

In-service training models for music educators in Zimbabwe

Charles Nota

Mini-dissertation submitted in partial fulfilment of the
requirements for the degree

Magister Musicae

Potchefstroom Campus of the North-West University

Supervisor: Professor H.M. Potgieter

2010

Abstract

This dissertation is the documentation of an investigation aimed at identifying a model(s) that meets the needs of music educators in Zimbabwe. Although the government of Zimbabwe stipulates that music should be part of the education curriculum in the country, it has become evident that the majority of schools do not comply with this requirement.

The failure to teach music effectively in schools has been attributed to a variety of factors. Among them are the non-availability of a clear policy on cultural arts education and the fact that music is not examined at the end of a learning phase such as Grade 7. However, this dissertation argues that the identified problems can be addressed through a model of professional development in the form of an in-service training programme.

In-service training models such as the individually-guided, collaborative problem-solving and action research models were identified. These models were interrogated in an effort to establish which one has the potential to address most effectively the anticipated pedagogical content knowledge for music educators in Zimbabwe.

Among several models selected for discussion in this dissertation, the training model has been identified as the most appropriate one. It is comprised of five components, namely; theory, demonstration, practise, feedback and coaching. Competence training for teachers in a skills-based subject like music is believed to be incomplete. However, many educators view the training model as a cycle that rolls towards the attainment of specific goals, hence continuous and reflective interaction promotes effective skill acquisition.

Relevant information was gathered through document analysis, interviews and focus group discussions. The findings revealed that the majority of music educators in Zimbabwe have limited knowledge of both music content and pedagogy. In addition, the analysis of the data also revealed that all

educators possess a professional qualification of some kind, but there is a lack of specialisation in Music.

Apparently, lack of human and physical resources in Zimbabwe has also been indicated as a factor impacting on the delivery of music education in the country.

Opsomming

Hierdie skripsie is die dokumentasie van 'n studie wat as doel het om 'n model(le) te identifiseer wat aan die behoeftes van musiekopvoeders in Zimbabwe voldoen. Alhoewel die regering van Zimbabwe bepaal dat musiek deel is van die opvoedkundige kurrikulum van die land, is dit duidelik dat die meeste skole nie hierdie vereiste nakom nie.

Die gebrek om musiek effektief in skole aan te bied, het tot 'n verskeidenheid faktore bygedra. Hieronder resorteer die onverkrygbaarheid van 'n duidelike beleid oor kulturele kunsteopvoeding en die feit dat musiek nie geëksamineer word aan die einde van 'n leerarea soos byvoorbeeld Graad 7 nie. Hierdie skripsie beredeneer egter dat die probleme wat geïdentifiseer is deur 'n professionele ontwikkelingsmodel(le) in die vorm van indiensopleidingsprogramme aangespreek kan word.

Indiensopleidingsmodelle soos die individuele-gerigte, samewerkende probleem-oplossende en aksienavorsing, is uitgelig. Hierdie modelle is ondersoek in 'n poging om 'n model(le) te vind wat die potensiaal het om die mees effektiewe pedagogiese inhoudelike kennis aan musiekopvoeders in Zimbabwe daar te stel.

Uit die verskeie modelle wat vir bespreking gekies is in hierdie skripsie is die opleidingsmodel geïdentifiseer as die geskikte een. Dit bestaan uit vyf komponente naamlik: teorie, demonstrasie, oefen, terugvoer en afrigting. Bevoegdheidsopleiding vir onderwysers in 'n vaardigheidsgebaseerde vak soos musiek word beskou as onvolledig. Baie onderwysers beskou egter die opleidingsmodel as 'n siklus wat in die rigting beweeg om spesifieke doelwitte te bereik. Dus bevorder reflektiewe interaksie effektiewe vaardigheidsverwerwing.

Relevante inligting is ingesamel deur dokumentanalise, onderhoude en fokusgroep besprekings. Die bevindinge was dat die meeste musiekopvoeders in Zimbabwe beperkte kennis van musiekinhoud en pedagogie het. Die

analisering van die data het ook uitgewys dat alhoewel alle onderwysers 'n professionele kwalifikasie het, daar 'n gebrek is aan musiekspecialiste.

Vermoedelik is die gebrek aan fisiese en menslike hulpbronne in Zimbabwe ook 'n faktor wat die aanbieding van musiekopvoeding in Zimbabwe kniehalter.

Acknowledgements

I wish to express my sincere gratitude to:

- God, my saviour, for creating an opportunity for me to fulfil a dream;
- Rudo, my wife who has been just as much a part of this research as I, for her unfailing and loving support that strengthened my desire for success;
- Mother Doefie Kruger and family, the Reformed Church in South Africa Potchefstroom North congregation and all my friends for your continued support and encouragement;
- Prof. Hetta Potgieter for her meticulous attention to detail, sense of humour, sound academic guidance and friendship;
- Mr Hove (Headmaster of Chimanimani High School) for his insight and drive;
- Shuping Johny Lechuti (BSc Engineering Sciences (Computer) final year student) for his 'magic' with Microsoft paint; and
- Dr Edwin Heese of Stellenbosch University for language editing.

List of Figures

Figure 1	Visual representation of the introduction	1
Figure 2	Visual representation of the Zimbabwe education system	2
Figure 3	The Zimbabwe primary education examination set-up	3
Figure 4	Map of Zimbabwe	8
Figure 5	Visual representation of literature review	12
Figure 6	Visual representation of Maslow's hierarchy of needs	18
Figure 7	In-service training models	23
Figure 8	Components of the training model	27
Figure 9	Diagram showing the PCK model	27
Figure 10	Diagram showing the three-part comprehensive model	28
Figure 11	Domains of the Zimbabwe primary music syllabus	35
Figure 12	Teaching methods suggested in the Zimbabwe primary music syllabus	36
Figure 13	NWU in-service training programme	36

Figure 14	Motives for participating in further training	59
Figure 15	Criteria for specification of in-service training content	60
Figure 16	Aspects essential for setting up in-service training for teachers	62
Figure 17	Venue for in-service training	63

List of Tables

Table 1	Professional development models	29
Table 2	Gender	45
Table 3	Age, professional qualifications and length of service	45
Table 4	Tertiary institutions where professional qualifications were obtained	47
Table 5	Perceived knowledge with regard to the teachers' interpretation of the music syllabus	49
Table 6	Teacher's ability to prepare documents for music teaching	50
Table 7	Competence with regard to the teacher's knowledge of music content	50
Table 8	Competence with regard to teaching practical work in music	51
Table 9	Competence with regard to music appreciation	53
Table 10	Competence with regard to music teaching methods and approaches	54
Table 11	Competence with regard to pedagogical content knowledge (PCK) in music education programmes	55

Table 12	Incorporating music from the community	57
Table 13	Parents accepting culturally inclined activities in the mainstream curriculum	57
Table 14	Forms of professional development	60
Table 15	Prior involvement in in-service training	63

LIST OF ADDENDUM

Addendum A	List of names of teachers	84
Addendum B	Structured interviews	85
Addendum C	Permission of teachers	96
Addendum D	Zimbabwe primary school music syllabus	97

CONTENTS

Abstract	(i)
Opsomming	(iii)
Acknowledgements	(v)
List of Figures	(vi)
List of Tables	(viii)
List of Addendum	(x)
Contents	(xi)
1 INTRODUCTION	
1.1 Preamble	1
1.2 Background and rationale for the study	4
1.3 Statement of the problem	6
1.4 Research aims	7
1.5 Assumptions	7
1.6 Limitations	7
1.7 Delimitations	8
1.8 Definition of terms	8
1.9 The organisation of the study	10

10	List of acronyms	11
11	Summary	11
2	LITERATURE REVIEW	
2.1	Introduction	13
2.2	The history of education in Zimbabwe	14
2.2.1	Music education of the colonial period (1965-1979)	14
2.2.2	Educational reforms (1980-2001)	15
2.3	National Institute of Arts Education (NIAE)	16
2.3.1	Goals	17
2.4	Needs assessment	17
2.4.1	Teachers' professional identity	18
2.4.2	Human needs	19
2.5	Curriculum innovation	20
2.5.1	Indigenous knowledge systems (IKS)	21
2.5.2	Multicultural music education in Zimbabwean schools	21
2.5.3	The interdisciplinary approach	21
2.6	In-service training	22
2.6.1	The value for professional development	22

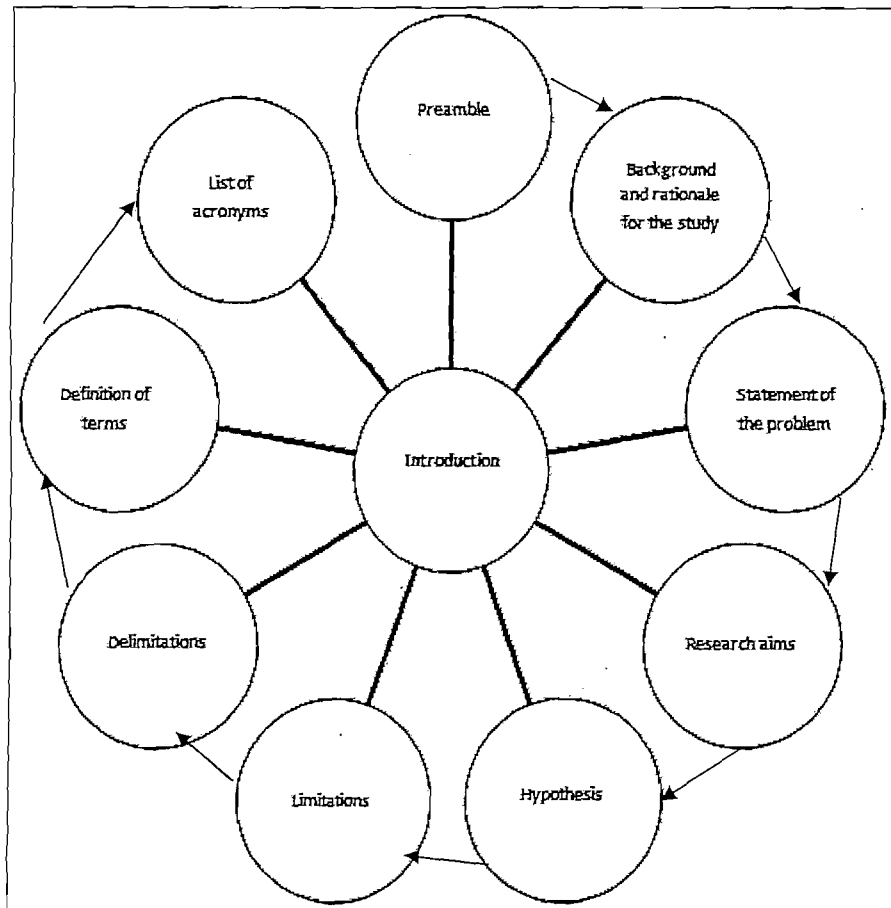
2.6.2	Characteristics of quality in-service training teacher education	23
2.7	Models of in-service training	24
2.7.1	Individually-guided model	24
2.7.2	Collaborative problem-solving model	25
2.7.3	Observation and assessment model	26
2.7.4	Training model	26
2.7.5	Action research model	27
2.7.6	Pedagogical content knowledge (PCK) model	28
2.7.7	Three-part comprehensive model	29
2.7.8	Tools for deciding among professional development models	30
2.8	Summary	31
3	RESEARCH METHODOLOGY	
3.1	Introduction	32
3.2	Research design	32
3.3	Population and sampling procedure	33
3.4	Data-collection procedure	34

3.4.1	Document analysis	34
3.4.1.1	Zimbabwe primary music syllabus	34
3.4.1.2	North-West University (NWU) in-service training model	36
3.4.2	Interview	37
3.4.3	Class discussions	38
3.5	Data-analysis procedure	38
3.6	Summary	39
4	DATA PRESENTATION AND ANALYSIS	
4.1	Introduction	41
4.2	Document analysis	42
4.2.1	Zimbabwe primary school syllabus	42
4.2.2	Class discussions: NWU in-service training models and documents	44
4.3	Discussion of the interview	44
4.3.1	Music educators in Zimbabwe	45
4.3.1.1	Demographic profile of respondents	45
4.3.1.2	Syllabus, content knowledge and pedagogy	49
4.3.1.3	In-service training initiative	59
4.3.2	Music educators in South Africa	64

4.4	Summary	66
5	SUMMARY, CONCLUSIONS AND RECOMMENDATIONS	
5.1	Summary	68
5.2	Interpretation of results	69
5.2.1	Main research question	69
5.2.2	Research sub-question (a)	71
5.2.3	Research sub-question (b)	71
5.2.4	Research sub-question (c)	72
5.3	Limitations	72
5.4	Recommendations	73
5.4.1	Research sub-question (a)	73
5.4.2	Research sub-question (b)	74
5.4.3	Research sub-question (c)	76
5.5	Conclusion	77
	Bibliography	79
	Addendum A: List of names of teachers	84
	Addendum B: Structured interviews	85
	Addendum C: Permission of teachers	97

Introduction

Figure 1: Visual representation of the introduction

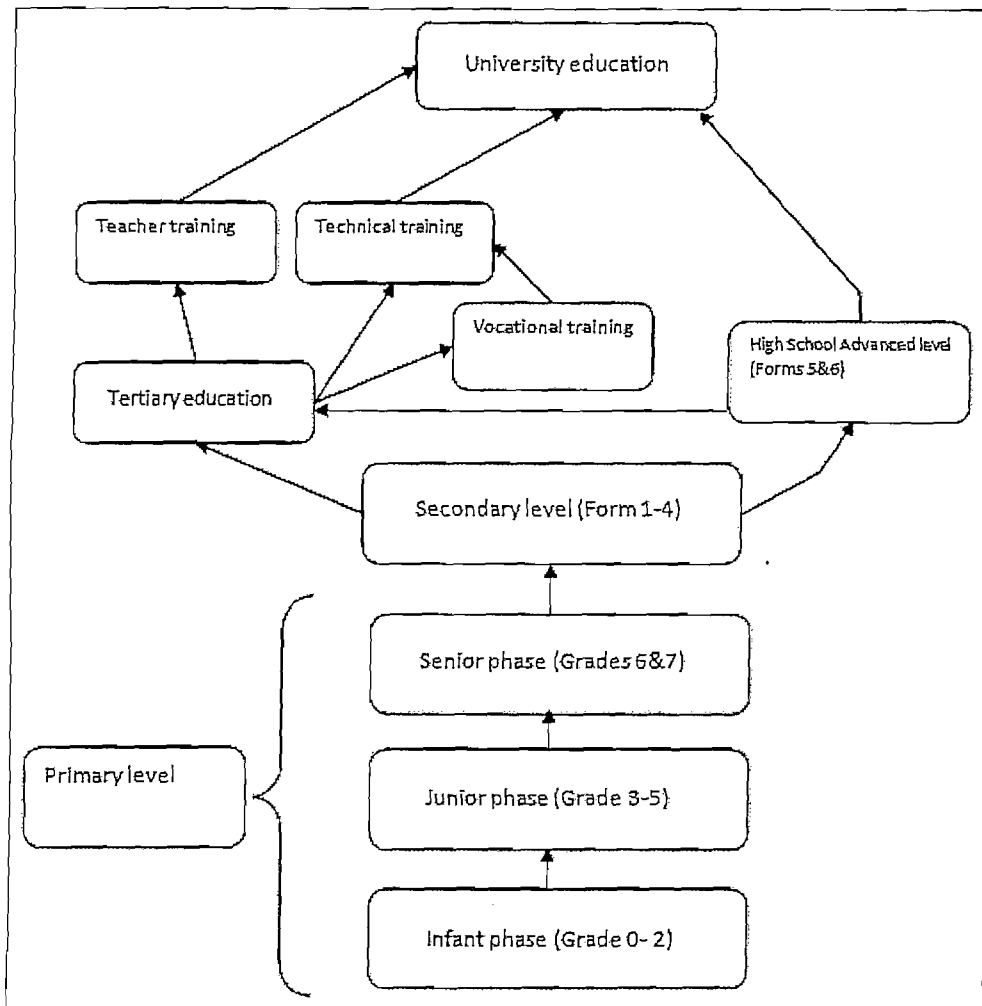


1.1 Preamble

Music is one of the subjects in the curriculum for various levels of the education system in Zimbabwe. However, for the purpose of understanding this dissertation, it is necessary to identify the structure of the entire Zimbabwe education system. It is divided into three main categories, namely, primary, secondary and tertiary levels of education. The diagram below

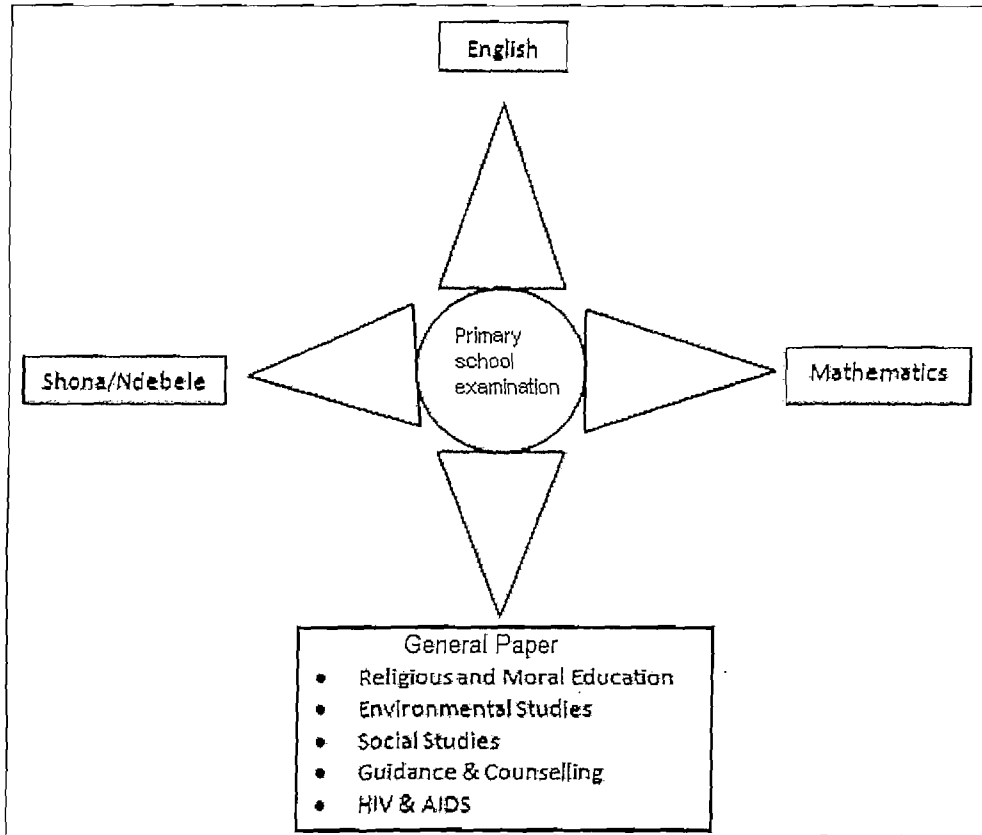
illustrates the compositional structure of the Zimbabwe education system (Zimbabwe, 1998).

