus might be expected given that it is the WAM stream, a South African learner would surely benefit from exposure to alternative understandings of music literacy. Furthermore, this Eurocentric focus tokenises alternative music practices, even those indigenous to South Africa, while constructing Western art music as “natural” (Hess, 2015, p. 336). In Topic 3, learners are introduced to jazz and IAM streams, but there is no exposure to IAM literacy in Topic 2. As McConnachie (2016) pointed out, the omission of African music examples even from the IAM stream of Topic 2 “may lead teachers and learners alike to believe that analysis of this type does not occur in African music... [which] devalues African musics.” (p. 119).

Even when learners in the WAM stream are exposed to musics outside of the Western paradigm, the vagueness of the curriculum might make it difficult for teachers to engage with those musics. For example, the curriculum for Term 2 of Grade 10 includes an introduction to “Afrikaans music”, “Boeremusiek”, and “Moppies and Goema” (Department of Basic Education, 2011b, p. 18). No indication is given of what repertoire might apply to these styles, or what separates “Afrikaans music” from the other two styles of music typically created by Afrikaans-speaking people. Similarly, when learners

in the WAM stream are introduced to an overview of the jazz and IAM streams in Term 4 of Grade 11, there is limited information on how to teach this section. Teachers can look to the CAPS curriculum for the jazz and IAM streams as a starting point, but the IAM curriculum, in particular, does not include examples and descriptions, and as result in the past teachers felt that they were not able to teach those portions of the curriculum (Drummond 2015; McConnachie, 2016). The CAPS document does include a glossary and addenda for “indigenous musical arts genres of South Africa” (Department of Basic Education, 2011b, pp. 70-73) and “South African modern music constructs” (p. 74), which are riddled with typing errors, spelling errors, and inconsistencies; however, according to Carver (2017b), it is questionable whether the use of language for the IAM content can communicate “clear, unambiguous meanings” (pp. 124-125).

The challenge of Eurocentrism in the FET WAM curriculum is compounded by androcentrism and a focus on white composers. From Grades 10 through 12, Topic 3 of the WAM stream focuses on the Baroque, Classical, Romantic, and 20th-century periods as well as emphasising the symphony and opera in Grade 12 (Department of Basic Education, 2011b). Representative works and composers are stipulated for each of these study areas. All the composers suggested are white males. The CAPS document includes 14 works and 11 composers for compulsory study, but no mention is made of the contributions that women and musicians of colour made to the history of WAM (Department of Basic Education, 2011b). In Term 3 of Grade 11, there is a section on South African composers of art music, which includes black composers; however, the list of nine composers (of whom learners choose two to study) does not include any women. The only areas in the WAM stream that include female musicians are elective sections on “popular African and international artists” (Department of Basic Education, 2011b, p. 20), but female musicians constitute only six of the 24 options for study. A section on musical theatre in Grade 11, Term 1 includes the study of *My Fair Lady* by Lerner and Loewe and *West Side Story* by Leonard Bernstein, with no mention of local contributions to the genre such as Todd Matshikiza’s *King Kong*, which was also staged in the late 1950s.

The focus on white and male composers in Topic 3 of the WAM stream can inhibit teachers from cultivating affirming attitudes toward female composers, composers of

colour, and local musics through the curriculum. Affirming attitudes are necessary to develop cultural competence in students as suggested by CRP scholars such as Gay (2018) and Ladson-Billings (2009). The racialised, androcentric, and Eurocentric nature of the FET WAM curriculum suggests that women, people of colour, and indigenous knowledge are relegated to the sidelines of music history, which might make it difficult for teachers to legitimise and validate the culture of diverse learners in their classrooms, which is a central goal of CRP (Gay, 2018; Ladson-Billings, 2009; Villegas & Lucas 2002a). Issues of race, gender, and Eurocentrism require conscious and explicit sociopolitical engagement from music educators and scholars (Hess, 2017; McBride & Palkki, 2020). CRP can be a useful framework to guide teachers in developing the sociopolitical consciousness necessary to critically engage with a Eurocentric, androcentric, and racialised curriculum (Gay, 2018; Ladson-Billings, 2009; Villegas & Lucas 2002a).

3.5.2.3 Assessment practices

The FET music assessment practices do not align with CRP assessment practices. CRP emphasises the importance of employing varied assessments to enable learners to experience multiple opportunities for success (Ladson-Billings, 2009). The FET Music curriculum does include various assessment opportunities throughout the year in the form of Practical Assessment Tasks (PATs), which consist of performance, improvisation, composition, analysis, and research assignments; however, these PATs in total constitute only 25% of learners' final marks. Seventy-five percent of learners' year marks are determined by the results of their end-of-year performance and written examinations (Department of Basic Education, 2011b). This puts a great deal of pressure on learners to perform well in a setting that is alien to the classroom environment where they spend most of the year. In the case of the Grade 12 examinations, the practical performance must be done in front of an unfamiliar external examiner. The practical and written final examinations might be particularly challenging for learners who struggle with performance anxiety or learning disabilities (Rae & McCambridge, 2004), which is contrary to CRP goals of inclusivity and accessibility (Gay, 2018; Ladson-Billings, 2009; Villegas & Lucas, 2002a). Overall, the assessment structures of the FET Music curriculum are also individualistic in nature with only one ensemble work included in the assessment for the year (Department of Basic

Education, 2011b), so it may be more challenging for teachers to create the sense of collective responsibility called for in the CRP literature (Gay, 2018; Ladson-Billings, 2009) than it might be in contexts such as the USA where ensembles make up the primary mode of high school music instruction.

3.5.2.4 Accessibility

Assessment practices are not the only barriers to accessibility presented by the FET Music curriculum. All three streams require equipment and specialist teachers and learners need a background in music in order to specialise at the FET level (Department of Basic Education, 2011b). The CAPS document stipulates the following resources for Grade 12 Music: music instruments; appropriate space for teaching and rehearsing or practising; original music scores and original sheet music; performance space; a piano or keyboard to illustrate literacy concepts; textbooks (no suggestions are given on which textbooks to use); manuscript paper; computer and computer programs “such as Sibelius or Finale”; sound equipment; and recordings of music examples (Department of Basic Education, 2011b, pp. 41-44). Even well-resourced schools might struggle to acquire the necessary equipment and it is highly unlikely that poorer schools will have access to these resources. The need for specialist teachers to teach both subject music classes and one-on-one instrumental instruction is also prohibitive for many schools (Pooley, 2016). Although the minimum requirements for FET Music have been lowered to increase accessibility, it is still restrictive for learners who do not have access to expensive individual instrumental instruction prior to their Grade 10 year (Jacobs, 2010). As a result, subject music in South Africa is elitist and exclusionary (Jacobs, 2010; McConnachie, 2016). Given the history of apartheid funding, former white schools and private schools are more likely to have music departments. Although there is an increase in diversity of the demographics of these schools, white learners are still typically overrepresented (O'Regan, 2022). As a result, subject music is most accessible to well-resourced schools with demographics that are not representative of the diversity of the South African population. This skewed accessibility is contrary to CRP's goals of making education available to all learners (Gay, 2018; Ladson-Billings, 2009; Villegas & Lucas, 2002a).

Conclusion

South Africa's history of oppression impacts on music education today, which is marked by inequality and Eurocentrism. Although culturally relevant pedagogy could be a useful framework within the context of South Africa, there is limited research that uses the framework locally in the fields of education and music education at the classroom level. Due to the importance of the national curriculum to music teachers who wish to implement CRP (such as the co-researchers in this study), I analysed the CAPS documents for Music and Creative Arts. I found that although the Senior Phase offers limited organic opportunities for enacting CRP, in general the high school curriculum is Eurocentric, androcentric, racialised and poses challenges in terms of accessibility and time limitations. The following chapter will describe the research procedures adopted in this study.

CHAPTER 4 METHODOLOGY

Introduction

This chapter outlines the research procedures relevant to the implementation of this study. In this chapter I describe the research paradigm that guided the study, including the ontological, epistemological, axiological, and methodological assumptions held by me, the primary researcher. I describe the qualitative research approach and the PAR strategy of inquiry, which took place in collaboration with myself (the primary researcher) and three music teachers (the co-researchers). This is followed by sections in which I describe my role as the researcher and provide sketches of each co-researcher before explaining the data gathering and analysis procedures I used. The chapter closes with sections on trustworthiness and ethical considerations.

4.1 Research paradigm

The philosophical underpinnings of this work and its ontological, epistemological, axiological, and methodological framing are part of the transformative paradigm as described by Mertens (2009). A research paradigm, sometimes simply called a worldview (Creswell & Creswell, 2018), refers to the researcher's views on reality, knowledge, and ethics, and how those views influence assumptions about society, human behaviour, and research methodology (Chilisa & Kawulich, 2012; Held, 2019; Romm, 2015). In the following section I will describe the ontological, epistemological, axiological, and methodological assumptions of the transformative paradigm and how they applied to this study.

4.1.1 Ontological assumptions

Ontological assumptions centre on the nature of reality, particularly realities we know at a conceptual level and they develop from questions of what constitutes reality (Chilisa & Kawulich, 2012; Kivunja & Kuyini, 2017; Titchen et al., 2017). Mertens (2009) explains what is meant by ontology at the conceptual level by stating that

In the ontological sense, we have an assumption about what is real when we decide what type of evidence we will accept to establish that someone is indeed literate, has a learning disability, or has any other socially constructed conceptual characteristic (p. 45).

There are two primary assumptions regarding the nature of reality that are typical of the transformative paradigm: (1) the reality we accept as true is socially constructed; and (2) power and privilege influence what is determined or accepted as real (Held, 2019; Mertens, 2009; Romm 2015). Although Mertens (2009) accepts the constructivist notion that multiple realities are shaped by people's social interactions, she rejects cultural relativism and argues that "it is necessary to explicitly identify the social, political, cultural, economic, ethnic, gender, and disability values that underlie definitions of realities" (p. 49). While multiple definitions of reality are possible, some assumptions regarding reality can be deleterious (Held, 2019; Romm, 2015; Titchen et al., 2017). For example, if I were to consider the concept of music literacy from a Eurocentric ontological framework, I might assume that learners will only be musically literate when they are able to sight-read and perform Western music notation. As a result of this ontological assumption, a Eurocentric notion of music literacy - one rooted in a history of colonialism - might be fostered at the expense of more holistic music development or at the expense of indigenous knowledge systems in the classroom (Good-Perkins, 2018). As a researcher working in the transformative paradigm, I must critically consider the definition of music literacy to understand that, although multiple realities exist, some may cause harm if I privilege them in my research (Held, 2019; Mertens, 2009; Titchen et al., 2017; Romm, 2015).

When I or the co-researchers in the study considered the nature of concepts such as music literacy, indicators of learning, and explanations for learning progress, we challenged each other to think critically about our assumptions and how issues of power and privilege influenced our understanding of these realities. For example, when considering the notion of music literacy, there was a consensus among the co-researchers and myself that although understanding Western music theory and notation could expand learners' experiences with music, it is not a prerequisite for learners to have meaningful experiences of music. In other words, learners are not musically

illiterate if they do not understand Western music theory. Nonetheless, as teachers, we can introduce learners to Western music theory because it can be one of many ways in which learners can engage meaningfully with music.

4.1.2 Epistemological assumptions

Epistemology concerns questions about the nature of knowledge and the process of knowing (Chilisa & Kawulich, 2012; Kivunja & Kuyini, 2017; Titchen et al., 2017). I, like many CRP scholars, view knowledge as something that is socially constructed (Gay, 2018; Ladson-Billings, 2018; Villegas & Lucas, 2002a). I do not perceive knowledge as static, but believe that it is “shared, recycled, and reconstructed” (Ladson-Billings, 1995b, p. 481). Knowledge is neither relative nor absolute; instead it is influenced by power and privilege “with consequences attached to which version of knowledge is given privilege” (Mertens, 2009, p. 48). For example, some forms of knowledge are favoured over other forms of knowledge in the music classroom, thereby ascribing value to certain epistemologies over others (Carver, 2017b; Good-Perkins, 2018). This is evident by the influence of colonial education and external examination boards in South Africa that result in the promotion of uncritical understandings of music theory (Lucia, 2007), while oral traditions are deemed as inferior forms of knowledge (Nompula, 2011).

An important consideration regarding the epistemological orientation of transformative research is the relationship between the researcher and the participants, which leads to a shared understanding of what constitutes valid knowledge (Mertens, 2009; Romm, 2015; Titchen et al., 2017). Instead of creating a distance between myself and the co-researchers in an attempt to pursue “neutrality”, I chose to foster close collaboration with the co-researchers. I commented on our commonalities during interviews, I participated in the activities in the first workshop aimed at forging relationships through personal stories related to teaching and music, and I participated in the collaborative discussions during all five workshops. These collaborative activities enabled me and the other co-researchers to better understand one another’s experiences and collaboratively create new knowledge. We were able to create new knowledge together

because of the fluid and socio-historical nature of knowledge, which is culturally situated (Held, 2019; Mertens, 2009; Romm, 2015).

4.1.3 Axiological assumptions

Axiology refers to questions about value, ethics and morality (Held, 2019; Kivunja & Kuyini, 2017). Although I explain ethical considerations in greater depth in Section 4.9 of this thesis, it is also important to reveal the broader assumptions I held about ethics as I conceptualised and implemented this study. Foundationally I was concerned with “respect, beneficence, and justice” (Mertens, 2009, p. 49). In particular, I believed that these axiological considerations had to take into account issues of power, privilege, and culture (Held, 2019; Mertens, 2009; Romm, 2015). Regarding the principle of respect, for example, I understood that my positionality as a white, female researcher impacted my interaction with the co-researchers, all of whom were from different backgrounds to my own. Respecting the co-researchers meant that I was cognisant of the diversity of cultural norms, such as language patterns and communication styles, rather than asserting my own communication styles or the use of academic language (Mertens, 2009; Romm, 2015). I was careful to avoid “arrogant flaunting of knowledge” (Mertens, p. 53); instead I aimed to respect and value the knowledge of the co-researchers as we worked toward collaboratively fostering new knowledge through the research process. Rather than interjecting when a co-researcher expressed a view or understanding that differed from what I thought I knew about the subject, I considered what I could learn from their perspective. The agreement of ethical participation we filled out prior to commencing the study (Annexure E) aimed to ensure that everyone involved in the study remained respectful of one another in this manner.

The principles of beneficence and justice are interconnected (Brydon-Miller, 2008; Mertens, 2009). Given the transformative paradigm, “beneficence is defined in terms of the promotion of human rights and an increase in social justice” (Mertens, 2009, p. 49). A cornerstone of ethical research is that no harm will be done to any who participate in the research (Brydon-Miller, 2008). The ethical considerations in Section 4.9 elaborate on the steps I took to ensure such beneficence. Further to this, I hoped that the critical framework of this study and our journey toward equitable learning experiences would advance the goal of social justice in the lives of the researchers and the learners we

taught. Starting at the recruitment stage and continuing throughout the research process, I made an “explicit connection between the process and outcomes of [the] research...and the furtherance of a social justice agenda” (Mertens, 2009, pp. 49-50). That agenda was to create equitable learning experiences for diverse learners by confronting and adapting a Eurocentric curriculum. The co-researchers aimed to fulfil that agenda by explicitly enacting CRP as described in Chapter 5 of this thesis.

4.1.4 Methodological assumptions

Methodological assumptions refer to the philosophical grounding of my decisions regarding the research procedures (Held, 2019; Mertens, 2009). Partnerships and dialogues between researchers and communities of participants are integral components of transformational research and the transformative paradigm (Held, 2019; Mertens, 2009; Romm, 2015; Titchen et al., 2017). The qualitative nature of this study and the collaborative strategy of inquiry (participatory action research) ensured that the co-researchers were actively involved in many aspects of the research design, including creating research questions and making decisions regarding what data would be collected and how the data collection would take place. The collaborative focus of the transformative paradigm ensures that participants are not marginalised and are, instead, seen as co-researchers (Chilisa & Kawulich, 2012; Creswell & Creswell, 2018).

Another component of the transformative paradigm that the PAR strategy of inquiry enabled was the raising of consciousness of those involved in the study (Creswell & Creswell, 2018; Romm, 2015). The majority of the research questions formulated for the purpose of the doctoral thesis and those designed by the co-researchers during the initial workshop were focused on the application of CRP, a concept aimed at promoting sociopolitical consciousness. The PAR strategy of inquiry also enabled a connection between data collection and social action (Kemmis et al., 2014; Mertens, 2009; Romm, 2015). The intervention approach of PAR ensured that the co-researchers were engaging in social action by adapting their teaching to create more equitable learning experiences for learners (Kemmis et al., 2014; Romm, 2015).

4.2 Research approach: Qualitative research

Given my philosophical assumptions and the paradigm of this study, the most appropriate research approach for this inquiry was qualitative research. Qualitative research is concerned with understanding the meaning people ascribe to experiences or phenomena (Creswell & Creswell, 2018; Denzin & Lincoln, 2018; Merriam and Tisdell, 2015). Qualitative research typically takes place in a naturalistic setting (Creswell & Creswell, 2018; Denzin & Lincoln, 2018) and researchers often spend extensive time with participants (Merriam and Tisdell, 2015). I was interested in understanding the teaching practices of the co-researchers in this study and decided that the best way to do so would be through a collaborative inquiry at the school sites of each co-researcher over the period of four months. When initially conceptualising the study, I intended for the inquiry to take place in person at school sites; however, because of the restrictions implemented in response to the COVID-19 pandemic, all interviews and workshops took place online using platforms such as Zoom's audio-visual conferencing platform and the WhatsApp communication application.

The cyclical nature of the interventionist goals of this study required a flexible and emergent approach to the research, which was realised through qualitative inquiry (Creswell & Creswell, 2018; Merriam and Tisdell, 2015). Because I was concerned with the "importance of reporting the complexity of a situation" (Creswell & Creswell, 2018, p. 41), it was best to utilise a small and purposeful sample for the study (Merriam and Tisdell, 2015), which consisted of three high school music teachers at secondary schools in South Africa. The qualitative approach allowed me as the primary researcher to use empirical materials such as interviews, reflections, and lesson plans to work inductively in building themes from codes of data (Creswell & Creswell, 2018; Merriam and Tisdell, 2015) and to provide rich descriptions (Merriam and Tisdell, 2015) of the data in my findings chapter (Chapter 5).

4.3 Strategy of inquiry: Participatory action research

The strategy of inquiry for this study was participatory action research (PAR), which is a collaborative iteration of action research. The primary reason I chose this strategy of

inquiry is because of its focus on making changes to the practices of those involved in the inquiry (Bradbury, 2015; Kemmis et al., 2014). Although I believe that theory and criticism are important components of research that can catalyse ideological shifts in society, I also felt that it was important for this research to bring about practical changes at the classroom level. My desire to focus on the practical, on “actionability” (Bradbury, 2015, p. 1), rather than merely on theory and criticism, led me to the PAR strategy of inquiry. Action research in general, and PAR in particular, challenges those involved to make material changes to what they say and do, and how they relate to others and the world (Kemmis et al., 2014). Given that this is a PhD thesis, I have also extrapolated a conceptual framework from the study, but my initial focus was on the practical changes that could be achieved through the research. I thus formulated the research questions for this study after choosing the strategy of inquiry. It is not uncommon for doctoral students to approach the research this way, with the strategy of inquiry informing the research questions rather than the inverse (Herr & Anderson, 2015).

Action research such as PAR is typically instigated by insiders of a community; a teacher’s concern about their teaching practice might lead to the research inquiry (Reason & Bradbury, 2008). My experiences teaching music at the high school level instigated my interest in this study. By reflecting on my own practice, I fostered a desire to improve my teaching so that it might be more equitable for learners in the face of a Eurocentric curriculum or problematic school culture. When I decided to pursue a PhD, I saw it as an opportunity to work with other teachers who were willing to embark on a similar inquiry into their own practices. I valued the notion of collaboration: learning together with the aim of creating change. Many authors view action research as a collaborative process aimed at social change - a process of doing research *with* rather than on participants (Bradbury, 2015; Herr & Anderson, 2015; Kemmis et al., 2014). Because I wanted to engage with the collaborative and transformative aspects of action research, I chose PAR as the strategy of inquiry.

The collaborative character of PAR is manifested by a commitment to participation, collective decision making, communication, and shared knowledge creation (Bradbury, 2015; Kemmis et al., 2014; Swantz, 2008). In this study, the co-researchers and I were involved in creating secondary research questions; we collectively decided on how

many research cycles we engaged in and how often we met; we communicated frequently on shared platforms (a WhatsApp group and Zoom video-conferencing calls); and we co-created knowledge by reflecting together on the implementation of CRP. This process led to “transformative knowledge” (Wood et al., 2017) that enabled us to make positive changes in our practices and in ourselves. This transformative focus was congruent with the philosophical assumptions of the transformative paradigm that guided this research (Mertens, 2009). Although the nature of doctoral studies inhibited the PAR process in some ways - I chose the research topic, I actively recruited the co-researchers, I had to determine the length and general direction of the study - I still chose to call this study PAR because of its generally collaborative nature and its emphasis on transformative knowledge.

Traditionally, action research such as PAR consists of cycles of planning, acting, observing, and reflecting (Herr & Anderson, 2015; Wood et al., 2017; Zuber-Skerritt & Perry, 2002). Figure 4-1 demonstrates the action research cycles that were planned for this study. The co-researchers and I met at an initial workshop to foster connections, plan the study, and decide on ethical parameters. Thereafter, we engaged in workshops where the co-researchers planned lessons and collectively reflected on the lessons they had implemented. The acting and observing portions of the action research cycles consisted of lessons taught by the co-researchers, which took place separately at the three different school sites. Zuber-Skerritt and Perry (2002) suggested that doctoral researchers pursuing action research such as PAR should engage in at least two to three cycles. The co-researchers and I collectively decided that three research cycles were appropriate given our goals and the time constraints of teaching schedules.

Although action research such as PAR typically consists of cycles, it is also an emergent and messy process that does not fit neatly into preconceived boundaries (Bradbury, 2015; Herr & Anderson, 2015; Kemmis et al., 2014; Wood et al., 2017). In some instances, the co-researchers in this study did not teach the lessons that had been planned during workshops, opting instead to teach what seemed more appropriate at the time of instruction. In other instances, the lessons planned during the workshops were done informally and continued to take shape after the workshop took place. According to Kemmis et al. (2014), “for critical participatory action research, the criterion

of success is not whether participants have followed the steps faithfully, but whether they have a strong and authentic sense of development and evolution in their practices, their understandings of their practices, and the situations in which they practice.” (pp 16-17). As will be explained in Chapter 6, I believe that the co-researchers did experience such development and evolution.

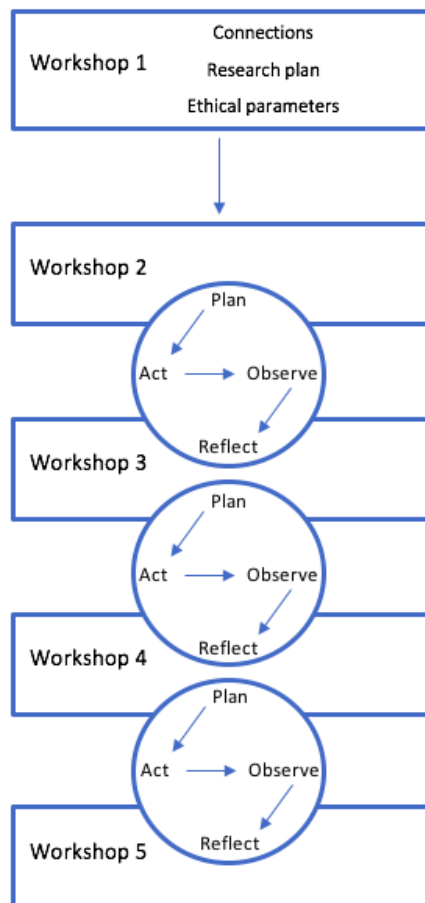


Figure 4-1: Planned action research cycles.

At the end of the research study I created a brief document summarising the research and making recommendations that might be relevant to policy makers and curriculum designers, which I sent to the regional departments of education involved in this study. The document was based on the findings of the study, which the co-researchers had read and validated; the co-researchers also read the document and chose to make no changes before I sent it. This focus on practical recommendations was in line with PAR principles of igniting change in terms of policy and curriculum (Kemmis et al., 2014).

4.4 Role of the researcher

In this section, I will consider my role as researcher by exploring my positionality in relation to two areas recommended by Merriam and Tisdell (2016): positionality in terms of insider/outsider issues, and positionality in terms of my identity. Insider/outsider issues concern the researcher's relationship to participants as being either part of (insider) or separate from (outsider) the participants and their setting (Herr & Anderson, 2015). Positionality related to identity refers to how factors such as the researcher's race, gender, and socioeconomic background influence relationships with the participants and the study as a whole (Merriam and Tisdell, 2016). A third important area highlighted by Merriam and Tisdell (2016) is reflexivity, which refers to critical self-reflection that the researcher engages in by considering how issues of positionality affect the research throughout the course of the study (Holmes, 2020). In order to practice reflexivity, I engaged in a "first-person action research approach" (Brydon-Miller, 2008, p. 204) by keeping a journal that reflected on, among other things, issues of positionality. In the following section I will share some of the ways in which my positionality affected this study; however, Merriam and Tisdell (2016) warn that focusing too much on positionality can centre the researcher rather than the study's participants and findings, so I will only touch on the most pertinent areas.

An important concern regarding positionality when conducting any type of action research relates to the researcher's role as an insider or outsider (Herr & Anderson, 2015). Herr and Anderson (2015) suggest that insider/outsider status exists on a continuum and that researchers may find themselves occupying different areas of the continuum at different times in the research project. On Herr and Anderson's (2015) continuum, this study was mostly positioned in the "outsider(s) in collaboration with insider(s)" category (p. 47); however, my role as outsider was complicated by past experiences. I had worked as a music teacher for several years when this study commenced. In 2021, I implemented a similar action research project individually in my own practice at a private high school in Gauteng, South Africa as a precursor to this study. In 2022 during data collection for this study, I was no longer teaching subject music and I was not implementing CRP along with the participants - in other words, I was an outsider. Nonetheless, my experiences teaching music and attempting to

implement CRP through action research had given me some insider understanding of the research.

In some ways, my insider understanding of the research was helpful. My past experiences as a high school music teacher created a commonality that helped me connect easily with the co-researchers. In the first workshop, we played an ice breaker in which we shared anecdotes about teaching and it felt like we were able to build connections with one another efficiently through humorous stories, reflections on meaningful musical experiences, and our shared understanding of working with high school learners. The connections drawn from our commonalities laid the groundwork for collaboration. Furthermore, I had known two of the three co-researchers prior to the study because we had met through musical networks. Strong connections and the collaboration they fostered were important; however, I found that they had the potential to hinder my analysis when I was working with the data. The closeness that I had felt toward the co-researchers made it difficult for me to consider some of their actions and words in ways that I imagined were unflattering. For example, when a co-researcher had said something problematic about their learners, I did not want to code it in a way that felt “negative”. Although I do not believe objectivity is achievable or desirable in research, I did need to create some distance between myself and the co-researchers when analysing the data and considering my findings. I reflected on these concerns in my research journal and used those reflections to inform the way I coded.

Another way in which my insider understanding was helpful was through the insights I had gained while implementing CRP in my own practice in 2021. Rather than just listening to the co-researchers, I was able to engage in discussions, offer insights, and grapple with questions by imagining how they might have impacted my own practice. Although this allowed me to engage in the workshops more collaboratively than I might have had I not tried to consciously implement CRP in my own teaching, I also had to be wary of oversharing. I did not want my own experiences to limit the co-researchers in their journeys toward understanding and implementing CRP. After the first workshop, I noted in my journal that I should be less involved in sharing and suggesting strategies so that the co-researchers could participate more fully and discover ways that CRP would be most suitable in their own contexts. I had to find a

delicate balance between participating in the research and taking a step back from the action. I thus sometimes explicitly chose the role of an outsider. In those instances, I aimed not to perceive myself as doing research “on” participants, but viewed myself as a facilitator who prodded conversations and suggested activities when the flow of the workshop faltered. Rather than viewing myself as an outsider who brought knowledge to be imparted, I understood that, even when functioning as an outsider, I was privy to the creation of knowledge that occurred through collaboration among co-researchers.

Aside from my identity as a music teacher, other factors also impacted my interaction with the co-researchers and the research process, most notably my schooling experiences, gender, and race. Most of my schooling experience and all of my teaching experiences were located at well-resourced schools. Two of the schools I attended and all of the schools I taught at had a majority-white student body and were located in wealthy suburbs. Given the context of extreme inequality in South Africa, these types of school environments do not reflect the schooling experiences of most South African children, who attend schools with fewer resources. The three school sites involved in this study were also well-resourced, although the racial demographics were more diverse. I had to be cognisant of the fact that my own experiences in South African schools were not indicative of the school environments at these sites. Furthermore, I have grappled with the fact that music as a subject is still available mostly to well-resourced schools like those in this study. I sometimes felt guilty that this research took place in such privileged contexts, but I also believe that these spaces, and the diverse children who occupy them, can benefit from critical approaches to research and practice.

My identity as a white, cisgender woman also impacted my engagement in this research. I was overtly aware of how sexism and misogyny had affected me throughout my life. I was also aware of patriarchal hegemonies that influenced teaching in South Africa (even though the majority of teachers in South Africa are female) (Davids & Waghid, 2020). As a result, I was receptive to the feminist views expressed by the three co-researchers, two of whom taught at all girls’ schools. Although I had experienced sexism and misogyny, I had no lived experience of the racism experienced by two of the three co-researchers in this study. It was important for me to continuously reflect on and

interrogate my whiteness through reading, journaling, and listening to voices of colour in the writing and interest groups I attended (Sensoy and DiAngelo, 2017). Other aspects of my identity such as my mental health status, language preferences, and religious positions influenced the study because they influenced my privilege status and worldview. I kept a daily journal that reflected on these factors (amongst other things) and, while coding, wrote analytic memos that sometimes extrapolated on these areas.

4.5 Co-researchers

Given the collaborative nature of the inquiry, I refer to the participants in this study as co-researchers. This terminology emphasises that the research was done *with* rather than *on* those taking part in the study (Bradbury, 2015; Herr & Anderson, 2015; Kemmis et al., 2014). Because of the specific focus of this research and the need for specialists in the field of music teaching, co-researchers for this study were chosen through purposeful sampling (Creswell & Creswell, 2018; Merriam & Tisdell, 2015). I used criterion-based selection (Merriam & Tisdell, 2015) to search for school sites that had established music departments with at least one full-time music teacher. I then searched for co-researchers at the school sites who were teaching both practical (instruments and ensembles) and theoretical (general music knowledge, music theory, aural, creative arts) components of the WAM stream of the CAPS curriculum in order to provide an understanding of how CRP could be applied to overall music instruction. I used snowball sampling (Merriam & Tisdell, 2015) to reach out to music departments in order to recruit co-researchers for this study. Three schools responded to my queries and at each of the three schools, one co-researcher met the criteria and agreed to participate in the study (for a detailed description of the recruitment process, please see Section 4.9.1). Because I was not teaching at a school site during the time of this study, I primarily served as an observer and facilitator, although I also engaged in discussions and offered feedback when asked for it.