Figure 2: Visual representation of the Zimbabwe education system



At primary level learners are exposed to a total of eleven subjects and music is one of them. Unlike other subjects such as English, Mathematics, Shona and Ndebele, music is not an examinable subject. The above-mentioned subjects are regarded as core subjects of the primary education curriculum. Consequently, they are examined independently. The rest of the primary education curriculum package – which includes social studies, religious and moral education, environmental studies and guidance and counselling – is written under one umbrella examination referred to as the General Paper. The illustration below shows the Zimbabwe primary education examination set-up (Zimbabwe, 1998).

Figure 3: The Zimbabwe primary education examination set-up



It is evident from the above illustration that music is not part of the General Paper examination. This means that music is only considered as an extracurricular activity in the primary school education curriculum in Zimbabwe.

In addition, the secondary education phase in Zimbabwe focuses on specialisation (Zimbabwe, 1998). Learners are encouraged to identify areas they think will prepare them for their future careers. In fact subjects are grouped under arts, sciences, commercial and practical subjects. While subjects like English, mathematics and sciences are compulsory from Form 1 to Form 4, learners are also expected to select at least one practical subject from a list that includes food and nutrition, fashion and fabrics, agriculture, metal work, woodwork and music.

The choice of practical subjects is partly influenced by the availability of resources and also future employment opportunities. Understandably, the situation described above leaves music education at a disadvantage considering the fact that generally music has the "least satisfactory provisions" (Digolo in Akuno 2009:1) in most education systems in Africa.

Although the government of Zimbabwe stipulates that music should be taught starting from the initial entry of learners into the education system, formal music learning starts only at the tertiary level. Apart from universities, the teacher training and technical colleges also offer formal music education to teachers and performers respectively for study periods that range between two and four years.

Failure to provide sufficient resources for music in schools can also be viewed as contributing towards the inefficient and poor-quality music programmes in schools. Hence it is the significant experience in the classroom that promotes meaningful change in attitudes towards practical subjects such as music and, consequently, quality lesson delivery (Hall *et al.*, 1983:20). Therefore, constant interaction with learners in the classroom refines the teacher's understanding of both content knowledge and pedagogy of the subject (Shulman, 1987:8-9).

Teaching a skills-based subject like music requires proper training. Flolu and Amuah (2003:113-115) argue that providing information and teaching are not the same thing. Teaching is an art that requires specific skills and techniques, which only formally trained teachers are expected to possess. In the case of Zimbabwe, music teachers get three years of teacher education at college, but do not have the opportunity to teach the subject in schools. This has been the result music being regarded as an extracurricular activity unworthy of inclusion as an examinable subject in the curriculum.

By implication, music teachers have limited exposure to music syllabus interpretation and implementation. Therefore failure to interpret the goals, aims and objectives of the Zimbabwe primary school syllabus will also result in the teacher's inability to promote quality music education in schools. Above all, the training of primary school music teachers in Zimbabwe is a non-specialist one - teachers are trained to teach several other subjects hence music is merely one of them (Mufute, 2007:15).

1.2 Background and rationale for the study

The Zimbabwe primary school syllabus (1989) requires music to be taught in schools as part of the curriculum. However, it is clear even from casual observation that schools do not comply with this requirement. Palmberg (in Mufute, 2007:4) similarly reports that the teaching of music in Zimbabwean primary schools has generally been unsatisfactory.

The failure to teach music effectively in Zimbabwe can be ascribed to a variety of factors. Firstly, the teaching of music has been entrusted to general classroom teachers with limited formal music training. Generally speaking, primary school teachers were trained to teach several subjects and music is merely one of them (Mufute, 2007:2). Secondly, there is no clear policy on cultural activities both at school level and in the community. Thirdly, the motivation to teach music has also been limited due to the fact that music is not examined at the end of the seven-year primary education period (Delport & Mufute, n.d.:3).

In the year 2004 the researcher carried out a pilot study in connection with teacher performance in music teaching at primary level. The results of the project revealed that the majority of music educators in Chimanimani district have limited content knowledge in music. The pilot project was carried out during the time the researcher was the District Resource Teacher (DRT) responsible for manpower development in Chimanimani district.

This dissertation, however; argues that some of the problems could be addressed through a model of professional development in the form of in-service training programmes. In-service training programmes serve a variety of purposes and most of them are generally designed to improve performance output. In addition, they also aim to provide teachers with skills to improve their effectiveness in the teaching and learning situations (Broudy 1978; Palmer 1978; Potgieter, 1997).

A model can be defined as "a simplified description of a system or process [that aims] to assist [in making] calculations and predictions (Concise Oxford English Dictionary (COED), 2002:915). Tallerico (2005) identifies five commonly used models in professional development programmes for teachers namely;

- **Individually guided** – teachers define and direct their own learning through individual choice and direction;
- **Collaborative problem solving** – two or more people working collaboratively;

- **Observation and assessment of teaching** – involves focus and observation of professional practice in classroom settings;
- **Training model** – large group direct instruction and expert lecturing; and
- **Action research** – teachers undertake cycles of reflective practice (Tallerico 2005:37).

At the School of Music on the Potchefstroom campus of North-West University the researcher attended in-service training courses for primary school teachers of the North-West Province. These courses were presented by a group of lecturers from Jyväskylä University (Finland) and North-West University, and were funded by the Centre of International Mobility (CIMO). During an in-service training course, 20-22 February 2009, the presenters applied different models to teach music to 40 primary school teachers. The researcher's observation was that these models outlined by Tallerico (2005:37-38), could be investigated for implementation in Zimbabwe.

Before a model can be developed, the process of teaching and learning needs to be considered. The researcher intends to draw on the work of Shulman (1987), which deals with the application of pedagogical content knowledge (PCK) for understanding the teaching and learning process. Pedagogical content knowledge can be described as the synthesis of three knowledge bases: subject matter knowledge, pedagogical knowledge and knowledge of the context.

When teachers supervise performance in the classroom, they focus primarily on student behaviour regarding the learner's understanding of the subject matter. Yet the learner's ability to understand the subject matter is also influenced by the teacher's knowledge of the learning environment. Learning contexts encompass aspects such as the application of particular teaching methods to specific cognitive levels of learners and the students' cultural background (Langer, Colton & Golf, 2003:30). Without an understanding of the learning context, the teacher cannot select appropriate instructional methods – what Shulman refers to as pedagogy (Shulman, 1987:9)

1.3 Statement of the problem

In this study the researcher aimed to investigate different approaches of professional development initiatives in an effort to identify a relevant in-service training model(s) that can meet the anticipated pedagogical content knowledge for music educators in Zimbabwe. However, this project has been

confined to only one province in Zimbabwe. Consistent with the information above, the research question that guided the project has been formulated as follows: *Which staff development initiatives can be interrogated in order to identify a suitable in-service training model(s) for music educators in Zimbabwe?*

The following sub-questions may be derived from this main question:

- What are the fundamental approaches of in-service training?
- How can music educators in Zimbabwe benefit from the in-service training experiences of primary school teachers in North-West Province, South Africa?
- How are these approaches suitable for developing a model(s) that meets the needs of music educators in Zimbabwe?

1.4 Research aims

The main aim of the research is to identify a suitable in-service training model(s) for music educators in Zimbabwe. The objectives are:

- To identify the fundamental approaches of in-service training;
- To investigate how music educators in Zimbabwe can benefit from the in-service training experiences of primary school teachers in North-West Province, South Africa;
- To assess whether these approaches are suitable for developing an in-service training model(s) that meets the needs of music educators in Zimbabwe.

1.5 Assumptions

Primary school music educators in Manicaland Province in Zimbabwe have limited pedagogical content knowledge in music and, are therefore potential candidates for further staff development initiatives through in-service training.

1.6 Limitations

During the research process the researcher encountered several problems. These included lack of physical resources such as video cameras for recording valuable information during data collection, as well as financial and time constraints. All these problems put together impacted on the entire research

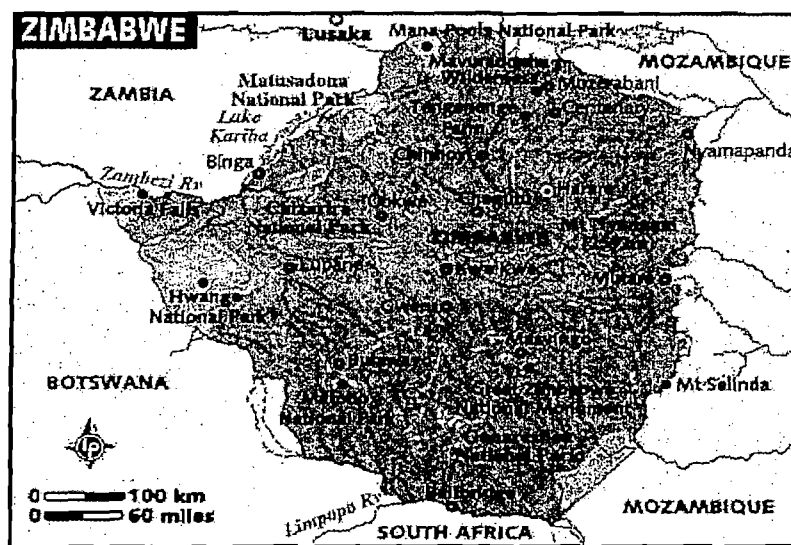
process to a considerable extent. More information could have been gathered if more time and resources were availed to the researcher.

1.7 Delimitations

Although the researcher relied on the data collected mainly through interviews with the selected group of teachers from Manicaland province, the respondents' collective views were analysed numerically. Because of the financial and time constraints of the researcher, data was collected only from primary schools in Manicaland Province, Zimbabwe.

This province was selected due to the researcher's established relationships and access to participants. In addition, only individuals in possession of recognised teaching qualifications such as the Diploma in Education were eligible for participation in this research. The individuals selected were also currently teaching at primary level in Manicaland province, Zimbabwe. From the illustration below (**Figure 4**) it can be seen that areas such as Mutare, Mount Selinda and Mount Nyangani fall under Manicaland province.

Figure 4: Map of Zimbabwe



1.8 Definition of terms

- **Competence/competency** - the ability to do something effectively.
- **Content** - can be defined as specific facts or concepts learnt as specified in the curriculum.

- **Curriculum** - can be described as a plan for education.
- **Education** - can be viewed as systematic instruction given to learners of a specified level of intellectual development.
- **Education system** - can be described as an organised, integrated unit for systematic instruction that involves inputs, processes and outputs.
- **Educators** - can be defined as a collective term used to describe the facilitators of learning in the school curriculum in the Zimbabwean education system.
- **In-service training** - on the job training facility organised for an already qualified individual who aims to improve performance.
- **Learners** - a collective term used to describe children receiving education in Zimbabwe.
- **Manicaland Province** - one of the ten political demarcations found in the eastern part of Zimbabwe mainly for the Ndau, Hera and Manyika people.
- **Music education** - the fundamental curriculum content that learners are expected to learn with regard to music.
- **Music syllabus** - a syllabus is a document that sets out the topic and content to be covered, the rationale for the learning programme, resources to be used as well as methods and activities. The features cited in the syllabus guide the process of teaching and learning.
- **Pedagogical content knowledge (PCK)** - the synthesis of three knowledge bases, namely, subject matter knowledge, awareness of relevant teaching methods and knowledge of the context (Shulman, 1987).
- **Pedagogy** - methods used to make concepts comprehensible to learners.
- **Primary education** - the initial stage of academic learning, usually undertaken for seven years.
- **Skill** - The *Essential Collins English Dictionary* defines the word skill as "the special ability or expertise enabling one to perform an activity very

well" (2004:730). With regard to music, effective music educators require specific skills that will enable them to teach music successfully.

- **Training model** - a design that aims to improve existing knowledge.
- **Zimbabwe** - a landlocked country in the southern hemisphere of the African continent with four neighbours namely, Mozambique, Zambia, Botswana and South Africa.

1.9 The organisation of the study

Chapter 1

Chapter one outlines the background and rationale for the study, the research aims and the study boundary of the document. Definitions of the terms used in the study also form part of the introduction.

Chapter 2

The historical background of music education in Zimbabwe is discussed briefly in this chapter. In addition, curriculum innovation, characteristics of in-service training and models of in-service training are discussed in depth as part of the literature review.

Chapter 3

The methodology of the research is discussed under the following headings: research design, population and sampling procedure, data collection procedure and data analysis procedure.

Chapter 4

Chapter four discusses the results obtained from document analysis, interviews and focus group discussions. Results are graphically presented, discussed and analysed.

Chapter 5

Chapter five focuses on data interpretation and on drawing conclusions on the basis of the entire research study. Recommendations on areas that need improvement are suggested. The limitations and the relevance of this research process are also noted in this chapter.

10. List of acronyms

AIDS -	Acquired Immune Deficiency Syndrome
CDU -	Curriculum Development Unit
DRT -	District Resource Teacher
HIV -	Human Immune Virus
IKS -	Indigenous Knowledge Systems
NAG -	National Art Gallery
NIAE -	National Institute of Arts Education
NWU -	North-West University
PCK -	Pedagogical content knowledge
ZAAE -	Zimbabwe Academy of Arts Education.
ZATCYP -	Zimbabwe Association of Theatre for Children and Young People
ZCM -	Zimbabwe College of Music
ZIFFT -	Zimbabwe International Film and Festival Trust
ZINTEC -	Zimbabwe Integrated Teacher Education Course.

11. Summary

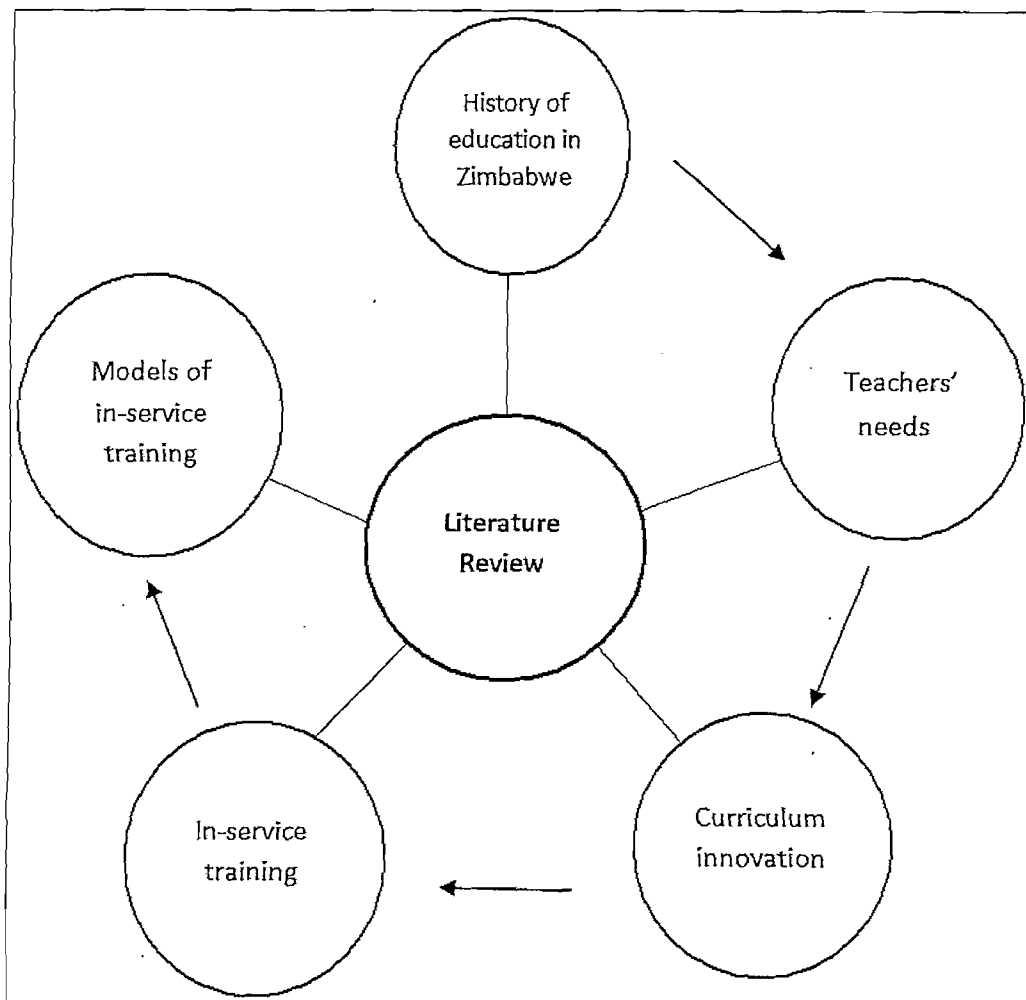
Chapter one examines the background information on the position of music education in the Zimbabwe education system in relation to other subjects of the curriculum. Although music has been indicated as one of the subjects in Zimbabwe, it has not been recognised as such either at primary or at secondary level. It has only been recognised for inclusion in the curriculum as an extracurricular activity.

The motivation to carry out this research process has been influenced by the understanding that the teaching of music in Zimbabwe has generally been unsatisfactory. Hence the main aim of the research process has been to identify a suitable in-service training model(s) that meets the anticipated pedagogical content knowledge for music educators in Zimbabwe. The motivation to carry out this research has also been influenced by the success

of the in-service training courses for primary school teachers in North-West Province. These courses were presented by a group of lecturers from Jyväskylä University (Finland) and North-West University in South Africa.

Literature Review

Figure 5: Visual representation of literature review



2.1 Introduction

The review of the literature examines (a) the history of education in Zimbabwe; (b) teachers' needs; (c) curriculum innovation; (d) in-service training; and (e) models of in-service training. This literature was obtained by searching the ERIC First Search, Pro Quest Research library, Sa Cat, GKPV,

NEXUS, ISAP, Web Feat, JSTOR, Google Scholar, IIMP, EBSCO, <http://ananzi.co.za>, <http://stardat.nrf.ac.za>, Wilson Education Full Text databases for descriptors and keywords such as 'in-service training', 'music education', 'primary school', 'training models', 'professional development' and 'Zimbabwe'. Citations and references in these documents were examined to identify additional studies to consider for inclusion in this section on the literature review.

2.2 The history of education in Zimbabwe

Although the study of music in Zimbabwe stretches beyond 1965, for the purpose of this study only the past 45 years will be discussed briefly as a background for this study.

2.2.1 Music education of the colonial period (1965-1979)

The nature of music education in Zimbabwe before independence in 1980 was characterised by several anomalies. Some of them include unfair distribution of national resources, racial discrimination and prohibitive conditions for enrolment in schools (Govere & Kimberly, 2003:144). Interestingly, the teacher education programme in South Rhodesia (1965-1979) had been initiated by various church organisations. Consequently the curriculum for music teachers in training revolved around singing. As in many other African countries such as Ghana, this was intended to satisfy the needs of the church (Flolu & Amuah, 2003:115).

Among the church needs were assistance to elderly members of the congregation to enable their participation in singing religious songs from the hymnals and enhancement of the music literacy of the children of the converts. African music was non-existent. The absence of other rudiments of music such as music theory and instrumental performance can arguably have been the cause of teachers' ultimate inability to teach music in the classroom (Flolu & Amuah, 2003:116).

Instead of designing a new music curriculum at independence in 1980, the government of Zimbabwe continued for thirty years with the colonial music education programme. The colonial music education curriculum was maintained despite some considerable changes in the modern education systems in most of the post-independence Africa states (Ndlovu & Masuku, 2004:284).

2.2.2 Educational reforms (1980-2001)

Five years after the attainment of independence, the main educational concern was to reverse all the education policies that characterised the colonial education system. Various legislative items such as the Education Act of 1987 were enacted in the light of the nationalist philosophy, whose guidelines revolved around issues of national identity and shared historical experience. The new government proposed an amalgamation of the parallel education systems in order to remove the anomalies and inequalities that characterised pre-independence education in Zimbabwe (Kanyongo, 2005:66). Parallel education system in Rhodesia (1965-1979) emphasised separated development based on race. Consequently, schools were designed to cater for different academic needs for specific racial groups.

The unification of parallel education systems in Zimbabwe was in line with the socialist principle 'Growth with Equity' propounded by Karl Marx. In response to this ideology, equal opportunities were open for all Zimbabweans regardless of gender, ethnic origin, race, and socio-political or economic background (Govere & Kimberly, 2003:148). Simultaneously, the Ministry of Education started through the Curriculum Development Unit (CDU) to design syllabi for various subjects and music was also included (Kanyongo 2005).

Each subject area was made to align its curricula with the nationalist guidelines that distinguish the Zimbabwean majority as a people. Consequently cultural arts subjects such as music were expected to translate this ideology into reality through strategies such as teaching music "in its socio-political and cultural context" (CDU, 1989:1). Twenty years later after the design of the music syllabus, still teachers could not be able to guide learners in the process of understanding and appreciating their indigenous culture and society (Zimbabwe, 1998).

Judging from the way that music is dealt with in schools – that is, regarded as a less important subject in the school curriculum – the idea of teaching children to understand and appreciate their culture seemed to have failed to materialise as early as the date of the syllabus implementation. Rather, the government of Zimbabwe made their top priority other forms of educational reforms accessible to the indigenous Zimbabwean majority through policies such as free and compulsory education and upholding children's rights (Kanyongo, 2005:69).

In an effort to fulfil the pledge of education for all in Zimbabwe, the government embarked on a massive drive to train teachers through the Zimbabwe Integrated Teacher Education Course (ZINTEC). The ZINTEC

programme was structured in such a way that student teachers would spend two residential terms at college and the rest of their time as students deployed as classroom teachers with full responsibilities in schools (Kanyongo, 2005:69-73).

Although the ZINTEC programme was cost effective, it did not promote quality teacher education. Rather it led to a supply of inadequately trained teachers into the school system (Kanyongo, 2005:71). Above all, teaching is a "learned profession" (Shulman, 1987:9). It is mainly achieved through a systematised learning environment where curriculum interrogation and pedagogical comprehension are the most emphasised ingredients (Shulman, 1987:8-9).

In the case of a skills-based subject like music, the result was that it was unlikely that pupils would benefit from their teachers. It was later observed that the ZINTEC student teachers could not teach music in the same way they tried to give instruction in other subjects such as Mathematics, Environmental Studies and English. As in many countries, music education in Zimbabwe has found itself on the "periphery of the curriculum importance" (Kane, 2005:1).

Hence there is reason to believe that music education in Zimbabwe has received limited attention from the onset. Instead it has been regarded as a subject worth being included as an extracurricular activity in schools. Yet a failure to realize the way in which music influences enculturation in human societies is tantamount to denying children the opportunity for development (Rauscher, 1996:1).

2.3 National Institute of Arts Education (NIAE)

In the absence of a clear policy on cultural arts education in Zimbabwe (Palmberg, 2004:42), various arts and culture organisations merged to form the National Institute of Art Education (NIAE). NIAE is a self-governing body that was formed in an attempt to promote the development of cultural arts education for the entire country. In fact, its activities are not only intended for the school curriculum, but also for the community as a source of entertainment and recreation.

Organisations that formed the National Institute of Arts Education include Amakhosi, Dance Trust of Zimbabwe, Imbogi Arts, National Arts Gallery (NAG), Zimbabwe Academy of Arts Education (ZAAE), Zimbabwe Association of Theatre for Children and Young People (ZATCYP), Zimbabwe College of Music (ZCM) and the Zimbabwe International Film & Festival Trust (ZIFFT).

These organisations merged and designed what they referred to as the Strategy Document. This strategic document indicated that arts education institutions in Zimbabwe outside the state system are generally small. The group also pointed out that, apart from being small, they also work in isolation, and are unevenly developed and under-funded.

2.3.1 Goals

The aims of establishing the National Institute of Arts Education are:

- To consolidate and enhance arts education through active interaction in and around Zimbabwe;
- To design frameworks, integrate structures and source funds for further development of arts education in the country;
- To implement arts and cultural activities in the mainstream education system in Zimbabwe; and
- To develop into a professional body that shall regulate and monitor the professional training of the citizens of Zimbabwe (National Institute of Arts Education: *Strategy Document* 2008) (Available at www.google.ac.za, retrieved on 26/06/09).

Dr Strumpf, a former music lecturer from Africa University in Manicaland found in the eastern part of Zimbabwe, presented a paper at a conference on the development of cultural arts education in Africa (26 June-1 July 2001) in Grahamstown, South Africa. He described music in Zimbabwe as being on the "right track, a track headed towards the goals it aims to achieve" (Strumpf, 2001:10). However, he admits that there are problems, which include the non-availability of music instruments, music textbooks and competent music educators in schools.

Furthermore, he notes that the Eurocentric music educators in the country have limited knowledge about the indigenous cultural heritage of Zimbabwe. He adds that they need to undergo specialised further training in order to appreciate the rich musical heritage of the entire country (Strumpf, 2001:10).

2.4 Needs assessment

Identifying teachers' needs in any education system is one of the basic fundamental avenues to promote effective teaching in schools (Ogan-Bekiroglu, 2007:442). Among these needs is the recognition of the teacher's professional identity in society (Karagiorgi & Symeou, 2006:1). However,

teachers expect recognition of their professional development in many other ways. They expect better remuneration for better qualifications. In this regard human needs play a crucial role in the way educators respond to the call for further professional development through facilities such as in-service training (Kusereka, 2003:24).

In order to improve the quality of education Kusereka argues that school administrators should have an informed understanding of the needs of teachers. Additionally, they should also demonstrate a considerable understanding of the factors that influence teacher behaviour and actions in the school (Kusereka, 2003:26). It is therefore imperative that school managers be committed to addressing the problems that teachers face in advancing their professional growth (Baird & Rowsey, 1989:272-284).

A motivated staff complement is crucial in the daily activities of the school. Motivated teachers are concerned with the quality of their work as opposed to the less motivated staff (Steyn, 2002:17). Sergiovanni and Starrat also stress that success in schools is achieved by teachers who are fully committed, hard working and satisfied with their work. In the event that teachers are fully motivated, there is less likelihood of poor performance, because they have direct control of their work and are prepared to be accountable regarding the learning outcome (Sergiovanni & Starrat, 1993:67-76).

2.4.1 Teachers' professional identity

Frierson-Campbell (2004) identifies professional identity as one of the major issues that affect music teachers' performance in schools. The author states that there is a reasonable concern about the perception of other professional sections of education about the role of music in the schools. Other professional members in the education system do not value the role of music teachers in the school community (Frierson-Campbell, 2004:3).

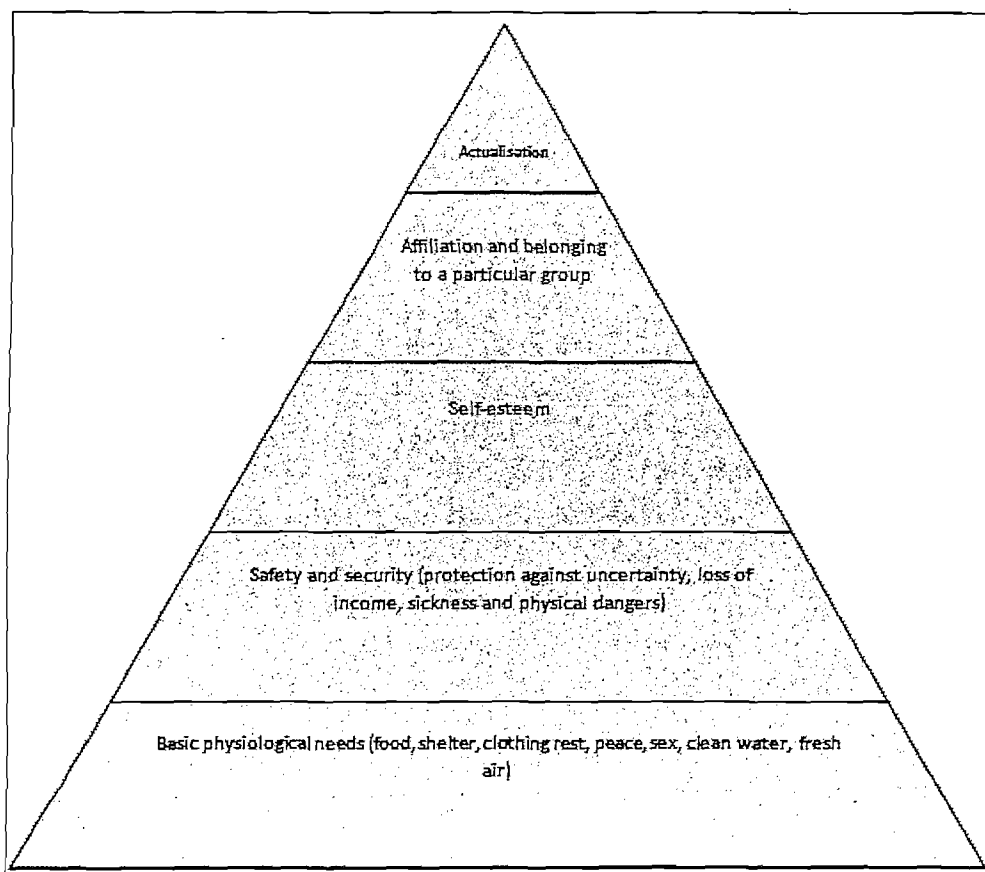
The research done by Frierson-Campbell in 2004 revealed that there is discontentment about the description of the role of music teachers in the school and the school's expectations as a community. Some members of staff assume that music sessions are preparation periods for other important subjects in the school (Frierson-Campbell, 2004:6). Such a situation exemplifies a learning environment that does not recognise the value of music in the curriculum.

2.4.2 Human needs

Teachers' job satisfaction and motivation are closely related. Indeed, motivation is the driving force behind any individual's actions. Plunkett and Attner (1994:38) describe motivation as the combination of an individual's inner desire for success and environmental influences that aim to satisfy needs. From the above description it makes sense to believe that teachers' needs and motivation are two sides of the same coin hence; one side cannot be realised effectively without the other (Maslow, 1943:75).

In addition, the theory of the hierarchy of needs propounded by Abraham Maslow is quite meaningful with regard to the teacher's involvement in professional development exercises. Maslow identifies five sets of human needs that are arranged in a hierarchical order of significance. These are the first the basic physiological needs, then the needs for safety and security, affiliation, self-esteem and actualisation (Maslow, 1943: 372-382).

Figure 6: Visual representation of Maslow's hierarchy of needs



In an education set-up the safety and security needs entail the desire for safety on the job and guaranteed remuneration. In addition, belonging or social needs refer to an individual's desire to affiliate to a particular group and share the same identity with them. Next is the need for sound self-esteem. These needs are basically of two types. In the education context this refers, firstly, to the need for self-confidence in teaching, self-respect, achievement, competence and knowledge, and secondly, to the need for status, prestige, recognition and appreciation (Maslow, 1943:377).