The first co-researcher, Welicia¹¹, described herself as a coloured woman. She was completing her second year of teaching at a private Catholic girls' school in the Western Cape. She had accumulated seven years of teaching experience at the time of this study, which included teaching private instrumental lessons, music theory classes for an introductory course at a university's music department, and a year of teaching Foundation Phase class music. Even though she had been teaching for several years, she described herself as a "new" teacher in her interview having embarked on high school teaching for the first time in the year prior to this study. Although Welicia initially engaged in teaching primarily because she needed employment, she said that she had found a sense of purpose through teaching. Throughout her interview and reflections, she made statements that indicated that she enjoyed teaching and found it fulfilling. She frequently spoke of the importance of making the music curriculum more holistic and more relevant to learners. She expressed an openness to learning and described teachers as being learners too. Welicia also expressed a view that learners are the primary stakeholders in the education project and emphasised the importance of learner-centred teaching strategies. Although she perceived shortfalls in the CAPS curriculum, she believed her role as a teacher was to empower learners and to help them question the curriculum.

The second co-researcher, Mark, described himself as a white male. When this study took place, he was completing his fifth year of teaching at a public girls' secondary school in the Gauteng region of South Africa. Prior to teaching high school subject music, he had taught private instrumental lessons for two years. His responsibilities at the time of the study included teaching subject music classes, teaching individual saxophone, clarinet, and recorder lessons, and directing the school orchestra. Throughout the study it was evident that Mark was passionate about teaching music. In his initial interview, he stated that teaching was something that he had looked forward to since his university studies. He particularly enjoyed teaching the general music knowledge portions of the curriculum, which included lessons on music history. Even before the study took place, Mark aimed to make music history lessons engaging and

¹¹ All names used are pseudonyms chosen by the co-researchers.

culturally relevant for learners by doing research on neglected local composers. Mark valued seeing music become part of the personality and identities of the adolescent learners he taught and often referred to his teaching as “rewarding”. Throughout the study, Mark used language that suggested flexibility and openness to learning. Mark believed that learners had knowledge to share and that teachers could learn from such knowledge. Mark also believed that it was appropriate for learners to be critical of aspects of their education because he perceived education as being primarily focused on learners.

The third co-researcher, Missmam, described herself as a coloured female. She was the head of the music department at a private Christian school that served Grades 1-12, where she had been teaching for four years. Her prior experience included nine years of full-time music teaching in junior school, high school, and private instrumental settings. Missmam’s responsibilities at her school were vast. She taught subject music classes to grades 1-12, including after-school extra subject classes and separate special needs classes. She accompanied church services, directed the school’s junior choir, and attended to head of department responsibilities such as regional and national subject meetings. Although Missmam often acknowledged the challenges of teaching music, she also stated that she had always loved teaching and saw it as an act of “giving back”. She believed that music gave children a voice and she considered learners to be the primary stakeholders in their education. Missmam spoke passionately about the importance of acquainting learners with local musics. She also frequently made comments suggesting music as a subject should be more accessible. Missmam had a keen sense of humour and often entertained us with hyperbolic statements about teaching and school life.

4.6 Data gathering

I collected data for this study over a period of four months (27 May 2022 - 30 September 2022), primarily during the second and third school terms of 2022. Stipulations from regional departments of education meant that data collection could not take place in the first few weeks and the last term of the school year. Data collection was also delayed because of the challenges related to receiving gatekeeper approval

from one of the school sites (for more information on these challenges please see sections 4.8.3 and 4.9.1 below). Data collected included: transcripts of semi-structured individual interviews; transcripts of the five workshops; multiple reflections by each of the co-researchers; and lesson plans created by one of the co-researchers. As a result of restrictions implemented by the regional departments of education in response to the COVID-19 pandemic, interviews and workshops took place online through the Zoom audio-visual conferencing platform. Interviews, workshop recordings, and voice recordings of reflections were transcribed by the primary researcher.

4.6.1 Semi-structured interviews

Prior to commencing the first workshop, I conducted semi-structured individual interviews of 45-minutes with each co-researcher. The interviews were conducted online using Zoom's audio-visual conferencing platform. The purpose of the interviews was to learn about the co-researchers' teaching backgrounds, daily schedules, and perceptions regarding CRP-related concepts. Semi-structured interviews offered an opportunity to explore these areas and become acquainted with the "emerging worldview" (Merriam & Tisdell, 2015) of the co-researchers. I designed an interview protocol by drawing on guidelines provided by Merriam and Tisdell (2015) (see Annexure D). I aimed to design research questions that were open-ended and diverse, including questions that dealt with experience and behaviour, opinion and values, feelings, knowledge, and demographics (Merriam and Tisdell, 2015). The co-researchers studied the interview protocol as a guideline prior to the interviews so that they could familiarise themselves with the topics beforehand. I created transcripts of each interview and sent one to each co-researcher for member checking (more information on member checking is provided in Section 4.8.2).

I consulted Salmons' (2015) text on online qualitative interviews to prepare myself for the audio-visual conferencing format. The online interviews offered some disadvantages. I was not able to see the co-researcher's whole body, which impacted how I could interpret and respond to their body language. There were also some minor dips in internet connection, which marginally impacted the quality of the recordings of the interviews. However, because all three co-researchers had access to good-quality

unlimited internet connections, the online format offered a number of advantages. Most notably, it provided flexibility in terms of scheduling, because neither myself nor the co-researchers needed to travel. Furthermore, the interviews were not impacted by COVID-19 quarantines, as evidenced by one interview that was conducted while a co-researcher was isolated after potential exposure to COVID-19 at school (the co-researcher experienced no symptoms or illness).

4.6.2 Workshops

After the initial online interviews, the co-researchers and I met at five workshops that were scheduled every two to three weeks. The workshops were conducted using Zoom's online audio-visual communication platform. Workshops in action research such as PAR present an opportunity for participants to connect with one another and establish understandings regarding the research process (Kearney et al., 2013; Kearney & Zuber-Skerrit, 2012; Wood & Zuber-Skerrit, 2013). Workshops also offer opportunities for collective planning and reflecting, which make them apt for the collaborative and cyclical nature of participatory and action research designs (Wood & Zuber-Skerrit, 2013; Wood et al., 2017). In this study, workshops allowed the co-researchers to build connections with one another, plan lessons together, and collectively reflect on lessons that had been taught.

Workshop number	Duration of workshop	Goal of workshop
Workshop 1	Three hours	Building connections with one another; addressing ethical agreement of participation; understanding CRP; discussing examples of CRP in practice; creating research goals.
Workshop 2	40 minutes	Planning initial CRP lesson units.
Workshop 3	45 minutes	Reflecting on implemented CRP lesson units; planning subsequent CRP lesson units.
Workshop 4	45 minutes	Reflecting on implemented CRP lesson units; planning subsequent CRP lesson units.

Workshop 5	45 minutes	Reflecting on final CRP lesson units; reflecting on the research process.
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Table 4-1: Description of the workshops implemented as part of this study.

Prior to the initial start-up workshop, I sent the co-researchers a short reading summarising the CRP conceptual framework for the study and a second reading that consisted of CRP teaching scenarios (see Annexure F). At the start of the three-hour workshop, I provided a verbal outline of what one might expect from a participatory action research study. We then engaged in two activities aimed at building connections through introductions and ice breakers. We used Google Docs to fill in an ethical agreement for participation (EAP) form (Annexure E). The EAP was a guideline to help us collectively decide on the number of workshops and research cycles we would engage in, the number of reflections the co-researchers would commit to producing, and guidelines regarding communication. We also discussed the need to remain respectful of one another, the process of reflecting on the research, member checking, and mediation. I then did a seven-minute presentation on CRP describing its historical development, briefly introducing the main authors, and reminding the co-researchers of the concepts they had read about. The bulk of the workshop was spent collectively reading and reflecting on the CRP scenarios, which served as a springboard to discuss what CRP might look like in practice. We closed the workshop by writing research goals for the study. Throughout the workshop, we used Jamboard - Google's online interactive whiteboard - to reflect on the readings and record our goals for the study.

The second workshop was 40-minutes in length and was dedicated to planning the first CRP lessons. All co-researchers shared their initial ideas regarding lesson plans and received feedback from other co-researchers. We collaboratively decided on some questions to guide the lesson reflections, which were added to the Jamboard. The third, and fourth 45-minute workshops were a combination of planning and reflecting. Co-researchers described their experiences of teaching CRP lessons and reflected collectively. They discussed their plans for upcoming lessons and received feedback from one another. We revisited the summary of the conceptual framework in each of these workshops and sometimes referred back to the CRP scenarios. The final 45-minute workshop was dedicated to collective reflection on the last CRP lessons. Co-

researchers also reflected on the overall experience of attempting to implement CRP and on the experience of taking part in a PAR study. I transcribed each workshop after its completion with the aid of HappyScribe's artificial intelligence transcript assistant. I chose HappyScribe on the basis of its reputation for being able to deal with a range of accents and because of its privacy policy and approach to data security. Data security included encryption, numerous layers of network monitoring and protection, the use of reputable cloud infrastructure providers, and the availability of a dedicated security team.

4.6.3 Reflections

The co-researchers submitted individual reflections which were either typed or sent to me as voice notes, which I transcribed. During the start-up workshop, we collaboratively decided on four core questions to guide individual reflections. Those questions were as follows:

1. How was I aiming to implement CRP in this lesson?
2. In what ways did I actually implement CRP in this lesson?
3. How did implementing CRP affect my teaching?
4. What worked and what did not work during this lesson?

Each co-researcher submitted between two and five individual reflections. They also reflected collaboratively during the workshops. Reflection is an integral component of all action research (Bradbury, 2015; Herr & Anderson, 2015; Kemmis et al., 2014; Reason & Bradbury, 2008) and the combination of individual and collaborative reflection is typical of PAR (Kemmis et al., 2014). Critical self-reflection can lead to awareness and changes in practice that forward the emancipatory goals of participatory action research (Kemmis et al., 2014). Specifically, teaching reflections can urge teachers to think critically and increase awareness about their teaching, which can lead to the development of conscious actions aimed at improving practice (Beauchamp, 2006; Çimer et al., 2013; Sööt & Viskus, 2015). The individual reflections submitted by co-researchers, as well as the group reflections during the workshop, helped the co-researchers to explore the ways that they had intentionally and unintentionally enacted

CRP in their lessons. The reflections also informed their thinking as they planned subsequent CRP lessons.

4.6.4 Lesson plans

During our start-up workshop, we agreed that lesson plans could be submitted for feedback prior to lessons. Only one of the co-researchers submitted a formal lesson plan in the form of an activity booklet for feedback. The rest of the lesson planning took place verbally during the workshops. Co-researchers who chose not to submit formal lesson plans may have used more informal approaches to lesson planning, which is typical of more experienced teachers (Hatch & Clark, 2021), or they simply may not have wanted feedback on the formal lesson plans.

4.7 Data analysis

Data analysis for this study consisted of four phases: familiarising myself with the data; two cycles of coding the data; creating code categories; and constructing themes (Saldaña, 2016). I started coding and reflecting on data as soon as it was available rather than waiting for the completion of data collection, so these four phases often overlapped and the process of collecting and analysing data was iterative rather than sequential. In the following section I will provide information about ATLAS.ti 22 (the computer-assisted qualitative data-analysis software I used) and the four phases of the data analysis process.

4.7.1 ATLAS.ti 22

Given the large amount of data handled in a doctoral study, using CAQDAS (computer-assisted qualitative data-analysis software) such as ATLAS.ti can be helpful in storing, managing, and coding qualitative data (Creswell & Creswell, 2018; Friese, 2019; Merriam & Tisdell, 2015). I chose to use ATLAS.ti 22 rather than other CAQDAS packages because the ATLAS.ti 22 software and training sessions on the software were available from the North-West University where I was enrolled as a PhD student. There was also ample information to guide me in using this software available through the

ATLAS.ti website and in Susan Frieese's (2019) book on using ATLAS.ti for qualitative data analysis.

After ensuring that the data were anonymised, I imported all interview transcripts, workshop transcripts, teaching reflection transcripts, and teaching reflection documents into a single hermeneutic unit referred to as a "project" on ATLAS.ti 22 (Frieese, 2019). Toward the end of the analysis process I also imported my research log (Layder, 2013) and analytic memos (Saldaña, 2016) into the project. Although ATLAS.ti 22 does have a function that enables the writing of memos from within the software, I preferred to use Google Docs for my reflections and analytic memos. ATLAS.ti 22 enabled me to easily assign, merge, and delete codes. Early in the analysis process I created many codes that were not relevant at later stages of the analysis; this is typical of data-led, empirical approaches to coding (Gibson & Brown, 2009). ATLAS.ti 22 made it easy for me to remove and consolidate codes as I became accustomed to the coding process. As the coding process progressed, I was able to create categories for codes by renaming codes and I was eventually able to construct themes by using the network option in ATLAS.ti 22.

Challenges I faced when using ATLAS.ti 22 mostly related to my inexperience with the software. Initially, I was overwhelmed by the number of functions available and I used only basic functions, such as assigning codes. I gradually became more familiar with the software by exploring its various functions (the active exploration was more effective than simply reading about the functions) and I eventually used more complex manager functions and created networks and word clouds. Overall, ATLAS.ti 22 eased the process of noticing, collecting, and thinking about the data (Frieese, 2019) and made my first engagement with a research project of this size more manageable.

4.7.2 Familiarising myself with the data

I focused extensively on familiarising myself with the data prior to coding, which made the subsequent phases of analysis occur more organically (Janesick, 2016). Directly after collecting data I created entries in a research log reflecting on salient moments in the interviews or workshops. I also considered ways in which I could improve in my role

as interviewer or facilitator and I incorporated those reflections in subsequent interviews and workshops. After reflecting, I watched the recordings of interviews and workshops to take note of pertinent visual cues and I added anything of interest to my research log. In the case of teacher reflections submitted by the co-researchers, I listened to the voice notes or read the reflections and then wrote my own reflections in response.

I transcribed each interview, workshop, and voice note as it was completed. Although I used voice recognition software (HappyScribe) to assist in the transcribing process, I spent a great deal of time correcting errors, fixing terminology, and formatting text. This process of transcription resulted in me further familiarising myself with the data (Braun & Clarke, 2006; Merriam & Tisdell, 2015). I read the completed transcripts at least twice before adding them to ATLAS.ti, where I read them again in preparation for coding. The process of continually immersing myself in the data allowed me to start analysing the data early, which, along with reflections in my research log, helped me to make changes to how I was approaching the interviews and workshops. The process of early analysis and ongoing reflection is widely recommended (Braun & Clarke, 2006; Creswell & Creswell, 2018; Layder, 2013; Saldaña, 2016; Herr & Anderson, 2015), but it is particularly important in action research such as PAR where the researcher should adapt and respond to the emergent nature of the inquiry (Herr & Anderson, 2015). I wrote analytic memos and research reflections extensively from this first phase until the completion of data analysis.

4.7.3 Coding

I coded the data by adding short, summative phrases or words (i.e. codes) to portions of data (Saldaña, 2016). When I encountered commonality between different portions of data, I assigned the same code (Gibson & Brown, 2009). I engaged in two cycles of coding: I first used Saldaña's (2016) framework for Values Coding, and then I coded using a priori codes developed from the conceptual framework presented in Chapter 2. The first phase of coding was empirical (Gibson & Brown, 2009) and inductive (Braun & Clarke, 2006) in nature because I developed the codes in response to the data. The second phase of coding was more deductive in nature (Braun & Clarke, 2006; Gibson &

Brown, 2009), because I used a priori codes developed from the conceptual framework and applied those to the data.

For the first cycle of coding, I used Values Coding to label the data according to the values, attitudes, and beliefs reflected by the co-researchers. Values Coding enabled me to gain insight into the subjective experiences of the co-researchers, and in particular, their worldviews and motives (Saldaña, 2016). By using Values Coding, I gained an understanding of the co-researchers' perspectives regarding CRP, CRP-related topics, and the PAR process. I also gained insight into how their values, attitudes, and beliefs developed over the course of the study. Although Values Coding assisted me in finding answers to the research questions, I felt that I needed to gain a better understanding of how the co-researchers had implemented CRP in their practices. To do this, I developed a code for each subcategory of the CRP conceptual framework outlined in Chapter 2 and labelled the data using those a priori codes (see Table 4-3). Table 4-2 below shows a list of consolidated inductive codes. Codes were consolidated by combining different attitudes, beliefs, or values under a broader umbrella as demonstrated by Table 4-4 and described in the next section.

Values Coding		
Attitudes	Beliefs	Values
● Adv: Cultural sensitivity ● Adv: Enjoys teaching and Music ● Adv: Open to learn ● Adv: Openness ● Adv: Self-reflection ● Chal: Covid ● Chal: Insecurity ● Chal: Lack of time ● Chal: Unpredictable schools ● Challenge as opportunity ● CRP combats CAPS ● CRP eases instruction ● CRP improves insecurity ● CRP is exciting ● CRP is humanising ● CRP is motivating ● CRP is necessary ● CRP, aware vs implicit	● Adv: Belief in learner's knowledge ● Adv: (Young) Learners receptive to change ● Chal: CAPS ● Chal: Cultural insider vs outsider ● Chal: Gap between learner and teacher ● Chal: Individualism vs Community ● Chal: Learners inhibited ● CVK+_Diverse way to music meaningfully ● Music is positive ● Music should be accessible ● Schools influence critical teaching ● Teacher is influential ● Teaching is meaningful	● Critical learners ● CU+_Community-Respectfulness ● Improving music teaching ● Learner centered ● Local music ● PAR: Helpful ● PAR: Awareness ● PAR: Bouncing ideas ● PAR: CRP Scenarios ● PAR: CRP summaries ● PAR: Deadline ● R+_Relationship with learners ● Relevant content ● Strong work ethic

● CRP, enjoys implementing ● CRP, is it realistic? ● SPC+_Aware of race ● SPC+_Aware of SES ● SPC+_Aware of sexism ● SPC+_Open to race conversations		
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Table 4-2: A list of the consolidated inductive codes.

CRP Codes
● CC_Building bridges of meaning ● CC_Incorporating diverse curriculum content ● CC_Questioning the curriculum ● CD_Affirming attitudes ● CD_Critical view of knowledge ● CD_Sociopolitical consciousness ● CU_Community ● CU_Cultural competence ● IA_Instructional strategies ● IA_Scaffolding ● IA_Varied assessment practices ● R_Communication ● R_Getting to know students

Table 4-3: A list of the a priori codes developed from the conceptual framework presented in Chapter 2.

1/17/23, 10:22 AM, merged with B: CAPS "check a box" 1/17/23, 10:22 AM, merged with B: CAPS content needs to diversify 1/17/23, 10:22 AM, merged with B: CAPS don't know how to change 1/17/23, 10:22 AM, merged with B: CAPS Eurocentric 1/17/23, 10:22 AM, merged with B: CAPS FET requires foundation 1/17/23, 10:22 AM, merged with B: CAPS is awful 10/5/22, 9:18 AM, merged with B: CAPS boring 1/17/23, 10:22 AM, merged with B: CAPS narrowly defines success	1/17/23, 10:22 AM, merged with B: CAPS no belonging 1/17/23, 10:22 AM, merged with B: CAPS not accessible (expensive) 9/14/22, 10:00 AM, merged with B: Music not accessible 1/17/23, 10:22 AM, merged with B: CAPS streams problematic 10/5/22, 9:14 AM, merged with B: CAPS streams racial divide 1/17/23, 10:22 AM, merged with B: CAPS: Assessment problematic 1/17/23, 10:22 AM, merged with B: CAPS needs to change 10/5/22, 9:13 AM, merged with B: CAPS slow to change
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Table 4-4: An example of the consolidation of codes for the code titled “Chal: CAPS”.

4.7.4 Creating categories

Developing categories from codes was the first step toward finding “consolidated meaning” (Saldaña, 2016, p.10) from the data. A category refers to a description given to a group of independent, but similar codes. Categories are usually more abstract in nature than codes and sometimes a single code can belong to more than one category (Saldaña, 2016). Because I had a large number of codes, I first merged and removed codes as I worked towards developing categories. In the initial phase of inductive coding, I created a large number of codes because I was not sure which codes would be important to later analysis. This early ambiguity is typical of empirical coding, but it is necessary for researchers to consolidate and remove codes as the analytic process progresses (Gibson & Brown, 2009). I found that stepping away from the data for a few days and then coming back to it helped me to see connections and commonalities that lead to the consolidation of codes. An example of the consolidation of the code titled “Chal: CAPS,” which refers to the challenges posed by the CAPS curriculum, is provided in Table 4-4 above. Once I had consolidated codes, I created categories by renaming codes with a category description added to the beginning of the code name. Some of these categories included a mixture of values, beliefs, and attitudes codes, which I had originally coded in separate compartments. As I created categories, I was able to remove straggler codes with single quotations that were not relevant to the analysis. Throughout this process, I wrote analytic memos reflecting on why I chose to merge or delete certain codes, an example of which is provided in Figure 4-2 below.

20/9/2022

I realise as I am consolidating these codes into challenges and advantages that some challenges are being coded as attitudes and some as beliefs. More of the challenges are attitudes and more of the advantages are beliefs. Instead of consolidating them across the two (putting all challenges into attitudes and all advantages into beliefs), I’m first going to leave it for a little while and think on it, because I don’t think they all fit into each other’s categories. I wonder if it will make it more difficult to write about later, but on the other hand, it will be helpful to conceptualise them separately. I’m also realising that some beliefs could be attitudes and vice versa. Only the values feel really distinct at this point. I’m going to add “success redefined” to “affirming attitudes” because Ladson-Billings connects this with the teachers’ attitudes that all students can succeed (see Dreamkeepers, p. 50).

Figure 4-2: Example of an analytic memo.

4.7.5 Constructing themes

Once I had created categories, I grouped the categories together to form a narrative of the research process. I discovered three broad themes related to the co-researcher's implementation of CRP. I also discovered some categories that related to the research process itself, and developed a separate theme from those categories. I used a Google Docs page to represent each theme and created a document outline with the categories beneath each theme. I then added quotes from the data to each category and developed a narrative that led to the creation of sub-themes within each theme.

4.8 Trustworthiness

Drawing on the recommendations of Creswell (2014), I employed various methods to foster trustworthiness in this study. Notions of validity and credibility can be contentious, particularly when functioning within a transformative paradigm that challenges the researcher to consider issues of power and privilege (Mertens, 2009). In the following section, I will summarise the broad areas that I believe contributed to the trustworthiness of this study, while acknowledging that the very notion of trustworthiness is complex. The areas highlighted below are some of the most widely acknowledged methods of attempting to ensure trustworthiness, particularly within the framework of doctoral research.

4.8.1 Crystallisation

Crystallisation is a term used in lieu of triangulation to describe a multi-faceted approach to data collection and interpretation (Ellingson, 2009; Richardson, 2000). Whereas triangulation implies that there is a "fixed point" (Richardson, 2000, p. 934) in data gathering that can be triangulated through the use of multiple methods of data collection, crystallisation suggests "that there are far more than 'three sides' from which to approach the world" (Richardson, 2000, p. 934). Ellingson's (2009) description of crystallisation is extensive and this thesis does not embody all the components she writes about; however, I did draw on crystallisation in a fundamental way. I used

multiple different sources of data to arrive at my findings, including interviews, workshop transcripts, teacher reflections, lesson plans, and my own reflections. The different sources of data created a prism through which I came to understand the research. Through this process I discovered “a deepened, complex, thoroughly partial, understanding of the topic” (Richardson, 2000, p. 934). Crystallisation enabled me to seek thoroughness through multiple data sources, while accepting that I would not arrive at an objective, universal truth regarding the phenomenon.

4.8.2 Member checking

Member checking refers to the process of gaining feedback on data and analysis from the research participants (Creswell, 2014). Member checking is often proposed as a necessary part of ensuring trustworthiness in a study; however, some scholars have questioned its effectiveness for this purpose. Candela (2019) and Motulsky (2021) highlighted possible pitfalls to member checking, which included a lack of guidelines on how to implement member checking, possible harm caused to marginalised participants or those who have experienced trauma, and a lack of consideration of participants’ experiences of member checking. Although I was aware of the potential pitfalls, I felt that the participatory design of this study lent itself to the involvement of the co-researchers in reflecting on the data and my interpretations. I sent interview transcripts to the co-researchers prior to coding the interviews and no changes were suggested by the co-researchers. I also shared preliminary findings after writing a draft of Chapter 5 and all three co-researchers said they agreed with my findings and did not propose any changes. In response to receiving the findings chapter, Welicia sent an updated description of an assignment she implemented as part of the study so that I could elaborate on the description of the assignment in Chapter 5.

4.8.3 Prolonged engagement

Spending prolonged time engaged in data collection is a trustworthiness measure recommended by numerous scholars (Creswell, 2014; Creswell & Creswell, 2018; Morse, 2015). This study took place over four months, which was a sufficient amount of time to allow for the building of trust and relationships between the co-researchers. The

relationships formed between co-researchers allowed for richer data to emerge. In the initial stages of the first workshop the co-researchers were hesitant to engage with one another, but after we had spent time getting to know one another, engagement increased, which produced richer data. The prolonged period of engagement also enabled co-researchers to respond to the emergent nature of PAR by adapting lesson plans, teacher reflections, and the structure of workshops.

Both the Gauteng Department of Education and the Western Cape Education Department stipulated that no research could be conducted during the first few weeks and the last term of the school year. The commencement of the study was delayed when I was unable to get timely gatekeeper approval from the Gauteng school. I had to broaden my recruitment to include Western Cape schools, after which I had to apply to the Basic and Social Science Research Ethics Committee (BaSSREC) at NWU for the unconditional continuation of the study, all of which took several weeks. As a result, this study could be conducted over four months instead of six months as I had originally intended; the period of four months proved to be sufficient and I suspect that prolonging the study would not have been feasible or beneficial for the co-researchers, who were juggling various other responsibilities.

4.8.4 Peer debriefing

Creswell (2014) suggested that receiving feedback on the research from an individual not involved in the research can increase the validity of the study because it entails an outside interpretation. Throughout this study, I received feedback from my promoter at biweekly meetings. I also received feedback from a daily writing group I attended that included other graduate and postdoctoral researchers. I presented this research in various phases at research conferences hosted by the North-West University and other research entities in South Africa, which created further opportunities for peer debriefing.

4.8.5 Other considerations

Other considerations that increased the trustworthiness of this study was the use of thick, rich description of findings, which generated “deepened, complex interpretation”

(Ellingson, 2009, p. 8). Through the process of crystallisation (Ellinson, 2008) and a “first-person action research approach” (Brydon-Miller, 2008, p. 204), I reflected on my bias and described my positionality. Clarifying my bias in this way added to the trustworthiness of the findings (Creswell, 2014). Finally, I presented “discrepant information” (Creswell, 2014) in my findings chapter rather than focusing only on the data that supported my findings.

4.9 Ethical considerations

Common ethical considerations that researchers should take into account are “respect for persons, beneficence, and justice” (Brydon-Miller, 2008, p. 209). According to Brydon-Miller (2008), these ethical considerations complement core goals of action research such as PAR, namely, “participation in democratic processes, the improvement of human life, and engagement in morally committed action” (p. 209). Throughout the process of conceptualising, implementing, and writing up this study, I kept these core principles in mind. I adhered to the ethical parameters stipulated by the North-West University’s Basic and Social Sciences Research Ethics Committee (BaSSREC), which granted me approval to conduct this research study with ethics number NWU-00641-21-A7. In the following section, I will elaborate on ethical considerations in relation to participant recruitment, informed consent, risk mitigation, and confidentiality.

4.9.1 Recruitment of co-researchers

Although I used criterion-based selection (Merriam & Tisdell, 2015) to identify co-researchers for this study, I did not exclude potential co-researchers based on any other factors. In order to participate in this study, co-researchers had to be full-time, secondary school music teachers teaching practical and theoretical components of the WAM stream of South Africa’s national curriculum for music. Prior to recruiting co-researchers, I gained conditional ethics approval from the Basic and Social Science Research Ethics Committee (BaSSREC) at NWU, which stipulated that I needed to provide gatekeeper letters before continuing the study. (Full approval for the continuation of the study was granted after I had received permission from the regional

departments of education and the principals of the schools.) I originally intended to conduct the study with multiple teachers at a single school site in the province where I lived and worked, Gauteng.

I received gatekeeper approval from the Gauteng Department of Education and contacted the principal at a school in Gauteng. Although I was initially told that I would be able to conduct the study at the Gauteng school, I did not hear back from the principal for several weeks after requesting official approval. I was later informed that the principal had been seriously ill and I was granted gatekeeper approval by the vice-principal. In the meantime, I had become concerned about not having participants for the study and I decided to broaden my search to include the Western Cape province, which was possible because of the online nature of the study. I chose the Western Cape province because I had also lived and taught at a number of schools there, so I understood the context and felt that I would be able to embed myself in the research and offer rich descriptions of the context where needed. I received gatekeeper approval from the Western Cape Education Department to conduct research at two Western Cape schools. I received permission from the principals of each school and then received unconditional approval from BaSSREC to continue with the study. I contacted the heads of the music departments before sending recruitment materials to the music teachers at all three schools. The recruitment material clearly stated the expectations and responsibilities that would be undertaken by co-researchers in the study, and it provided a summary of potential risks and benefits. Three co-researchers, one from each school, agreed to participate in the study.

4.9.2 Informed consent

Prior to taking part in the study, the co-researchers signed consent forms (see Annexure C) that described the purpose of the study, the expectations and responsibilities of the co-researchers, risks and benefits of participation in the study, compensation for the study, and issues of confidentiality and data storage. Each co-researcher received the consent form a week prior to their initial interview and at the interview I discussed the consent form with the co-researcher to ensure they understood the form and were providing voluntary and informed consent. I made sure

the co-researchers knew that they were free to decline participating or to withdraw from the study at any time. The consent form also included a specific section regarding the audio-visual recording of interviews and workshops.

4.9.3 Risk mitigation and benefits

One of the primary risks of conducting research in 2022 was the lingering threat of the COVID-19 pandemic. In order to mitigate this threat, and in accordance with rules stipulated by the Gauteng Department of Education and the Western Cape Education Department, all the interviews and workshops for this study were conducted online. Co-researchers thus did not have to expose themselves to any unfamiliar persons or environments in order to take part in this study. Prior to the study I was concerned that some of the interview questions and workshop topics, such as those discussing issues of discrimination, might make co-researchers uncomfortable. I made it clear throughout the interviews and workshops that co-researchers were free to decline answering questions at any time and I made counselling sessions available with an established psychologist whom the co-researchers could contact if they felt they wanted to discuss their experiences of the research. The final risk I considered was that the co-researchers may have become tired and uncomfortable because of the length of the initial workshop (three hours), so I scheduled breaks during the workshop. The benefits of participating in the study included the development of teaching strategies and lesson plans, as well as the broader benefit of the contribution of knowledge to the body of research on equitable music teaching in South Africa. Co-researchers were not given compensation, monetary or otherwise, for taking part in the study.