Maslow argues that self-esteem needs generally are of higher order. With regard to teachers, this implies that higher order needs cannot be satisfied at school level. Thus teachers who feel that their needs have not been met sometimes become discouraged. Finally, the self-actualisation needs are the highest and it is usually unlikely such needs can be satisfied fully on the job. In conclusion, Maslow's hierarchy shows that the unsatisfied needs instigate new behaviour patterns, which might be unfavourable to the school as an organisation (Maslow, 1943:372-382).

Consistent with Maslow's suggestions, assessing the needs of teachers normally leads to the development of an in-service training programme that is "feasible and related" (Bayrakci, 2009:11) to the teacher's real classroom expectations. There has thus been an indication that teachers' practical needs and expectations have received limited attention. Yet education systems are advocating for quality teacher education initiatives in order to ensure effective classroom teacher-pupil interaction (Bayrakci, 2009:11-12).

2.5 Curriculum innovation

Curriculum change and innovation are prerequisites for national reconstruction, reconciliation and development. Given a colonial past that did not recognise the relevance of indigenous knowledge in cultural arts education; the opportunity has now arisen for Zimbabweans to uphold their indigenous heritage. Through music, Akuno argues, "a window opens" into what constitutes the existence of the society (Akuno, 2009:3). Now the indigenous cultural arts can be expressed with the sphere of education.

In congruence with the above the primary school music syllabus (CDU 1989:9-11) emphasises that indigenous music should be part of the mainstream curriculum in Zimbabwe. Concepts such as indigenous knowledge systems (IKS), multicultural music education and an interdisciplinary approach to music teaching have become the centre of focus with regard to curriculum change and innovation in Zimbabwe.

2.5.1 Indigenous knowledge systems (IKS)

In order for the post-independence education systems in Africa to be successful, Nzewi argues, communities should emphasise learning from simple to complex (Nzewi 2005:286). In other words, learning should start from the local in order to be effective. In this respect education systems in Africa should strive to be highly sensitive to their local uniqueness in order to justify their existence. Any education system that does not value sources of knowledge from within the locality is "malnourished" and can become irrelevant to its people (Ndlovu & Masuku, 2004:281).

The point here is not to reject the present Eurocentric education systems in Africa, but Ndlovu and Masuku call for a "synthesis of African indigenous knowledge systems into the modern education systems" (Ndlovu & Masuku, 2004:282). Consequently, indigenous knowledge systems would help to enhance the existing Western-oriented school curriculum by incorporating cultural items such as folk stories, poetry, games and many other features as resource materials in schools.

2.5.2 Multicultural music education in Zimbabwean schools

Like South Africa, Zimbabwe is a multicultural society where the population is comprised of a wide range of different languages, religions, ethnic and traditional groups (Delpont, 2006:39-40). However, in order to cater for diverse cultural and religious groups, music education in Zimbabwe is expected to offer a variety of cultural activities across the music education curriculum. Consistent with the above, multicultural music education reflects the ethnic diversity of people and various examples of different music styles (Le Roux, 1994:29). In other words, music can also be regarded as an activity within culture.

2.5.3 The interdisciplinary approach

In order to improve the quality of music education in Zimbabwean schools, an interdisciplinary teaching approach can be regarded as one of the major teaching strategies that can be applied as part of a further teacher education initiative. As previously mentioned, learners should be guided to acquire new concepts as the teacher follows the natural development of the child. An interdisciplinary theory suggests that curriculum integration should occur 'naturally' as teachers design activities and the units of work that should be derived from real life situations (Ulbricht, 1998:16).

Through integration of subjects teachers can relate geography, art, music, social studies, science and even language art subjects, which could be taught as part of the same topic under one umbrella theme. Ulbricht gives an example of a topic such as 'aquatic life'. He argues that teachers can use different activities and learning aids to teach a single topic. Ultimately learners are exposed to a broad understanding of the concept without necessarily organising any systematised interactions (Ulbricht, 1998:16).

2.6 In-service training

2.6.1 The value for professional development

There are three main purposes for in-service training, namely:

- To encourage teachers to evolve their skills and update their knowledge;
- To enhance practice in schools; and
- To apply new pedagogical approaches to teaching / learning processes (Ogan-Bekiroglu, 2007:441).

Most professional development initiatives are generally flexible. Academic arrangements such as workshops, group activities, field trips and short courses (Broudy, 1978:59-63) make in-service training constructive. In addition, the learning environment should be non-threatening in order to ensure that teachers participate effectively (Palmer, 1978:26).

However, in order to promote quality presentation during in-service training, a training plan should be designed first. It should demonstrate the establishment of performance standards, target population and the evaluation criteria (Barbazette, 2005:272-273). In order to ensure effective acquisition of the desired concepts, the instructor should outline expectations. Outlining expectations helps learners determine their own positive contribution towards the achievement of set goals (Price & Nelson, 2005:99).

In contrast, teachers sometimes view in-service training activities as insufficiently planned and therefore less relevant to particular classroom realities (Bayrakci, 2009:11). Consistent with the above, Bayrakci (2009), Frierson-Campbell (2004), Ogan-Bekiroglu (2007) and Russell (2003) concur that the following conditions hamper the development of effective in-service training:

- Lack of specific preparation for the training programme;

- Lack of systematic research particularly on teacher needs; and
- Organisations responsible for teacher education claim of knowledge of what teachers should learn as professional before they can establish what teachers' needs are.

In order to counter the aforesaid weaknesses, in-service training initiatives should:

- Focus on a single subject;
- Concentrate on participants' needs;
- Be ongoing and sustained;
- Engage teachers in generating answers to actual real-life problems;
- Help participants to develop collaborative relationships; and
- Encourage participants to reflect on their own teaching (Bayrakci, 2009:11).

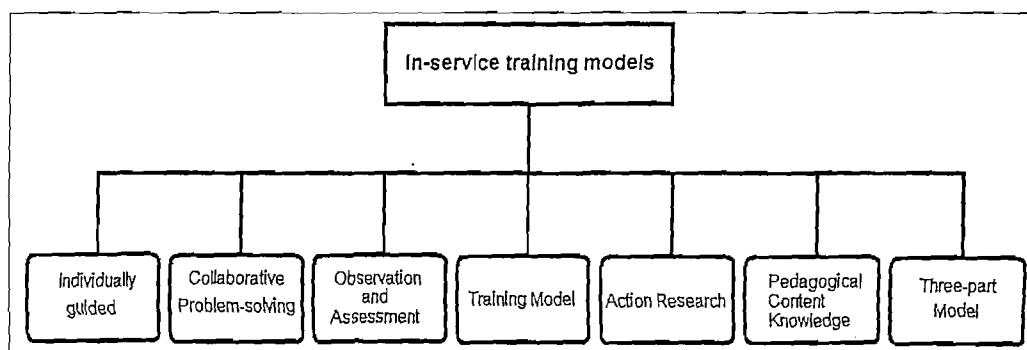
2.6.2 Characteristics of quality in-service teacher education

With regard to quality in-service training for teachers, the following attributes are associated with productive in-service training initiatives:

- The programme should incorporate both on- and off-site school dimensions;
- Participating teachers should be actively involved in the planning process of the intended training programme;
- Teachers should be assisted to work with peer facilitators and team leaders;
- Lecture methods should be less than collaborative and include interactive teaching techniques throughout the whole in-service training programme;
- The training programme should focus on improving and deepening teacher content knowledge; and
- There should be coherence with other learning activities by incorporating experiences that are closely connected to teachers' goals (Russell, Coplan, Corrigan & Diaz, 2003:6)

2.7 Models of in-service training

Figure 7: In-service Training Models



Adapted from Tallerico 2005:39

The main thrust for engaging in-service training models for teachers' professional development is to "bridge the gap between theory, pedagogical practice and community needs" (Maiga, 1995:209). In other words models should aim to improve knowledge, competency or skill acquisition and the development of experience by teachers (Hall, Benninga & Clark, 1983:17).

In conjunction with further training in music education, models should strive to promote as much exposure to real music making as possible. Akuno argues that "real musicians as teachers" are groomed when real music learning materials and resources have been applied during the learning process (Akuno, 2009:12). In essence, further training in music education should also emphasise the bond between theory and practice as learners are involved in real music-making processes.

Apparently there are several models that can be applied in various professional development initiatives for a variety of reasons. Among them are the individually guided, collaborative problem-solving, observation and assessment of teaching and the training models and the inquiry or action research approach (Tallerico, 2005:38). In addition there is pedagogical content knowledge (Shulman, 1987:6) and the three-part comprehensive model that could be taken into account (Hall *et al.*, 1983: 20).

2.7.1 Individually-guided model

The individually guided model is grounded on the premise that meaningful behaviour change occurs when learners discover new ideas on their own. The teacher determines the goal and then selects suitable activities that aim to achieve the goal(s) prescribed to address the problem identified (Fall, 1989:2;

Tallerico, 2005:38). The individually guided model is based on three main assumptions:

- Teachers can judge their own learning needs and they are capable of self-direction and self-initiated learning;
- Adults learn more efficiently when they initiate and plan their learning activities; and
- Teachers will be most motivated when they select their own learning goals based on their personal assessment of their needs (Fall, 1989:3).

Although the individually guided model focuses on the development of the individual teacher's teaching skills, his/her interaction within the organisation strengthens the teacher's interpersonal skills. Indeed, the development of interpersonal skills leads to group cohesion that ultimately promotes a favourable working climate in the school (Loucks-Horsley, 1995:268).

2.7.2 Collaborative problem-solving model

The collaborative problem-solving approach involves two or more teachers "thinking and working together" (Tallerico, 2005:40). This model is grounded in constructivist theories suggesting that learning is both a social and cognitive experience that is anchored in some kind of interpersonal and group discussion learning situations (Bandura, 1973:78). Like the individually-guided approach, this model is based on the following assumptions:

- Adults learn more effectively when there is a problem to solve;
- People working closest to the job best understand what is required to improve their performance; and
- Teachers acquire important knowledge or skills through their active involvement and contributions in processes such as curriculum planning and implementation (Tallerico 2005:41).

Learning in groups and peer coaching are pivotal to the development of musicians in the school (Green, 2008:119-139). It is through informal interaction in the school that other aspects like cooperation, leadership and tolerance are inculcated in learners along with the acquisition of important skills in music making (Green, 2008:119-121).

However, the greatest challenge to the collaborative problem-solving model is convenience. Therefore, it is imperative that the school leadership ensures

that the learning environment is suitable for teachers to engage in informal gatherings that are free from any kind of condemnation and prejudice (Tallerico, 2005:41-42).

2.7.3 Observation and assessment model

Like the collaborative problem-solving approach, the observation and assessment model relies on teachers working in pairs observing each other's classroom work. The idea is to promote effective discussions that reflect on the teachers' performance in the school. In essence this approach functions as peer coaching or collegial supervision (Loucks-Horsley, 1995:269).

More importantly, the purpose of observing and assessing peers is formative rather than summative. Therefore, supervision in this context is meant to facilitate improvement with regard to classroom pedagogy as opposed to "evaluation, hierarchy or authority" (Tallerico, 2005:42).

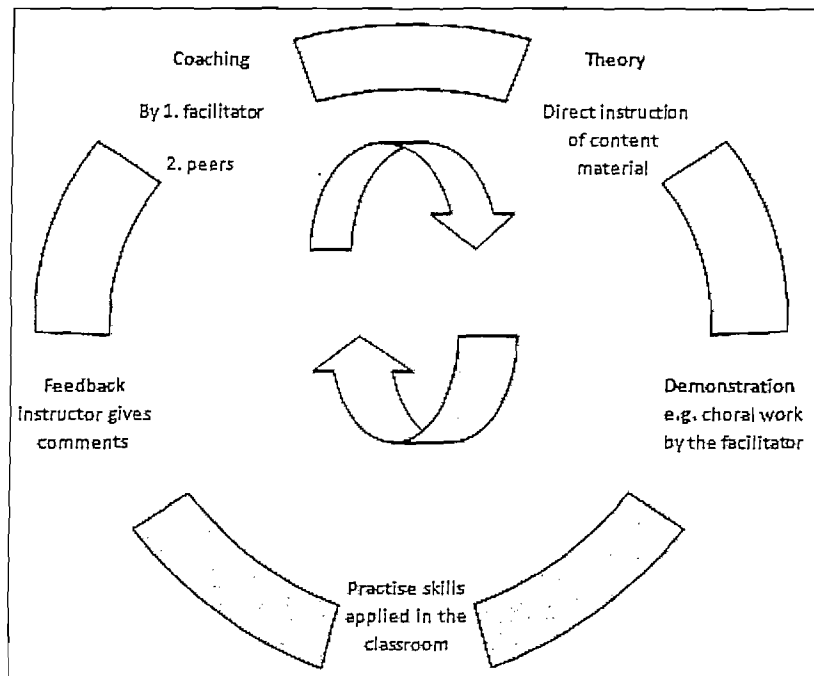
The most interesting scenario for the observation and assessment model is the observing teacher witnessing how the observed colleague interacts with learners during the entire learning exercise. The observation and assessment model makes the following assumptions:

- Professional growth is anchored in reflection and analysis of performance;
- Reflection by an individual teacher can be enhanced by another's [teacher] observation; and
- Observation and assessment of classroom teaching can benefit both parties involved – the teacher being observed and the observer (Tallerico, 2005:43-44).

2.7.4 Training model

Many educators view the training model as a cycle that rolls towards the attainment of specific goals in a learning situation (Joyce & Showers, 2002:73-74; Fall, 1989:9). The diagram below illustrates the cyclic nature of the training model:

Figure 8: Components of the Training model



Competence training for teachers in a skills-based subject like music is believed to be often incomplete (Flolu & Amuah, 2003:16-18). The training model should also follow a clear programme design. In particular, Joyce and Showers emphasise that there should be some degree of complexity of the repertoire illustrating a reasonable link to the existing concepts familiar to the learners' technical ability (Joyce & Showers, 2002:71).

2.7.5 Action research model

The action research model is sometimes referred to as inquiry, teacher research, practitioner research or reflective action research (Tallerico 2005:46). Like the first two models discussed above, the inquiry approach can be undertaken by individuals, pairs or small groups. However, Cohen *et al.* believe that action research is an activity that is motivated by the desire to improve the status quo. As a result, it enhances the competences of the participants (Cohen, Manion & Morrison, 2000:228).

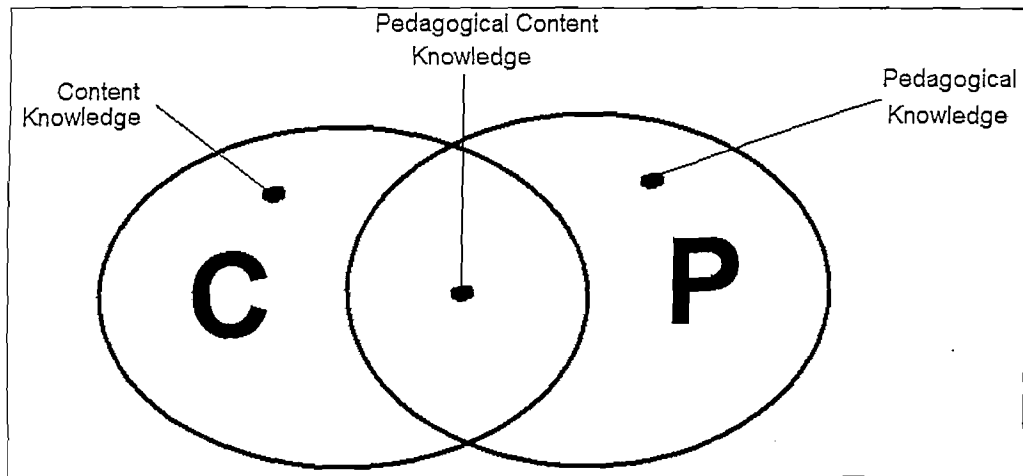
There are three assumptions underlying the action research approach to staff development:

- Teachers possess legitimate expertise, experience and intelligence that equip them with the ability to formulate valid questions;

- Teachers are able to search data that attempt to answer pressing questions that will, in turn, provide answers to the problems identified; and
- Teachers can develop new understandings, change attitudes and adopt new strategies that enhance effective learning (Fall, 1989:11).

2.7.6 Pedagogical content knowledge (PCK) model

Figure 9: Diagram showing the PCK model



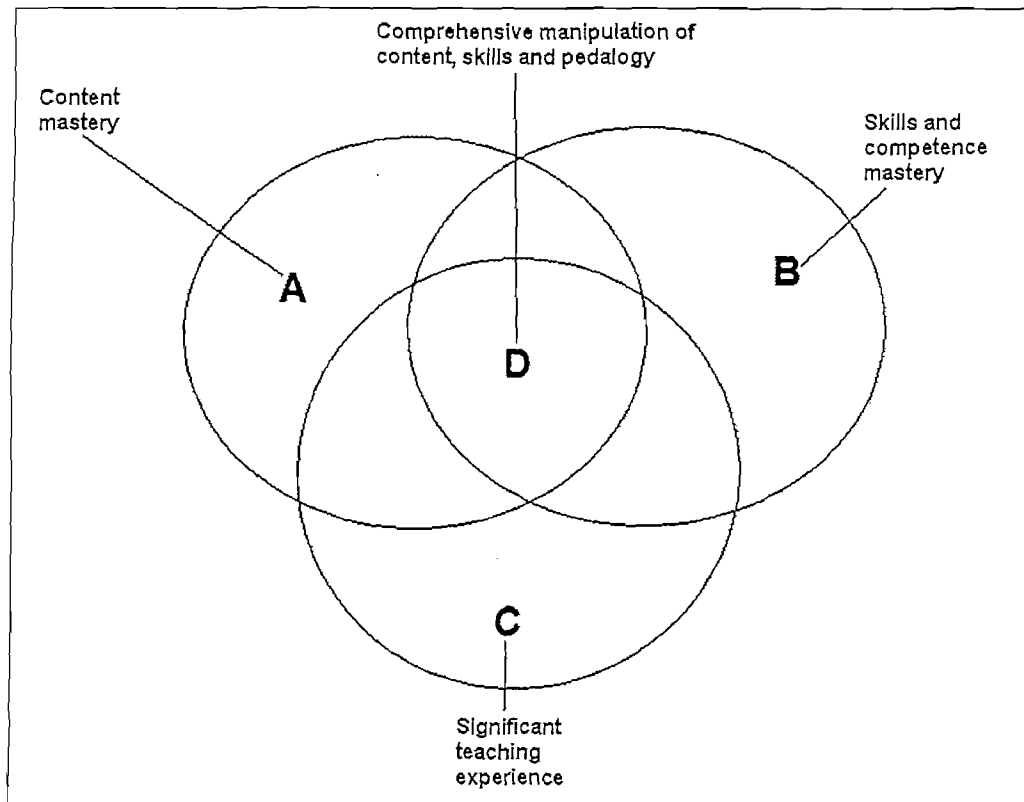
Demonstrating knowledge of the subject matter without appropriate teaching strategies is insufficient. Additionally, Canas, Novak and Gonzalez. (2004:1) believe that the student and the learning environment also contribute extensively towards the teacher's meaningful interpretation of the teaching/learning processes in the school. However, there are two assumptions that underpin the concept of PCK. Firstly, the academic discipline as the primary source of the curriculum, and secondly, methods used to make concepts comprehensible to the learner (Shulman, 1987:8-9).

Teacher education programmes should therefore strive to facilitate the fusion of content and pedagogy, if teachers are to be successful in the classroom. Shulman (1987) further asserts that it is at the intersection of content and pedagogy that subject matter is transformed into meaningful teaching. In connection with the five models for staff development initiatives illustrated above, it is worth acknowledging that the Pedagogical Content Knowledge (PCK) approach helps teachers improve performance output in the classroom.

2.7.7 Three-part comprehensive model

Although the teacher's knowledge of both content and pedagogy is crucial for effective lesson delivery, Hall *et al.* (1983) are convinced that the individual's teaching experience is also significant (diagrammatically represented in Figure 6).

Figure 10: Diagram showing the three-part comprehensive model



Adapted from Hall et al. 1983:20

The three-part comprehensive model emphasises the need to improve the teacher's content knowledge base well ahead of the understanding of pedagogy. Effective content knowledge acquisition can be achieved through attending classes offered by experts from specialist colleges and universities (Hall *et al.*, 1983:20). In skills-based subjects like music, competency in areas such as instrumental performance, choral directing and sight reading can help the teacher identify possible ways to make the same knowledge comprehensible to learners of a specific level (Shulman, 1987:9-11).

Although aspects such as the mastery of content and pedagogy are equally important for teacher development (Shulman 1987), the main focal point of

the comprehensive model is teaching experience. Experience provides two main attributes to the teacher's professional development. Firstly, it provides the opportunity for skills refinement, and secondly, teaching experience helps teachers change attitude either towards learners or the subject itself (Hall *et al.* 1983:20).

2.7.8 Tools for deciding among professional development models

The table below illustrates the characteristics, advantages and disadvantages of applying any of the five staff development models for teachers.

Table 1: Professional development models

Model	Key Characteristics	Advantages	Disadvantages	Use this option to:	Challenges
Individually guided	Teachers determine goals and activities for their own learning	Promotes individual responsibility. Minimal costs and can motivate self-starters	Independent interests can stray from school priorities	Promote creativity among teachers	Attempts to re-shape individual goals can be viewed as manipulation
Collaborative problem solving	Two or more teachers address common concerns together	Capitalises on learning from each other and promotes team work	Requires additional training and skilled facilitators are needed	Find alternatives, decision making	Finding time to meet costs of facilitators
Observation and assessment of teaching	Teachers visit each other's classrooms, record notes and reflect on what occurred	Focus on teaching, encourages collaboration and broadens understanding of teaching	Requires training for data collection	Help new teachers	Arranging time for reciprocal visits, controversy can emerge
Training	Experts facilitate teachers' learning	Taps into state-of-the-art expertise	Requires multiple opportunities for guided practice, expensive	Acquire, refine and apply new skills or strategies	Funding can be a problem
Action research	One or more teachers identify the problem, gather data and change practice	Encourages exploration, promotes risk taking and is cost effective	Research may stray from school priorities, may require training on how	Guide teachers observe and interpret first-hand	More materials may be needed

			to focus on inquiry effectively	information as well as providing follow up for the training model	
--	--	--	---------------------------------	---	--

Adapted from Tallerico, 2005:50-51

2.8 Summary

Even though the provision of education during the colonial period was based on racial lines where national resources were unevenly distributed, the new democratic government did little to ensure equal distribution of resources for different subjects in the curriculum. Consequently, music education remained at the periphery of the curriculum. Even the training of music teachers in institutions of higher learning has also been regarded as providing an opportunity for the less gifted in challenging curriculum areas such as science and mathematics.

Apparently, the zeal to teach music and other related arts activities in the education sector has generally been low amongst most teachers. More importantly, resources such as music textbooks, music libraries, archives and instruments have not been available in Zimbabwean schools. Consequently, music teaching in schools has generally been unsatisfactory. This broad purview indicates that in-service training for music teachers can provide one of the opportunities to improve the quality of music education in Zimbabwean schools.

RESEARCH METHODOLOGY

3.1 Introduction

Chapter three describes the research perspective by presenting a research design and the methods applied to gather relevant data. The research question has been defined and aligned to the assumption that teachers can improve instructional performance through staff development initiatives (Tallerico, 2005). Three data-collection instruments, namely, document analysis, interviews and class discussions, were applied in order to gather information about in-service training models for music educators in Zimbabwe.

3.2 Research design

Although this research is largely a qualitative methodological survey, the data collected was analyzed numerically. In this regard, Creswell (1995) suggests that such research designs that include both qualitative and quantitative paradigms be described as mixed methodology designs (Creswell, 1995:177-187). Mixed methodological research designs are “products of the pragmatist paradigm” that emphasizes the analysis of qualitative data using numbers (Tashakkori & Teddlie, 1995:19).

In connection with the study aimed at establishing an in-service training model/s for teachers in Zimbabwe, individual teachers’ narratives and experiences were analyzed using quantitative methods. However, the above described method was chosen in an effort to “understand the relationship”

(Creswell, 2003:76) among variables impacting on the delivery of effective teaching of music in Zimbabwe.

In addition, Mouton (2002:173) states that "Methodological studies are aimed at developing new methods and validating a newly developed instrument through a pilot study". Resultantly, this research is a methodological study aimed at identifying approaches that would inform the development of a model that meets the anticipated pedagogical content knowledge of music educators in Zimbabwe.

3.3 Population and sampling procedure

This research project was carried out primarily focusing on Manicaland province. Because of financial and time constraints of the researcher, Manicaland province was chosen based on the established relationship of access to participants. Such a move is supported by Fogelman (2005:97), who argues that it is common practice in research that when resources and other constraints make it difficult to study the entire population, only a sample of that population can be "representative" of the whole (Fogelman, 2005:98).

Selected primary school teachers were identified to participate in the research process. In other words, the selected teachers were believed to be representing general primary school teachers in Zimbabwe and, this was done only for the purpose of carrying out the study. In this regard, the researcher applied cluster and systematic sampling procedures as primary methods for the entire sampling procedure.

Individuals selected in this sample were identified based on their geographical proximity to each other (Fogelman, 2005:101). Music educators from Chimanimani, Chipinge, Mutare rural and Mutare urban districts were interviewed. Indeed, the researcher identified only those districts where information is relatively accessible.

3.4 Data collection procedure

From the questions identified above, there is reason to believe that the research has moved from simply an expression of interest [general aim] into a series of connected issues worthy to be investigated (Cohen *et al.*, 2000:76). Once the research design has been clearly formulated, it becomes easy to identify appropriate instruments for data collection (Cohen *et al.*, 2000:76-78).

Data collected from documents used in the research, namely, the Zimbabwe primary school syllabus and North-West University in-service training models and literature was presented first. Secondly, it was the information gathered from interviews and lastly, the data from class discussions. Information collected in total was interrogated in an effort to establish an in-service training model that can be adopted by Zimbabwean teachers in order to fulfil the anticipated pedagogical content knowledge for the entire music education programme in Zimbabwe.

The following research instruments, namely document analysis, interviews and focus group discussions, were used. Each of these instruments is briefly discussed below.

3.4.1 Document analysis

The following documents were analysed:

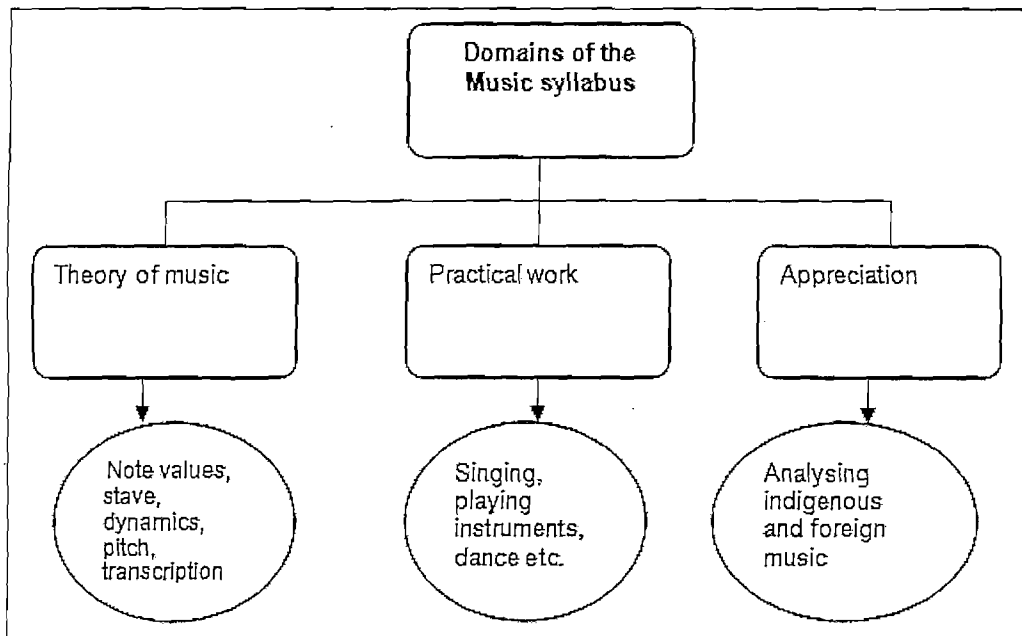
- The Zimbabwe primary music syllabus; and
- The North-West University in-service training models and the accompanying documents.

3.4.1.1 Zimbabwe primary music syllabus

The syllabus emphasises that music teaching in schools should be centred on three domains, namely theory of music, practical work and appreciation. In the preamble it discusses the philosophical foundations upon which the

teaching of music in Zimbabwe is based. Significantly, music is viewed as a vehicle through which the socio-political and cultural organisation of the people of Zimbabwe is realised (CDU, 1989:1). By implication, the syllabus suggests that learners should be able to read and write music and to some extent demonstrate a degree of scholarship with regard to the ethno-musicological interpretation of their cultural past (CDU, 1989:1-4). (See 4.2.1)

Figure 11: Domains of the Zimbabwe primary music syllabus

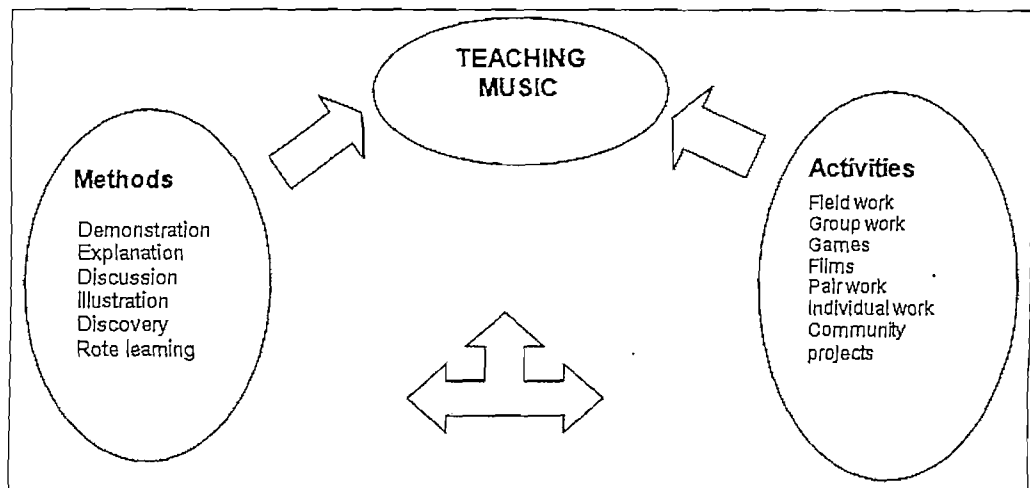


The syllabus outlines three main goals of teaching music:

- To promote the learners' understanding and appreciation of their culture and society through musical activities;
- To assist learners enjoy music through active participation in activities that include listening, analysing, creating and performing; and
- To provide learners with the opportunity to become musically literate (CDU, 1989:1-2).

The syllabus provides methods and activities that teachers can apply during lesson delivery (see **Figure 2**).

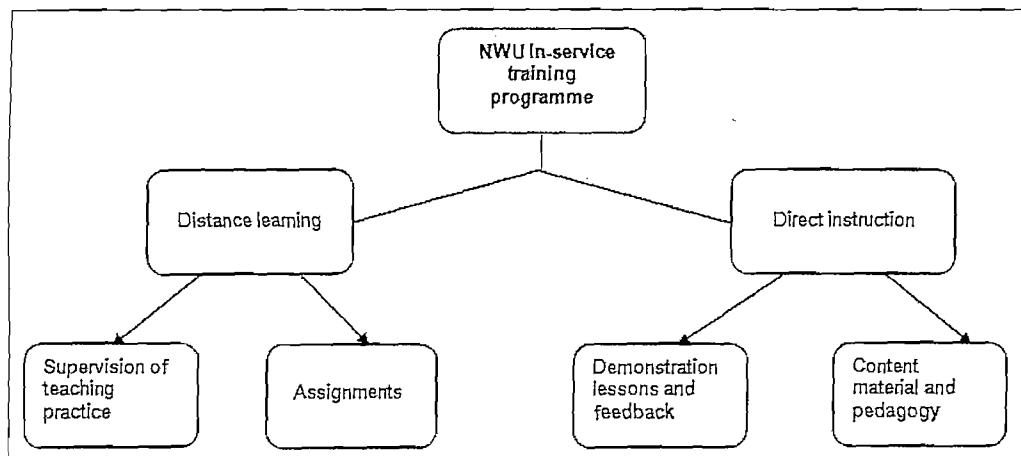
Figure 12: Teaching methods and activities suggested in the Zimbabwe primary music syllabus



3.4.1.2 North-West University in-service training model

The North-West University in-service training programme is an integrated one. It incorporates instructional coverage of both content and pedagogy through direct lectures and distance learning.

Figure 13: NWU in-service training programme



3.4.2 Interviews

Cohen *et al.* (2000) argue that although conditions where interviews are used as a data collection instrument vary, the "common denominator" is that there is exchange of information between or among participants (Cohen *et al.*, 2000:268). In this research project the main purpose of interviewing music educators in Zimbabwe and South Africa is to try and gather information that will inform the development of a suitable in-service training model for music educators in Zimbabwe.