4.9.4 Anonymity and confidentiality

Anonymity of the co-researchers was ensured through the use of pseudonyms, which each co-researcher chose prior to the first workshop. Co-researchers remained identifiable to one another and we discussed our feelings around the issue of anonymity when completing the ethical agreement for participation form (see Annexure E) during the start-up workshop. I ensured that confidentiality was maintained throughout the research process by de-identifying all data prior to storing the data. Data were stored on

my password-protected computer and password-protected cloud storage with two-factor authentication. The de-identifying of data included assigning pseudonyms for the names of any institutions or entities mentioned in the workshops, interviews, lesson plans, and reflections. My study promoter was the only person aside from myself who had access to the raw data after it had been de-identified.

Conclusion

In this chapter I provided an account of the philosophical assumptions that guided me when designing and implementing this study. I also described in detail the research procedures of this study and elaborated on ethical and trustworthiness considerations. In the next chapter I will present the findings of this study.

CHAPTER 5 FINDINGS

Introduction

This chapter reports on the findings of this research study through four main themes that are divided into various sub-themes. The themes emerged in response to deductive and inductive coding and categorising of data, as explained in Chapter 4. The first theme, “Ways in which the co-researchers enacted CRP,” emerged from a priori codes developed from the conceptual framework described in Chapter 2. The theme describes various ways in which the co-researchers enacted CRP throughout the study. The second theme, “Critical dispositions and values that favoured CRP,” describes co-researchers’ dispositions and values that seemed to have had a positive effect on their attempts to implement CRP. The third theme, “Obstacles to enacting CRP,” describes challenges the co-researchers faced when attempting to apply CRP, which ranged from personal to environmental obstacles. The final theme, “Empowerment through PAR,” describes ways in which the PAR strategy of inquiry empowered the co-researchers to engage with CRP in their teaching and led to transformation of the co-researchers’ thoughts and practices. The latter three themes emerged from the inductive phase of coding. In order to contextualise the findings, the vignette below provides a description of my experience of the PAR workshops.

As I settle down to partake in the first workshop I notice my hands are sweating and my heart is racing. I have talked with each of the co-researchers during their initial interviews, but it feels as if so much depends on this workshop. Have I planned well enough? Will the co-researchers be open to participating? Will our internet connections remain stable? I open Zoom and gradually each of the co-researchers log on. I feel a sense of awkwardness as we introduce ourselves and fill in the ethical agreement of participation form. We play an ice breaker, sharing musical memories and teaching peeves. As we laugh together I start to think, “Maybe this is going to be fine”. When discussing the CRP scenarios, however, some of the awkwardness returns. The co-researchers are engaged, they are sharing ideas about music education and critiquing the CRP scenarios, but there is a general hesitance. I find myself prodding the co-researchers to participate, encouraging them to express their views. By the end of the

workshop, my throat is hoarse. In my reflections, I chastise myself for speaking so much in a workshop that should have been participatory.

As I approach the second workshop I am determined to take a less active role. Our purpose is to collectively prepare CRP lessons and each co-researcher presents their ideas for feedback. The first part of the workshop is marked by cavernous silences. In a misguided attempt at not centering myself, I do not facilitate a discussion. After sharing a contribution, Missmam is met with silence and asks, "Can you hear me?". Later Mark remarks, "The silence makes me very nervous." Gradually, the co-researchers respond more readily and start thinking out loud together. I tentatively join in the conversations. By the end of the workshop, it feels like there has been some cautious collaboration and the co-researchers have rough ideas of the first lessons they aim to teach.

The third workshop opens with co-researchers sharing and reflecting on the lessons they had taught. There seems to be a sliver of optimism toward implementing CRP, which is a contrast to the co-researchers' skepticism in the first workshop. Early in the workshop I facilitate discussions by asking co-researchers to respond and soon there is less hesitance. As one person finishes speaking, another is ready to respond, provide feedback, and brainstorm. Although this is an improvement, I realise after some time that we have become side-tracked from CRP. I pull up the CRP conceptual framework summary and the co-researchers use it to provide focus to their collaborative lesson planning, brainstorming ways in which their lesson goals could support or be enhanced by CRP concepts. By the end of the session, there is a definite sense that collaboration has taken place and the co-researchers seem eager to implement their new ideas.

The fourth workshop opens with all four of us venting about how demanding and exhausting school teaching is. One thing is clear: the co-researchers are tired and starting to experience burnout. Nonetheless, there is palpable excitement. All three co-researchers share that their CRP lessons yielded some success or inspiration. Although I prepared activities to encourage collaboration, I note in my post-workshop reflections that the atmosphere "was so bubbly that we could've gone well over time and we didn't have to do any of the things I'd prepared." There is no awkwardness or hesitancy. There

is a sense that perhaps CRP can be put into practice and the co-researchers seem to feed off of one another's positive attitudes towards their lessons.

In the fifth and final workshop, which takes place at the end of the third school term, it feels to me like we have built a sense of camaraderie. The co-researchers engage keenly in reflection. We talk about the CRP lessons, the workshops in general, and we have one last vent about the CAPS curriculum. The co-researchers are very tired. Although they still seem excited about the concept of CRP, it is clear that they do not have time or energy to keep engaging with the same level of enthusiasm. Perhaps they would be re-energised after the school holiday, or in the new school year. At the end of the workshop, we are all grateful to one another. My transcript ends with everyone thanking one another. Missmam expresses something that is on my mind, too: "Thank you for just changing the way I think about things. It's been great."

5.1 Theme 1: Ways in which the co-researchers enacted CRP

The three co-researchers worked together to conceptualise ways to enact CRP in their teaching. Each co-researcher engaged in at least two lesson units in which they explicitly aimed to implement CRP. Because of the multifaceted nature of CRP, which includes teachers' views and dispositions, co-researchers also enacted aspects of CRP outside of the classroom during interviews and workshops. The following sub-themes emerged from codes developed in response to the conceptual framework presented in Chapter 2; as such, they describe ways in which the co-researchers enacted CRP throughout this study.

5.1.1 "The teacher's role is to empower their students": Sociopolitical consciousness in practice

All three co-researchers demonstrated some level of sociopolitical consciousness in their initial interviews and in the first preparatory workshop. The co-researchers displayed an understanding of how factors such as socioeconomic status, race, and gender impacted learners. Welicia and Missmam described how socioeconomic inequality affected learners at the private schools where they taught and revealed that there was a misconception that all learners who attended their schools were wealthy,

whereas many learners' caregivers barely managed to scrape the school fees together. In the case of Welicia's school, some learners attended the school on scholarships. According to her,

It's important to acknowledge that being at the school is not as easy for each student ... I still think that it is highly problematic, the classism and lack of real effort to make those students actually included into the *whole* lifestyle of school.

Learners' socio-economic backgrounds impacted their access to music instruments, which Mark noticed resulted in some learners developing negative feelings toward music as a subject, because they had to play instruments, such as the recorder, that their parents could afford to buy, rather than instruments, such as the saxophone, that they would have preferred to play. Missmam noted that a lack of access to instruments also impacted learners' abilities to participate in music fully and she loaned out her own instruments to learners so that they would have the opportunity to take music as a subject at the high school level where instrumental instruction is part of the curriculum. Co-researchers also noted that the COVID-19 pandemic had a detrimental impact on learners from lower socio-economic backgrounds because they did not have access to uncapped internet connection, which was necessary for online schooling. When asked whether he was aware of socioeconomic differences in his classroom, Mark summed up the impact online schooling had on some of his learners in the following way:

COVID is the big obvious answer there. The second we went online in 2020, you can feel this gap...you come back and be like, 'Okay, did everyone do that worksheet? Did everyone watch that video?' And the answer is no. And you go, well, I know why, because uncapped Wi-Fi is not a standard thing in this country. And even data is expensive and it starts adding up.

All three co-researchers displayed some understanding of the importance of race and gender to the schooling experience of learners. Mark, who taught at an all girls' school, demonstrated a nuanced understanding of how expectations regarding gender roles were still embedded in the school culture:

We've only just added pants to our school uniform this year. And it was a big thing. It was, my word, debates and consultation. We're also a school that still offers Consumer Studies as a subject, which is fine, but it just means that in Grade 8 we're teaching classes of girls how to sew and cook.

Similarly, Mark understood that his race impacted his teaching through, for example, the types of repertoire and songs that were familiar to him. When describing song choice for general music knowledge lessons, he stated that

I try to pick a song that everyone knows, and then you go like, no, not everyone knows this. Everyone who's the same colour as you knows this. So that's something that I've noticed, and I try to be more aware of it.

Welicia described how racial tensions started at the primary school level and continued through to high school, and Missmam described an openness to having conversations about race and racism with her learners. Welicia also raised the importance of creating transformative learning experiences for learners. According to her, "the teacher's role is to empower their learners, whether it's with knowledge or...with shifting paradigms."

Throughout the study, the co-researchers experienced growth in the area of sociopolitical consciousness. In the quote below, Welicia, who had been working with an all-black isiXhosa choir at her school, realised how unwelcome the white-majority, Eurocentric Catholic school environment might be for black learners singing traditional African music.

I was telling the student teacher that the [isiXhosa choir evenings hosted by other schools' isiXhosa clubs] feel so comfortable, much more comfortable for these students than our school mass. I mean, at our school mass, we've got these white Irish women sitting in the front seat who are...the nuns, basically. We've got the whole school who is like 80% does not look like [the members of the isiXhosa choir]. And then we've got the actual music that they are bringing to this school, which is placed in the middle of all of these Latin and classical and very so-called elite, exclusive upper music, so to say. And they immediately think, I'm

sure, that the people don't care about the things that they are going to sing or they won't appreciate it. And so their performance was not very good.

Welicia stated that when members of the isiXhosa choir performed at school events, they probably experienced discomfort and thought that people at the school were not interested in and did not appreciate the traditional African music they performed. She reflected that it might be why the choir's school performances were less successful than performances at events created specifically by and for isiXhosa choirs. Instead of fostering deficit perspectives that assumed the choir performed poorly due to a lack of musical competency, Welicia considered how the sociopolitical context of the school influenced the learners' performances.

Missmam also demonstrated personal growth in the area of sociopolitical consciousness. Missmam taught in an environment that consisted mostly of learners of colour, and in her initial interview she described the learners as being racially insulated and "protected in this little shell". However, during the implementation of her second CRP lesson she facilitated a discussion with her Grade 9 learners on racism:

I don't really know how we got there, but it ended up as a conversation about social injustice and racism and what they experience in 2022 as people of colour...And we actually unpacked a lot of things that they wouldn't normally talk about in a music lesson. It was a very interesting conversation for me as a teacher to see what their perspectives are in terms of racism. I kind of thought that this generation, they're not really affected by it, but they are. And it was a very valuable exercise, which happened completely spontaneously. It was actually quite incredible for a group of Grade 9s.

Missmam was open to engaging in sociopolitical discussions with her learners and through that experience she realised that the learners were not as insulated or protected from experiences of racism as she had initially thought. She was also open to having her opinions challenged by these learners, which led to a greater understanding of their experiences.

Mark also fostered sociopolitical discussions in his classroom. He accompanied his learners to a performance of *Don Giovanni* and used the subsequent lesson time as an opportunity to “bring an element of sociopolitical consciousness to the study of the opera by not only listening to the music, but by looking at the story and applying it to modern day problems in society.” As a class, they discussed issues of gender-based violence, sexual violence, and the opera’s message regarding what behaviour is acceptable from male characters. Similarly, in a lesson on film music, Mark led the class to reflect on the fact that “only 6% of the top films of 2021 were scored by women and the even smaller numbers from previous years.” He then introduced the learners to “several prominent female film composers such as Laura Karpman, Shirley Walker, Rachel Portman, Anne Dudley, Hildur Guðnadóttir, Pinar Toprak and Germaine Franco.”

5.1.2 “These students are so special, they are so talented”: Examples of affirming attitudes

All three the co-researchers demonstrated affirming attitudes toward learners and two co-researchers explicitly attempted to foster affirming attitudes in learners. When asked whether she thought that boys were more likely to succeed than girls in the classroom, Missmam said, “That’s nonsense...There’s no differentiation there. They either love it or they don’t.” The positive attitude toward female music learners was particularly prevalent in the initial interviews with Mark and Welicia, who both taught at all girls’ schools. Mark expressed the view that, “My experience of girls studying music is that they’re pretty good at it”. Welicia also expressed affirming attitudes toward the learners of the isiXhosa choir she mentored, even though she admitted that other members of the school community were dismissive of the choir:

They don’t even care to hear the [isiXhosa] words correctly or to write the [learners’] names down correctly. It’s very disheartening. And I hope that I will know better because these students are so special, they are so talented, and there is not a space for them.

Welicia encouraged these learners to foster affirming attitudes about themselves and their cultures. She reminded them that although they were a minority at the school, they should be proud of their heritage and sing in a manner that reflects that pride. Welicia expressed affirming attitudes towards the learners and in doing so validated the learners and their cultures.

Mark attempted to foster affirming attitudes among his learners toward female film composers. He designed a lesson plan in which they “looked at the careers and listened to the music of several prominent female film composers”. His goal with the lesson was “to show the learners that, despite what it looks like, film composing is a valid career option for women.” In this way, he explicitly engaged his all-female class in activities that recognised and celebrated the achievements of female film composers.

5.1.3 “They bring that knowledge with them”: Co-researchers’ views of knowledge

The co-researchers in this study did not subscribe to epistemologies that prioritised WAM notation above other musical encounters. Although they acknowledged that an understanding of Western music theory could expand a learner’s musical experiences, they also expressed the view that knowledge of notation was not necessary for learners to have meaningful experiences with music. Mark mentioned that “you don’t need a musical background to engage with music.” Similarly, Missmam was eloquent in her expression of the meaningful experiences learners had outside of formal instruction:

I think there are so many different ways to have meaningful musical experiences. I mean, you have kids that “know nothing about nothing” and you play them something or they sing and they are touched in a way that they’ve never been touched.

The co-researchers also shared the view that learners possessed valuable knowledge. While discussing one of the CRP scenarios presented in the first workshop Mark pointed out that learners were most knowledgeable about what would connect with other learners in terms of the contextualisation and selection of repertoire. In the

scenario (see Annexure F, Scenario 1), a young teacher is approached by members of her school choir who request that the choir learn to sing *Senzeni Na* as part of school protests against gender-based violence. In response to this scenario, Mark stated that “they [the learners] know better than us what's going to connect with the learners.” Regarding learners’ engagement with popular music on social media platforms such as Tik Tok, Mark elaborated that learners were more in tune with the music that appealed to them than teachers might be: “Now it's just so different the way that they consume music and listen to music, so I think they bring that knowledge with them.” The co-researchers agreed that this knowledge was valuable because, according to Welicia, “the teacher is learning as well.”

The critical views of knowledge possessed by the researchers were also manifested in the opportunities they created for learners to share and validate the knowledge they brought to the classroom. One of Mark’s CRP lessons included designing a Grade 9 assignment aimed at creating the music for movie trailers. When a learner suggested that the assignment be split into two sections and addressed across two terms, Mark reflected that “this was a brilliant suggestion and I know for a fact that I wouldn’t have thought of it myself.” By allowing the learners to draw on their past experiences and existing knowledge to take an active role in creating the assignment, Mark indicated that they had “opened an avenue of communication in the classroom where all ideas were valid and valued.”

Similarly, Welicia designed an assignment in which learners were asked to record clips of sounds or music in their homes and communities, and describe the importance of the sounds. The learners also interviewed family and community members about the significance of music to the community and reflected on what they had learned from their families and community members. For Welicia, it was important that “the students themselves can see themselves as already having a wealth of knowledge or their community as having a wealth of knowledge that they can draw on.” In a separate lesson that focused on written and visual art reflections on music, Welicia stated that “the whole culture I was trying to cultivate was that there's no right answer, there's no wrong answer.” Rather than seeing knowledge as static, Welicia created a task aimed at teaching learners “that music is whatever we have within us.”

5.1.4 “When I’m doing Beethoven’s sixth for the gazillionth time I wonder, why are we doing this?”: Questioning the CAPS curriculum

The co-researchers of this study were critical of CAPS (the Curriculum and Assessment Policy Statement) and openly questioned the music curriculum throughout the research process. Welicia was troubled by the fact that the FET CAPS music curriculum was “disjointed,” separating aspects such as performance, theory, and general music knowledge into different learning areas, with the latter two topics not supporting the first one in a holistic manner. According to her, the separate areas “can be a detached type of thing, whereas music as a subject area should be the complete opposite.”

Welicia and Mark were also troubled by the separation of subject music into three streams (Western art music, indigenous African music, and jazz). Welicia stated that,

There's the Western art music stream and the jazz and then the indigenous African music. I don't know so much if that is good, compartmentalising, because then it clearly demarcates the type of music that you should have access to in your school.

Similarly, Mark was concerned that separating the streams led to unintended but inevitable racial division in the study of music in South Africa. According to Mark,

CAPS giving you that choice where you say like, do you want to do the Western art music or the jazz or the IAM and it's not written as a racial divide, but I think it's pretty obvious that it creates it. I don't know if it's as prevalent in other subjects. I think our subject suffers from it the most. And it's easy to just roll with it and say, oh, it's the way it is and how else must we teach it, but I think it is something that can be worked on a lot more.

All three co-researchers agreed that the FET WAM curriculum put too much emphasis on the study of what I referred to as “dead white male composers”, and Welicia lamented that the study of these composers and some theoretical components, such as

four-part harmony, were “definitely irrelevant” to the learners. In the second workshop, Missmam elicited enthusiastic agreement when she criticised the irrelevance of the CAPS curriculum to South African school learners:

And every year when I'm doing Beethoven's sixth for the gazillionth time I wonder, why are we doing this? Why are we not doing *District Six*, the musical? Or why are we not doing any music that is relevant?

Missmam was concerned that “There's no feeling of belonging,” because the learners were not engaging with local music in their province (the Western Cape) and nationally. All three of the co-researchers in some way expressed the same sentiment encapsulated by Missmam's words: “I feel that (the CAPS curriculum) is something that really does need to change.”

The co-researchers thought that it was appropriate for learners, not just themselves, to challenge the curriculum. Missmam said that, “Ultimately, we're teaching them [the learners] to think, so they must be critical - always respectful - but they should have the freedom to say, ‘Why are we doing this? What is the point? What are you teaching me here?’” Similarly, Mark felt that

It's important for learners to be critical of any aspect of education, because at the end of the day, it's about them. It's the thing that we're giving them, and we're saying, ‘Here's the thing that you're going to need for the rest of your life’, and they should go like, ‘Okay, but it's broken’. So I think they should be [critical of the curriculum].

Mark exemplified this stance in his reflection on a lesson plan in which he and his learners discussed the opera *Don Giovanni* after attending a performance together as a class. Mark stated that “we examined the opera (*Don Giovanni*) with a critical eye and questioned its place in the opera repertoire.” He also described how the class considered whether the opera should or should not be included in the CAPS music curriculum, thereby encouraging learners to consider what makes a musical work worthy of inclusion in our local curriculum. The class considered whether sociopolitical

issues, such as the depiction of sexual violence and masculinity in *Don Giovanni*, should be a factor in deciding on its inclusion in the opera repertoire in general and the school curriculum specifically.

5.1.5 “It’s on the music teacher to take that extra step”: Expanding on the curriculum

The co-researchers’ critical views of CAPS were bolstered by ways in which they expanded on the curriculum. In some instances, they elaborated on aspects that were already present in the curriculum, as was demonstrated by Mark’s lesson on the music of Michael Mosoeu Moerane.¹² In a written reflection Mark described his reasons for including the study of Moerane’s symphonic poem in his teaching:

In the 3rd term we look at modern music and the syllabus already included *Voiles* by Debussy, *Rhapsody in Blue* by Gershwin and not much else. I wanted to expand the syllabus and give [the learners] more scores to study. One of the pieces that caught my eye when going through the textbook was a piece called *Fatse la Heso* by Michael Moerane. I decided that that would be a great setwork and set about trying to find the score. Long story short, the score has only very recently been digitised and made available for purchase so I got in touch with the team in Stellenbosch who had worked on it and purchased a copy. It was an amazing experience to reach out to the musicians who are working hard to preserve Moerane’s legacy and let them know about how I wanted to include it in the syllabus. They were obviously thrilled and provided me with many additional resources which helped to enrich my lesson on Moerane.

Although Moerane is briefly mentioned in the CAPS document for music, Mark had his learners engage with *Fatse la Heso* with the same depth as the other European setworks centred by the curriculum. The results were positive:

¹² Michael Mosoeu Moerane (1904-1980) was a black South African composer who lived under oppressive conditions during colonial rule and apartheid in South Africa. His symphonic poem, *Fatse la Heso* (My Country) is based on folk tunes from Lesotho (Lucia, 2020).

It was really cool for me because it was a South African orchestral piece that was very interesting to look at. But the kids loved it as well, which just blew me away because, you know, [they're] listening to a piece played by a Western orchestra, but something inside them just clicks and goes like, this is familiar, something's connecting there. And that was just such a cool experience for me.

Missmam and Welicia also expanded on CAPS by adding assignments and activities that were only peripherally related to the Senior Phase curriculum. Welicia designed a lesson unit in which learners recorded sounds from within their homes and communities before interviewing family or community members about those sounds and reflecting on the process. Missmam's grade nine learners designed questions and conducted interviews with family or community members about their musical heritage. In trying to enact CRP, the co-researchers chose to implement these activities in spite of the fact that neither the activities were included in the CAPS document.

While expanding on the curriculum, Mark was also conscious of the decisions he made in terms of what music or musicians to include and represent in the classroom. He spoke openly about not choosing music that was simply familiar to him. Instead, his goal was to branch out and draw on a diverse pool of musics that would appeal to learners from backgrounds different to his own. Similarly, he spoke about the importance of not simply using the first or most convenient recording available when looking for musical examples of setworks:

I think also with classical music [even if] it's written by dead white male composers, it's not necessarily played by them. The continuation of this music is not about who wrote it. It's about who plays it today. And there's plenty of orchestras made up of people of colour and women and so on. It's on the music teacher to take that extra step and say, 'I'm not just going to use the first European orchestra that I find on YouTube. I'm going to dig a bit and see if I can find something else.'

5.1.6 “I wanted the learners to...actively engage”: Critical use of instructional strategies

The co-researchers used a variety of instructional strategies while consciously attempting to apply CRP. A hallmark of Mark’s teaching during this study was his use of questioning. Before watching *Don Giovanni* with his Grade 11s and 12s, he provided the learners with a synopsis and background to the opera and asked them to reflect on three questions: “Is Don Giovanni the hero or the villain? How does the production deal with the sexual violence element of the story? Is *Don Giovanni* still relevant to modern society?” According to Mark, he used these questions because “I wanted the learners to not just listen to the music and marvel at the scenery but to actively engage with the decisions made in the production.” After they had watched the opera, he used questioning again in class to elicit responses from learners about the production and the opera.

In a lesson on the music of Michael Moerane, Mark used questioning to frame the lesson:

To begin the lesson on Moerane I played the *Johannesburg Festival Overture* by William Walton and asked the students to guess which city they thought the piece was about. (Obviously I didn’t tell them it’s called the Johannesburg Festival Overture!). Most of the answers would be European or even American but they are always Western cities. We then discussed how the piece is supposed to sound “African,” but really just sounds Western... Then I asked the students to imagine what they think an orchestral African piece would sound like...

Similarly, Mark used questioning to introduce a lesson on film music with Grade 9 learners:

I began the lesson by asking what percentage of the top films of 2021 were scored by women. The answers were widely varied and completely guessed, showing that they had no idea. We then discussed how only 6% of the top films

of 2021 were scored by women and looked at the even smaller numbers from previous years.

As can be seen from the above examples, Mark complemented questioning with class discussions as an instructional strategy to guide learners in exploring the concepts being studied. Both Missmam and Welicia also included class discussions to enable learning; however, Welicia was concerned that discussions might not be enough for learners to feel they had learned something: “I was also worried...that at the end of the day, these kids want to walk away and feel like they've got something new and not just conversations.” She bolstered her lessons by including multiple activities such as composing rhythms using note values learned in class. Missmam included active musical participation through composition activities that used body percussion. Welicia also engaged learners in active participation by using non-musical means such as drawing and writing in response to music. Both Welicia and Missmam used collaborative learning as an instructional strategy to have learners learn from one another and respond musically together.

5.1.7 “I tried to...incorporate what they know already”: Building bridges

The co-researchers in this study attempted to build bridges between learners' home lives and school lives and between what learners already knew and what they were learning in the classroom. Welicia and Missmam both set tasks in which learners interviewed family and community members and then shared what they had learned. Welicia asked learners to complete a classroom assignment in which the learners were to “Create a small glimpse into your world through sound” by recording sounds in their homes and communities. Missmam felt that the interview task she assigned helped learners to “really combine home and school.” Mark guided learners in thinking about how the work they were learning at school connected to the real world by asking learners how the opera *Don Giovanni* was “relevant to modern society” and exploring issues such as gender-based violence and sexual violence when discussing the opera.

Welicia built bridges by employing scaffolding when teaching a Creative Arts lesson unit. Her school took a novel approach to the Creative Arts subject, allowing learners to

specialise in one art form while engaging in limited quarterly classes on each of the other art forms. She thus taught learners who specialised in different art forms that comprise the Creative Arts subject area (Drama, Visual Art, Dance, and Music). She drew on learners' prior knowledge of the art forms in which they specialised to introduce musical concepts:

I tried throughout the lesson to incorporate what they know already in their current major art form. I asked, "In drama, do you have timbre? Can you tell me what tone or timbre would be in your art form?" And then I would explain how in music that element works or unfolds.

She included a variety of activities that enabled learners to compare what they had learned about their specialised art form with what they were learning about music and used those activities as a springboard to introduce students to musical concepts such as note values and rhythm.

5.1.8 "We should be giving them every possible opportunity to succeed": Views on assessment

Although there were limited examples of how co-researchers implemented assessment, there were numerous indications that the co-researchers were critical of assessment practices implemented through the CAPS curriculum for music. There was one instance in which a co-researcher explicitly mentioned assessment. Regarding a film trailer assignment he co-created with his Grade 9s, Mark mentioned "Because of the way that we designed the assignment we were able to include a variety of assessment practices with a very clear breakdown of how marks would be awarded." All other references to assessment in the data resulted from co-researchers expressing their views on national assessment practices. Missmam was critical of the overall practice of assessing music, particularly in Grades 8 and 9. In her initial interview, she stated,

I think I have an issue [with] giving marks for music. I have an issue with the way we're assessing music. I don't have an answer for it and I don't know how to make it better, but I don't feel like it should be assessed.

She elaborated on her view during the first workshop with the other co-researchers: “You have to give [the learners] a mark, which they wear, they wear that mark. ‘I got 40 for music.’” Welicia was also critical of the FET (Grades 10-12) approach to national assessment, which required learners to play a practical examination and write theoretical assessments. In her initial interview, she lamented the heavy focus that schools put on music assessments and commented that “even just the way that exams are done, that should be rethought, because it would change the way the students think about learning and how they engage with the subject as well.”

A core concern for Welicia and Missmam was the fact that learners were not given enough opportunities to find success through music assessment practices. In the first workshop, while discussing one of the CRP scenarios (Annexure F, Scenario 2) in which a Grade 9 learner was performing poorly on music theory assessments, Welicia stated that “another problem in this scenario is the limitations of the curriculum and...that [the learner in the scenario] clearly needs a different take on success”. Similarly, when asked if the variety of assessments built into the CAPS curriculum were sufficient, Missmam responded that “It's a hard question. We should be giving [the learners] every possible opportunity to succeed,” thereby implying that CAPS assessments did not offer learners enough opportunities for success. Missmam admitted that creating such opportunities was challenging and she elaborated on how her attempts to implement online theory assessments with her learners in the past had proved ineffective.

5.1.9 “It’s a sharing and respecting and learning of each other’s cultures”: Fostering cultural competence

Mark and Welicia implemented lessons in which they aimed to validate learners’ identities and musical home cultures. In his lesson on female film composers, Mark, who worked at an all girls’ school, explicitly expressed the goal of sharing validating representations of successful female composers. In a separate lesson on Michael Moerane’s music, Mark expressed a desire to validate local South African music:

[The WAM stream of] CAPS does not prioritise South African music in any way and so the learners start to devalue their own music in favour of the music of European composers. With this lesson I wanted to show them an example of a South African piece that is easily on par with their other European networks. I felt that the learners really appreciated listening to a piece of music that sounded more like home.

Welicia encouraged the members of the isiXhosa choir at her school to feel validated in their culture: “The change of mindset I was trying to bring across to them was that being part of the isiXhosa Choir was...like representing the heritage that they bring to the school.” In the reflections she submitted and in her communication with members of the choir, Welicia recognised that the learners were a cultural minority at the school; however, through her speech and presence at performances, she attempted to make the learners feel validated and foster pride regarding the culture they represented through song.

Welicia also validated learners’ cultures through two separate activities with Grade 9 learners and worked towards fostering cultural competence by having learners share their cultures with one another. She asked learners to share sounds from their homes and communities, with the aim of having learners “see themselves as having a wealth of knowledge or their community having a wealth of knowledge that they can draw on.” In sharing the sounds from their homes and communities, her goal was to create “a sharing and respecting and learning of each other’s cultures.” She implemented a similar activity in which learners named songs which “reminded them of their culture or their home.” She created an unlisted playlist on YouTube so that the learners could listen to one another’s songs and, through doing that, “listen to what the other peers have to say.”

5.1.10 “I feel very aware of everything that I say”: Awareness of communication

All three co-researchers highlighted the importance of communication in their teaching. Welicia explicitly referred to her communication with learners of the isiXhosa choir that

she mentored. Throughout the research process, she shared reflections that indicated that she felt like a cultural outsider when working with the choir because:

I base this whole notion of being a cultural insider on the colour of your skin. It's a race thing where I immediately assume that because you look a certain way, you probably come from a certain culture... So I immediately put myself outside, and my colleagues in the music department put ourselves outside of, like, we removed access to these students somehow by saying that we couldn't help them.

One of the ways in which she tried to navigate the cultural mismatch was through careful communication: "I feel very aware of everything that I say and that way I can help them or collaborate with them." One of the reasons for this awareness around communication may have been her observations of how other members of the school community communicated with and about the choir. In the below quote, Welicia describes how some members of the school community would mispronounce and misspell the names of the songs sung by the isiXhosa choir:

The perception and attitudes of the songs that they sing. Mispronouncing the names of the song, like, 'Oh, what are the [redacted name] choir going to sing? No, they're singing something about, oomnaandi'. They don't even care to hear the words correctly or to write the names down correctly. It's very disheartening.

Missmam and Mark emphasised the importance of fostering communication skills in learners. Missmam implemented an activity in which one of her primary learning goals was for the Grade 9 learners to reflect on how to effectively communicate with family and community members while interviewing them. She also wanted the learners to communicate effectively when sharing what they had learned with her and the class. In the process of co-creating an assignment on movie trailers with his Grade 9s, Mark highlighted that he and the learners "opened an avenue of communication in the classroom where all ideas were valid and valued." The notion of respectful communication seemed to be valued by both Missmam and Mark.

Welicia encouraged the use of existing cultural communication patterns that learners brought to the classroom. She initiated her Grade 9 music lessons by encouraging learners to share the different non-English languages they spoke. She also asked them to share different ways they communicated outside of class time: “I wanted to know, ‘Is there anyone who greets in a different way at home or in a cool way? Is there a funky word?’ Everyone has these cool half-English, half-Afrikaans ways of speaking or whatever.” By encouraging learners to speak with their native languages and communication patterns, she hoped to create a relaxed, welcoming atmosphere in the classroom.

5.1.11 “The relationship with the learners is so important”: Valuing learner relationships

Positive teacher-learner relationships were valued by all three co-researchers in this study. In response to a vignette in which a choral teacher had to make difficult decisions regarding sociopolitical repertoire choice (see Annexure F, Scenario 1), Mark advised, “I think with any ensemble the relationship with the learners is so important.” He suggested that getting to know the learners’ views and building relationships would enable the teacher to respond in a learner-centred way: “I think it’s important that the kids feel like their voices are heard and that their opinions and their ideas are validated.” In his workshop reflections, he revealed that he frequently asked learners questions in order to get to know what they wanted to achieve from lessons and “to see what they’re thinking and what they feel will be more beneficial, even just breaking down learning styles.” He described learner reflections and assessment responses as “an opportunity to get to know students”. He also fostered individual connections with learners. When talking about a learner experiencing mental health challenges in his initial interview, he stated, “I’m actually going to speak to her next week and see how things are going there.”

Welicia spoke about the importance of getting to know learners on a more intimate level:

I think because music is such a personal subject and often very small classes, or... on a one-to-one basis...in a practical lesson, it's definitely beneficial to dig a bit into the type of person the student is, to know what gets them ticking.

Welicia demonstrated her desire to build relationships through the lessons she implemented with Grade 9 classes. She dedicated sections of the lessons to icebreakers and activities aimed at getting to know learners and building relationships with them. Later in the following term when the learners submitted their assignments, Welicia used reflection prompts to learn more about the learners, their home musical lives, and their thoughts and feelings about the music they had collected in their homes and communities.

Missmam built relationships with her Grade 9 learners through an activity in which the learners designed questions for interviews with family and community members. The learners shared experiences they were having outside of school, which helped Missmam to get to know and connect with them through information that she would not typically have had access to in the classroom. Similarly, Missmam's willingness to engage in class discussions about topics of interest to the learners, such as their experiences of racism, enabled her to build stronger relationships with the learners.

5.1.12 “Together, we were able to create it”: Fostering a sense of community

The co-researchers in this study valued community and referred to how community was created in the classroom and how the broader community could be engaged through classroom assignments. Welicia and Missmam fostered a sense of community in the classroom through collaborative learning activities. Welicia's Grade 9 learners shared rhythm compositions with one another and listened to music from one another's homes through a shared YouTube playlist. Missmam's learners engaged in group discussions on challenging topics and worked together to create body percussion compositions. Mark invited Grade 9 learners to design an assignment collectively, stating that, “Because I had never done the assignment before I knew as much about how to do it as the students and so together, we were able to create it.” The assignment was to design a film trailer and it was based on a similar assignment previously used by the English

Department that had been discontinued. Together, Mark and his class “workshopped” the assignment, with learners inputting ideas on what the assignment should consist of, how it could be assessed, and how much of the term it would cover.

Missmam was particularly excited about the family involvement that resulted from the interviewing assignment she set for her Grade 9 learners. Learners interviewed family and community members such as parents, grandparents, and school teachers about their musical heritage. The aim of the assignment was for learners “to relate better to people other than themselves and their friends in class”. She stated that it created “a sense of community” and led to unusual parental involvement:

We're getting parents involved. For the first time ... I'm getting emails from parents making sure that I got interviews, so input from people that you never hear from. They never look at the music mark on the report. Now they're kind of interested.

Inspired by the success of this assignment, Missmam implemented another activity in which learners were to engage with members of their family. In a separate lesson on the South African national anthem, learners in Missmam’s class stated that they did not want the South African national anthem to change. Missmam encouraged learners to survey their caregivers, parents, and grandparents and find out what the different generations thought about the notion of a new national anthem. Her hope was that their families might “help them to see different angles around it.” This lesson unit was completed only after completion of this study, so in the final workshop Missmam was not yet able to reflect on how the community involvement of that lesson unit had impacted her class.

Another way in which community was mentioned in this study was through school performances such as concerts or, in the case of Welicia’s Catholic school, masses. Missmam described how important the return of school concerts was after events had been cancelled because of the COVID-19 pandemic:

It was our first concert back after all of COVID, and I think the parents and the whole school community were craving it... There was a definite vibe. I think it was necessary for us to go big because it's been so long... there was definitely a sense of community.

Welicia agreed that concerts created a sense of community; however, she also mentioned that the isiXhosa choir was not always considered part of the larger school community: "In a sense I feel like they experience community within that small circle [of the choir], but not community in a greater circle."

5.2 Theme 2: Critical dispositions and values that favoured CRP

As the research unfolded, it became clear that certain factors had a positive effect on the co-researchers' attempts to apply CRP. These included the co-researchers' positive attitudes toward teaching music, their openness to learning, and their critical beliefs and values. The following sub-themes emerged in response to the inductive phase of coding and describe the co-researchers' beliefs, attitudes, and values that may have had a positive influence on their attempts to incorporate CRP into lesson units.

5.2.1 "To teach and educate is ultimately why we do music": Co-researchers' positive attitudes toward teaching music

All three of the co-researchers expressed that they enjoyed teaching music and there were indications that they experienced teaching music as meaningful. Welicia said that she had "found a great sense of purpose in teaching" and enjoyed being surrounded by music. Although she did not describe primary school teaching as being fulfilling, her feelings regarding teaching high school music were evident from this quote:

Before I became a high school teacher, I was at a primary school. My friend was working at [another school]. I was just like, my job was [just] my job... and he at the time said he loves his job, he feels like he gets paid to do what he loves. And I think I'm experiencing that now because I also get to practise and I'm rediscovering my love for my art.

Welicia's enjoyment of music and the musical components of her work as a high school music teacher was further supported by her experiences working with the isiXhosa choir at her school. While describing her involvement with the singing group, she stated, "I actually love choir. I love singing, I love being in choirs." Her enjoyment of teaching music also extended to the practice of teaching itself. In her initial interview, she described her ease with making content relatable to learners and said, "I enjoy explaining and seeing the light bulb moment."

Both Mark and Missmam individually stated that teaching music was something they had been drawn to rather than something they did out of financial necessity. Missmam said,

I've always loved to teach...I think I always knew that I'd be in education. I think you can give a lot more back. Not that performers don't, but I think to teach and to educate is ultimately why we do music.

Mark described being drawn to becoming a music teacher in the following way:

Towards the end of studying [my undergraduate degree]...I felt like I was getting all this information, I was learning all this stuff, and you start to think, this is so cool, I want to tell people about it, and I want to be paid to tell people about it... So it wasn't a case of just making peace with the fact that you're going to be a teacher, but actually going like, yeah, that would be pretty cool, I think I'm going to enjoy that.

Missmam spoke about how she continued to find value in music teaching. When asked what she was proud of as a teacher, Missmam stated, "I'm proud that I'm still going and I can still see the value in the teaching." She also often highlighted the importance of the work that music teachers do, explaining that "for some kids, all they need is an outlet and they will do much better in everything when they are involved with music."

Mark's speech frequently suggested that he continued to enjoy music teaching and found it fulfilling. This was demonstrated by a response to an interview question in which he described how music can become part of a learner's identity:

One of the things that I really like [is]...by the time a kid has taken [music] up to like [Grade] 10, 11, it's such a part of their personality... I don't claim that that's my creation, but just to have been a part of that journey with someone where they...pick up a saxophone...and people are like, 'Oh, it's so shiny, do you press all those buttons?' and they're like, 'Yes, yes I do!'. And then it's just such a part of their personality and part of their identity at school...this is their thing, this is the thing that makes them *them*. I love being a part of that.

Statements such as these in which co-researchers used positive language to describe the experience of being a music teacher were common throughout the research process. Mark stated that expanding a learner's general music knowledge was "so rewarding," Welicia described her experience of implementing lessons as "amazing," and Missmam said that "seeing the quiet ones...get a voice, that's what I enjoy."

5.2.2 "We sometimes underestimate what they can teach us": Co-researchers' openness to learning

A hallmark disposition demonstrated by all three co-researchers was openness, in particular, openness to learning. Welicia expressed that she wanted to learn more about music that was "geographically and demographically" different to the music she was versed in as a result of her tertiary studies. Mark often made comments suggesting that when he discovered something new related to the curriculum, or when his learners referred to artists or styles he was unfamiliar with, he was open to doing research, learning more about the topic, and incorporating his new knowledge into lessons. The co-researchers' general openness to learning extended to an openness to learning from their learners. Welicia felt comfortable with learners challenging the curriculum and her teaching because, "The teacher is learning as well." Missmam, who stated that "We [teachers] sometimes underestimate what they [learners] can teach us" also demonstrated an openness to learning from her learners. When reflecting on lessons

that she had implemented, she often made statements such as, “I'm hoping to learn from it”. In the first workshop she suggested that teachers should let learners take on the role of teacher when it comes to the use of technology in the classroom:

If we're just open to [learning from the learners], then it does make your life easier...at the end of the day, if we're just a bit more inclusive and open to things, then it does make the learning experience for everyone a little bit more interesting.

Mark also described the advantages of allowing learners to teach teachers:

The kids love it as well. Anytime they can teach us something, it blows their minds. When they can be like, ‘Can I show you this? Have you heard this song? Have you done this? Do you know what *yeet* means?’ Things like that. They love it as well.

In some instances, the openness of the co-researchers seemed to have an impact on the learning environment. Welicia found that when she herself demonstrated openness to her new Grade 9 learners, it “resulted in them responding in the same way.” By modelling openness, she was able to create a learning environment in which the learners were comfortable and ready to learn. Overall, the co-researchers' openness to learning may have resulted in them being more willing to educate themselves about CRP and find ways to incorporate what they learned into their practice. This is demonstrated by the following reflection from Welicia:

And I feel like I want to figure out how to do this [create CRP lessons] for all the Western stuff. Like I want to figure out how to make it so much more relevant. And I know that there is a way. I just need to have the time and mental capacity to really put my brain to work.

5.2.3 “We’re there to...help them think outside the box”: Co-researchers’ critical beliefs and values

The co-researchers’ held critical beliefs and values, which may have made them more receptive to critical pedagogy such as CRP. Missmam believed that musical experiences should be accessible to and inclusive of more learners. She was concerned about the ways the entry requirements in the FET phase and the financial burdens of subject music led to the exclusion of many learners who would have benefited from music education at school. This led her to the following thought:

Sometimes I think, why do we even have subject music? Can't we not have it and just enrich the children with our culture. Would there be more worth and would we be able to reach more people by not having all these rules and regulations?

All three of the co-researchers valued the notion of improving music education for learners. Missmam wanted to improve music education for learners by increasing accessibility. Welicia spoke of the importance of expanding towards a more aural process of learning the music literacy portions of the curriculum. When discussing the ethnocentrism of the CAPS curriculum, Mark showed a willingness to critically address rather than accept problematic aspects of the curriculum: “It's easy to just roll with it and say, ‘Oh, it's the way it is and how else must we teach it?’ But I think it is something that can be worked on a lot more.” During the initial workshop when we engaged in anonymously filling in a Jamboard (Google’s online interactive whiteboard), one of the co-researchers stated that it was important to improve their teaching by making it more inclusive.

Welicia and Missmam explicitly valued two critical concepts that may have made them more receptive to enacting CRP. In her initial interview, before we had started unpacking CRP, Welicia often mentioned the importance of making lessons more “relatable” and “relevant” to learners. She also referred to the importance of creating school learning opportunities that connected to the “real world” of being a musician. In her reflections on the CRP lessons that she had implemented, Welicia again

demonstrated that she valued making learning “more relevant” to learners by incorporating their home cultures and personal interests into lessons. Missmam valued a sense of community that was based on respectfulness. She often mentioned the importance of having “open conversations” as a class and learning from one another, but in a manner that was respectful to everyone involved.

There was a consensus among the co-researchers that teachers are influential in the learning process. Although the co-researchers agreed that the CAPS curriculum was problematic, Mark indicated that it was possible for teachers to find “little gems hidden in it” and to “take that extra step” to make the curriculum more relevant to and affirming of learners. In her initial interview, Welicia agreed that the CAPS curriculum was androcentric, Eurocentric, and racialised, but she also emphasised the importance of the teacher’s role in counteracting those aspects of the curriculum: “I think the teacher is the person who gets to steer the ship forward...I think the teacher can definitely...induce a type of shift.” Similarly, during the first workshop, Missmam said, “Us as teachers, we’re there to shape them [the learners] and help them think outside the box”.

5.3 Theme 3: Obstacles to enacting CRP

There were numerous obstacles to enacting CRP encountered by the three co-researchers. Although the co-researchers managed to address some of these obstacles, the obstacles still appeared to impact the process of implementing CRP. The sub-themes below emerged in response to the inductive phase of coding and describe obstacles that include a co-researcher’s insecurities and self-doubts, the predicament of being positioned as a cultural outsider, perceptions of learner resistance, challenging learning environments, curriculum constraints, and time constraints.

5.3.1 “Maybe my weaknesses are linked to my personality”: A co-researcher’s insecurities

Although it was an obstacle she eventually seemed to tackle, Welicia sometimes demonstrated self-doubt regarding her teaching. This appeared to impact her attempts

at implementing CRP. Her sense of insecurity may have stemmed from her feeling that she was inexperienced, having only been in her second year of teaching at the school at the time of this study. In her initial interview, she spoke about how the “prestige of the school” resulted in her putting a great deal of pressure on herself. She also felt pressure because of possible comparisons between herself and the previous, more experienced teacher whose position she filled:

Everything that I have been doing up until this point has been me trying to fit into this school and to be seamlessly doing the work that I'm meant to be doing...in the same way and of the same calibre as my predecessor, who they couldn't rant and rave about more...I put a lot of pressure on myself coming into the school knowing this woman had 25 years of experience and also being new to the school and new to the Catholic and privateness of the school. I guess I didn't feel like I could tread on toes, that I didn't have the right to be different or do things differently or even that I didn't have the capacity or competence to.

Welicia also expressed that she felt that her introverted nature sometimes caused her to be less capable of certain aspects of music teaching, such as facilitating the isiXhosa choir rehearsals, which she described in the following way:

Everyone would speak over each other or everyone was always trying to have the loudest voice in the room or the biggest opinion in the room. And as an introvert, I guess I can't compete with that. I want to actually just be the quietest voice in the room.

She compared herself to a student teacher who took a more extroverted approach to directing the choir and felt that her own introverted nature was a “weakness”: “Everyone has a weakness. And it just so happens in this situation that my weakness is based on the type of person that I am...Maybe my weaknesses are linked to my personality.”

Welicia's self-doubt also manifested in her preparation and implementation of CRP lessons. After teaching a grade nine lesson in which she explicitly tried to incorporate aspects of CRP, she stated “I was nervous of losing [the learners] along the way and

them thinking, 'Oh, this is just a futile exercise,' or 'it's not a very learning or engaging exercise.' Maybe it was, I'm not sure." Similarly, she stated that, "I was fearful that [the lesson] was going to fall flat, because if the students are not catching your wavelength, then I feel like they're just not going to submit [the assignment]." Welicia experienced self-doubt that may have made it more difficult to conceptualise how she wanted to implement CRP in lesson plans or connect with her extroverted learners; however, she pushed through her insecurities and delivered lessons she felt were meaningful. Her confidence improved toward the end of the study, which is demonstrated by her reflections on the CRP process that are explored under the next theme in this chapter.

5.3.2 "We removed access to these students by saying we couldn't help them": Positioned as a cultural outsider

In her facilitation of the isiXhosa choir, Welicia pondered the complex situation of being a cultural outsider while fulfilling the role of a teacher. Welicia described herself as a coloured woman, whereas the members of the isiXhosa choir were mostly black African learners singing predominantly traditional African songs using indigenous African languages such as isiXhosa. Welicia shared that her predecessor "was not sure how to...help [the isiXhosa choir] without feeling like [she was] a cultural outsider and did [she] have a right to come in and take over and change things." Welicia herself also felt that because she was not a person "within the culture and part of the culture," she did not "have the authority over the knowledge and the practices and the norms." She explained that race played a role in the perception of cultural insiders or outsiders:

I realise now, because I base this whole notion of being a cultural insider on the colour of your skin. It's a race thing where I immediately assume that because you look a certain way, you probably come from a certain culture. Maybe it's a fair assumption to make. So I immediately put myself outside, and my colleagues in the music department put ourselves outside of, like, we removed access to these students by saying that we couldn't help them.

In the reflections she shared with me during the research process, she described her realisation that the perception of being a cultural outsider actually resulted in the

educational neglect of the learners in the choir. She said that the learners had needed structure and hands-on guidance from the teacher, which she did not initially offer them because she was concerned that it was not her place to do so as she felt that she was a cultural outsider. She was also aware that the choir was a learner-led initiative and said: “I did not know how much I was allowed to contribute or how far I was able to incorporate myself into the choir practices and the things that they do on a daily [basis].” She later realised that the learners responded well when certain structures were in place, such as sequencing of rehearsals, warm up activities, and assigning someone to help learners find their starting pitches. She reflected that the learners could have benefited from her input as a teacher irrespective of her position as a cultural outsider.

5.3.3 “I think it doesn’t come naturally for learners to input”: Perceptions of learner resistance

When discussing possible CRP scenarios and reflecting on CRP lessons, there was a perception among the co-researchers that learners were sometimes resistant to the implementation of certain aspects of CRP. In response to a CRP scenario (see Annexure F, Scenario 4) in which a teacher created research-based culturally relevant collaborative learning activities, Mark stated that such a lesson might not work because learners would not fully participate in something that was not explicitly for marks:

It's a great idea, a fantastic thing to try. But there's always going to be, 'Is it for marks? Do we have to do it,' or, 'Are we going to have to study this? Is it going to be on the test?'

When other co-researchers suggested that Mark could actually grade the assignment for marks in the Senior Phase, Mark felt that the learners would still be inhibited: “They take the safe option, if marks are on the table, I find.” Mark’s perception of possible learner resistance made him sceptical about whether these CRP vignettes were plausible: “I think with a lot of the examples, they look great on paper, but in practice they’re difficult.”

When trying to enact CRP by involving his Grade 12 learners in planning activities for the term, Mark found that the learners were generally unresponsive. According to Mark this was because “It doesn't come naturally for learners to input. I think especially in matric [Grade 12]. They want to be told, ‘Here's the path.’” Conversely, when asking Grade 9 learners to join him in creating an assignment, Mark noted, “if you say... ‘How do you want to do this assignment?’, all the hands go up, and they're very keen to give ideas and give input”. Mark explained that this was likely because the Grade 9 learners had not been in the school system for as long as the Grade 12 learners. He said that although he was “surprised” by how well the Grade 9s took part, it was understandable because “They are still new to the high school system and willing to speak their minds and make suggestions.” It seems that Mark's experience was that learners became more inhibited and more resistant to taking an active role in shaping their learning experiences the longer they were at school.

Welicia experienced that learners were resistant to the openness in which she attempted to implement a CRP-inspired assignment. She created an activity for her Grade 9 classes in which they responded to music without being expected to provide “right or wrong answers”. According to her, the learners struggled with this aspect of the lesson:

It was a challenge for the students to take on this idea that there's no right or wrong answer and to actually stop thinking in terms of doing all the right things at the right time and just sort of being and existing and relying on yourself to be a site of knowledge.

She found that learners who were accustomed to receiving marks for all their educational outputs were uncomfortable with the CRP practice that situated themselves as possessing valuable knowledge. According to Welicia, “It's scary for a lot of them to do that. The idea of them doing what they wanted was daunting.”

Missmam experienced some setbacks from learners who submitted their CRP assignments late or did not submit at all. This impacted her attempts to implement CRP:

I think the issue that I've had with this study is that there are kids, just the late ones. You get kids who've really gone over and above and phoned old teachers to do interviews, and then there are others that just don't care. You try to make it as interesting as possible and not boring... [but] you still have issues with kids that just don't care enough to actually do it.

Although Missmam mentioned that this was impacting her attempts to implement CRP-focused lessons, she also noted that it was a general struggle for teachers: "I guess that's just teaching as a whole."

5.3.4 "No matter how well you try to implement something, no school day...is the same": Challenging learning environments

Although all three co-researchers expressed the view that their school environments were "open" to change and "less restrictive" than other schools might be, Mark and Welicia also indicated ways in which learning environments posed possible challenges to the process of trying to implement CRP in practice. Welicia stated that it was "easier" for her to guide learners in questioning the curriculum because the management at her school were "trying to rethink things"; however, she also shared that the school was quite exclusive with its focus on Catholicism. She spoke about ways in which gender roles were subverted and the school was becoming increasingly supportive of diverse gender expression, but she also stated that the school had "done a lot of transformation in terms of gender and sexuality, but not a lot in terms of race." Welicia reflected on how the school environment may have been unwelcoming to the isiXhosa choir she facilitated:

I'm witnessing this type of resistance within the fabric of the culture and society of the school where this music is struggling to survive, or these students are struggling to find the enjoyment of sharing their culture or sharing their experiences in these spaces.

Mark acknowledged that his school was “very traditional, but also the ability to change is there,” because “as a staff, I think we're very accommodating and very open-minded in general.” The challenges Mark discussed had more to do with the general unpredictable nature of learning environments. In the final workshop, he stated that one of the “hindrances” to his attempts to enact CRP as part of the study was “the natural craziness of teaching.” He elaborated as follows:

You can have the best lesson plan in the world and it'll mean nothing because the kids walk in and they've had a terrible lesson before or they don't feel like doing a fun activity that's going to connect them and make them grow stronger as a group.

He also described how the national power cuts implemented by South Africa's national power supplier, Eskom, often interrupted lessons when he wanted to share a video or use technology in another way. He concluded that, “I think that's always the biggest hindrance. It's just the reality of it. No matter how well you try to implement something, no school day [or] class is the same.”

Earlier in the study, the co-researchers discussed how the competitive nature of many schools in South Africa could be in conflict with the collectivist goals of CRP. Mark made the following statement in this regard:

Collective responsibility is such a difficult thing because...the competition element is so strong in schools and not just from a standpoint of sports or if you play a game in class, also just the idea of ‘My mark is higher than yours,’ and ‘I want to beat this person's [mark]’. And so it's difficult to get kids to think of their class as a put-together thing where if they work together, then they can all do well and all do great things together. It goes against what they've been taught for so long.

The co-researchers seemed to agree that part of the challenge of teaching learners at the high school level was that the learners were already socialised into the way schools

function. As a result, asserting a sense of community within the context of an individualistic school environment could be challenging.

5.3.5 “I’d love to do this more often, but you’ve got to check those boxes”: Curriculum constraints

In initial interviews all three co-researchers agreed that the national curriculum is Eurocentric, androcentric, and racialised. This led Welicia to state that parts of the curriculum were “definitely irrelevant.” Welicia and Missmam described a “check a box” mentality that the curriculum fostered in teachers and learners. Learners were hesitant to embark on Welicia’s lesson plans that positioned them as sites of knowledge, because it was contrary to what Welicia described as the “checkbox oriented” ways in which they were accustomed to learning. Missmam revealed that she also felt she needed to “check a box” by fulfilling curriculum requirements. For her, this process interfered with her ability to implement CRP lessons: “I’d love to do this [CRP lesson plans] more often, but you’ve got to check those boxes.”

In attempting to apply CRP, all three co-researchers implemented lessons that were peripheral to the CAPS curriculum. Mark and his Grade 9 learners spent a series of lessons designing a movie trailer, Missmam’s learners interviewed community members, and Welicia’s learners gathered and reflected on sounds from within their communities. Through this process, Welicia realised that “the curriculum doesn’t necessarily include the things that they’ll discover at home [even though] whatever they do discover is still valuable and considered a wealth of knowledge that they have innately.” In moving away from the curriculum, Welicia hoped that “[the lesson] is going to be a little bit more relevant for them compared to what we’ve done with them before, which is just trying to get them to remember what a crotchet is called.”

Although the curriculum posed a possible obstacle when the co-researchers were trying to implement CRP lessons, Mark also stated that it could present opportunities to teach differently:

I think CAPS is as useless as you make it. I think CAPS as a document, yes, it's pretty useless, but you can kind of take its ideas and run with them. So, yes, it is full of dead white male composers, but I think there are little gems hidden in it that you can find.

For example, although he stated that “CAPS does not prioritise South African music in any way and so the learners start to devalue their own music in favour of the music of European composers,” he drew on one of the neglected South African composers that briefly features in the curriculum, Michael Moerane, and designed an extensive lesson unit on his music. This led to a culturally relevant lesson that fostered affirming attitudes towards South African art music.

5.3.6 “My biggest frustration is that I don’t have time”: Time constraints

The most prominent obstacle to enacting CRP mentioned on multiple occasions was a lack of time. This was due to a variety of factors including: the general time constraints experienced by music teachers due to extramural activities such as rehearsals and concerts; CRP lessons being extraneous to the Eurocentric curriculum; and the general time and effort required to understand CRP and participate in workshops and collective lesson planning. Missmam, in particular, faced time pressures because of her role as head of department. In her initial interview she spoke about her responsibilities in a minimally staffed music department, which included administrative work, planning extramural activities such as concerts, and teaching extra music classes after school. In her first individual reflection on CRP, Missmam stated that “I think my biggest frustration is that I don't have time.” She also expressed a desire to have more time for lesson planning on multiple occasions throughout the study and in the final workshop when discussing challenges during the study, she said that a lack of time for planning “definitely hindered me.”

Missmam also talked about how curriculum constraints led to a lack of time when trying to implement CRP. She had the following to say in response to one of the scenarios (see Annexure F Scenario 4) describing a CRP-based research assignment implemented by a teacher:

I think that's a great way to look at the curriculum and being able to teach critical thinking and just embracing not just what's in a book. I think that's a great way to teach. I wish we could do that all the time. I wish we had the time to do that. But you're very curriculum bound.

After successfully implementing a CRP lesson plan, Welicia expressed a desire to do so more frequently in the future, but stated, "I just need to have time capacity and time and mental capacity to really put my brain to work." As a result of the time capacity required, in the final two workshops when I asked if the co-researchers had managed to implement more CRP lessons, all three mentioned that they had been unable to do as much as they wanted to because of the time constraints. Missmam referred to a concert that "took up my life for the last two weeks of school", Welicia said, "I didn't manage to do anything, anything that I think I was aware of doing," and Mark commented on the influx of activities that took place after most COVID-19 restrictions were lifted:

Now that COVID has kind of ended...the floodgates have opened. We've got so many concerts this term and the excursions are opening up, and it's just like, was this what we did in 2019? How did we survive?

Towards the end of the study, it was clear that the co-researchers were struggling to balance the time requirements of the study and its goal of implementing CRP with their responsibilities as music teachers. Evidently the limited time permitted for this study by the provincial departments of education was in the best interests of the co-researchers.

5.4 Theme 4: Empowerment through PAR

Throughout the research process and particularly in the final reflective workshop, it was apparent that the PAR strategy of inquiry and online workshops empowered the co-researchers to engage with CRP in their teaching. Co-researchers mentioned an increased awareness of their practice that developed from participating in the online workshops. They spoke of the value that came from making time to think about their practice reflexively and the meaningfulness of sharing and receiving ideas from one

another. The resources on CRP included in the workshops and the online mode of connectivity made the research and its topic accessible to the co-researchers. Toward the end of the inquiry, the co-researchers' views of CRP and its feasibility had evolved, suggesting that the research had been a transformative experience. The sub-themes below emerged during the inductive phase of coding.

5.4.1 “If you become aware of what you’re doing wrong, that awareness helps you to correct it”: Increased awareness

In the final workshop, the co-researchers spoke about how the process of participating in the online workshops helped them to become more aware of their teaching practice and how they were intentionally or unintentionally enacting CRP. Missmam explained that the awareness brought on by the PAR process could eventually lead to a more innate and less conscious approach to enacting CRP:

I think [the PAR experience] helped me to just be aware of what CRP is and how to try and bring it into teaching. It's like Alexander technique. If you become aware of what you're doing wrong, that awareness helps you to correct it. It's helped me a lot. I think it should become second nature if you continually try to bring [CRP] in your teaching, in your lesson plans.

Mark agreed with Missmam, describing how the online workshops helped him to be more conscious of the feasibility of the lessons he had been planning on implementing. Missmam's statement that awareness could help “correct”, or transform her teaching was echoed by Welicia who also felt that there was a connection between “having the awareness of [CRP] and being critical about your own teaching.” She described how engaging in the research process impacted her when she was teaching:

I think [CRP] was always in the back of my mind, like going into the classroom again, the presence of that concept is there, and you can almost pinpoint it once it happens, or you can almost pinpoint things that are not happening.

It appeared that the awareness the co-researchers developed while engaging in the research led to them thinking critically about and making changes to their teaching practice. This was demonstrated by their combined reflections in the final workshop, as detailed above, and it was apparent in their individual reflections. All three co-researchers mentioned CRP only peripherally in their first reflections, whereas they addressed it more critically and consciously in subsequent individual reflections as the research process unfolded. The increased mention of CRP and demonstration of self-reflection may have been a result of the awareness mentioned by the co-researchers in the final workshop.

5.4.2 “Being forced to think about it and knowing...three other people are going to listen to this idea”: Prioritising reflection with others

As mentioned previously, one of the obstacles that the co-researchers faced when trying to apply CRP was time constraints. In the light of this, Mark and Missmam mentioned that one of the helpful aspects of the PAR process was that the online workshops prioritised time for reflecting on and planning CRP lessons. In the following excerpt, Mark describes how the scheduled workshops helped him to prioritise preparation:

I think the simple thing of just having a deadline as well. It sounds like a harsh way of putting it, but being forced to think about it and knowing, okay, next Wednesday, three other people are going to listen to this idea, let me put some thought into it and check that it's matching up. So I think that's very helpful as well.

Mark and Missmam spoke about how reflecting and planning with the other co-researchers enhanced the time they had prioritised for the workshops. Missmam said that “It really helped me just to say something out loud and bounce it off three other people, just to hear yourself say it, because there's no time at school, there's no time for anything.” Similarly, Mark stated that the process of planning and reflecting as a group helped him to make changes to his planned lessons: “[To] put it out there, have it bounced around a little bit and actually hear yourself talk through it. And then as you're

talking through it you think ‘Oh, no, wait, that’s ridiculous, I’m going to do this instead.’” Mark described “bouncing ideas” with the other co-researchers during a protected time slot as a “process [that] really helps.”

5.4.3 “This document was certainly helpful”: Access to resources

When reflecting on the research process during the final workshop, the co-researchers said that having access to resources on CRP had been helpful. The resources mentioned included a brief reading on CRP summarising the conceptual framework presented in Chapter 2, a document with only the names of the five concepts and each concepts’ subcategories, and five CRP scenarios that sketched possible examples of CRP being enacted in a South African music education setting (see Annexure F). Missmam and Welicia said that they had reread the CRP scenarios numerous times to get a better grasp of CRP in practice. According to Welicia,

[CRP] is such a broad concept, sometimes it was difficult to know if there was anything present in your teaching or your lessons. But the scenarios helped me a lot because sometimes there’s more than one thing happening in that scenario, and it’s quite like a simple thing, whether it’s showing care for a student or responding in specific ways, which I’m sure all of us do already. The scenarios helped me a lot.