Concurring with this, Baird (1973), Fallon *et al.* (2002), Kusereka (2003) and Steyn (2002) are convinced that a thorough understanding of the teachers' needs is central to the success of any in-service training programme. Therefore, by facilitating a face-to-face interaction with music educators in Zimbabwe, success with regard to teachers acquiring important skills in music is the most expected likelihood. Wragg (2002) suggests that there are three types of face-to-face interviews, namely the structured, semi-structured and unstructured interview.

However, when soliciting more concrete information about the topic under study, semi-structured and unstructured questions can elicit such information better than structured ones (Wragg, 2002:148). The semi-structured interview often contains initial questions followed by probes. For instance, the interviewer would ask: *How often do you assess your learners' achievement in music?* Circle the appropriate response.

Yes, often

Yes, occasionally

No, or hardly ever

The probe question becomes: *What sort of assessment instruments do you apply?* (Wragg, 2002:149).

In addition, the unstructured interview can also gather information that might not have been found if other forms of questioning techniques had been applied. However, the only challenge with this type of interview is that the researcher should be highly skilled in soliciting such information (Wragg, 2002:150). In this study of the possibility of initiating an in-service training program in Zimbabwe, all three types of interviews presented above were applied.

3.4.3 Class discussions

On four occasions the researcher held class discussions with the lecturers in charge of the in-service training programme at North-West University (February 2009 with Doctor Taljaard; May, June and September 2009 with Professor Hetta Potgieter). All discussions were held at the School of Music, Potchefstroom campus of North-West University.

Important information about the logistical preparations for the programme, curriculum content, assessment procedure and evaluation of both the student and the entire programme was gathered. This information is expected to inform the research on the model to apply for the in-service training programme for music educators in Zimbabwe.

3.5 Data analysis procedure

All research instruments applied, namely document analysis, interview and focus group discussions, were meant to gather appropriate data to inform the development of a suitable model for in-service training for music educators in Zimbabwe. The questions applied tried to illustrate which training model/s can assist in-service teacher trainees develop in the following ways:

- Become musically competent with regard to developing a wide variety of repertoire alongside their pedagogical content knowledge; and

- Modify their existing instructional pedagogy in cultural arts education in order to be consistent with cultural dynamism in the contemporary world.

Different groups of teachers, namely music educators in Zimbabwe (1-3 October 2009), cultural arts educators in North-West province (24-26 June 2009) and in-service training lecturers from the University of North-West (11 September 2009) were interviewed separately. The main purpose of carrying out the interviews was three-fold:

- To identify the immediate needs music educators in Zimbabwe expect to have addressed as a matter of concern;
- Identify how music educators in Zimbabwe can benefit from the North-West arts and culture teachers' experience of the in-service training initiative provided by the university; and
- To establish whether the particular in-service training model to be identified and recommended for implementation can fulfil the anticipated pedagogical content knowledge for music educators in Zimbabwe.

Consistent with the above philosophical underpinnings, responses from each category of data collected is analysed independently. However, at the end of the process, a comparison is drawn to establish whether there is some considerable degree of congruency from the information collected. In conclusion, the information gathered is used to recommend a particular in-service training model to be used in Zimbabwe in an effort to improve teacher performance output in the country.

3.6 Summary

The research identified aspects of research methodology that will guide the entire process of finding out which in-service training model shall be applied in an effort to improve the teaching of music in Zimbabwe. The aspects

identified include the research design, population and sampling procedure, data collection procedure and data analysis procedure.

The research design focused mainly on how the general aim of the research project is translated into specific questions to solicit concrete answers to address the topic under study. It also illustrated how appropriate data collection instruments can be identified once the research design has been carefully described.

With regard to population and sampling procedure, the researcher focused on Manicaland province. The motivation to focus on this province was influenced by the researcher's established relationships, which provided access to information. Individuals selected for the sample were grouped together on the basis of their geographical proximity to both the researcher and each other. As a result, music educators from Chimanimani, Chipinge, and the Mutare rural and Mutare urban districts were selected to participate in the research process.

Data collection instruments, namely document analysis, interviews and focus group discussions, were used in order to gather information about the most suitable model for in-service training for music educators in Zimbabwe. The Zimbabwe primary music syllabus was interrogated to establish the philosophical foundations upon which the teaching of music in Zimbabwean schools is based.

DATA PRESENTATION AND ANALYSIS

4.1 Introduction

The investigation into the possibility of implementing an in-service training programme for music educators in Zimbabwe has been conducted mainly through active interaction between the researcher and the selected informants. The findings of the study are presented, interpreted and discussed according to the data collection methods used.

Shulman's pedagogical content knowledge (PCK) model (1987) will be utilised as a framework to interrogate and present the data collected. More specifically, the framework is concerned with the representation and formulation of concepts, pedagogical techniques and knowledge of what makes concepts difficult or easy to learn, knowledge of students' prior knowledge and theories of epistemology. In doing this, the analysis will inform the development of a suitable model(s) for primary music educators in Zimbabwe.

The main methods used were interviews done, firstly, with the music educators in Zimbabwe, and secondly, with primary school music teachers in North-West Province, South Africa. The South African teachers selected for the research process were identified from those members who are currently enrolled for the in-service training programme at the School of Music, Potchefstroom campus of the North-West University.

In addition, documents such as the Zimbabwe Primary Music Syllabus and the North-West University in-service training models and accompanying study materials were analysed. Finally, class discussions were held with

representative members from the in-service training section of the Music Education department of the School of Music, again at the Potchefstroom campus of North-West University.

This has been done in an attempt to identify suitable approaches that would inform the development of a suitable model of in-service training that addresses the anticipated pedagogical content knowledge for music educators in Zimbabwe.

4.2 Document analysis

The following documents were analysed:

- Zimbabwe primary music syllabus; and
- North-West University in-service training models and the accompanying documents.

4.2.1 Zimbabwe Primary Music Syllabus

Analysis of the *Zimbabwe Primary Music Syllabus* (CDU, 1989:1-13) revealed that the whole music education curriculum should strive to regard music as a vehicle for the awareness of cultural identity of the entire Zimbabwean society (see 3.4.1.1). In this regard, the syllabus suggests a music education curriculum that is operationalised within the philosophical underpinnings of its socio-economic and political environment for a better understanding of a shared historic and cultural heritage (CDU, 1989:2). A further scrutiny of its goals, aims and objectives also illustrates that learners should demonstrate a considerable degree of enjoyment in music making through active participation in creativity, listening and analysis of musical performances (CDU, 1989:1-2).

Focusing on the content knowledge, the syllabus emphasises three major learning areas, namely theory of music, music appreciation and practical work (CDU, 1989:6-13). In theory of music primary school learners are expected to demonstrate their understanding of basic note values, dotted notes and rests,

the staff, treble clef, bass clef, key signatures, staff notation, tonic sol-fa, number and tablature notations.

In practical work, among other aspects, pupils should be able to sing short songs, rounds, songs with descant melodies, sight reading and transcription. Learners are also expected to participate in movement and dance activities, and instrumental performance. Instruments such as marimba, *mbira*, recorder, flute, drums rattles and jingles should form the basis for instrumental music education for primary music learners.

In the area of music appreciation primary school learners are also expected to analyse hunting songs as well as work, war, children's and church songs. More significantly, the syllabus emphasises appreciation activities with regard to music of other cultures in Africa and beyond. Consequently popular music such as rock, reggae, jazz as well as the music instruments of other cultures are supposed to be part of the learning exercises teachers should use in the classroom (CDU, 1989:13).

The syllabus also suggests methods and approaches (CDU, 1989:3-5) that teachers can apply in the classroom in order to align the entire music learning exercise with the philosophical underpinnings of teaching music in Zimbabwe, that is, learning music in "its socio-political and cultural context" (CDU, 1989:2). The recommended methods and approaches include demonstration, illustration, explanations, discussions, creativity, rote work, group work, games, peer coaching and the use of resource persons. In order to implement the music curriculum effectively, teachers should be able to demonstrate not only considerable knowledge in music, but also their ability to interpret the syllabus with respect to pedagogical understanding of the entire music education programme.

It is within this broad purview that teachers should understand the purpose, the main components and the contents of the syllabus. Additionally, teachers should also demonstrate their ability to prepare and manage music schemes,

lesson plans, records of work and relevant teaching and learning materials. By implication, it is the teachers' training school that must ensure that teachers in training are well equipped with all the necessary skills to design the above-mentioned documents in order to be able to implement the whole music syllabus in full.

4.2.2 Class discussions: NWU in-service training models and documents

The researcher held four class discussions with lecturers who are in charge of the in-service training programme at the School of Music (February 2009 with Doctor Taljaard; May, June and September 2009 with Professor Hetta Potgieter). The discussions revealed that the nature of the North-West University in-service training programme is an integrated one. In-service trainees are exposed to mass lectures (**training model**), where experts in various areas present a variety of contemporary music teaching approaches such as interdisciplinary learning, multicultural music education and the relevance of indigenous knowledge systems in the modern South African education system.

More significantly, in-service training students are given music teaching activities they are expected to apply in their respective classroom teaching and learning exercises (**individually guided**). Furthermore, in-service trainees are also exposed to activities that require them to 'think and work' in pairs (**collaborative approach**). All these approaches are purposefully aimed at assisting the individual teacher to master a variety of music content knowledge in an integrated manner.

4.3 Discussion of the interview

Music educators from Zimbabwe's Manicaland province and those from North-West Province in South Africa were interviewed.

4.3.1 Music educators in Zimbabwe

Structured interviews were administered to twenty primary music educators in four districts of Manicaland province, namely Chipinge, Chimanimani and the Mutare rural and Mutare urban districts. These interview questions were structured in three different categories: the demographic profile of respondents, teachers' understanding of the syllabus, music content and pedagogy, and finally, the in-service training initiative itself. Consequently, teachers were asked to share their personal views with regard to the relevance and effectiveness of the music teacher education programme in Zimbabwe with respect to the challenges they face in their efforts to fulfil the requirements of the Zimbabwe Primary School Syllabus.

4.3.1.1 Demographic profile of respondents

Table 2: Gender

Number	Male	Female
Respondents	13	7
Percentage	65%	35%

Out of twenty respondents, thirteen (65%) were male and seven (35%) were female. Although this result cannot be generalised, statistics tabled above suggest that female teachers were less motivated to take part in the research process than their male counterparts.

Table 3: Age, professional qualifications and length of service

Aspect	Chronological period	Number of respondents	Percentage
Age	20-25 years	0	0%
	26-30	0	0%
	31-35	8	40%
	36-40	6	30%

	41-45	4	20%
	46-50	2	10%
	+50 years	0	0%
Length of service	0-5 years	4	20%
	6-10	9	45%
	11-15	4	20%
	16-20	2	10%
	21-30	1	5%
	+31 years	0	0%
Post 'O' Level qualifications	'A' Level	0	0%
	Certificate in Education	2	10%
	Diploma in Education	18	90%
	Bachelor of Education	2	10%
	Master of Education	2	10%
	Any other	1	5%
Any specific qualification in music	Certificate in Music	0	0%
	Diploma in Music	0	0%
	Bachelor of Music	0	0%
	Master of Music	0	0%
		0	0%

With regard to the background information of respondents, the investigation revealed that eight of them (40%) were between 31 and 35 years old. Six respondents (30%) were between 36 and 40 years of age. Lastly, four participants (20%) were between 41 and 45 years old, and two (10%) of them were slightly less than 59 years old.

With regard to their length of service as primary school teachers, four respondents (20%) indicated that they had experience of less than five years, while nine of them (45%) stated that they had been employed between six and ten years as qualified primary school teachers. Another set of four teachers (20%) indicated that they had experience of between eleven and fifteen years in the teaching profession. Lastly, two teachers (10%) confirmed

that they had been in service for nearly twenty years, while only one teacher (5%) stated that she had between twenty-one and thirty years of service, teaching at the same school.

From the above information it is evident that at least thirteen (65%) of the participants had experience of less than ten years. This means that their period of service coincided with the dates when the Zimbabwe Integrated Teacher Education Course (ZINTEC) was adopted for the second time as the training model for primary school teachers in Zimbabwe. This 2-5-2 teacher training model has been widely criticised in Zimbabwe for its failure to ensure sufficient lecturer-student contact sessions and lack of thoroughness with regard to quality teacher production. Critics indicated that this model was "notorious" for "churning out ill-prepared" teachers who lacked the required competences to teach skills-based subjects like music (Mufute, 2007:34).

Table 4: Tertiary institution where professional qualifications were obtained

Institution	Number of respondents	Percentage
Teachers' college	20	100%
University in Zimbabwe	2	10%
Outside Zimbabwe	1	5%

While it is commendable that all respondents (100%) indicated that they have gone through the basic teacher education programme either at certificate or diploma level, none of the respondents has ever attempted either advanced-level examinations or obtained any further specific qualifications in music. Additionally, only three respondents (15%) confirmed that they have graduated with at least an undergraduate degree in the field of educational management and administration.

Respondents were again asked the question: *What do you understand is teaching music in schools?* In response, thirteen teachers (65%) indicated

that music teaching in the school is 'just singing'. Seven of them (35%) added that aspects such as syllabus interpretation, cultural dance and instrumental performance can also be part of music education programme in the school. None of the respondents were able to identify other aspects of music such as theory of music, music history and appreciation and song composition as relevant concepts that can also be included as part of the primary school music education curriculum.¹

Closely related to the above information was the question regarding assessment of learner achievement in music. Respondents were asked if they assess learners' class work.² All respondents (100%) admitted that because of limited knowledge of music and the skills to rate children's work, they found it extremely difficult to judge performance in music. Some of them stated that in their entire careers as primary school teachers they never saw any assessment instruments for music, despite the government's decree to teach music in schools. They wondered why the government expects them to teach a subject that is not considered for examinations at the end. Teachers also avoid "over-burdening" themselves with non-examinable material such as music.

Unlike other subjects across the curriculum such as English, mathematics and science, respondents argued, music has not been considered as important; rather, it has been relegated to the "periphery of curriculum importance" (Kane, 2005:1). Eight respondents (40%) confirmed that teaching music is a sheer "waste of time", because it is not offered for examinations at the end of the seven-year primary education course. Therefore pupils and teachers alike

¹ Respondents could not identify other aspects of music, yet 70% confirmed that the training they received at college enabled them to understand the main components of the music syllabus (see Table 5).

² All respondents (100%) admitted that they don't assess learners in music because they lack the relevant skills. Later twelve of them (60%) claimed that they were "adequately prepared to draw up music teaching documents" (see Table 6).

do not "see any value" in the subject, because it doesn't contribute in any way to the final result of the learner's achievement at the end.

4.3.1.2 Syllabus, content knowledge and pedagogy

Questions regarding music educators' ability to interpret the syllabus, their understanding of music content knowledge and the related teaching methods were administered to the selected participants.

Table 5: Perceived knowledge with regard to the teacher's interpretation of the music syllabus

Respondents were asked to describe the extent to which the tertiary training they received at college equipped them with the ability to understand the purpose of the syllabus, its main components, teaching strategies and evaluation of the learner's achievement. Their responses were as follows:

ASPECT	Excellent	Very good	Good	Satisfactory	Unsatisfactory
The purpose of the syllabus	0	1	6	9	4
Main components of the syllabus	0	1	5	9	5
Teaching strategies in the classroom	0	1	3	12	4
Evaluation of learner achievement	0	0	1	6	13

The above statistics show that at least fourteen respondents (70%) confirmed that their understanding of the main purpose of the syllabus, its components, and the methods recommended was satisfactory, while six of them (30%) maintained that their understanding of the syllabus has largely been unsatisfactory. Therefore, there is reason to believe that the training primary school teachers received at various teacher training colleges did fully equip teachers with the necessary skills to implement the Zimbabwe Primary School Syllabus competently although the above perception could be false.

Table 6: Teacher's ability to prepare documents for music teaching

Respondents were asked the following question: *How do you rate the level of your ability to carry out the following teacher obligations with regard to teaching music?* Their responses were as follows:

ASPECT	Very Adequate	Adequate	Inadequate	Very inadequate
Preparing music schemes of work	0	12	5	3
Preparing music lesson plans	0	15	2	3
Preparing records of work in music	0	6	10	4
Preparing learning aids	10	5	3	2

From the above information twelve respondents (60%) are convinced that they were adequately prepared to draw music schemes, lesson plans, records of work and preparing teaching and learning aids. In contrast, eight of them are of the opinion that the training they received at college did not help them acquire skills to design and maintain important documents such as those cited above. Since the majority acknowledged that the training was effective, it can be assumed that the teachers' ability to prepare music schemes and lesson plans has largely been satisfactory.