Similarly, Mark found the document summarising the main concepts and their subcategories of the CRP conceptual framework useful:

This document [summary of the CRP conceptual framework] was certainly helpful, just to have the specific breakdown, like boxes you can check and say, okay, this is that, and just nice and short and easy.

Another aspect of the research process that resulted in increased accessibility for the co-researchers was the online format of the workshops. As stipulated by the Gauteng Department of Education and the Western Cape Education Department, we used online formats as a means to mitigate the risk of COVID-19. When I asked whether the online

format was a hindrance, Welicia responded: “I found the online workshops and the whole online presentation quite sufficient, actually. And quite reliable and convenient as well, because it turns out that we're all touching and going in a lot of ways.” There was agreement that the online format actually proved to be an advantage given the time constraints experienced by the co-researchers. They were able to attend the workshops from school, home, or during COVID-19 quarantine without needing to factor in time for travelling.

5.4.4 “It’s so exciting...to present the students with something like this”: Positive experiences of CRP

There was a general air of scepticism in the initial workshop when the co-researchers discussed the summary of the CRP conceptual framework and the CRP scenarios (see Annexure F). The co-researchers seemed to find the notion of CRP attractive and admirable, but questioned whether it was feasible given the time constraints and other obstacles faced by music teachers. Although the co-researchers expressed the view that enacting CRP required a time commitment, all three of the co-researchers also described ways in which their attempts at applying CRP helped ease instruction or felt meaningful and enjoyable.

In his personal reflections, Mark described the ease of instruction when he implemented a CRP-inspired learner-centred approach in which his Grade 9 learners created their own term assignment: “Now that's their assignments for the term and it's great. I barely had to do a thing. I have to mark it when they're done, but actually getting it done, they did most of the heavy lifting.” All three the co-researchers expressed ways in which consciously attempting to implement CRP had been enjoyable. Mark described his lesson unit on Michael Moerane’s music as “an awesome experience to teach.” In a personal reflection describing how she attempted to incorporate CRP into a lesson on body percussion, Missmam said that the experience “was amazing.” When describing a CRP-inspired lesson with her Grade 9s, Welicia said, “I had a great time. I must admit. It's so exciting as a teacher to present the students with something like this.” Welicia also said that implementing CRP “gives me so much more hope for my subject. It

makes me feel like I'm sending the thinking patterns in the right direction compared to frequently just focusing on CAPS or focusing on all that Western stuff.”

The final quote that sums up the motivating and engaging process that the co-researchers engaged in was shared by Welicia in her last reflection. In the following excerpt, she described how intentionally enacting CRP had given her confidence and created positive motivation for moving forward:

I'm really excited because I feel like as a person who generally does doubt herself a lot in every professional capacity that I possibly could, I feel for the first time, there's no real way that this can flop. The students are going to be affirmed. Their cultures are going to be the resources of knowledge. I feel like it's really motivating and just a positive and exciting experience.

Conclusion

This chapter reported on the findings of this research study through the description of four themes. The first theme described how the co-researchers enacted CRP during the study, the second theme described factors related to the co-researcher's dispositions and values that favoured their attempts to enact CRP, the third theme described obstacles the co-researchers faced while attempting to implement CRP in their teaching, and the fourth and final theme described how the co-researchers were empowered by PAR. In the next chapter, I will present a discussion of these findings.

CHAPTER 6 DISCUSSION

Introduction

This chapter offers a discussion of the findings presented in Chapter 5. The discussion is organised according to the same themes and sub-themes presented in Chapter 5. My interpretation is informed by revisiting the literature and considering the broader context of the findings. I highlight ways in which the findings of this study correspond with and differ from those in the international and local literature, and I consider possible explanations for some of the findings.

6.1 Theme 1: Ways in which the co-researchers enacted CRP

The co-researchers of this study enacted CRP in multifaceted ways. Each co-researcher intentionally implemented CRP in a minimum of two lesson units and demonstrated dispositions associated with CRP during interviews and workshops. The co-researchers referred to a summary of the conceptual framework presented in Chapter 2 when designing and reflecting on their lesson units. They sometimes enacted CRP without being aware of the ways in which they were doing it until it was brought to their attention during the workshop group reflections. This is in line with research that indicates that even when music teachers are not intentionally implementing CRP, the framework could still be used to describe their teaching, particularly in instances where teachers are explicitly trying to improve the effectiveness of their teaching (Gurgel, 2013; Usenza, 2022). The broad ways in which the three co-researchers in this study enacted CRP supports scholarly assertions that CRP is a mindset rather than simply a set of tools or best practices to be used in the music classroom (Kelly-McHale, 2019; Lind & McKoy, 2016; Shaw, 2016). In the following sections, I provide a discussion of each individual sub-theme.

6.1.1 “The teacher’s role is to empower their students”: Sociopolitical consciousness in practice

In this study, the co-researchers’ demonstrated sociopolitical consciousness through their understanding of how socioeconomic status, race, and gender impacted their learners. This resonates with Villegas and Lucas’ (2002b) work on CRP that describes sociopolitical consciousness as “an understanding that people’s ways of thinking, behaving, and being are deeply influenced by such factors as race/ethnicity, social class, and language” (Villegas & Lucas, 2002b, p. 22). The co-researchers in this study demonstrated an awareness of racial relations, racial tensions, and gender expectations that echoed reflections by teachers in other studies on CRP in education and music education (Ennis, 1999; Igari, 2021; Usenza, 2022). Unlike many international studies on CRP in music education, however, the co-researchers in this study spoke most frequently about how socioeconomic factors affected learners. The co-researchers’ emphasis on concerns regarding socioeconomic factors may have been a result of the South African setting, where stark inequality has a profound impact on schooling and music education (Maistry, 2022; O’Regan, 2022; Pooley, 2016).

Welicia’s understanding of how race, ethnicity, and language intersected for the members of the isiXhosa choir she facilitated within the context of a predominantly white, Catholic school environment was compatible with Gay’s (2018) views on intersectionality and CRP. Understanding that learners’ cultures are complex and multi-faceted is an important aspect of sociopolitical consciousness through CRP (Gay, 2018; Shaw, 2012; Usenza, 2022). This is particularly relevant to a context like South Africa, where many of the 12 official languages and diverse expressions of race and culture are sidelined at well-resourced schools that strive to maintain a “white tone” that appeals to the perception that whiteness signifies excellence and a route to economic freedom (Hunter, 2019, p.1). Welicia’s focus on empowering learners toward paradigm shifts is also relevant to Gay’s (2018) discussions of the importance of empowering, emancipatory, and transformative CRP practices.

Both Mark and Missmam engaged in sociopolitical discussions with their learners. Similar to the music teacher in Singleton’s (2020) study, Missmam’s discussion on race

and racism with her Grade 9 learners happened organically without her planning to engage in sociopolitical discussions. Conversely, Mark had the explicit goal of fostering class discussions on sociopolitical issues relevant to the South African context, namely gender-based violence, sexual violence, and representations of masculinity. Mark and Missmam's attempts to implement CRP intentionally and unintentionally led to sociopolitical discussions similar to those described in numerous other studies on CRP in music education (Gardner, 2015; Gurgel, 2013; Karapetian, 2017; Singleton, 2020). These types of sociopolitical discussions can be a vehicle for teachers to instill sociopolitical consciousness in their learners, which is a key component of CRP (Gay, 2018; Ladson-Billings, 2014; Villegas & Lucas, 2002a).

South African literature in the field of music education that focuses explicitly on sociopolitical consciousness is mostly written from the perspective of scholars exploring factors such as inequality as a result of apartheid, race, socioeconomic status, and unequal schooling in general (Harrop-Allin & Kros, 2014; Jacobs, 2010; Mkhombo, 2019; Petersen, 2009; Pooley, 2016). The findings of the present study suggest that music teachers themselves can also make worthwhile contributions to understandings of sociopolitical consciousness in the context of music education in South Africa. Furthermore, the co-researchers in this study demonstrated that there is value in involving high school learners in the discussion of sociopolitical issues in the music classroom.

6.1.2 “These students are so special, they are so talented”: Examples of affirming attitudes

One way in which the co-researchers expressed affirming attitudes as described by Ladson-Billings (1995a, 1995b, 2009) was through their perceptions of competence in learners and their subsequent high expectations of those learners. Although some literature suggests that there is a bias against girls and women in music education (Anderson, 2021; Gathen, 2014), co-researchers in this study viewed girls as capable and competent music learners. This was particularly true of Mark, who taught at an all girls' school and based his high expectations of female learners on his past experiences of seeing girls excel at music. Mark's expectation of competence in his learners may

have been a contributing factor to his description of their continued demonstration of competence, because according to scholars such as Ladson-Billings (2009) and Gay (2018), high expectations of learners are likely to lead to higher achievement by learners.

Welicia expressed affirming attitudes towards the learners of the isiXhosa choir she was facilitating, even though other members of the school community did not share those affirming attitudes, possibly because the culture of the black, isiXhosa-speaking girls was in contrast to the Eurocentric, Catholic mainstream culture of the school. Gay (2018), Ladson-Billings (1995b, 2009), and Villegas and Lucas (2002a) emphasise that a defining characteristic of CRP is having affirming attitudes towards all learners, not only those who are part of the mainstream culture of a school or society. Welicia and Mark's affirming attitudes towards their learners are reminiscent of the attitudes espoused by music teachers described as culturally relevant or responsive in other studies on CRP in music education (Chadwick, 2011; Fleischaker, 2021; Karapetian, 2017; Kwanza, 2021; Robinson, 2021; Santos-Stanbery, 2017; Usenza, 2022; Williams, 2022). In the cases of both co-researchers, they implemented lesson plans or expressed positive feedback to learners with the intention of having those learners also adopt affirming attitudes towards others and themselves.

Although there appears to be no literature specifically describing the affirming attitudes of music teachers towards learners in South Africa, there are studies that suggest that teachers and scholars have affirming attitudes towards local music and music practices (Carver, 2017b; Drummond, 2015; Harrop-Allin, 2010; McConnachie, 2016; Mkhombo, 2019). All three co-researchers in this study demonstrated similar affirming attitudes. Missmam spoke of the importance of including music local to the Western Cape at her school in the province, Welicia spoke positively about the traditional African hymns sung by the isiXhosa choir, and Mark taught lessons on local art music by Michael Moerane. By demonstrating affirming attitudes towards these musics, the co-researchers validated the culture of learners, which will be discussed in further detail in Section 6.1.9 on cultural competence.

6.1.3 “They bring that knowledge with them”: Co-researchers’ views of knowledge

The co-researchers in this study demonstrated a critical view of knowledge by challenging WAM epistemologies that value notated music above other music literacies. Ladson-Billings (1995a, 1995b, 2009) describes a critical view of knowledge as a hallmark of teachers who enact CRP. Music teachers who enacted CRP in international music education studies prioritised aural instruction as a means of challenging epistemologies of WAM notation and acknowledging multiple valid literacies in music (Chadwick, 2011; Good-Perkins, 2018; Usenza, 2022); similarly, the co-researchers in this study noted that notation could be a helpful tool for music learners, but expressed that other ways of engaging with music can be equally meaningful for learners. This resonates with South African scholarly work that explores the importance of alternative and indigenous knowledge systems in the face of a Eurocentric music curriculum (Carver, 2017b; Harrop-Allin, 2010).

Throughout the present study it was clear that the co-researchers valued and validated the knowledge that learners already possessed, even if that knowledge was not explicitly outlined by the CAPS curriculum. The literature on CRP describes teachers who enact CRP as being receptive to the knowledge that learners bring to the classroom, which leads them to incorporating that knowledge into instruction (Gay, 2018; Ladson-Billings, 1995b, 2009; Villegas & Lucas, 2002a). The importance of validating learner knowledge is echoed by South African scholars such as Harrop-Allin (2010), who wrote about the rich music-making that South African children engage with outside of formal schooling, and the importance of incorporating that knowledge into formal instruction. Because the co-researchers valued learner knowledge, they allowed learners to take an active role in shaping their learning. Mark’s learners co-created one of their term assignments and Welicia urged her learners to draw on their experiences of sounds in their communities as a valid source of knowledge. This was similar to CRP music education studies in which teachers actively adapted lesson plans and music arrangements in response to learner knowledge (Gurgel, 2013; Santos-Stanberry, 2017). The experiences of the co-researchers in this study substantiate calls to

incorporate learner knowledge into formal music education settings internationally and in South Africa (Gurgel, 2013; Harrop-Allin, 2010; Santos-Stanberry, 2017).

6.1.4 “When I’m doing Beethoven’s sixth for the gazillionth time I wonder, why are we doing this?”: Questioning the CAPS curriculum

The three co-researchers in this study ardently questioned the CAPS curriculum for music. Questioning the curriculum is a foundational component of CRP, according to scholars such as Gay (2018), Ladson-Billings (2009), and Villegas and Lucas (2002a). There are numerous international studies on CRP in music education in which music teachers questioned the curriculum (Abril, 2009; Bulgozdy, 2020; Kempfer, 2020; Robinson, 2006). Local South African research also includes multiple examples of scholars or music teachers questioning the CAPS curriculum (Carver, 2017b; Harrop Allin and Kros, 2014; Hellberg, 2014; McConnachie, 2016; Mkhombo, 2019; Nkosi, 2013; Odendaal, 2020). In many ways, the co-researchers’ critiques of the CAPS curriculum resonated with these scholars, which I will highlight below.

An overarching concern for all three co-researchers was that the CAPS curriculum for music is Eurocentric. Mark stated that it is not only the general music knowledge (Topic 3) portion, with its focus on white male composers, that is Eurocentric. He explained that Topic 1 (musical performance and improvisation) and Topic 2 (music literacy) are also Eurocentric.¹³ All three co-researchers agreed on this point, and their observations are echoed by other local scholars who have highlighted the Eurocentric nature of the CAPS curriculum (Carver, 2017b; Harrop Allin and Kros, 2014; McConnachie, 2016; Odendaal, 2020). The three co-researchers also felt that the CAPS curriculum does not validate learner culture enough, which echoes what Harrop-Allin (2010) wrote about the previous curriculum for music in South Africa, suggesting that this is a continued problem in the latest curriculum for music.

¹³ An explanation of the CAPS curriculum is available in Chapter 3.

Interestingly, the co-researchers' concerns regarding the CAPS curriculum corresponded to the concerns expressed by music teacher participants in Hellberg's (2014) dissertation on the CAPS music curriculum. The co-researchers felt that the separation of the CAPS curriculum into three streams (IAM, WAM, and jazz) is problematic because it leads to racialised instruction. This is reminiscent of concerns voiced by a number of music teachers in Hellberg's (2014) study, in particular, a comment that claimed that the separate streams result in an "apartheid' syllabus" (p. 153). The co-researchers and participants in these studies may have been referring to the fact that most examples of music in the WAM section are by white composers, whereas music examples in the jazz and IAM streams largely refer to musicians of colour and indigenous African music respectively. Co-researchers in this study and in Hellberg's (2014) study also commented on the lack of diversity in the WAM curriculum and criticised the lack of cohesiveness between the theory, aural, and practical components of the curriculum. The coinciding results of Hellberg's (2014) study and the present study suggest that music teachers across different demographics over the past decade have expressed similar concerns about the CAPS curriculum. There is a need for more research that considers how practising music teachers experience the CAPS curriculum so that it might inform future curriculum revisions.

A unique contribution of the present study was the co-researchers' explicit beliefs that learners themselves should question the curriculum. Although Ladson-Billings (2009) states that learners questioning the curriculum is an important facet of CRP, there were limited examples of music teachers encouraging learners to challenge the curriculum in international studies of CRP in music education. Conversely, Mark's lesson unit on *Don Giovanni* included specific questions and activities that guided learners towards questioning the CAPS curriculum and considering what criteria might make a musical work or topic valid for inclusion in the curriculum.

6.1.5 "It's on the music teacher to take that extra step": Expanding on the curriculum

In the conceptual framework presented in Chapter 2, the second subcategory of the curriculum content concept is called "Incorporating diverse curriculum content." I

developed the heading for the subcategory in reference to terminology used by Gay (2018) in her description of CRP. I found ample international literature on CRP in music education that explicitly mentioned teachers incorporating diverse repertoire and curriculum content (Carlos, 2005; Fleischaker, 2021; Gardner, 2015; Gilliam 2021; Good-Perkins, 2018; Kwanza, 2021; Lehmberg, 2008; Karapetian, 2017; Robinson, 2006; Santos-Stanbery, 2017; Shaw, 2015; Singleton, 2020; Williams, 2022). Conversely, there were limited examples of the co-researchers in this study incorporating diverse repertoire. The reason for this might lie in the model of music education in South Africa, which focuses on subject music rather than on an ensemble model like in the USA. Furthermore, South Africa has a national curriculum with prescribed networks and concepts that must be covered in a limited period of time.

Instead of incorporating diverse curriculum content as described by Gay (2018) and the music teachers in international studies (Carlos, 2005; Fleischaker, 2021; Gardner, 2015; Gilliam 2021; Good-Perkins, 2018; Kwanza, 2021; Lehmberg, 2008; Karapetian, 2017; Robinson, 2006; Santos-Stanbery, 2017; Shaw, 2015; Singleton, 2020; Williams, 2022), the co-researchers in this study found ways to expand on the existing CAPS curriculum, which is why I renamed this subcategory “Expanding on the curriculum” in this chapter. Mark did a lesson unit on the music of Michael Moerane, who is briefly mentioned in the CAPS document as an option to study under a section titled “South African composers of art music” (Department of Basic Education, 2011b, p. 36). Rather than covering only basic facts regarding the composer, as is stipulated by the CAPS document, Mark and his learners studied Moerane’s *Fatse la Heso* with the same depth as they studied other European networks prescribed by the curriculum. Mark also expanded on the diversity of the curriculum by selecting more diverse musicians and orchestras when choosing listening examples of the prescribed networks.

Welicia and Missmam expanded on the Senior Phase curriculum with their Grade 9s by implementing assignments in which the learners interviewed community members about music in their communities and the musical heritage of their families and communities. Welicia’s learners also recorded sounds in their communities. These activities are not included in the CAPS document for Senior Phase instruction; however, in their attempts

to explicitly implement CRP, the co-researchers expanded the curriculum to include and validate learner knowledge and community knowledge.

6.1.6 “I wanted the learners to...actively engage”: Critical use of instructional strategies

Critical instructional strategies are an important component of CRP because they enable student learning, which is one of the primary goals of CRP (Gay, 2018; Ladson-Billings, 2009; Villegas & Lucas, 2002a). The co-researchers in this study used a variety of instructional strategies in their attempts to explicitly enact CRP, which included questioning, class discussions, and fostering active participation. Mark reflected on his intentional use of questioning techniques in three of the four CRP lesson units he implemented. His use of questioning was complemented by class discussions, a strategy that was also used by Welicia and Missmam as a means to engage learners, cover academic content, and stimulate sociopolitical consciousness. The use of questioning and classroom discussions by music teachers enacting CRP was also demonstrated in studies by Good-Perkins (2018), Fleischaker (2021), Karapetian (2017), and Usenza, (2022). Missmam and Welicia used a variety of musical activities and active participation to increase student engagement, which was similar to the instructional strategies used by music teachers in CRP studies by Good-Perkins (2018), Karapetian (2017), and Usenza (2022). Although the co-researchers in this study probably used a greater variety of instructional strategies during the course of their teaching, the aforementioned strategies were specifically mentioned in their reflections for this research.

Although effective instructional strategies are an example of good teaching in any context, irrespective of CRP, Gay (2018) highlights that instructional strategies can aid teachers in fulfilling multiple goals of CRP. Key characteristics that define CRP and sets it apart from other notions of “good teaching” include empowering learners, developing sociopolitical consciousness in learners, and fostering student learning in all learners, including learners whose cultures do not conform to the mainstream culture of school or society (Gay, 2018; Ladson-Billings, 2009; Villegas & Lucas, 2002a). The co-researchers’ utilisation of instructional strategies such as classroom discussions to

further sociopolitical consciousness is an example of how instruction can be used to empower learners even when faced with a standardised curriculum (Gay, 2018).

6.1.7 “I tried to...incorporate what they know already”: Building bridges

CRP scholars have written about the importance of building bridges between learners’ home lives and school lives and between real experiences and academic work (Gay, 2018; Ladson-Billings, 2009; Villegas & Lucas, 2002a). They have also highlighted the importance of scaffolding instruction by building bridges between what learners already know and what they are learning at school (Gay 2018; Ladson-Billings, 2009; Villegas & Lucas, 2002b). In Chapter 2, these two concepts formed separate subcategories of two separate concepts of the conceptual framework, namely “Building bridges of meaning” and “Scaffolding.” Because of the limited data in this study on the second subcategory, I have combined these two subcategories and titled this section “Building bridges,” which highlights the commonality between the original subcategories.

In this study, there were multiple examples of the co-researchers building connections between learners’ home lives and their school lives. Welicia asked her learners to record sounds in their homes and communities and write reflections on that experience for a school assignment. Missmam’s learners interviewed family and community members and discussed this in class. Mark built connections between the real world and the learners’ academic worlds by asking the learners to discuss issues such as gender-based violence and sexual violence, which are particularly pertinent to the South African setting, in response to the opera *Don Giovanni*. In these ways, the co-researchers of this study engaged with CRP in a manner similar to numerous other music teachers in studies on CRP who built bridges of meaning for learners (Boon, 2014; Chadwick, 2011; Gilliam, 2021; Karapetian, 2017; Kwanza, 2021; Santos-Stanbery, 2017; Shaw, 2015; Shaw, 2016; Williams, 2022). In some of these studies, there were examples of music teachers drawing on what they had learned about learners’ home lives to inform pedagogical decisions such as repertoire choice (Gilliam, 2021; Kwanza, 2021; Shaw, 2015; Shaw, 2016); there were no examples of Missmam and Welicia doing the same, because these were the last lesson units taught by the co-

researchers before the study had to conclude in accordance with the education departments' stipulations.

There was only one example of scaffolding that emerged from the data. Welicia encouraged her Grade 9 learners to draw on prior knowledge when learning about music elements such as timbre and rhythm. In the international literature on CRP in music education, there were numerous examples of teachers employing scaffolding in their lessons (Cherfas et al., 2021; Gilliam, 2021; Fleischaker, 2021; Santos-Stanbery, 2017; Shaw, 2015; Shaw, 2016; Williams, 2022). The limited examples in the present study might be an indication that the co-researchers did not choose to reflect on how they used scaffolding in their lessons, choosing instead to reflect on aspects of their teaching that they deemed to be more in line with CRP.

6.1.8 “We should be giving them every possible opportunity to succeed”: Views on assessment

Although some studies on CRP in music education included examples of varied assessment practices (Fleischaker, 2021; Kwanza, 2021; Richardson, 2018; Singleton, 2020), there was only one example of an assessment practice briefly mentioned in a co-researcher reflection in this study. However, there were numerous instances in which the co-researchers shared critical views on assessment in general and on the national music assessment practices as prescribed by the CAPS curriculum, specifically. The co-researcher's views regarding assessment aligned with CRP scholars' philosophies regarding assessment. Through his reflection on a Grade 9 film trailer assignment, Mark indicated that he valued varied assessment practices that clearly communicated learning expectations through mark allocations. This is in line with work on CRP by Villegas and Lucas (2002b), who advocate for multifaceted approaches to assessment. Welicia and Missmam expressed the view that learners should be given multiple opportunities to experience success in the music classroom, which resonates with Ladson-Billings' (2009) calls for diverse opportunities for success through CRP.

The co-researchers in this study indicated some dissatisfaction with the ways in which music is assessed in South Africa and the impact that assessment has on learner's self-esteem. Other South African studies that explore music teacher's views on the CAPS curriculum do not reveal much about music teacher's perspectives on CAPS assessment (Drummond, 2015; Hellberg, 2014). There is literature in which scholars and higher education faculty discuss assessment practices, focusing largely on the lack of assessment guidelines in the IAM section of the CAPS FET curriculum (Carver, 2017b; Drummond, 2015; Hellberg, 2014; McConnachie, 2016); however, it might be useful for further research that explores practising music teachers' thoughts on national assessment practices.

6.1.9 “It's a sharing and respecting and learning of each other's cultures”: Fostering cultural competence

Cultural competence is one of the pillars of CRP (Ladson-Billings, 1995a, 1995b, 2009, 2020). According to Ladson-Billings (2009, 2020), cultural competence refers to a learners' capacity to be affirmed in their own culture while becoming comfortable with cultures outside of their own. An important component of fostering cultural competence is ensuring that learners' cultures are validated in the classroom (Gay, 2018; Ladson-Billings, 2009; Villegas & Lucas, 2002a). The co-researchers in this study validated learners' identities and home cultures by including those cultures and affirming attitudes towards those identities in classroom instruction. Mark shared successful representations of female composers, thereby validating the learners in his music classes at an all girls' school. Welicia validated the musical cultures of learners by asking them to record sounds and interview people in their homes and communities and then bring those recordings and interviews to school as forms of knowledge to be shared and discussed. Mark and Welicia's efforts at validating learner culture differed from teachers in international studies on CRP in music education who largely validated culture through the inclusion of repertoire from learners' cultures (Chadwick, 2011; Gardner, 2015; Karapetian, 2017; Robinson, 2021 Santos-Stanbery, 2017; Shaw, 2016; Singleton, 2020; Williams, 2022). The co-researchers' need to follow a prescribed curriculum may have led them to find alternative means of validating learners' cultures.

In the international literature on CRP in music education, music teachers fostered cultural competence in learners by exposing them to and helping them become comfortable engaging with music from other cultures (Gilliam, 2021; Haynes, 2021; Karapetian, 2017; Robinson, 2021; Shaw, 2016; Williams, 2022). Although the co-researchers in this study did not include as much diverse repertoire outside of the CAPS curriculum, Welicia did encourage her learners to become comfortable with one another's home sounds and personal music choices. Her learners shared the sounds from their communities with one another and they listened to a playlist of songs learners chose that represented their cultures. These sharing activities were an example of how Welicia started fostering cultural competence by exposing the learners to and helping them become comfortable with one another's musical cultures. Like the teachers in studies by Gilliam (2021) and Williams (2022), Welicia's actions indicate that a good way to start fostering cultural competence in a music education setting is by exploring and celebrating the diverse cultures that are already present in the classroom.

6.1.10 “I feel very aware of everything that I say”: Awareness of communication

Central to Gay's (2018) understanding of CRP is communication, which she argues is a conduit for culture. The connection between culture and communication is particularly apparent in the South African context where there are a dozen official languages, myriads more local languages are spoken every day, and the ideological and hegemonic influences of languages like Afrikaans and English have shaped our country and its educational institutions (Greenfield, 2010; Khumalo, 2016; Patrick & Bhengu, 2023). All the co-researchers in this study taught at schools that only offered English as the language of instruction; however, they demonstrated an awareness of the importance of communication.

Although they did not make an explicit connection between communication and culture, Mark and Missmam indicated that they valued respectful communication among learners and noted the importance of creating avenues of communication throughout the learning process. Welicia encouraged learners in her Grade 9 classes to use native languages and communication patterns with the goal of making the classroom a more welcoming environment for learners. This was similar to music teachers in CRP studies

by Lehmberg (2008), Santos-Stanbery (2017), and Usenza (2022) who used native languages and communication styles to build stronger relationships between learners and teachers. Welicia was particularly conscious of how she communicated with the isiXhosa choir, possibly after hearing other members of the school community carelessly mispronouncing isiXhosa words and names. Scholars have discussed the negative impact of mispronounced names in learning environments (Kohli & Solórzano, 2012; Najjar et al., 2023) and it seems Welicia was aware that carelessness in this regard might have a negative impact on members of the choir.

6.1.11 “The relationship with the learners is so important”: Valuing learner relationships

The co-researchers employed various strategies to get to know their learners in order to build connections and relationships with learners. According to Mark, getting to know learners could lead to learner-centred instruction. This sentiment is echoed by numerous scholars who state that teachers who enact CRP get to know their learners in order to build relationships and focus instruction on learners' needs and preferences (Gay, 2018; Karapetian, 2017; Ladson-Billings, 2009; Villegas & Lucas, 2002a).

Strategies the co-researchers employed to get to know learners included those already mentioned in the literature on CRP in music education, such as Welicia and Mark asking their learners questions (Gardner, 2015; Fleischaker, 2021) and Missmam fostering conversations and class discussions on topics that interested the learners (Karapetian, 2017; Kwanza, 2021; Santos-Stanbery, 2017). The co-researchers also included strategies not explicitly mentioned by the literature, such as Welicia's ice breakers with new classes and Mark and Welicia's reflection prompts. One component mentioned in the literature that did not emerge from the data for this sub-theme was getting to know learners through extramural involvement at school (Gardner, 2015; Fleischaker, 2021; Ladson-Billings, 2009; Lind and McKoy, 2016; Santos-Stanbery, 2017). Although the researchers did mention extramural involvement in after school ensembles, concerts, and other events, they did not specifically reflect on how these activities may have helped them with getting to know learners; however, it is likely that they did get to know learners in these contexts, even though they did not specifically

mention doing so in their reflections. They may have focused their analysis of their teaching to the lesson units in which they explicitly aimed to implement CRP, rather than considering ways in which they were already enacting CRP outside of those contexts.

6.1.12 “Together, we were able to create it”: Fostering a sense of community

A central tenet of CRP is acknowledging the significance of community, which teachers foster inside and outside of the classroom (Ladson-Billings, 2009, 1995b; Villegas & Lucas, 2002b). The co-researchers in this study fostered community in various ways that corresponded with the literature on CRP. Within the classroom, Welicia and Missmam created a sense of community through collaborative learning activities, which is a strategy mentioned by Gay (2018) and Ladson-Billings (2018) and utilised by music teachers enacting CRP in studies by Karapetian (2017) and Robinson (2021). Mark extended the sense of community in the classroom by explicitly including himself as a community member when he and his Grade 9 learners co-created the expectations of their term assignment.

Missmam created community beyond the classroom by involving learners' caregivers and family members in the learning process through two assignments in which learners interviewed family members. The results of these assignments echoed the family and caregiver involvement in a number of studies on CRP in music education (Fleischaker, 2021; Palmer et al., 2022; Robinson, 2021; Santos-Stanbery, 2017; Shaw, 2016; Usenza, 2022). Missmam discovered that involving caregivers in the assignments led to increased interest and involvement from caregivers in the learners' music education throughout the rest of the school terms. Missmam also mentioned the importance of school music concerts in fostering a sense of community for learners and their families, which is reminiscent of findings of numerous studies on CRP in music education (Chadwick, 2011; Fleischaker, 2021; Karapetian, 2017; Usenza, 2022). Missmam noted that the sense of community fostered by school concerts was particularly important in the aftermath of the COVID-19 pandemic. Restrictions implemented by the South African government in response to the pandemic had led to feelings of isolation and loneliness among many South Africans (Padmanabhanunni & Pretorius, 2021).

One aspect of CRP that the co-researchers did not mention was involvement in the broader community. Ladson-Billings (2009) states that teachers who enact CRP see themselves as a part of the community in which they teach. She describes teachers who involved themselves in the broader community outside of school hours by attending religious and community events and visiting students in their homes. Some scholars put great emphasis on this one aspect of CRP (Hyland, 2009) and studies on CRP in music education, particularly in North American settings, described similar external community involvement by music teachers enacting CRP (Gardner, 2015; Robinson, 2006; Robinson, 2021; Santos-Stanbery, 2017). Perhaps the co-researchers in this study did not reflect on this aspect of CRP because the South African context does not lend itself to Ladson-Billings' (2009) suggestion to be involved in the community around a school. Most of the socioeconomically disadvantaged learners at well-resourced schools such as those in this study travel great distances from various communities on the outskirts of South Africa's cities in order to attend school (O'Regan, 2022). If music teachers at these schools were involved in activities such as religious gatherings in these communities, they would probably be connecting with learners from higher socio-economic backgrounds rather than the learners who are likely to be marginalised at school. Another consideration is the recent interest in teachers improving their work-life balance by creating stricter boundaries between their lives within and outside of schools (Santiago, 2023; Ünal & Dulay, 2022).

6.2 Theme 2: Critical dispositions and values that favoured CRP

CRP is a complex concept. Intentionally implementing CRP is demanding and music teachers are often faced with obstacles when trying to enact CRP (Fleischaker, 2021; Igari, 2021; Rohan, 2011). In this study, the co-researchers demonstrated three factors that may have made them more receptive to CRP and more open to the process of trying to apply CRP, irrespective of challenges. The three factors include their positive attitudes toward teaching music, openness to learning, and critical beliefs and values.

6.2.1 “To teach and educate is ultimately why we do music”: Co-researchers’ positive attitudes toward teaching music

One of the factors that may have increased the co-researcher’s openness to implementing CRP was their positive attitudes towards teaching music. All three of the co-researchers expressed that they enjoyed teaching music and found it to be meaningful. They spoke about their love for music and for sharing their knowledge of music. This coincides with research by numerous scholars who indicated that music teachers who enacted CRP in their studies loved music and teaching music (Fleischaker, 2021; Igari, 2021; Karapetian, 2017; Kwanza, 2021; Usenza, 2022). The passion for teaching music demonstrated by the three co-researchers in this study aligns with Ladson-Billings’ (2009) claims that teachers who enact CRP are passionate about knowledge. Similarly, Missmam indicated that she viewed teaching music as a way to “give back”, which aligns with Ladson-Billings’ (2009) assertion that teachers who enact CRP view teaching as a means of “giving back to the community” (p. 28). Mark and Missmam were particularly appreciative of the impact music teaching had on the personal development of music learners. The positive language used by the co-researchers to describe teaching music suggests that they found the act of teaching fulfilling, which may be why they were open to the demanding process of learning about and consciously trying to apply CRP.

6.2.2 “We sometimes underestimate what they can teach us”: Co-researchers’ openness to learning

Gay (2018), Ladson-Billings (2009), and Villegas and Lucas (2002a) suggest that teachers should be open to learning about themselves and their learners in the process of enacting CRP. All three of the co-researchers in this study demonstrated an openness to learning about music, their learners, and themselves, which may have helped them to reflect critically on their actions and work towards changing their practices to become more culturally relevant. The co-researchers’ openness to learning was reflected by their desire to learn about diverse musics they had not been exposed to during their WAM-focused tertiary education. Mark wanted to broaden his musical palette by learning about the music his learners were interested in. All three of the co-researchers were open to learning from their learners, particularly regarding areas that

learners were likely to be especially knowledgeable about, such as technology and contemporary music trends. This openness to learning in general and from learners in particular was mirrored by music teachers enacting CRP in studies by Good-Perkins (2018), Gurgel (2015), and Igari (2021).

Welicia felt that her openness led to increased openness in her learners, allowing them to relax as she challenged them to set aside their traditional expectations of instruction and assessment in her CRP lesson. One of the obstacles to enacting CRP that the co-researchers faced (discussed in Section 6.3.3) was perceived resistance from learners to CRP practices. It is thus noteworthy that Welicia's openness may have been a tool to overcome this obstacle. Good-Perkins (2018) conducted interviews with middle school learners and found that the learners were aware of and receptive to their teacher's openness as she enacted CRP. Further research in the South African context might confirm whether learners are aware of and respond to a music teacher's openness.

Each of the co-researchers reflected on at least one instance of CRP in their teaching that they described as happening "by chance". These unintentional instances of CRP may have been partly the result of the co-researchers' openness to learning.

Missmam's Grade 9 learners engaged in a conversation on racism that Missmam had not planned on including in the lesson; however, Missmam's flexibility and openness to learning from what her learners had to say resulted in the conversation taking place. Missmam appeared to develop her sociopolitical consciousness around race after the lesson, which suggests that her openness to learning resulted in her developing a core tenet of CRP. This supports assertions by music teachers in Igari's (2021) study who claimed that openness to learning and flexibility were important components of CRP.

6.2.3 "We're there to...help them think outside the box": Co-researchers' critical beliefs and values

The co-researchers in this study expressed beliefs and values that aligned with the goals of CRP. Missmam valued accessibility and believed that all learners should have access to music education, which resonates with calls by CRP scholars to make education accessible to all learners, irrespective of their backgrounds (Gay, 2018;

Ladson-Billings, 2009; Villegas & Lucas, 2002a). Throughout the research process, Welicia indicated that she valued a curriculum that was relevant to learners, one that reflects learners' interests, incorporates contemporary musical examples familiar to learners, and values learners' knowledge. This is compatible with CRP's goal of making learning "relevant to" diverse learners by using learners' "cultural knowledge, prior experiences, frames of reference, and performance styles" (Gay, 2018, p. 36). Missmam frequently mentioned the importance of community, a value which she aimed to foster through her teaching and role as head of department, which is a value emphasised in Ladson-Billings' (1995a, 1995b, 2009, 2014) descriptions of CRP.

All three of the co-researchers expressed that they believed that music teachers were influential on the learning process and discussed ways in which music education could be improved. Their belief in the importance of accessibility and their desire to improve music education was echoed by music teachers in studies on CRP by Fleischaker (2021), Igari (2021), Karapetian (2017), and Usenza (2022). The critical beliefs and values expressed by each co-researcher reflected "ideological underpinnings" (Ladson-Billings, 1995b, p. 162) that may have led them to be more receptive to enacting CRP.

6.3 Theme 3: Obstacles to enacting CRP

The co-researchers in this study faced many obstacles that hindered their attempts to enact CRP. In a few instances, the co-researchers were able to address or overcome the obstacles during the research process; however, some obstacles, such as curriculum and time constraints, resulted in a continuous challenge. The six obstacles discussed below include a description of a co-researcher's insecurities around teaching, a co-researcher's experiences as a cultural outsider when working with her learners, the co-researchers' perceptions of learner resistance, challenging learning environments, curriculum constraints, and time constraints.

6.3.1 “Maybe my weaknesses are linked to my personality”: A co-researcher’s insecurities

Initially, Welicia’s insecurities about her capacity to teach successfully impacted her attempts at enacting CRP, leading her to doubt whether her lesson plans would be effective enough. She used language that suggested she experienced insecurity regarding her role as a high school music teacher, a position she had taken up for the first time only 17 months prior to her initial interview for this study. She explained that she felt she lacked “competence” and “capacity” when compared to the more experienced retired teacher whose position she had filled, and she perceived her “introverted” personality as a weakness when trying to connect with the more extroverted learners in the isiXhosa choir she facilitated.

Although Welicia’s situation was unique, researchers have suggested that imposter syndrome, which is associated with perceived lack of competence and self-doubt in one’s skills and accomplishments, is often prevalent among preservice and novice teachers, particularly women (LaPalme et al., 2022; Nedegaard, 2016). Nedegaard (2016) described how embarking on employment at a new school, which Welicia did 17 months prior to this study, can lead to even veteran teachers experiencing insecurity. West and Frey-Clark (2019) found that music teachers with 10 or fewer years of teaching experience had lower self-efficacy - belief in their ability to teach music successfully - than more experienced music teachers, and Kaleli (2020) found that female music teachers had lower self-efficacy beliefs than their male counterparts. Research on introversion in music teachers is out of date (Donovan, 1994; Schmidt, 1989) and employs the Myers-Briggs Type Indicator, which has been found to provide inaccurate and inconsistent results (Stromberg & Caswell, 2015). Although there is limited research on how a music teacher’s perception of their personality type might impact their self-efficacy, there are numerous resources for introverted teachers who prefer quiet and introspection to social interaction, which suggests that the largely social and increasingly collaborative context of schooling may be a challenge for introverted teachers (Godsey, 2016; Honard, 2015).

Irrespective of these obstacles, Welicia became more confident toward the end of the study after successfully implementing a few lessons; however, her initial reflections are an indication that insecurity and self-doubt might present a challenge for a novice music teacher engaging with CRP. There is a substantial body of research on CRP in music education that describes the practices of more experienced teachers (Good-Perkins, 2018; Gurgel, 2015; Fleischaker, 2021; Igari, 2021; Karapetian, 2017; Kwanza, 2021; Usenza, 2022). There is the potential for further research that explores the experiences and challenges faced by novice music teachers attempting to enact CRP.

6.3.2 “We removed access to these students by saying we couldn’t help them”: Positioned as a cultural outsider

In working with the isiXhosa choir, Welicia reflected that she faced the challenge of perceiving herself as a cultural outsider. This led to her withdrawing from the choir when she could have offered them educational guidance. As a coloured woman, Welicia did not feel she had the cultural authority to take over and lead rehearsals of the isiXhosa choir, which consisted predominantly of black, isiXhosa-speaking learners. Because she and her colleagues positioned themselves as cultural outsiders in relation to the choir, they did not offer the learners necessary guidance and educational support. In Welicia’s reflections, she noted that the learners would have benefited from her input irrespective of her position as a cultural outsider. She described general pedagogical principles that she could have implemented when working with the choir.

The predicament of music teachers grappling with their status as cultural outsiders in diverse classroom settings is not new. Benham (2003) addressed how white teachers were often cultural outsiders in settings where the race or ethnicity of learners were different to their own. More recently, white teachers in studies by Fleischaker (2021), Good-Perkins (2018), and Igari (2021) expressed an understanding of their positions as cultural outsiders in relation to their learners. Although Welicia specifically mentioned race as a factor in her feeling like a cultural outsider, her situation is unique in the literature because she is a woman of colour who was working with learners of colour. This is an indication that the relationship between ethnicity and culture is complex and should not be reduced solely to questions of racial classification (Gay, 2018).

Teachers in studies on CRP in music education addressed the issue of being a cultural outsider in various ways. The teacher in Fleischaker's (2021) study openly talked about her position as a cultural outsider in relation to her predominantly African American classes. The white teacher in Good-Perkins' (2018) study adopted African American Vernacular English as a means of connecting with her learners. Two of the white teachers who perceived themselves as cultural outsiders in Igari's (2021) study drew on CRP to become more culturally competent. Although being a cultural outsider can lead to cultural insensitivity from the music teacher (Abril, 2009), which is what Welicia feared, she discovered that simply becoming inactive because of a fear of cultural insensitivity can lead to educational neglect of learners. As an alternative, findings by Fleischaker (2021), Good-Perkins (2018), and Igari (2021) suggest that talking openly about and consciously exploring one's cultural position in relation to learners can help music teachers to manage their role as cultural outsiders.

6.3.3 “I think it doesn't come naturally for learners to input”: Perceptions of learner resistance

A challenge mentioned by all three co-researchers was their perception of resistance from learners in response to CRP-inspired lessons. When contemplating CRP scenarios (see Annexure F) during the start-up workshop, Mark thought that the examples were unlikely to succeed in reality because learners would be resistant to teachers' efforts at CRP. When Mark attempted to implement CRP in a lesson with his Grade 12 learners, he found that they were resistant to taking control of the learning experience. Conversely, Mark's Grade 9 learners were open to taking control of the learning experience and designing their own assignment. Mark posited that the Grade 9s' openness was a consequence of their being at the school for only 17 months. Unlike the Grade 12s, the Grade 9s had not been conditioned into seeing teachers as solely responsible for designing their learning experiences. Welicia also taught Grade 9s and found that one class was resistant to her CRP lesson, while the other class was less resistant, suggesting that the resistance was not related to the amount of time the learners had spent at school. In Welicia's case, she felt that the resistant class was afraid of engaging in an activity that would not be assessed in a traditional manner.

Missmam experienced resistance from learners who did not complete their assignments or submit the assignments on time.

There are many factors that could have led to learner resistance in each of these cases: how the lesson was taught; the learners' moods; the learners' previous experiences at school that day, week, or year; or the learners' personal circumstances, to name a few. What is noteworthy is that the co-researchers perceived learner resistance, both enacted and presumed, to be a barrier to CRP. This barrier was not mentioned in other studies on CRP in music education. Studies that did include learner feedback indicated that learners were actually receptive to CRP (Gurgel, 2013; Good-Perkins, 2018; Robinson, 2021). Some of the perceived resistance in this study, such as Mark's presumption that learners would be resistant to the CRP scenarios, may have been an indication that the co-researchers themselves were sceptical of CRP. Other examples of learner resistance, such as Missmam's learners not submitting assignments, may have been a factor irrespective of whether or not she had implemented CRP. However, Mark's reflection on his lesson with his Grade 12 learners and Welicia's reflection on her lesson with her Grade 9 learners suggest that further research is needed on learners' openness to engaging with CRP in a South African setting.

6.3.4 “No matter how well you try to implement something, no school day...is the same”: Challenging learning environments

A factor that impacted the co-researchers' attempts at implementing CRP was the learning environments in which they worked. All three co-researchers indicated that their school environments were supportive of culturally relevant practices in some ways; however, they also indicated that there were some challenges related to exclusivity and lack of transformation. These factors influenced the perceived feasibility of CRP in those environments. Similarly, music teachers in Fleischaker's (2021) study expressed the view that that supportive school environments aided them as they enacted CRP, whereas the teacher in Abril's (2009) study found that the lack of a supportive school environment hindered her attempt at CRP. Interview and reflection data from the present study suggest that some aspects of the co-researchers' school environments,

such as “open-minded” colleagues at Mark’s school, could support CRP practices, whereas other aspects of the school environments, such as a lack of transformation in terms of race at Welicia’s school, could hinder CRP practices.

Mark described the unpredictability of learning environments as an obstacle to his attempts at enacting CRP. One of the factors he mentioned was learners’ moods - their affective states. He explained that even if he had planned an exciting, collaborative lesson, learners’ might not have been in the mood to engage with that type of lesson on that day. In her study on engagement and CRP in a middle school music classroom, Gurgel (2013) noted the importance of mood on learners’ experiences of lessons and explained that the mood of one learner (or the teacher) could influence the mood and subsequent engagement of the rest of the class. Mark’s reflections suggest that he, too, was aware of the impact of mood on the unpredictability of teaching, particularly when trying to implement novel lesson approaches that explicitly incorporated CRP.

Another factor that Mark mentioned in relation to unpredictable learning environments was the national power outages that have been affecting South Africa since 2007 (Rathi, 2022). At the time of this study (2022), load shedding (the name for the planned power outages implemented by South Africa’s national power supplier, Eskom) had increased substantially and had a detrimental impact on many sectors of South Africa, including education (McCain, 2022). Although power outages were generally planned, Eskom often implemented or increased the frequency of load shedding at short notice (Rathi, 2022). Mark mentioned that load shedding increased the unpredictability of the learning environment in which he worked, because it limited his access to technological tools in the classroom.

The co-researchers perceived the competitive, individualistic nature of South African learning environments as a challenge when trying to implement CRP. In South Africa, individual learners and schools are frequently praised for academic, sport, and cultural achievements (Akabor & Phasha, 2022). After the annual Grade 12 academic results are released, media outlets list top performing schools and learners, and schools often offer trophies, badges, and special uniform alterations to individual learners who excel at academics or sports (Brandt, 2023; Ncwane, 2023). Akabor and Phasha (2022)

described the competitive nature of South African schooling, in which a minority of learners are rewarded and lauded for achievements, as being contrary to principles of inclusive education and the South African philosophy of *ubuntu*, which emphasises shared humanity and collectivism. Similarly, an individualistic and competitive approach to schooling seems incompatible with the communal and collectivist goals of CRP (Gay, 2018; Ladson-Billings, 2009). Teachers who enact CRP are more likely to shift focus away from individual achievements and onto collective successes (Ladson-Billings, 2009; Gurgel, 2013). Music education scholars have also discussed the possible detrimental impact of individualistic and competitive models of music education, which is contrary to the communal value of music making (Gurgel, 2013; Odendaal et al., 2014). The co-researchers in this study stated that the high school learners they taught were already socialised into the competitive nature of schooling and the co-researchers did not believe that they could easily sway learners into more collectivist frames of thinking.

6.3.5 “I’d love to do this more often, but you’ve got to check those boxes”: Curriculum constraints

The prescriptive nature of the CAPS curriculum was an obstacle to the co-researchers’ attempts at enacting CRP. The co-researchers described how they and their learners felt they had to “check boxes” in the classroom in order to meet the assessment requirements and cover the prescribed content of the CAPS curriculum over the course of the school year. For learners, this led to tentativeness when they were presented with CRP-inspired assessments; for the co-researchers, this resulted in limited time for CRP-inspired lesson units. All three co-researchers at some point talked about the CAPS curriculum as being separate from CRP because of its Eurocentrism or its lack of relevance to learners, thereby implying that CRP lessons were extraneous to the curriculum.

The CAPS curriculum has the potential to inhibit a teachers’ sense of agency (Singh, 2015). Researchers investigating the CAPS curriculum for various learning areas suggest that the curriculum impedes teacher autonomy and its prescriptiveness leads to a sense of paralysis in which teachers do not feel they have the freedom to teach effectively (Bertram et al., 2021; Msibi & Mchunu, 2013; Ramatlapana & Makonye,

2012; Singh, 2015). Although the co-researchers in this study seemed to view the CAPS curriculum as an obstacle to CRP, they exercised agency by expanding on or completely ignoring the CAPS curriculum in their lesson units on CRP. In international contexts that have a national curriculum, such as Jamaica, music teachers enacting CRP ignored the curriculum in a similar way (Williams, 2022). Although it is heartening that the co-researchers in this study chose to exercise agency, it is worrying that they sometimes perceived CRP as incompatible with the CAPS curriculum for music. An exception was presented by Mark, who noted that there were opportunities to develop CRP lessons within the CAPS curriculum; however, Mark also included lessons extraneous to the curriculum throughout the course of this inquiry.

6.3.6 “My biggest frustration is that I don’t have time”: Time constraints

The obstacle to implementing CRP mentioned most frequently by the co-researchers was time constraints. The co-researchers expressed a desire to have more time to focus on CRP lessons and described how the demands of being a teacher in general and a music teacher specifically left little time for lesson planning and professional development. For Missmam, time constraints were apparent from her first reflection until her last, while Welicia and Mark mentioned time constraints more frequently as the school year progressed. Missmam explicitly mentioned her need to fulfil CAPS curriculum requirements as being a reason for her lacking time to teach CRP-specific lessons.

Time constraints were a challenge in multiple other studies on CRP in music education (Igari, 2021; Fleischaker, 2021; Rohan, 2011). Time constraints are a common problem for teachers internationally and in South Africa in general (Bertram et al., 2021; Hunter et al., 2022) and CRP is particularly demanding because it requires teachers to spend time developing critical dispositions, expanding the curriculum, developing relevant instructional strategies, fostering cultural competence, and building personal relationships with learners (Gay, 2018; Ladson-Billings, 2009; Villegas & Lucas, 2002a). Time constraints are compounded for music teachers who have extracurricular obligations such as after school music rehearsals and concerts (Igari, 2021; Fleischaker, 2021; Rohan, 2011). For the co-researchers in this study, time constraints

were further exacerbated by a curriculum that is partially incompatible with CRP (see Chapter 4 for an account of the ways that the CAPS curriculum for music is incompatible with CRP).

6.4 Theme 4: Empowerment through PAR

The participatory action research (PAR) strategy of inquiry of this study led to the empowerment of the co-researchers as evidenced by their increased awareness of their teaching, the reported improvement of their teaching practice, and the transformation of their views of CRP. The transformative and empowering nature of PAR has been noted by numerous scholars (Bradbury, 2015; Herr & Anderson, 2014; Kemmis, 2006; Kemmis et al., 2014) and is supported by the findings of the present study. Specifically, the co-researchers discussed increased awareness of their teaching, the importance of prioritising reflection with others, the usefulness of access to CRP resources, and their positive experiences of CRP as a result of the PAR process.

6.4.1 “If you become aware of what you’re doing wrong, that awareness helps you to correct it”: Increased awareness

A fundamental way in which the PAR process empowered the co-researchers to make changes to their practice was by bringing awareness to their teaching. In the workshops, the co-researchers described their teaching, planned lessons verbally, and reflected on their teaching. Similar to other PAR studies and studies using workshops (Ayaya et al., 2020; McKoy et al., 2017), the co-researchers described these processes as helping them notice what they were doing and what could be improved in their teaching. As a result, the co-researchers described themselves as being more critical and reflexive about their teaching, particularly regarding CRP. The increased criticality of the co-researchers and the resultant changes to their practices were echoed in numerous PAR studies with teachers (Argyropoulos & Nikolarazi, 2009; Ayaya et al., 2020; Feldman & Weiss, 2010; Freire, 2014; Morales, 2016).

The PAR process specifically increased the co-researcher’s awareness of and familiarity with CRP and it was evident that they became more comfortable with CRP as

the study progressed. This finding is in line with numerous studies that suggest that PAR can help teachers become aware of and familiar with CRP (Greenwood, 2011; Freire, 2014; Long, 2014). At the beginning of the study, co-researchers' reflections did not mention CRP frequently, perhaps because of a lack of feeling comfortable with the topic, whereas later in the study the co-researchers mentioned CRP frequently in their reflections and spoke openly about the concept during workshops. Missmam expressed the view that the awareness of CRP developed through the PAR process could lead to the internalisation of CRP. Further longitudinal studies might be helpful in determining whether continued CRP-focused PAR could lead to habitual rather than intentional enacting of CRP.

6.4.2 “Being forced to think about it and knowing...three other people are going to listen to this idea”: Prioritising reflection with others

One of the advantages of the PAR process mentioned by the co-researchers was that it led to them prioritising reflection with others by protecting time set aside for the purposes of workshops. The workshops became a deadline that made them focus on thinking about and reflecting on their teaching, irrespective of how busy they were. This was particularly effective because they had to share their ideas and understanding with other people, so there was a measure of accountability built into the PAR process. Co-researchers expressed that reflecting together and “bouncing ideas” off of one another helped them to improve their teaching. The benefits of group reflection among teachers as result of PAR are well documented (Argyropoulos & Nikolarazi, 2009; Ayaya et al., 2020; Mahlangu, 2020; Wood et al., 2017). Furthermore, this finding is supported by work by Santos-Stanbery (2017) and Williams (2022), who found that music teachers' individual and collective reflections during studies on CRP helped them to improve their teaching and increase their CRP practices.

6.4.3 “This document was certainly helpful”: Access to resources

Although including resources designed by the primary researcher is not a typical part of the PAR process, I decided to include a brief reading on CRP, a summary of CRP

concepts, and scenarios of CRP being enacted by high school music teachers in South Africa (see Annexure F). In the final workshop, the co-researchers enthusiastically expressed the view that these resources had been helpful to them as they worked toward enacting CRP themselves. They stated that the practical examples provided in the scenarios were particularly helpful, and they said that they would glance over the summaries throughout the research process to refresh themselves on what CRP entailed.

I was conflicted about adding these resources for two reasons: I felt that including CRP resources created by myself was contrary to PAR principles of collaboration; and I was wary of providing practical examples of CRP and giving the impression that CRP has universal applications when, in reality, CRP is a complex concept that should be tailored to the specific needs of learners in specific contexts (Gay, 2018; Ladson-Billings, 2014). I ultimately decided to include the CRP reading and summary of the conceptual framework presented in Chapter 2 because time limitations would not allow us as a group to explore lengthy texts on CRP and create a conceptual framework together. I decided to include the CRP scenarios because my own experience of trying to implement CRP was aided by texts with practical examples (Lind & McKoy, 2016) and because numerous studies on CRP in education and music education suggested that a lack of resources was a barrier to teachers' attempts to enact CRP (Freire, 2014; Igari, 2021; Rohan, 2011). I concur with Freire (2014), who made a compelling argument for the use of practical examples of CRP in his collaborative action research study "as long as teachers develop critical thinking and critical analysis" (p. 67). The findings from the present study suggest that careful inclusion of practical examples accompanied by rigorous discussion could be a useful tool for other PAR studies or professional development opportunities aimed at increasing teachers' understanding and implementation of CRP.

A separate finding was that accessibility to the research and its resources was improved by the online format. When I initially designed this study, I had hoped to implement it in person, but the ongoing restrictions as a result of the COVID-19 pandemic meant that I had to reconceptualise the study and adapt it to an online format. The co-researchers expressed the view that they had preferred the online format because it was convenient

and eliminated time spent on travelling. This finding supports the hypothesis of Keen et al. (2022), who suggested that online forms of qualitative data collection used during the pandemic might be beneficial in post-pandemic settings too. Future researchers might consider whether incorporating online formats could be helpful in their applications of PAR.

6.4.4 “It’s so exciting...to present the students with something like this”:

Positive experiences of CRP

The final way in which the PAR process was empowering for the co-researchers was in the way that it fostered positive experiences of CRP, thereby transforming the co-researchers’ scepticism about CRP into a belief that it was beneficial. Although implementing CRP was demanding, the co-researchers described ways in which the learner-centred nature of CRP eased instruction. Toward the end of the study, they used overwhelmingly positive language to describe CRP. For Welicia, consciously enacting CRP led to an increase of her confidence and hopefulness that counteracted her earlier insecurities. These transformations - from scepticism to celebration and from insecurity to confidence - are exemplary of the transformative nature of PAR as described by numerous scholars (Argyropoulos & Nikolarazi, 2009; Ayaya et al., 2020; Feldman & Weiss, 2010; Freire, 2014; Herr & Anderson, 2014; Kemmis et al., 2014).

Conclusion

This chapter offered a discussion of the findings presented in Chapter 5. The discussion was organised according to the four themes and multiple sub-themes presented in Chapter 5. I drew on existing literature to interpret the findings and consider the findings within a broader context. The next chapter is the final chapter of the thesis. It will offer a summary of the answers to the research questions presented in Chapter 1, as well as a description of the study’s limitations and suggestions for further research.

CHAPTER 7 CONCLUSION TO THE STUDY

Introduction

In this chapter, I will provide a summary of the answers to the research questions posed in Chapter 1 of this study. The secondary research questions were answered in their entirety in the previous chapters of this thesis; this final chapter presents a synopsis of those answers for the sake of a cohesive and comprehensive conclusion to the thesis. This chapter will also provide a description of the contribution this study might make to the literature, the limitations of this study, and recommendations for further research.

7.1 Answering the primary research question

This section answers the primary research question. It does so through a conceptual framework that illustrates how three secondary school music teachers (the co-researchers in this study) enacted CRP at three secondary schools in South Africa. In the following section, I will present the conceptual framework that I have adapted in response to the findings of this study and describe how it differs from the conceptual framework developed from the literature as presented in Chapter 2. I will then elaborate on the relationships between the concepts of the updated conceptual framework, which became apparent during my analysis of the data.

7.1.1 What conceptual framework explains how three secondary school music teachers enact CRP at three secondary schools in South Africa?

Chapter 6, Sections 6.1.1 – 6.1.12, provided an explanation of how the co-researchers of this study enacted CRP, which became evident when I coded the data using a priori codes developed from the conceptual framework presented in Chapter 2. As can be seen in Figure 7-1, I have updated the conceptual framework presented in Chapter 2 according to the findings discussed in Chapter 6 with the purpose of summarising and visually illustrating how the co-researchers enacted CRP throughout the study, thereby answering the primary research question (what conceptual framework explains how three secondary school music teachers enact CRP at three secondary schools in South Africa?). This is complemented by Figure 7-2, which represents the causal links between relationships of the updated conceptual framework, and Figure 7-3, which

demonstrates how obstacles to enacting CRP impacted the concepts of the conceptual framework. Below I will describe changes to the conceptual framework before explicating the relationships between its concepts as evinced in the co-researchers' implementation of CRP.



Figure 7-1 A conceptual framework adapted from the findings of this study that explains how three music teachers at three secondary schools enacted CRP.

The conceptual framework in Figure 7-1 is a representation of how the co-researchers in this study enacted CRP throughout the study. At the centre of this figure is “Enacting CRP” to demonstrate that the concepts included in the figure are interrelated and cumulatively explain how the co-researchers in the study enacted CRP. In some instances, the co-researchers enacted CRP in ways that aligned with the literature’s description of CRP as presented in Chapter 2 (see Section 7.2.1 below for a brief summary of the original conceptual framework presented in Chapter 2). The five concepts developed from the literature are mostly applicable to the way that the co-researchers in this study implemented CRP; however, there are a number of key differences.

A notable difference between the original conceptual framework presented in Chapter 2 and the conceptual framework explaining how the co-researchers enacted CRP is the “critical dispositions” concept, which has been expanded and called “critical dispositions and values” to account for beliefs, attitudes, and values the co-researchers held that may have made them more open to engaging with CRP. The co-researchers all demonstrated sociopolitical consciousness, affirming attitudes toward learners, and critical views of knowledge, which are subcategories that belonged to the original framework. Furthermore, the co-researchers demonstrated positive attitudes towards teaching music, openness to learning, a belief in their own agency, and they valued CRP goals such as increased accessibility in music education, improvement of music education, relevant curricular content for learners, and community in music education. These dispositions and values made them more open to engaging with CRP and were integral to the way that they enacted CRP.

The “curriculum content” concept of the original conceptual framework has been renamed “critical engagement with the curriculum” to better describe how the co-researchers in this study worked with the CAPS curriculum while trying to apply CRP. Similar to the literature on CRP as illustrated in the original conceptual framework, the co-researchers in this study questioned the curriculum, highlighting ways in which it failed to address issues of diversity, and commenting on perceived pedagogical problems inherent in it. Furthermore, instead of simply incorporating diverse curriculum content, the co-researchers expanded on the CAPS curriculum by focusing on neglected composers, choosing diverse listening examples, and including activities and

assignments that were not outlined in the curriculum. Although the co-researchers were working with a problematic and Eurocentric standardised curriculum (see Chapter 3 for a discussion of the curriculum), they found ways to critically engage with it in order to enact CRP.

Similar to the original conceptual framework, under the “instruction and assessment” concept, the co-researchers enacted CRP by using diverse instructional strategies that included questioning, discussions, collaborative learning, and active participation. One key change to this concept of the framework is that the “scaffolding” subcategory has been replaced with the “building bridges” subcategory, which was originally nested within the “curriculum content” concept. The new “building bridges” subcategory describes how the co-researchers built bridges between learners’ home lives and school lives, as well as referring to the bridges built when one of the co-researchers included scaffolding as an instructional strategy. The final subcategory was named “varied assessment practices” in the original conceptual framework, but here it is renamed “critical views on assessment” to demonstrate that these co-researchers were critical of national assessment practices, even though there were limited examples of how they assessed learners during this study.

The “cultural understanding” concept remains mostly the same, although I have changed the wording of the subcategories to better correspond with the findings of the study. “Fostering cultural competence” (rather than simply “cultural competence”) refers to the ways the co-researchers validated learners’ cultures while exposing them to and helping them become comfortable with one another’s musical preferences. “Awareness of communication” (rather than simply “communication”) highlights that the co-researchers demonstrated an awareness of the importance of communication in their classrooms, with one co-researcher encouraging the use of native languages and communication patterns.