Table 7: Competence with regard to the teacher's knowledge of music content

Respondents were asked to indicate their perceived ability in particular aspects of music by ticking "yes", "no" or "not sure". The aspects identified focused on the teacher's understanding of music content knowledge (Shulman, 1987). Their responses were as follows:

ASPECT	Yes	No	Not Sure
Basic note values	12	5	3
Dotted notes and rests	6	13	1

Simple time signature	6	8	6
Sing or playing intervals	8	4	8
The stave, treble clef, bass clef, key signature	0	11	9
Tonic sol-fa, number and tablature notations	3	11	6
Sight-reading activities	0	17	3
Transcription	0	15	5

From the above statistical data, fifteen respondents (75%) are convinced that they have limited knowledge of music content material. In particular, respondents indicated that they lack considerable knowledge of the stave, treble clef, bass clef, key signature, staff notation, tonic sol-fa, number and tablature notations and transcription and sight-reading activities. Five respondents (25%) claimed that they have demonstrable knowledge in aspects such as basic note values; simple time signatures, dotted notes and that they can sing or play intervals. Therefore, it is sensible to conclude that the majority of primary school teachers have limited knowledge with regard to music content knowledge.

Table 8: Competence with regard to teaching practical work in music

ASPECT	Yes	No	Not sure
Singing simple songs with soprano, alto and tenor	18	1	1
Singing rounds	17	1	2
Singing songs with descant melodies	0	9	11
Singing songs that are related to other aspects of the curriculum	20	0	0
Making simple instruments (drums, rattles, jingles, etc).	20	0	0
Playing percussion instruments	7	7	6

Directing dance ensembles	9	9	2
Blending drama and music	9	5	6

More than sixteen respondents (80%) are confident of their ability to teach practical music activities, which include singing general songs, rounds, songs that are related to other aspects of the curriculum, making simple instruments, playing percussion instruments, directing dance ensembles and blending music and drama.³ However, none of the respondents indicated that they have ever attempted songs with descant melodies. Therefore, it is reasonable to suspect that some music teachers have a tendency to concentrate on areas they know best and avoid those areas where they feel challenged. The tendency to avoid challenging areas among music teachers will impact negatively on the learner. In their future lives as musicians, learners would then sometimes be restricted to a limited repertoire with regard to multicultural music practices.

With regard to songs that are related to other aspects of the curriculum, respondents were requested to perform specific songs and explain how such songs are related with other subjects of the curriculum. From the examples given, counting songs were more prominent. In other words, most primary school teachers have considerable knowledge with regard to song activities that can enhance concept mastery in mathematics.

Additionally, songs demonstrated were typical of early primary education in the infant category of Grade 2 and below. None of the examples given were anywhere close to the level of upper primary music education. Only songs that denote addition and subtraction were given as examples by respondents. Therefore, it is sensible to assume that, despite the claim by teachers that they have thorough understanding of the link between music and other

³ It appears that teachers' ability to teach practical music is drawn from the indigenous knowledge derived from the community (see Table 12)

aspects of the curriculum; their knowledge in this regard is still extremely limited.

Table 9: Competence with regard to music appreciation

Respondents were asked to indicate whether the training they received at college empowered them to teach different types of songs such as hunting songs, work songs, war songs, religious and patriotic songs. Their responses were as follows:

ASPECT	Yes	No	Not Sure
Singing hunting songs	19	1	0
Singing patriotic songs	19	1	0
Singing work songs	20	0	0
Singing war songs	12	1	7
Singing religious songs	20	0	0
Singing children's songs	18	1	1
Analysing music of other cultures	5	11	4

From the statistics above, eighteen respondents (90%) are confident of their ability to teach different songs. However, it is reasonable to believe that since the majority of these songs and activities are derived from the local community, teachers find it easier to recall songs they grew up with singing for their classroom use. With regard to analysing music from other cultures, five respondents (25%) indicated that they can manage with very little assistance from experts in ethnomusicology or resource teachers from the local community. Therefore, one may believe that teachers in Zimbabwe make use of the indigenous knowledge from the community as part of their teaching strategies in music appreciation lessons.

Table 10: Competence with regard to music teaching methods and approaches

Respondents were asked the following question: *Based on your experiences in the classroom, have you been able to apply methods and activities as stated in the Zimbabwe Primary School Syllabus?* They were requested to give their responses as "yes", "no" and "not sure". Below is the table illustrating their responses.

ASPECT	Yes	No	Not Sure
Demonstration and illustrations	13	2	5
Guided self-discovery	8	9	3
Rote, discussions and explanations	18	1	1
Group work and games	11	4	5
Relying on resource persons	10	8	7
Creativity	5	8	7

Twelve respondents (60%) are confident of their ability to apply various methods and approaches as stated in the *Zimbabwe Primary School Syllabus*. Even though the majority of respondents confirmed their ability to apply a variety of teaching methods such as demonstration, illustrations and discussions, fifteen (75%) admitted that teaching creativity in areas such as instrumental performance was still a challenging experience. Only five respondents (25%) acknowledged that they can teach creativity at primary school level. From the above statistics, it can be assumed that music teachers in Zimbabwe still need to engage in staff development initiatives in order to improve their teaching of creativity in music in schools.

Table 11: Competence with regard to pedagogical content knowledge (PCK) in music education programmes

Aspect	Number of Respondents	Percentage
Area of strength		
Training the choir	4	20%
Interpreting the syllabus	5	25%
Instrumental performance	1	5%
Interpretation of notation	3	15%
Application of a variety of teaching methods	2	10%
Organising and managing traditional dance troupes	5	25%
Areas that need improvement		
Training the choir	3	15%
Interpreting the syllabus	4	20%
Instrumental performance	0	0%
Interpretation of notation	4	20%
Application of a variety of teaching methods	1	5%
Organising and managing traditional dance troupes	0	0%
All of the above	8	40%

Respondents were asked to identify areas in which they are competent during lesson delivery. Among these areas are training the choir, instrumental performance, interpretation of the syllabus, interpretation of notation and applying a variety of teaching methods. Out of twenty respondents, only four (20%) confirmed their ability to teach choral music, while five of them (25%) reiterated that they can interpret the syllabus without assistance.

With regard to instrumental performance, one respondent (5%) stated that he can play music instruments.⁴ When further probed to specify the instruments he can play, the respondent indicated that he has considerable understanding of the marimba. However, he professed ignorance with regard to other instruments such as the piano, recorder, *mbira* and the guitar. By implication nineteen respondents (95%) are unable to play any music instruments at all.

Consistent with the above submissions, closely related to competence regarding music content knowledge is the teacher's capability in performance work. Without some resemblance of demonstrable content knowledge, the teacher is most likely ineffective with regard to music lesson delivery. However, in a skills-based subject like music, it is vital that the teacher demonstrates a considerable balance between the teacher's knowledge of music content in practice and the pedagogical approaches one can apply during lesson delivery (Shulman, 1987).

When asked to identify areas of music teaching in the school they need to improve, eight respondents (40%) admitted that they need thorough coaching in all of the cited examples. Four respondents (20%) indicated that they need further assistance in order to improve their ability to interpret the syllabus and various forms of notation.⁵ From the statistics above, none of the teachers need to improve their ability to organise and manage traditional dance groups and instrumental performance. By implication, it might appear that sometimes teachers do not value indigenous music as an important

⁴ Generally, music instruments are very expensive, given the socio-economic and political environment in Zimbabwe. In most cases school authorities consider learning resources such as stationery their top priority.

⁵ Teachers appear to be less interested in organising and managing traditional dance troupes as well as instrumental performance. Music instruments from the community are generally less expensive. While all respondents (100%) agree that music from the community is essential in the classroom, still other teachers think some indigenous cultural activities invite evil spirits (see Table 13).

ingredient of the multicultural music education curriculum in contemporary African education systems.

Table 12: Incorporating music from the community into the classroom

Number	Yes	No
Respondents	20	0
Percentage	100%	0%

When asked whether it is helpful to incorporate music and other cultural activities from the community into the classroom, all respondents (100%) concurred that it is very important. When asked to motivate their responses further, twelve respondents (60%) stated that teaching cultural arts in school is “just a rehearsal” for what transpires in the community where learners come from. In addition, five respondents (25%) further emphasised that incorporating cultural activities into the mainstream curriculum initiates children into what they called a “shadow picture” of the community’s reality. Finally, three respondents (15%) reaffirmed the notion that Zimbabwe is a multicultural society; therefore, incorporating cultural activities into the mainstream curriculum provides a “platform for culture integration” between children from different cultural and social backgrounds.

Table 13: Parents accepting culturally inclined activities into the mainstream music education curriculum

Respondents were asked the following question: *Do you think parents will allow their children to engage in culturally inclined music activities as part of their mainstream curriculum?* Their responses were as follows:

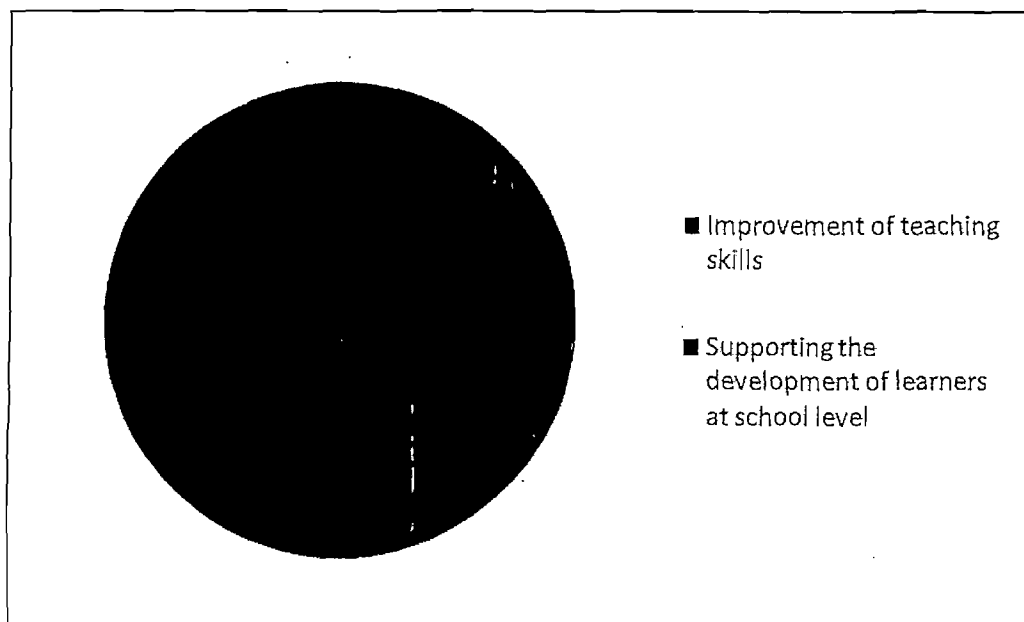
Number of:-	Yes	No
Respondents	16	4
Percentage	80%	20%

Sixteen respondents (80%) were of the opinion that parents will allow their children, while four of them (20%) did not agree. When asked to motivate their responses, those who supported the idea that cultural arts activities from the community can be part of the music curriculum in the school maintained that cultural integration provides learners with the opportunity to tolerate and learn from one another. One of them cited the example of one of Zimbabwe's finest *mbira* players, Stella Chiweshe, as one of many individuals who are now considered as role models for pioneering the recognition of Zimbabwean indigenous music as up to international standards.

On the opposite side of the argument, four respondents felt that parents may not allow their children to study music from the community because this can "invite evil spirits" from their traditional past. One of them argued that music should be the preserve of the intellectually less capable learners. She added that if learners are doing well in other core subjects such as science and mathematics, they should be discouraged from being involved in music and other culturally related activities in the school because they might end up compromising their performance. Consistent with the suggestions above, there is reason to believe that some teachers in Zimbabwe still do not understand the importance of music in the school curriculum and they, therefore, claim that it should always be regarded as a less important subject.

4.3.1.3 In-service training initiative

Figure 14: Motives for participating in further training



Respondents were asked to indicate the primary motive for their desire to engage in staff development initiatives. Eighteen respondents (90%) stated that their primary motive was to improve their teaching skills in music. However, two respondents (10%) were of the opinion that in-service training would help them support the development of learners at their respective schools.

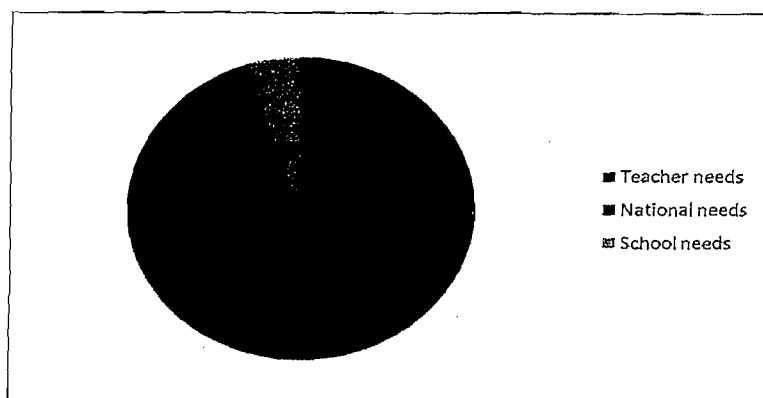
None of the respondents based their involvement on better working conditions, as suggested by the third option of the interview question, that is, to position the individual for better working conditions through music.

⁶Therefore, there is reason to believe that teachers are convinced that in-

⁶ In-service training should be structured to cater for learner from diverse cultural backgrounds. The teaching of indigenous music in the mainstream curriculum should not be viewed as synonymous with "inviting evil spirits" from the selected learners' traditional past (see Table 5). Rather the incorporation of teaching of cultural arts activities into the mainstream curriculum should provide the opportunity to promote culture integration between learners from different cultural and social backgrounds (see Table 12)

service training can improve their ability with regard to teaching music at primary level.

Figure 15: Criteria for specification of in-service training content



When asked to identify needs they assume should shape the content of an in-service training initiative, fifteen respondents (75%) pointed out that the teachers' needs should be given the top priority. Conversely, four respondents (20%) were of the opinion that national needs should be considered first before the needs of teachers, and lastly, one individual (5%) was convinced that the needs of the school should be considered first. Respondents who identified national needs as more important than the needs of teachers and those of the school also confirmed that they can teach patriotic songs competently. Judging from the political landscape in Zimbabwe, patriotic songs are those ones that praise the revolutionary movements of the ZANU PF government as opposed to the government of national unity.

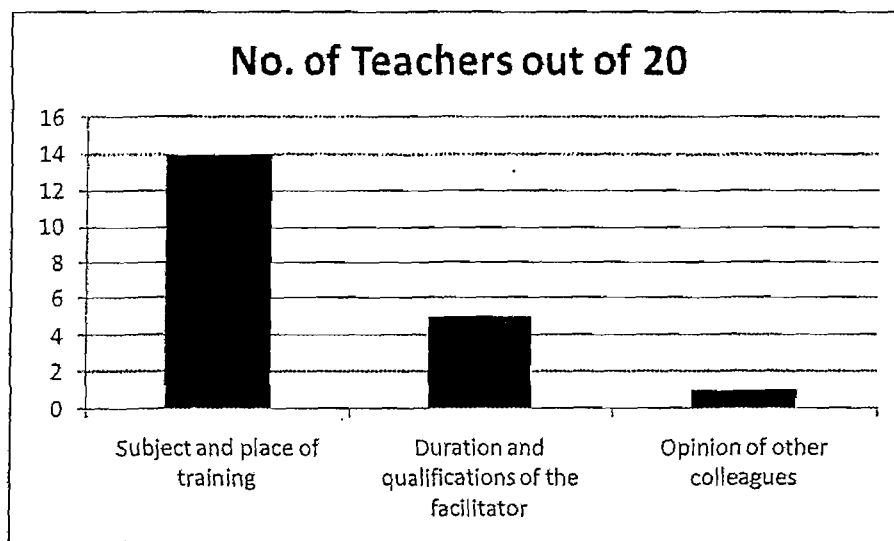
Table 14: Forms of professional development

Forms of professional development	Number of respondents	Percentage
Workshops	0	0%
Short-term courses	0	0%
Undergraduate degree / diploma studies through distance learning	14	70%

Postgraduate studies	1	5%
Individually guided learning	0	0%
Collaborative approach	0	0%
Observation and assessment of teaching	0	0%
Engaging in full-time studies at a tertiary institution	5	25%
Development of research activities	2	10%
On-line education	0	0%
Conferences	0	0%
Other forms	0	0%

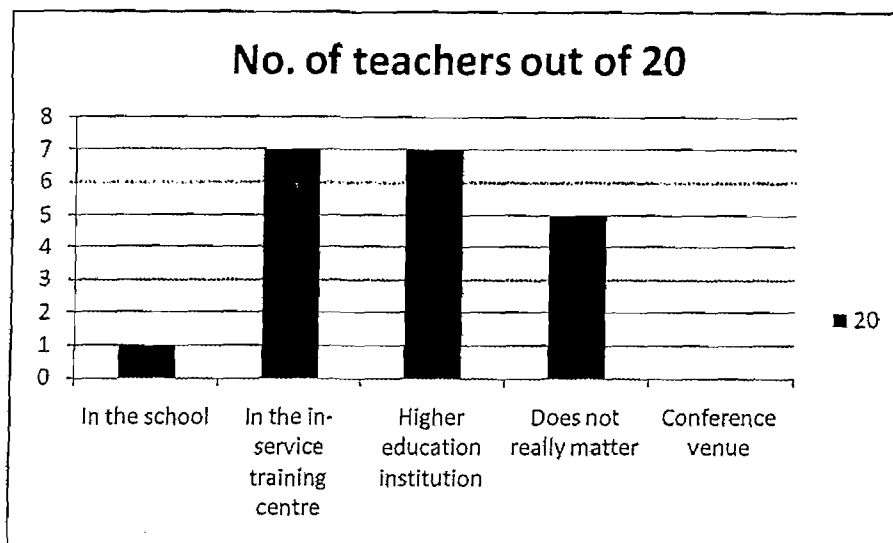
Respondents were asked the following question: *What forms of in-service training do you prefer?* Out of twenty respondents, fourteen (70%) indicated that they prefer undergraduate studies through distance learning, while six (30%) cited more than one options of in-service training forms. Forms such as engaging in full-time studies in music, inquiry and postgraduate studies were cited more than once. It is evident that the majority of respondents are in need of further training in music in order to improve both their content knowledge and teaching skills.