The name of the final concept, “relationships”, remains the same here as it was in the conceptual framework presented in Chapter 2; however, the subcategories have been altered. I have renamed the first subcategory “valuing learner relationships” rather than “getting to know students”. Although getting to know learners was the distinctive way in which these co-researchers valued learner relationships, I felt that the new terminology

(“valuing learner relationships”) better reflected the co-researcher’s overall attitude towards fostering learner relationships and the integral role those relationships played in creating learner-centred instruction. The final subcategory, “fostering community” (rather than simply “community”) refers to the ways in which the co-researchers used collaboration, community involvement, and concerts to foster community within and beyond the classroom.

In the following section, I will describe the relationship between the concepts of this updated conceptual framework. These relationships are based on the findings of this study and describe the interrelated ways in which each of these concepts functioned as the co-researchers enacted CRP. Figure 7-2 below provides a visual representation of the relationships between the concepts in the updated conceptual framework.

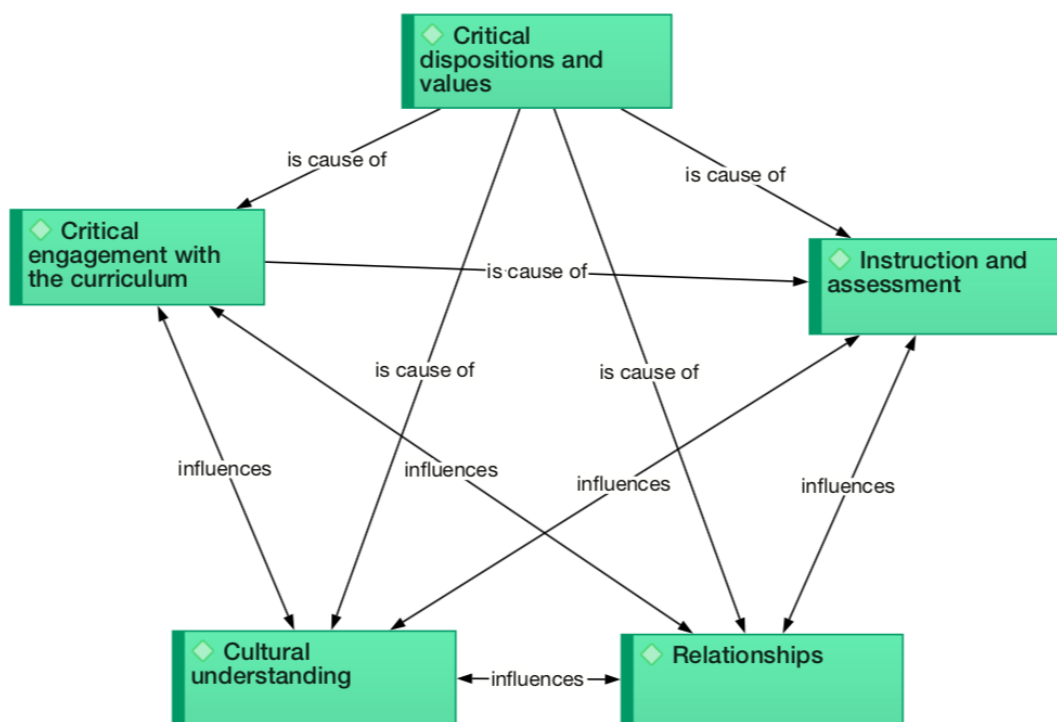


Figure 7-2 The relationship between the concepts of the conceptual framework that describes how three music teachers at three secondary schools enacted CRP.

As can be seen in Figure 7-2, critical dispositions and values were a cause of all other areas in this conceptual framework. For example, the co-researchers’ sociopolitical

consciousness and critical views of knowledge made them more open to critically engaging with the curriculum and being critical of instruction and assessment. Their affirming attitudes towards learners led to an increase in cultural competence in their classrooms, because they were able to validate learners' cultures. Their openness to learning and the ways they valued CRP goals led to a focus on fostering strong relationships and community through their teaching, as demonstrated by Missmam's class discussions on racism. All these concepts also influenced the critical dispositions and values of the teachers (for example, by expanding the curriculum Welicia seemed to have deepened her critical view of knowledge as evidenced by her celebrating the wealth of knowledge learners brought to the classroom); however, critical dispositions played a pivotal and causal role in making the co-researchers open to enacting CRP and committing to the goal of implementing CRP even when various challenges arose.

Critical engagement with the curriculum appeared to be a cause of the critical way in which the co-researchers engaged with instruction and assessment. By expanding on the curriculum, there was time and space for the co-researchers to facilitate sociopolitical discussions and collaborative learning strategies. Questioning the curriculum also led the co-researchers to become more critical of national assessment practices. Although instruction and assessment also influenced critical engagement with the curriculum in some ways, the primary relationship between these two concepts was the latter causing the prior.

Critical engagement with the curriculum appeared to make these co-researchers more likely to foster cultural understanding. Likewise, when the co-researchers fostered cultural understanding, it led to them expanding the curriculum. These two concepts thus had a mutual influence on one another. For example, when expanding the curriculum to include activities in which learners shared sounds and music from within their communities, Welicia fostered cultural competence by guiding learners in being respectful of and becoming comfortable with the musical culture of their peers. After discovering the benefits of developing cultural understanding in her classroom, Welicia demonstrated a commitment to continue engaging with the curriculum in a critical way, thereby illustrating how cultural understanding influenced critical engagement with the curriculum.

Critical engagement with the curriculum also influenced relationships and vice versa. By expanding on the curriculum, the co-researchers were able to add activities and assignments that allowed them to get to know their learners and build relationships with them. Similarly, by building a sense of community in his classroom, Mark allowed his learners to join him in planning their term assignment together, which meant that Mark had to ‘expand’ the CAPS curriculum to include the activity.

If instruction and assessment are critical, this can lead to the affirmation of learners, as exemplified by Mark’s lessons on female film composers. Affirmation of learners can lead to cultural competence, because learners become more comfortable in their own culture, which paves the way for them to become comfortable with other cultures (Ladson-Billings, 2009). Instruction and assessment thus influenced cultural understanding in this study. Furthermore, critical instruction and assessment in this study led to collaborative learning experiences in Mark’s and Missmam’s practices, which fostered community within their classrooms. Because Mark and Missmam valued community, they increased the use of collaborative instructional strategies. Instruction and assessment and relationships thus influenced one another.

Finally, cultural understanding in this study led to the affirmation of learners in the co-researcher’s classrooms, which paved the way for the co-researchers to get to know their learners better, thereby demonstrating how they valued learner relationships. Likewise, the focus on relationships led the co-researchers to foster a sense of community within their classrooms. The sense of community may have made learners more comfortable with sharing their cultures with one another, such as when Welicia’s learners shared their song choices with one another. Relationships thus influenced cultural understanding and vice versa.

It is important to note here that the obstacles the co-researchers faced also had an influence on the concepts of the conceptual framework described above. Figure 7-3 indicates the relationship between obstacles to CRP and other concepts of the conceptual framework. Obstacles to CRP challenged the co-researchers attempts to enact most areas of CRP as demonstrated by the “challenges” arrows pointing to four of the five concepts of the conceptual framework. For example, Welicia’s insecurities and her position as a cultural outsider in relation to her learners initially prevented her from

forming strong relationships with those learners and fostering cultural understanding in the classroom. Mark's perception of resistance in learners made him feel that he was not able to implement critical instructional strategies that centred learners in the process of designing their instruction. Similarly, challenging aspects of the learning environment, which included learners' moods and the impact of national power outages, resulted in some instructional strategies not being executed. The co-researchers often mentioned that curriculum constraints limited them as they worked to critically engage with the curriculum. Curriculum constraints also made it difficult for them to practice critical instructional strategies that built bridges between the home lives of learners and their school lives. Finally, time constraints impacted all four of the concepts illustrated with the "challenges" arrows, because they limited the co-researchers' availability to engage in those areas of CRP.

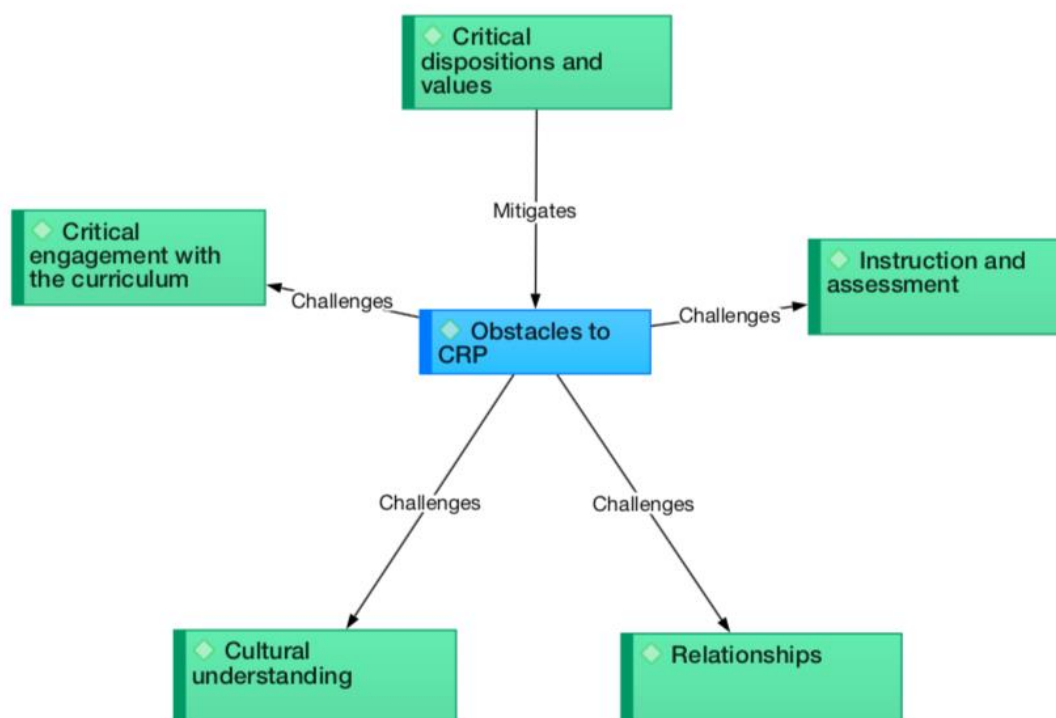


Figure 7-3 The influence of obstacles to CRP on the concepts of the conceptual framework that describes how three music teachers at three secondary schools enacted CRP.

Although obstacles to CRP challenged various ways in which the co-researchers aimed to enact CRP, the critical dispositions and values of the co-researchers mitigated some of those challenges. For example, Welicia's openness to learning and belief in her own agency was apparent in the reflections that led her to accept that she could create educational support strategies for her learners irrespective of her position as cultural outsider. Missmam's positive attitudes toward teaching music helped mitigate her despondency toward learner resistance that took the form of incomplete or late assignments. The co-researchers valued CRP goals such as improving music education and they demonstrated sociopolitical consciousness. These factors seemed to galvanise them to engage with the curriculum critically by expanding it, even when curriculum and time constraints made that difficult. The co-researcher's openness to learning and desire to improve music education appeared to be fundamental factors in why they chose to engage in this study and work against the challenges that arose during the course of the inquiry.

7.2 Answering the secondary research questions

The secondary research questions for this study were answered throughout the previous chapters of this thesis. For the sake of clarity and a cohesive conclusion to the thesis, the answers to the secondary research questions will be summarised below.

7.2.1 What conceptual framework explains CRP through the relevant literature?

In Chapter 2, I described a conceptual framework that defined CRP by drawing on the work of Gay (2018), Ladson-Billings (1995a, 1995b, 2009, 2020), and Villegas and Lucas (2002a, 2002b). The conceptual framework consisted of five main concepts: critical dispositions, curriculum content, instruction and assessment, cultural understanding, and relationships. Each concept was explicated with subcategories as seen in Figure 7-4. I described the relationships between the concepts of the conceptual framework, all of which influenced one another, and some of which relied on the other, which are represented in Figure 7-6.

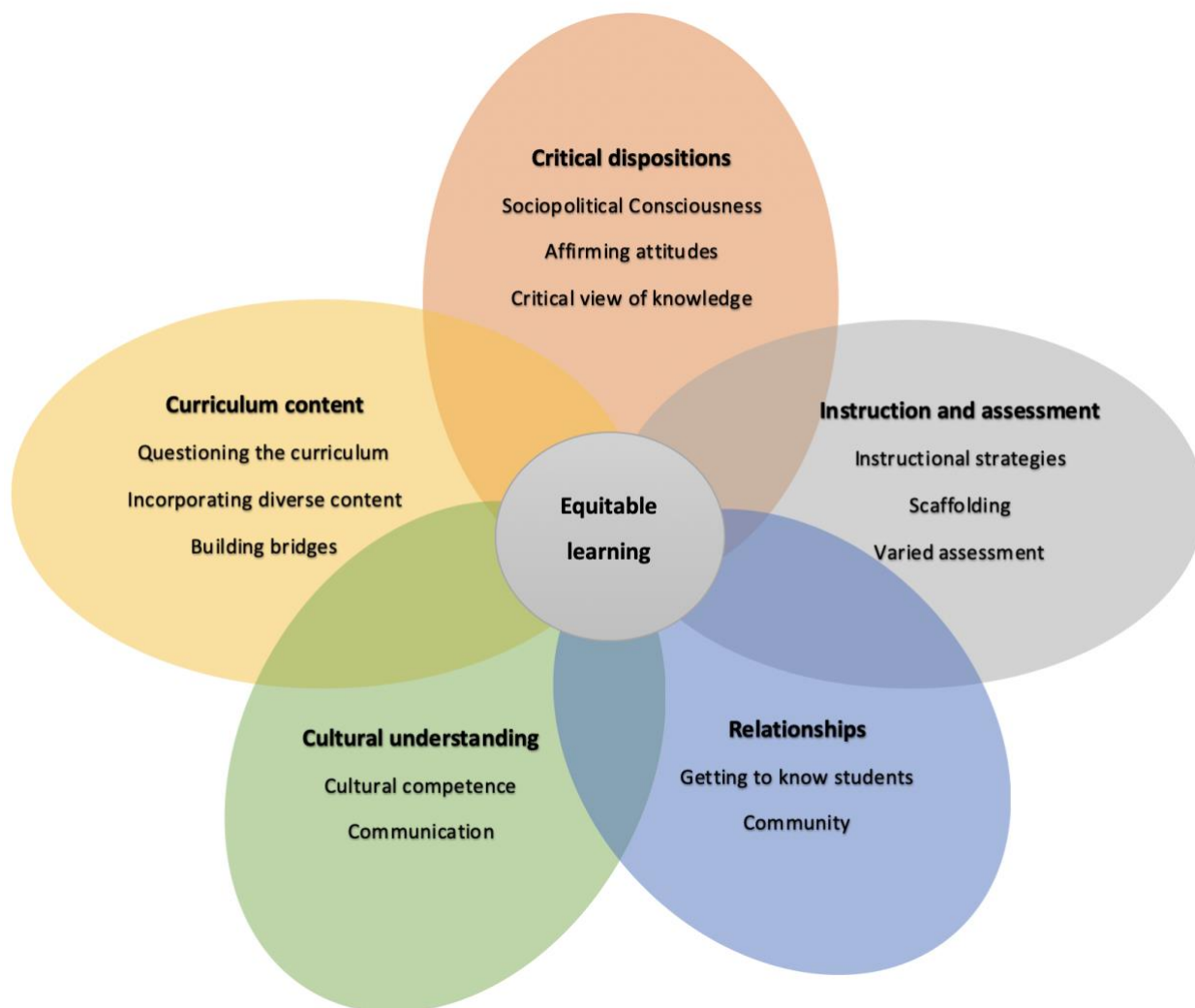


Figure 7-4 A conceptual framework defining culturally relevant pedagogy developed from the literature as presented in Chapter 2.

The conceptual framework presented in Chapter 2 answered the following research question: What conceptual framework explains CRP through the relevant literature? It also served as the theoretical lens through which I analysed and discussed the data of this study (see Chapter 5 and Chapter 6). By drawing on the findings of the study, I adapted this conceptual framework to account for how the three co-researchers in this study enacted CRP. The updated conceptual framework, which responds to the findings of this study, can be found above in Section 7.1.1.

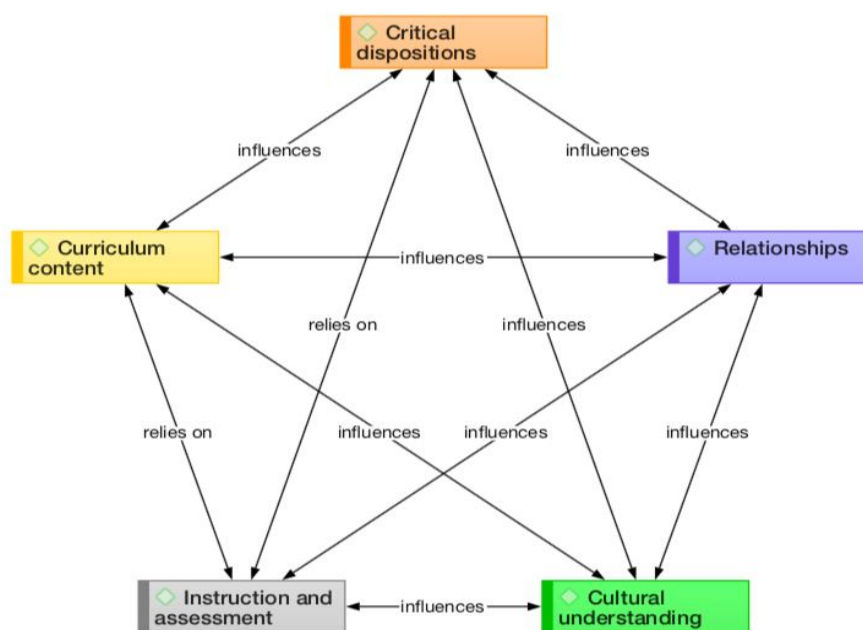


Figure 7-5 Relationships between the concepts of the conceptual framework defining CRP developed from the literature as presented in Chapter 2.

7.2.2 How do three teachers at three secondary schools describe how they enact CRP in the music classroom?

In individual reflections and during the collaborative planning and reflecting sessions of the PAR workshops, the three co-researchers, all of whom were music teachers, described how they implemented CRP in their classrooms. In the following section, I will summarise the ways in which they applied CRP according to their own reflections. This section does not include the critical dispositions that I coded when analysing the data and which they were sometimes unaware of displaying. The description below is organised according to the sub-themes presented in Chapters 5 and 6.

Mark and Missmam both engaged in class discussions that promoted sociopolitical consciousness. Missmam described how she facilitated spontaneous discussions regarding her Grade 9 learners' experiences of racism, which led to her realising her learners were not as insulated from racism as she had initially thought. Mark intentionally aimed to foster sociopolitical consciousness through a Grade 11 and 12

lesson unit on *Don Giovanni* by using the production as a springboard to engage learners in discussions about sexual violence and gender-based violence. He also discussed bias against female film composers in a separate lesson with his Grade 9s. When reflecting on the same lesson, Mark described his goal of fostering affirming attitudes towards female film composers by highlighting the contributions and achievement of contemporary female film composers.

Mark described the implementation of his critical view of knowledge in a reflection on a lesson in which he encouraged Grade 9 learners to draw on their knowledge and past experiences of school assessments to co-create their formal assignment for the last two terms of the school year. In a similar vein, Welicia described her learners as having a wealth of valuable knowledge, which she validated through an assignment that asked her Grade 9 learners to record sounds in their homes and communities, interview family and community members about those sounds, and reflect on what those sounds represented.

The co-researchers actively questioned the curriculum throughout the study and they described ways in which they encouraged learners to question the curriculum themselves. This was demonstrated by Mark who led a class discussion with his Grade 11 and 12 learners on the potential relevance or irrelevance of an opera such as *Don Giovanni* to the curriculum. Mark also described how he expanded on the curriculum by studying Michael Moerane's *Fatse la Heso* with his Grade 11s. Although Moerane is briefly mentioned in the curriculum, Mark and his learners studied *Fatse la Heso* as a setwork, giving it the same significance as other setworks by white, European and North American composers in the syllabus. All three co-researchers expanded beyond the curriculum by including lessons that were tangential to the curriculum. Mark's learners designed a movie trailer assignment, Welicia designed a lesson unit focused on learners recording sounds from their homes and communities, and Missmam implemented a lesson unit with grade nines that asked learners to interview family and community members about their musical heritage.

The co-researchers described using various instructional strategies in ways that aligned with the goals of CRP. Mark used questioning to guide learners to think about the sociopolitical and real-world application of their school work and all three co-researchers

used class discussions as instructional strategies to explore curriculum content and, in some instances, foster sociopolitical consciousness. Welicia and Missmam used a variety of activities and active participation as instructional strategies that increased learner engagement. They both implemented collaborative learning opportunities, which led to a heightened sense of community in their classes.

Welicia and Missmam described their attempts at building bridges between the home lives of learners and their school lives, which were executed through assignments in which Grade 9 learners recorded sounds in their communities and interviewed family members about their musical heritage. Mark also tried to build bridges between the real world and learners' school experiences by asking his Grade 11 and 12 learners to reflect on the real-world relevance of *Don Giovanni*. Welicia used scaffolding to build bridges between what her Grade 9 learners knew about the art forms they specialised in, and what they were learning in music classes. Although he did not elaborate with specific examples, Mark mentioned that he and his Grade 9 learners incorporated a variety of assessment practices when they co-created the terms three and four film trailer assignment. The co-researchers did not describe other ways in which they implemented assessment, but they did frequently demonstrate critical views of national assessment practices.

The co-researchers described ways in which they validated learners which, according to Ladson-Billings (2009), is the first step to building cultural competence in learners. Mark validated the learners at his all girls' school through his lesson on female film composers and he described his lesson on the music of Michael Moerane as being validating of local South African musics. Welicia fostered cultural competence in her learners by guiding them in becoming familiar and comfortable with the musical cultures of their peers through the use of a shared music playlist and an activity in which learners shared sounds from their communities with their peers. All three co-researchers demonstrated an awareness of the importance of communication throughout their reflections and Welicia described how she encouraged the use of home languages and communication patterns in the classroom.

The co-researchers' valued learner relationships, which was demonstrated by the ways in which they spent time getting to know their learners. Mark used questioning to get to

know his learners, Welicia used ice breakers and reflection prompts, and Missmam used interview prompts and classroom discussions. The co-researchers described building a sense of community in their classrooms through the use of collaborative learning (Welicia and Missmam) and co-creating a film trailer assignment (Mark).

An important finding that emerged from the data was that the co-researchers all experienced obstacles when they were trying to enact CRP. Welicia described a sense of insecurity that initially made her doubt her ability to teach effectively and she also described how being positioned as a cultural outsider in relation to her learners hindered her from offering them the educational support they needed. All three co-researchers expressed that they perceived learner resistance. Mark's grade 12 learners were unresponsive when he encouraged them to take ownership of planning their term content and assignments, Welicia's grade nine learners were resistant to the open-endedness of her assessments, and some of Missmam's learners did not complete their CRP-inspired assignments.

The co-researchers mentioned challenging learning environments as a hindrance to their attempts to implement CRP. In particular, Mark mentioned that the unpredictability of learners' moods and the power interruptions caused by South Africa's national power outages could sometimes interfere with the CRP lessons he had planned. The co-researchers also described how the competitive, individualistic nature of South African schooling contradicted CRP's collectivist goals. Finally, all three co-researchers stated that curriculum constraints and time constraints resulted in their only being able to enact CRP in a limited way.

7.2.3 In what ways can online workshops and a PAR strategy of inquiry empower three music teachers at three secondary schools to co-create CRP?

When I initially conceptualised this study, I decided to add a research question on the PAR process, partly because Freire (2014) demonstrated the value of including methodology-focused research questions in his collaborative action research study on the development of CRP beliefs and practices of Spanish-English dual-language teachers. When I was coding the data, it became apparent that the co-researchers' experiences of the online workshops and overall research process impacted their experiences of and attitudes toward CRP. I thus decided to include this final secondary

research question so that I could fully address how the PAR process influenced the co-researchers. In the section below, I will summarise the findings of Theme 4: Empowerment through PAR.

All three co-researchers in the study reflected that their participation in the PAR process led to an increased awareness of CRP and an increased awareness of their own teaching. This increased awareness resulted in them addressing aspects of their teaching that they felt could be improved. As a result, the PAR process led to some transformation of their practice. The co-researchers mentioned that participating in the workshops helped them to prioritise time for lesson planning and reflection that they would not usually fit into their busy schedules. The collaborative planning, in which co-researchers “bounced ideas” off of one another, also helped them to improve and reflect on their practice. The co-researchers stated that having access to CRP resources as a result of the study was helpful in guiding them on how to intentionally implement CRP. The online format of the workshops made the research process more accessible to them. Overall, as a result of the research process, the co-researchers’ attitudes changed from scepticism about the feasibility of CRP to excitement regarding the experience of implementing CRP.

7.3 Answering the co-created research questions

In order to emphasise the participatory nature of the research, the co-researchers co-created research questions in the initial workshop using JamBoard, Google’s interactive whiteboard application. The following two questions emerged:

- a) How can I make my teaching more relevant to learners?
- b) How can I implement CRP in my classroom?

Throughout the research, the co-researchers made statements that suggested they valued curriculum content that was relevant and relatable to learners. It is thus unsurprising that one of their research goals was to make their teaching more relevant to their learners. In their reflections, they noted ways in which they were achieving these goals. For Welicia, focusing on learner knowledge and community knowledge through her lesson unit on sounds that the learners recorded in their homes and communities was an avenue toward making school content more relevant for her learners. She also

described focusing on learners' open-ended responses to music rather than expecting them simply to name notes as a way to make instruction more relevant. Similarly, Missmam's learners interviewed family members and members in their communities about their musical heritage, an activity which seemed relevant to the learners' lives outside of school. Mark described his lesson on the music of Michael Moerane as affirming local musics, which may have been more relevant to the learners than music by North American and European composers.

These lessons were some of the many examples of how the teachers attempted to implement CRP in their classrooms. Welicia reflected on her work with the isiXhosa choir she facilitated. Missmam implemented body percussion composition lessons and shared plans for continuing interviewing activities with learners and their families. Mark fostered sociopolitical consciousness and affirming attitudes through lessons on *Don Giovanni* and female film composers and he attempted to co-create learner-centred term plans in two separate lesson units with his Grade 9 and 12 learners. Section 7.2.2 above provides more details about how the co-researchers described implementing CRP and making their teaching more relevant to learners.

7.4 Contribution of this study

In this section I want to make apparent the contributions that this study can make to the literature on CRP in South Africa and internationally. I will also briefly outline the practical contributions of this study. The updated conceptual framework presented in Section 7.1.1 offers a theoretical contribution to understandings of how CRP might be enacted in a South African setting. This includes ways in which the co-researchers' enactment of CRP overlapped with the literature, as demonstrated by the updated conceptual framework's similarity with aspects of the original conceptual framework presented in Chapter 2; however it also includes examples of new ways in which CRP can be described and enacted, as demonstrated by the updated organisation of concepts and the inclusion of new subcategories. The updated framework offers new insights into how CRP might be enacted that could be relevant to both local and international understandings of CRP.

This study contributes to the South African literature by introducing the term 'culturally relevant pedagogy' into scholarly discourse regarding school level education in general

and all levels of music education, specifically. It offers insights into how teachers can contribute to understandings of sociopolitical consciousness in music education in South Africa and the importance of teacher perspectives and critiques of the CAPS curriculum and national assessment practices. Most South African literature on affirming attitudes towards diverse musics and critical views of knowledge regarding music education are from the perspective of scholars; this study suggests that practising school teachers can also offer valuable insights in this regard. Furthermore, this study offers a glimpse into how practising teachers are actually implementing (or adapting) the CAPS curriculum in their classrooms. The study highlights some of the challenges South African music teachers may be facing as they work with the CAPS curriculum and as they work in the context of socioeconomic inequality against the backdrop of national power outages.

From a practical perspective, this study demonstrates that it is possible to teach in a manner that disrupts the Eurocentrism of the CAPS curriculum for music. Although they faced time and curriculum constraints, the teachers in this study affirmed their diverse learners. They valued the wealth of cultural and community knowledge possessed by their learners and found ways for learners to share that knowledge in the classroom. Although its scope was limited, this study suggests that engaging with critical pedagogies such as CRP can provide teachers with tools to start confronting inequity in their classrooms.

7.5 Limitations

A number of factors, including the limited number of participants, mean that the findings of this study may be transferable, but not generalisable. We were only able to conduct this research for a period of four months for a variety of reasons that included stipulations by local education departments, illness of one of the gatekeepers at a school, which prevented timely gatekeeper approval, and time constraints affecting the co-researchers. It is important to note that the co-researchers who participated in this study already had ideological stances that were congruent with the underpinnings of CRP. Due to the nature of the topic of the study, it was less likely that teachers with more conservative views on teaching music would volunteer for this study. Conducting PAR for doctoral work limited the participatory nature of this study because as the

primary researcher, I needed to fulfil the requirements of writing a doctoral thesis, which included designing the research broadly, reviewing the literature, creating a conceptual framework, constructing research questions, and analysing and discussing the data.

7.6 Further research

Opportunities for further research include inquiries into CRP in music education in South Africa at all levels of education. There is a dearth of literature on music education at the school level in South Africa in general, with most university-level researchers focusing their research on tertiary and community music contexts. There is a need for more South African literature that considers music teachers' and learners' experiences. This study suggests that some teachers and schools might be ignoring or adjusting CAPS guidelines for Creative Arts; further research is needed to determine the extent to which this occurs, its impact on teaching and learning, and its implications for curriculum reform. Internationally, there is an opportunity for researchers to consider novice music educators' experiences of CRP and longitudinal studies that consider whether implementing CRP becomes habitual over time for music teachers initially unfamiliar with the concept. Finally, this study suggests that PAR can be a powerful tool for empowering music teachers. Researchers may want to consider this strategy of inquiry when engaging in music education settings, particularly in the South African context.

Conclusion

As a music teacher, I cannot escape the past and its impact on my present practice. The work I do is unavoidably connected to its sociopolitical context and is thus intrinsically political (Benedict & Schmidt, 2011). Given the historical and ongoing inequality and Eurocentrism of secondary school music education in South Africa, I believe it is imperative to consciously and actively work to make music education more accessible, more compassionate, and more equitable. By embarking on this study, I had the immense privilege of engaging with three music teachers who shared similar beliefs and values. The co-researchers' conscious attempts at enacting CRP were steps toward realising those values in practice. Although there is still a great deal of work to be done individually and collectively, the co-researchers in this study demonstrated that working toward more culturally relevant practices in the South African music classroom can be of value to music teachers and the diverse learners they teach.

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ANNEXURE A: ETHICS APPROVAL LETTERS



Private Bag X1290, Potchefstroom
South Africa 2520

Tel: 018 299-1111/2222
Fax: 018 299-4910
Web: <http://www.nwu.ac.za>

Senate Committee for Research Ethics
Tel: 018 299-4849
Email: nkosinathi.machine@nwu.ac.za

12 May 2021

ETHICS APPROVAL LETTER OF STUDY

Based on approval by the **Basic and Social Sciences Research Ethics Committee (BaSSREC)** on 12/05/2021, the Basic and Social Sciences Research Ethics Committee hereby **conditionally approves** your study as indicated below. This implies that the North-West University Senate Committee for Research Ethics (NWU-SERC) grants its permission that, provided the special conditions specified below are met and pending any other authorisation that may be necessary, the study may be initiated, using the ethics number below.

Study title: Co-creating culturally relevant music pedagogies at a South African secondary school.

Study Leader/Supervisor (Principal Investigator)/Researcher: Dr Janelize Morelli

Student/Research Team: K. Wayne (37211889)

Ethics number:

N	W	U	-	0	0	6	4	1	-	2	1	-	S	7
Institution				Study Number						Year			Status	

Status: S = Submission; R = Re-Submission; P = Provisional Authorisation; A = Authorisation

Application Type: Single Study

Commencement date: 12/05/2021

Risk: Low

Expiry date: 12/08/2021

Approval of the study is initially provided for a year, after which continuation of the study is dependent on receipt and review of the annual (or as otherwise stipulated) monitoring report and the concomitant issuing of a letter of continuation.

Special in process conditions of the research for approval (if applicable):

General conditions:

While this ethics approval is subject to all declarations, undertakings and agreements incorporated and signed in the application form, the following general terms and conditions will apply:

- The study leader/supervisor (principle investigator)/researcher must report in the prescribed format to the BaSSREC:
 - annually (or as otherwise requested) on the monitoring of the study, whereby a letter of continuation will be provided, and upon completion of the study; and
 - without any delay in case of any adverse event or incident (or any matter that interrupts sound ethical principles) during the course of the study.
- The conditional approval applies strictly to the proposal as stipulated in the application form. Should any amendments to the proposal be deemed necessary during the course of the study, the study leader/researcher must apply for approval of these amendments at the BaSSREC, prior to implementation. Should there be any deviations from the study proposal without the necessary approval of such amendments, the ethics approval is immediately and automatically forfeited.
- Annually a number of studies may be randomly selected for an external audit.
- The date of final (not conditional) approval indicates the first date that the study may be started.
- In the interest of ethical responsibility, the NWU-SCRE and BaSSREC reserves the right to:
 - request access to any information or data at any time during the course or after completion of the study;

- to ask further questions, seek additional information, require further modification or monitor the conduct of your research or the informed consent process;
- withdraw or postpone approval if:
 - any unethical principles or practices of the study are revealed or suspected;
 - it becomes apparent that any relevant information was withheld from the BaSSREC or that information has been false or misrepresented;
 - submission of the annual (or otherwise stipulated) monitoring report, the required amendments, or reporting of adverse events or incidents was not done in a timely manner and accurately; and / or
 - new institutional rules, national legislation or international conventions deem it necessary.
- BaSSREC can be contacted for further information or any report templates via 21081719@nwu.ac.za / 13128388@nwu.ac.za.

The BaSSREC would like to remain at your service as scientist and researcher, and wishes you well with your study. Please do not hesitate to contact the BaSSREC or the NWU-SCRE for any further enquiries or requests for assistance.

Yours sincerely



Prof Jacques Rothmann

Chairperson NWU Basic and Social Sciences Research Ethics Committee

Original details: (22351930) C:\Users\22351930\Desktop\ETHICS APPROVAL LETTER OF STUDY.docm
8 November 2018

File reference: 9.1.5.4.2



Private Bag X6001, Potchefstroom
South Africa 2520
Tel: 018 299-1111/2222
Web: <http://www.nwu.ac.za>
Basic and Social Science Research Ethics Committee (BaSSREC)

Faculty of Humanities
Tel: 018 299 1586
Email: 21081719@nwu.ac.za

<https://humanities.nwu.ac.za/basic-and-social-sciences-research-ethics-committee-bassrec>

17 May 2022

APPROVAL FOR CONTINUATION OF THE RESEARCH STUDY

Ethics number: NWU-00641-21-A7

Study title: Co-creating culturally relevant music pedagogies at a South African secondary school.

Study leader/supervisor: Dr J Morelli

Student: K. Wayne

Application type: Single-study

Risk level: Low

Dear researcher

You are kindly informed that this application was reviewed for monitoring at the meeting of the North-West University Basic and Social Science Research Ethics Committee (BaSSREC), Faculty of Humanities, North-West University, held on **11/05/2022**. Following the review of the application, it has been decided that the study is approved for continuation.

Suspension	
Continuation	X
Termination	

Approval date: 11/05/2022

Expiry date: 11/05/2023

If you have any questions or need further assistance, please contact BaSSREC.

Yours sincerely

A handwritten signature in black ink, appearing to read 'Erhabor Idemudia', is written over a horizontal line.

Professor Erhabor Idemudia Chairperson: NWU-BaSSREC

Current details: (23239522) G:\My Drive\9. Research and Postgraduate Education\9.1.5.3 Letters Templates\9.1.5.3.6_Gatekeepers_Letter_HREC.docm
30 April 2018

File reference: 9.1.5.3.6

ANNEXURE B: GATEKEEPER APPROVAL LETTERS



Directorate: Research

meshack.kanzi@westerncape.gov.za
Tel: +27 021 467 2350
Fax: 086 590 2282
Private Bag x9114, Cape Town, 8000
wced.wcape.gov.za

REFERENCE: 20220301-240

ENQUIRIES: Mr M Kanzi

Ms Kerri-Leigh Wayne



Dear Ms Kerri-Leigh Wayne,

RESEARCH PROPOSAL: CO-CREATING CULTURALLY RELEVANT MUSIC PEDAGOGIES AT A SOUTH AFRICAN SECONDARY SCHOOL.

Your application to conduct the above-mentioned research in schools in the Western Cape has been approved subject to the following conditions:

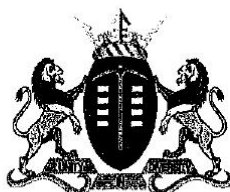
1. Principals, educators and learners are under no obligation to assist you in your investigation.
2. Principals, educators, learners and schools should not be identifiable in any way from the results of the investigation.
3. You make all the arrangements concerning your investigation.
4. Educators' programmes are not to be interrupted.
5. The Study is to be conducted from **1 March 2022 till 30 September 2022**.
6. No research can be conducted during the fourth term as schools are preparing and finalizing syllabi for examinations (October to December).
7. Should you wish to extend the period of your survey, please contact Mr M Kanzi at the contact numbers above quoting the reference number.
8. A photocopy of this letter is submitted to the principal where the intended research is to be conducted.
9. Your research will be limited to the list of schools as forwarded to the Western Cape Education Department.
10. A brief summary of the content, findings and recommendations is provided to the Director: Research Services.
11. The Department receives a copy of the completed report/dissertation/thesis addressed to:

**The Director: Research Services
Western Cape Education Department
Private Bag X9114
CAPE TOWN
8000**

We wish you success in your research.

Kind regards,
Meshack Kanzi
Directorate: Research
DATE: 1 March 2022

A handwritten signature in black ink, appearing to be 'MK'.



GAUTENG PROVINCE

Department: Education
REPUBLIC OF SOUTH AFRICA

8/4/4/1/2

GDE RESEARCH APPROVAL LETTER

Date:	14 October 2021
Validity of Research Approval:	08 February 2022– 30 September 2022 2021/312
Name of Researcher:	Wayne K
Address of Researcher:	
Telephone Number:	
Email address:	
Research Topic:	Co –creating culturally relevant pedagogies at a South African Secondary School
Type of qualification	PhD
Number and type of schools:	1 Secondary School
District/s/HO	Johannesburg North

Re: Approval in Respect of Request to Conduct Research

This letter serves to indicate that approval is hereby granted to the above-mentioned researcher to proceed with research in respect of the study indicated above. The onus rests with the researcher to negotiate appropriate and relevant time schedules with the school/s and/or offices involved to conduct the research. A separate copy of this letter must be presented to both the School (both Principal and SGB) and the District/Head Office Senior Manager confirming that permission has been granted for the research to be conducted.

G. M. M. 15/10/2021

The following conditions apply to GDE research. The researcher may proceed with the above study subject to the conditions listed below being met. Approval may be withdrawn should any of the conditions listed below be flouted:

1. Letter that would indicate that the said researcher/s has/have been granted permission from the Gauteng Department of Education to conduct the research study.

1

Making education a societal priority

Office of the Director: Education Research and Knowledge Management

7th Floor, 17 Simmonds Street, Johannesburg, 2001

Tel: (011) 355 0488

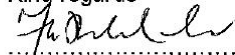
Email: Faith.Tshabalala@gauteng.gov.za

Website: www.education.gpg.gov.za

3. **Because of COVID 19 pandemic researchers can ONLY collect data online, telephonically or may make arrangements for Zoom with the school Principal. Requests for such arrangements should be submitted to the GDE Education Research and Knowledge Management directorate. The approval letter will then indicate the type of arrangements that have been made with the school.**
4. **The Researchers are advised to make arrangements with the schools via Fax, email or telephonically with the Principal.**
5. A copy of this letter must be forwarded to the school principal and the chairperson of the School Governing Body (SGB) that would indicate that the researcher/s have been granted permission from the Gauteng Department of Education to conduct the research study.
6. A letter / document that outline the purpose of the research and the anticipated outcomes of such research must be made available to the principals, SGBs and District/Head Office Senior Managers of the schools and districts/offices concerned, respectively.
7. The Researcher will make every effort obtain the goodwill and co-operation of all the GDE officials, principals, and chairpersons of the SGBs, teachers and learners involved. Persons who offer their co-operation will not receive additional remuneration from the Department while those that opt not to participate will not be penalised in any way.
8. Research may only be conducted after school hours so that the normal school programme is not interrupted. The Principal (if at a school) and/or Director (if at a district/head office) must be consulted about an appropriate time when the researcher/s may carry out their research at the sites that they manage.
9. Research may only commence from the second week of February and must be concluded before the beginning of the last quarter of the academic year. If incomplete, an amended Research Approval letter may be requested to conduct research in the following year.
10. Items 6 and 7 will not apply to any research effort being undertaken on behalf of the GDE. Such research will have been commissioned and be paid for by the Gauteng Department of Education.
11. It is the researcher's responsibility to obtain written parental consent of all learners that are expected to participate in the study.
12. The researcher is responsible for supplying and utilising his/her own research resources, such as stationery, photocopies, transport, faxes and telephones and should not depend on the goodwill of the institutions and/or the offices visited for supplying such resources.
13. The names of the GDE officials, schools, principals, parents, teachers and learners that participate in the study may not appear in the research report without the written consent of each of these individuals and/or organisations.
14. On completion of the study the researcher/s must supply the Director: Knowledge Management & Research with one Hard Cover bound and an electronic copy of the research.
15. The researcher may be expected to provide short presentations on the purpose, findings and recommendations of his/her research to both GDE officials and the schools concerned.
16. Should the researcher have been involved with research at a school and/or a district/head office level, the Director concerned must also be supplied with a brief summary of the purpose, findings and recommendations of the research study.

The Gauteng Department of Education wishes you well in this important undertaking and looks forward to examining the findings of your research study.

Kind regards



Mrs Faith Tshabalala

Acting Director: Education Research and Knowledge Management

DATE: 15/10/2021

Office of the Director: Education Research and Knowledge Management

7th Floor, 17 Simmonds Street, Johannesburg, 2001

Tel: (011) 355 0488

Email: Faith.Tshabalala@gauteng.gov.za

Website: www.education.gpg.gov.za

ANNEXURE C: CONSENT FORM



Basic Social Sciences Research Ethics Committee (BaSSREC)

DATE:

BaSSREC Authorisation
NWU-00641-21-A7

PARTICIPANT INFORMATION LEAFLET AND CONSENT FORM

Title of the research project	Co-creating culturally relevant music pedagogies at three South African secondary schools
Ethics number	NWU-00641-21-A7
Principal investigator	Kerri-Leigh Wayne
Student number	37211889
Address	North-West University, Potchefstroom Campus
Email address	
Contact number	

You are being invited to take part in a research project that forms part of my PhD degree. Please take some time to read the information presented here, which will explain the details of this project. Please ask the researcher any questions about any part of this project that you do not fully understand. It is very important that you are fully satisfied that you clearly understand what this research is about and how you could be involved. Also, your participation is **entirely voluntary** and you are free to decline to participate. If you say no, this will not affect you negatively in any way whatsoever. You are also free to withdraw from the study at any point, even if you do agree to take part. Prior to publication of the study's results (or the point that publication is in process), you may also withdraw the data you generate.

This study has been approved by the **Basic and Social Sciences Research Ethics Committee (BaSSREC) of the Faculty of Humanities of the North-West University (NWU)** and will be conducted according to the ethical guidelines and principles of the international Singapore Statement on Research Integrity (2010) and the ethical guidelines of the National Health Research

Ethics Council. It might be necessary for the research ethics committee members or relevant authorities to inspect the research records to make sure that we (the researchers) are conducting research in an ethical manner.

What is this research study all about?

- The purpose of this participatory action research (PAR) study will be to understand how secondary school music teachers can be empowered to co-create culturally relevant pedagogies at three secondary schools in South Africa. Culturally relevant pedagogy (CRP) is a multicultural approach to teaching that focuses on incorporating learners' cultures into classroom instruction to create inclusive learning experiences.

The research questions of this study are:

1. In what ways can a PAR research design and a CRP framework assist music teachers in co-creating inclusive and accessible music pedagogies?
 2. What theoretical framework explains the implementation of CRP in a South African music classroom?
- This study will be conducted online and will involve online workshops, online interviews, lessons, and reflections.
 - The researcher has been trained to use the methods mentioned in the previous sentence.
 - Approximately three to five participants will be included in this study.

Why have you been invited to participate?

- You have been invited to participate because you are a secondary school music teacher in South Africa and because you teach both practical (instruments and/or ensembles) and theoretical (General Music Knowledge, Music Theory, Aural, and/or Creative Arts) components of the Western art music stream of the subject Music.
- You will be excluded from this study if you do not meet the above requirements.

What will your responsibilities be?

- After you have voluntarily consented to participate in this study, you will be requested to: engage in an interview; participate in workshops on culturally relevant pedagogy; apply what you learn from the workshops to some of the music lessons you teach; and reflect on your practice. Because this is a participatory study, you and the other participants in this study will collaboratively decide on the amount, length, timing, and format of the workshops and reflections. You will be asked to engage in an initial online planning meeting where we will discuss culturally relevant pedagogy and determine how we are going to proceed with the study. This initial meeting and workshop will be, at most, three hours long. Subsequent workshops will be, at most, 45 minutes long. Your individual interview will be, at most, one hour long. All aspects of this study, including workshops and interviews, will be conducted

using an audio-visual conferencing platform such as Zoom. The study will take place over, at most, three school terms. Workshops and interviews will be scheduled at times that suit you.

- You will have two weeks to indicate whether you would be willing to participate.
- You will be requested to sign this Informed Consent Statement before the commencement of the study.

Will you benefit from taking part in this research?

- The direct benefits for you as a participant will probably be the development of teaching strategies that can enhance your day-to-day teaching.
- The indirect benefit for you as a participant will probably be the contribution that this research will make to the body of science about inclusive music teaching in South Africa.

Are there risks involved in your taking part in this research and how will these be managed?

The possible risks in this study, and how these will be managed, are summarised in the table below:

Possible risk	Mitigation strategy
Due to the Covid-19 pandemic, in-person workshops and interviews could pose an infection risk.	All workshops and interviews will be conducted using an audio-visual conferencing platform.
Because the researcher will ask you questions about issues in your life and in your classroom related to race, gender, socio-economic status, mental health, and discrimination, you will need to think about difficult topics. This could make you feel uncomfortable.	The researcher will provide the contact details of the South African Depression and Anxiety Group (0800 456 789) and a South African mental health practitioner (Dr Annelize van Antwerp, 084 510 0751) whom you can contact for one free counselling session of 50 minutes that can take place online or in Pretoria, South Africa. After the initial session that is paid for by the researcher, the participant becomes responsible for the cost of further sessions.
Because you will spend up to three hours in the first workshop, it is possible that you will become tired.	The researcher facilitating the workshop will plan a 15-minute break after every hour spent in the workshop.

- However, we do believe that the benefits to you and to science (as noted in the previous section) outweigh the risks we have listed. If you disagree, then please feel free not to participate in this study. We will respect your decision.
- Should we learn, in the course of the research, that someone is harming you, or that you are intending to harm someone, then we must tell someone who can help you/warn the person you are intending to harm.

Who will have access to the data?

The following procedures will be observed in line with the Protection of Personal Information Act (POPIA):

Principle	How will this be done?	When will this be done?
Anonymity	Anonymity will be ensured by choosing your own fictitious names before the interview and workshops start. Only this name will be used in the research process.	Before the interview and workshops commence.
Confidentiality	Confidentiality will include the use of pseudonyms for participants, organisations, and locations. It involves not disclosing any information gained from an interviewee deliberately or accidentally in ways that might identify an individual, organisation, and location.	During the fieldwork. After the fieldwork has been completed During analysis and the write-up of findings. During the reporting of findings. During the publication of findings in the form of articles, books, conference proceedings, etc.
De-identification of data	All identifiable personal information will be de-identified to ensure that no information identifies any participants, organisations and locations.	After you, as participant, has signed-off on the interview transcripts/ any other relevant information sent to you to check.
Data storage	All data collected for the purpose of the research will be stored safely in electronic format/hardcopy format for a period of five years after which it will be destroyed. The primary investigator will ensure that both hard-(printed) and soft copy (electronic) are safely locked away and password-protected, respectively. Only the study supervisor may have access to my raw data where the need arises. At the analysis stage, as will be the case throughout, the use of coding will reinforce participants' non-identification, hence upholding the assurance of confidentiality and anonymity.	During the fieldwork. After the fieldwork has been completed During analysis and the write-up of findings. During the reporting of findings. During the publication of findings in the form of articles, books, conference proceedings, etc.

Privacy	<i>Privacy</i> will be ensured by not probing unnecessarily if you do not wish to discuss particular matters.	During the fieldwork. During follow-up fieldwork.
Transcription/coding of data	I will not use a <i>transcriber</i> for the purpose of the transcripts after the interview. I will not use a <i>statistician/coder</i> for the purpose of the transcripts after the interview.	The primary investigator will be responsible for transcribing the data. Therefore, no person other than the primary investigator and study supervisor will have access to the data.
Translation/interpreter services	I will not use a <i>translator/interpreter</i> for the purpose of the interviews/explaining the informed consent, etc.	

Collection of only relevant personal information:

Collection of only relevant personal information	I, the principal investigator will only collect personal biographical and opinion-related data about the topic I am studying.	This includes information about your opinions on matters of racism, sexism, gender, mental health, and disability in the classroom.
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What will happen to the data?

The data from this study will be reported in the following ways: in written form as part of the researcher's PhD thesis, and possibly in article form for publication in research journals. In all of this reporting, you will not be personally identified. This means that the reporting will not include your name or details that will help others to know that you participated.

This is a once-off study, so the data will not be re-used.

Will you be paid/compensated to take part in this study and are there any costs involved?

You will not be paid/compensated for taking part in the study, but if participating in the research means that you have to purchase data for online participation, then data costs will be paid by the primary researcher. There will thus be no costs involved for you because of your participation.

How will you know about the findings?

- The general findings of the research will be shared with you via email.
- If you would like feedback on your personal results, then please let me know by contacting me on the details provided below.

Is there anything else that you should know or do?

- You can contact Kerri-Leigh Wayne at [REDACTED] or Dr Janelize Morelli at [REDACTED] if you have any further queries or encounter any problems.
- You can contact the chair of the Basic Social Sciences Research Ethics Committee (Prof Erharbor Idemudia) at 018 389 2899 or Erharbor.Idemudia@nwu.ac.za if you have any concerns or complaints that have not been adequately addressed by the researcher.
- You will receive a copy of this information and consent form for your own records.

Declaration by participant

By signing below, I _____ agree to take part in a research study entitled: 'Co-creating culturally relevant music pedagogies at three South African secondary schools'.

I declare that:

- I provide *informed consent*.
 - Thus, I have read and understood this information and consent form and it is written in a language with which I am fluent and comfortable.
 - Thus, I have had a chance to ask questions to both the person obtaining consent, as well as the researcher (if this is a different person), and all my questions have been adequately answered.
- I provide *voluntary consent*.
 - Thus, I understand that taking part in this study is voluntary and I have not been pressurised to take part.
 - Thus, I may choose to leave the study at any time and will not be penalised or prejudiced in any way.
 - Thus, I am aware of the fact that I may request that the researcher does not continue with said recording if I request it.
- I provide *specific consent*.
 - Thus, I understand that what I contribute (what I report/say/write/draw/produce visually) could be reproduced publically and/or quoted, but without reference to my personal identity.
- I provide *specific consent*. Thus, I consent to the recording of the interviews and workshops using the recording feature of a video conferencing platform and I understand that those recordings will be used as data in this study.

Signed at (*place*) _____ on (*date*) _____ 20 _____

Signature of participant

Signature of witness

- You may contact me again ☐ Yes ☐ No
- I would like a summary of the findings of this research ☐ Yes ☐ No

The best way to reach me is:

Name & Surname: _____

Postal Address: _____

Email: _____

Phone Number: _____

Cell Phone Number: _____

In case the above details change, please contact the following person who knows me well and who does not live with me and who will help you to contact me:

Name & Surname: _____

Phone/ Cell Phone Number /Email: _____

Declaration by person obtaining consent (if not the researcher/primary investigator)

I (*name*) _____ declare that:

- I explained the information in this document to _____
- I encouraged him/her/them to ask questions and took adequate time to answer them.
- I am satisfied that he/she/they adequately understands all aspects of the research, as discussed above
- I did not use an interpreter.

Signed at (*place*) _____ on (*date*) _____ 20 ____

Signature of person obtaining consent

Signature of witness

Declaration by researcher/primary investigator

I (*name*) _____ declare that:

- I explained the information in this document to _____
- I encouraged them to ask questions and took adequate time to answer them.
- I am satisfied that they adequately understand all aspects of the research, as discussed above
- I did not use an interpreter.

Signed at (*place*) _____ on (*date*) _____ 20 _____

Signature of researcher

Signature of witness

ANNEXURE D: INTERVIEW PROTOCOL

1. Tell me about your background in teaching.
2. What motivated you to become a music teacher?
3. Describe a typical day teaching at your school.
4. What are some of the things you are proud of as a music teacher?
5. What are some of the things you would like to improve in your teaching?

6. Some people say that the CAPS curriculum for Western art music is too focused on dead white male composers. What would you say to them?
7. Explain whether you think it is appropriate to encourage learners to be critical of the school curriculum.
8. Tell me how you feel about the following statement: Learning to read and write music notation is necessary to have meaningful musical experiences.

9. Tell me about a time when you were aware of racial relations in your classroom or ensemble.
10. Tell me about a time when you were aware of differences in socio-economic status/class among your learners.
11. Tell me about a time when you had to accommodate a learner because of the learner's disability or mental health concerns.
12. Tell me how you feel about the following statement: "Boys are more likely to succeed at music than girls".
13. Suppose I was a transgender learner attending your school. What do you think my experiences would be like?

ANNEXURE E: ETHICAL AGREEMENT FOR PARTICIPATION

The aim of this ethical agreement for participation is to create common understandings regarding the expectations and outcomes of participation in the research study entitled *Co-creating culturally relevant music pedagogies at three South African secondary schools*.

Name: _____

1. Timeline

1.1 Expected length of the study:

_____ 4 months _____

2. Workshops

2.1. How many scheduled workshops are we aiming for over the course of this study?

2.2. Approximate duration of the workshops:

2.3. How far in advance should the workshops be scheduled?

2.4. Procedure for changing the workshop date and time:

3. Communication

3.1. All information regarding this research study will be communicated to me using the following details:

Email (Y/N) _____

Phone (Y/N) _____

3. 2. In addition to scheduled workshops, what are our thoughts and expectations about ad hoc discussions?

3.3. Is there an expectation regarding regular email communication?

3.4 Should we start a WhatsApp group?

4. Lessons and Reflections

4.1. How many CRP-focused lesson units should be taught by each co-researcher over the course of this study?

4.2. How often should each co-researcher write entries in their self-reflection journal?

5. Submission of Research-Generated Data

5.1. When and how should research-generated data (reflections, lessons plans) be submitted to the primary researcher?

6. Mutuality and Respect

6.1. What guidelines should we put in place to ensure respectful communication regarding differing opinions and points of view?

6.2. Do we agree to respect other researcher-participants if they choose to withdraw from the study?

7. Identifiability in reports and publications

7.1. What pseudonym would you like to use for the purpose of this study?

8. Member Checking

8.1. All researcher-participants will have the opportunity to read their contributions in the PhD thesis prior to its publication. What will be the best way to facilitate this review process?

9. Reflecting on the research process

9.1. Should we periodically review how the research is impacting on us as a group and as individual researchers? If so, when and how?

10. Mediation

10.1. We agree that _____ will serve as a mediator if any conflict or concerns arise during the study. Should we take other steps for mediation?

Signed at _____ on _____ of _____ 2022.

Signature: _____

ANNEXURE F: CRP SCENARIOS

Scenario 1

Nicole directs the SATB choir at a diverse school in a South African city. She works with a committee of 10 volunteers who assist with administrative tasks and planning. After a recent spate of attacks against women in South Africa, the choir committee approaches Nicole and voices their concerns about gender-based violence (GBV). The committee members say that many learners who sing in the choir are also concerned about GBV. The school will be protesting GBV with placards on the school field during break time in the following week and the choir committee would like for the choir to be involved; however, the choir does not sing any songs that would be appropriate at a protest. One of the choir committee members suggests that the choir learns *Senzeni Na* for the purpose of the protest, and another member suggests that the committee write a song for the protest. Nicole is uncomfortable with the prospects of the choir's involvement in the protest. She thinks it is unlikely that the committee will write an adequate song and she is hesitant about sacrificing rehearsal time when they have a concert performance at the end of the term. Nicole is a young teacher and she is also worried that the more experienced teachers will judge her for mixing politics with music.

Q: What would you do in Nicole's situation?

Scenario 2

Jason is in his first year at a new school. He has been tasked with teaching a Grade 9 music theory class focused on preparing learners to be ready for the CAPS FET curriculum. One of the learners, Nonhle, is a very talented singer; however, she received very low marks for her Grade 8 music theory exam. Jason thinks Nonhle should pursue music as a subject in Grade 10 because of her excellent practical marks, but the other teachers in the music department are worried about her low theory marks. They are also concerned because she struggles to write in English and they describe her as lazy and disinterested. They remind Jason that Nonhle does poorly in all her academic subjects, not only music. Nonetheless, Jason talks to Nonhle about whether she would like to take music as a subject in Grade 10. She says she would like to, but that the music theory is too difficult for her. Jason says he believes that if she puts in the necessary work, she could be on track to do well in theory. Together they decide on a goal of 70% for her final mark. Nonhle is surprised that Jason thinks she could achieve such a high mark. In every lesson, Jason checks in with Nonhle to make sure she is doing her work. He makes it clear that he has high expectations of her and when she is not focused in class, he reminds her of her goal. Initially, Nonhle does not believe she can reach her goal, but after experiencing some success during an in-class assessment, she starts to gain confidence and her work becomes more consistent. Nonhle eventually receives a mark of 72% in her final theory exam and decides to pursue music in Grade 10.

Q: Which aspects of CRP does Jason exemplify?

Scenario 3

Dino teaches a Grade 11 general music knowledge class. His school follows the Western art music stream of the CAPS curriculum. Towards the end of each term, he discusses the topics that had been covered in the curriculum. He highlights that all the composers in the 19th century, 20th century, and South African art music sections of the curriculum were male. He also points out that all the 19th and 20th century composers were white. He sets a homework task for the Grade 11 learners: find a female composer and a composer of colour from the 19th and 20th centuries and do a bit of research on each composer. Dino includes composers such as Elizabeth Jaquet de La Guerre, Amy Beach, Samuel Coleridge Taylor, and Florence Price on the WAM timeline that is up on the classroom wall. He also includes posters of these composers alongside posters of composers such as Bach, Beethoven, and Chopin. It is thus not difficult for the learners to find names of composers for their homework assignment. When the learners

have done their research, they briefly present a few interesting facts to the rest of the class. Dino then asks the learners why they think those composers were excluded from the curriculum. The class engages in a discussion about issues of power and privilege throughout history and about how to judge the merits of composers. They also debate whether the lack of diversity in the curriculum is something that should be addressed.

Q: What might be the benefits of questioning the curriculum in this way?

Scenario 4

Khanyi teaches music as part of the Creative Arts curriculum at a diverse secondary school. At the beginning of the school year, she sets a research assignment for the Grade 8 learners in which they individually interview family members or community elders about the importance of music in their communities. The learners transcribe the interviews and then choose a style of music that is prevalent in their family or communities and do research on it. They create a poster representing the music and what they have learned. They then present some facts about the music to the learners in the class and teach them to interact with an audio recording or performance of their chosen music. Examples of some of the musical interactions include learning to sokkie to boeremusiek, learning Bollywood dance moves, clapping along to carnatic music, and singing a call and response isiZulu song. In one instance, a learner asked his father to join him in playing a guitar duo for the class. Khanyi puts the posters up in her classroom every year and throughout the year, she refers back to the musical examples on those posters when explaining concepts mentioned in the CAPS curriculum.

Q: What does Khanyi's project teach learners about cultural understanding and community?

Scenario 5

Sara spends a great deal of time focused on getting to know her students. Even though she has been teaching some of her more senior students for years, she still does student questionnaires at the beginning of each school year to find out about the music her students are enjoying and about their perceptions of other school subjects they are studying. She spends the first five minutes of most music classes or individual lessons asking the question, "How are you really?". She makes time for the learners to share with each other how their days or weeks are going. She collects student feedback at the end of each term to find out what they are enjoying and what they find challenging about their musical studies. Once she has all this information, Sara includes learners' interests in classroom instruction. For example, she refers to music that is popular among the learners when teaching theoretical concepts rather than exclusively referring to Western art music. She asks students to compare characteristics of Western art music styles, such as the Baroque style, with styles the learners enjoy listening to, such as rock music. Q: What might the benefits be of spending so much time on getting to know students?

ANNEXURE G: LANGUAGE EDITING CERTIFICATE



UNIVERSITEIT • STELLENBOSCH • UNIVERSITY
jou kennisvenoot • your knowledge partner

20 November 2023

TO WHOM IT MAY CONCERN

This is to confirm that I assisted **Ms K Wayne** (Student number: 37211889) with the language editing of her thesis submitted in fulfilment for the degree Doctor of Philosophy in Visual and Performing Arts with Music at the North-West University. The title of the thesis is **Co-creating culturally relevant music pedagogies at three South African secondary schools**. Her supervisor was Dr J Morelli (North-West University).

I went through the thesis making corrections and suggestions with respect to language usage, and restricted my editing to addressing such issues. Given the nature of the process, it is not necessary for me to see the final version, but I always remained available for consultation as long as necessary.

I may be contacted at the number/address below for further information or confidential confirmation.

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