Figure 16: Aspects essential for setting up in-service training for teachers



When asked to identify aspects that are essential for setting up an in-service training programme for teachers, fourteen respondents (70%) indicated that the subjects and the place of training are the two most important aspects to consider when planning a staff development exercise. In addition, five (25%) stated that the duration of the training and qualifications of the facilitator should be considered above any other factors. Lastly, one individual (5%) was convinced that the opinion of friends should be the top priority. Three respondents (15%) maintained that the qualifications of the facilitator should be well considered because "a blind man cannot lead another". This figurative expression can be translated to mean that the facilitator should be in possession of recognised academic and professional credentials in music before teachers can participate in any kind of staff development in music.

Figure 17: Venue for in-service training



Respondents were asked to identify the venue where in-service training can be conducted effectively. Fourteen respondents (70%) suggested that it should be at an in-service training centre or at an institution of higher learning where facilities are available. Five respondents (25%) argued that it doesn't really matter, while one (5%) thought that the school could be the most appropriate venue for in-service training to be conducted. From the submissions above, one can conclude that the majority of teachers are convinced that the availability of resources, particularly for skills-based subjects like music, can enhance effective acquisition of knowledge and skills.

Table 15: Prior involvement in in-service training

Number	Yes	No
Respondents	1	19
Percentage	5%	95%

When asked whether they had ever been involved in staff development initiatives in music before, nineteen participants (95%) indicated that they have never been involved in any kind of in-service training programme before. Only one respondent (5%) stated participating in the Buhera district in Manicaland province, where one of the former music lecturers from Mutare Teachers' College Sheila Brown organised a week-long short-term course for music teachers in their district. This staff development programme was conducted in 1988, a year before the Zimbabwe Primary School Syllabus was designed. When asked to describe the content and structure of the training programme, he admitted that all he still remembers was that they were asked to clap and chanting "*taa ta-te taa aa*" referring to the French time names of music notes.

During the interview teachers asked whether the interaction was the beginning of a staff development initiative. Out of twenty respondents, eighteen (90%) stated that they were ready to enrol for in-service training in music before the end of the year 2009. However, the other two respondents (10%) indicated that, given the opportunity for further studies in music, they would ready to take up the initiative early next year in January 2010.

4.3.2 Music educators in South Africa

As mentioned above, interviews were also administered to five primary school teachers in North-West Province, South Africa. These teachers were among the forty primary school teachers enrolled for the Arts and Culture in-service training programme offered by the School of Music Potchefstroom campus of North-West University. This was done in order to, firstly, determine how primary school teachers in North-West province improved their ability to implement the South African primary school music syllabus, and secondly, to establish their views with regard to their ability to teach theory of music, practical work and music appreciation. The following questions were asked to each of the selected respondents:

- *Before you enrolled for the in-service training programme in music, have you been able to teach music in the classroom?*
- *Based on the training you have received through in-service training, what skills have you acquired with regard to syllabus analysis and interpretation? and*
- *Based on the training you have received so far, have you been able to teach theory of music, music appreciation and practical work?*

With regard to the first question, respondents agreed that prior to the in-service training they thought music teaching in schools was 'singing'. They indicated that they did not know how to teach aspects like theory of music and appreciation. However, three of the respondents were convinced that by the time they graduate they are going to be able to teach music very much better they are doing now. The other two respondents admitted that they lacked relevant teaching methods, but now they are satisfied with the staff development programme that has been initiated by the School of Music.

Three respondents gave the following comments on one of the workshop proceedings in which they participated:

Respondent A – *'The workshop was awesome, enriching and eye-opening. It is said that "people perish because of lack of knowledge" So this workshop has shed a lot of light to us'.*

Respondent B – *'A great opportunity, a great experience, for I did not know a thing about music. Have really enjoyed every minute of this week!! Thanks!!'*

Respondent C – *'This is a very good step taken, since people just sing without knowledge, but now we have ideas of how it is done. For instance, I never did music since last year when I was admitted at the university. But all along I have been training different choirs even going to national competitions level. Secondly, I feel all the participants should be in this (see*

Training model, Table 1) *until 2011 when the programme will be completed*' (in-service training programme).

With regard to their ability to implement the syllabus, all respondents acknowledged that their understanding of the main components improved tremendously. This improvement has been realised in practice since their involvement in the in-service training. When asked to comment on their ability to teach theory of music, music appreciation and practical work, all of them were convinced that there is reasonable growth in the first two components, namely theory of music and music appreciation. However, they unanimously agreed that teaching practical work was still a challenge. In the light of the issues raised above, there is reason to believe that music educators in Zimbabwe are most likely going to benefit from in-service training in music in future.

4.4 Summary

The investigation of the possibility of implementing an in-service training programme for music educators in Zimbabwe was largely an interactive process. Relevant data were collected through interviews, document analysis and focus group discussions. All this was meant to identify possible approaches to inform the development of a suitable in-service training model that addresses the anticipated pedagogical content knowledge for music educators in Zimbabwe.

An analysis of its content knowledge reveals that the syllabus is emphasising three major learning areas, namely theory of music, music history and appreciation, and music in practice. Specifically, the syllabus suggests various methods and approaches teachers can apply during lesson delivery in classroom encounters with learners. The recommended methods and approaches include demonstration, explanation, guided self-discovery, group work, games, creativity and field trips.

With regard to the assessment of learner achievement, all respondents admitted that they lack appropriate knowledge and skills and also they argued that it is worthless to assess performance in a learning scenario that does not add any value on the learners' performance at the end. They pointed out in this regard that music is not examined at the end of the seven-year primary education course.

All the same respondents are convinced that in-service training can improve their ability to teach and manage multicultural music education in contemporary education systems in Africa. The majority of the respondents were of the opinion that, given the opportunity for further development in music, undergraduate programmes would be their best option.

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.1 Summary

Chapter One described the education system in Zimbabwe before and after independence on 18 April 1980. Before independence the country was known as Rhodesia. The name Zimbabwe was only applicable after the abolition of colonial rule in 1980. The curriculum for both periods was organised to prepare learners for various areas of specialisation in their future career occupations (diagrammatically represented in Figure 2). Since 1965 Music was one of the subjects offered at various levels of the Zimbabwean education system. However, throughout the education system (primary to tertiary level) music has remained largely an optional subject.

The literature review revealed that staff development initiatives can improve music teaching skills. The research question for this research was formulated on the basis that the teaching of music in Zimbabwean schools has generally been viewed as unsatisfactory. This was supported by the information gathered which indicated that identifying the needs of teachers can provide the foundation for effective in-service training initiatives.

Effective teaching in any learning environment survives on the teacher's knowledge of the subject matter, pedagogy and the learning context. If the teacher has limited knowledge of the knowledge bases (Shulman, 1987), effective learning is unlikely to occur. The main purpose of carrying out this research was the development of models. To this end, literature review revolved around five major areas:

- History of education in Zimbabwe;

- Teachers' needs;
- Curriculum innovation;
- In-service training; and
- Models of in-service training.

To reflect critically on the delivery of music education in Zimbabwean schools, data collection instruments, namely document analysis, interviews and focus group discussions were undertaken in order to quantify the identified variables affecting the delivery of music in the classroom. The findings revealed that although music was recognised as a subject in the Zimbabwean curricula, it has received limited attention with regard to both human and physical resources. The research also revealed that the system of individual subjects in the curricula of the majority of post-independence African states was inherited from the colonial education policies of Africa's colonial past.

5.2 Interpretation of results

To answer the main research question, the interpretation of results is discussed per research sub-question.

5.2.1 Main research question

Which staff development initiatives can be interrogated in order to identify a suitable in-service training model(s) for music educators in Zimbabwe?

The findings of the main research question revealed that the main purpose of engaging in in-service training is to improve knowledge and the acquisition of relevant teaching skills in a subject area. However, the training of music teachers should aim to promote the development of as much exposure to real music-making processes as possible. Effective music teachers are groomed when real music learning material and resources have been applied during the learning process (Akuno, 2009).

Among the models identified, the training model is the most suitable for the training of large groups of learners taking into cognisance the scarcity of music teachers in Zimbabwe. It is also effective where resources such as textbooks, instruments and expert lecturers are in short supply. It advocates that learners should be invited to attend mass lectures where direct instruction of content material is offered by an expert in a particular field of study.

The instructor of the training session provides demonstration (**stage 2 of the Training model**), while learners are instructed to apply the skills acquired in their respective classroom as regular practice (**stage 3**). There should also be constant interaction between the instructor and in-service trainees where follow up coaching is the main activity. Feedback and peer coaching is also encouraged at these stages (**stages 3 and 5**). The training model is believed to be cyclic in nature as the stages can be repeated depending on the performance of participants and the complexity of the concepts teachers are expected to master.

It became evident that all teachers (20 teachers = 100%) who participated in this research project do not have any specific qualifications in music. This means that the majority of music educators in Zimbabwe need appropriate training in the subject area. During in-service training teachers are encouraged to share ideas and enjoy collegial relationships in the learning process (**collaborative problem-solving**), and carry out short experiments during the course of their studies (**action research**). Considering the fact that the majority of music educators in Zimbabwe do not have qualifications in the subject area, the training model remains the 'root' model that can guide music educators in Zimbabwe in their acquisition of essential skills in music.

Two additional models, namely the pedagogical content knowledge model (Shulman 1987) and the three-part comprehensive model (Hall *et al.*, 1983), should form the basis of the entire application of the training model. In

essence, it is the synthesis of the content and pedagogy (Shulman, 1987) and the significant experience in the classroom (Hall *et al.*, 1983) that promotes effective acquisition of skills by the teacher. It is imperative, therefore, that an integrated approach for further training in music be applied to the non-specialist music teacher in Zimbabwe in order to improve performance in teaching music.

5.2.2 Research sub-question (a)

What are the fundamental approaches of in-service training?

The investigation revealed that the main purpose of engaging in further training is three-fold:

- To improve knowledge and skills in music;
- To enhance performance output; and
- To apply new teaching skills.

In order to ensure quality in-service training the training programme should, among other things, focus on a single subject, concentrate on specific subject needs of teachers and involve them in generating answers to real-life problems. Chapter 2, the literature review, also revealed that the training programme should include peer coaching to ensure that learning occurs in a non-threatening environment where interactive teaching techniques should guide the entire staff development programme.

5.2.3 Research sub-question (b)

How can music educators in Zimbabwe benefit from the in-service training experiences of primary school teachers in North-West Province, South Africa?

Having ascertained that primary school teachers in South Africa faced limitations in teaching music in the school, North-West University organised

an in-service training programme. There is reasonable improvement witnessed in the trainees' interpretation of the syllabus, teaching of other rudiments of music such as theory of music, instrumental performance and evaluation of learner achievement. However, respondents concurred that instrumental performance was still a challenge despite some positive achievement in other areas such as music theory. More importantly, in-service trainees were able to organise cultural arts ensembles in their respective schools. This was an ability most of them have ever imagined in their careers as non-specialist music teachers in South Africa. Therefore, there is reason to believe that primary school teachers in Zimbabwe can improve their performance output through similar in-service training initiatives.

5.2.4 Research sub-question (c)

How are these approaches suitable for the development of a model that meets the needs of music educators in Zimbabwe?

These approaches can inform the development of a model for in-service training based on two major theoretical underpinnings. Firstly, teachers learn more effectively when there is a problem to solve. They can also acquire important knowledge and skills through active involvement in curriculum planning and implementation. Secondly, teachers can develop new understandings, change attitudes and adopt new strategies that enhance effective learning. In addition, skills are refined when teachers constantly engage in staff development initiatives as they observe colleagues practising in their respective classrooms.

5.3 Limitations

This research interprets the context and practice of music at primary level in Manicaland province, and more specifically in Chimanimani, Chipinge and the Mutare rural and urban districts. The results reflect what teachers in these districts are experiencing. Such findings, therefore, cannot be generalised or

regarded as representative of the entire country. Since Zimbabwe is undergoing a process of curriculum change, this study suggests the need for further research on a broader scale. An in-depth study of music education problems at grassroots level is essential to enhance a sustainable learning process in Zimbabwean schools.

5.4 Recommendations

Following the identification of several approaches that can inform the development of a suitable model for in-service training initiatives in Zimbabwe, the training model was recommended for implementation. Because of its structural design that occurs in cycles, the training model can promote reflective teaching, hence, have greater potential to guide teachers acquire essential teaching skills in music. Basing on the facts identified in the entire document, it is imperative therefore that, the training model should be the 'root model' for most of the staff development initiatives meant for teachers in Zimbabwe.

Additionally, the following recommendations are made in relation to the problems music educators face during lesson delivery sessions. Each research sub-question is addressed through a list of recommendations for further research and practice. By providing recommendations per research sub-question, the main research question is also answered.

5.4.1 Research sub-question (a)

What are the fundamental approaches of in-service training?
--

- Music educators in Zimbabwe should be actively involved in the planning process of the intended training programme. In this way their needs can be identified and reservations addressed in time.
- In-service training programmes should encourage peer coaching and team leadership positions. However, the learning environment should

be flexible and non-threatening. This makes the entire programme interesting and accommodative.

- The training plan should be designed ahead of the practical implementation of the training programme. It should illustrate the establishment of performance standards, target population and evaluation criteria. The instructor should also outline expectations. Thus, learners can have the opportunity to determine their own positive contributions towards the achievement of the set goals.
- The training programme should focus on the improvement of the teacher's content knowledge such as the integration of indigenous knowledge of music in the modern Zimbabwe education system.
- Practising specialist music educators should form "Action Groups" that aim to assist non-specialist music teachers undergoing training acquire essential skills and knowledge in music. Skills and knowledge acquired by individual music specialist teachers are valuable resources that can enhance collaborative networking with the novice music teacher undergoing further training. Such structures as the "Action Groups" do not only provide human resource development, but also professional building capacity for individuals in the music teaching profession.
- Higher education institutions should be approached and the findings of this research discussed in an attempt to see how non-specialist music educators can be assisted to acquire the skills and knowledge necessary for their daily classroom delivery.

5.4.2 Research sub-question (b)

How can music educators in Zimbabwe benefit from the in-service training experiences of primary school teachers in North-West Province, South Africa?

- The government of Zimbabwe, through the Ministry of Higher and Tertiary Education, should liaise with the University of North-West for an exchange programme where teachers from both countries share ideas on how to improve music teaching in schools. Music educators in Zimbabwe can benefit from the North-West in-service training experience in various ways. Firstly, they can benefit through exchange programmes. Secondly, a special programme can be organised for music educators in Zimbabwe to come to North-West University every holiday for further training and maximum interaction with their South African counterparts. Finally, the music educators in Zimbabwe can be afforded the opportunity to enrol for further undergraduate training in music at institutions of higher learning such as the University of North-West. In turn, music educators in South Africa can learn how to improvise when resources are limited. Therefore, the researcher is convinced that if a similar programme is implemented in Zimbabwe, music educators can also acquire essential skills in teaching music at primary level.
- Music educators in Zimbabwe should be encouraged to emulate their South African counterparts by attending in-service training workshops and conferences organised by various universities in Africa and beyond.
- The government of Zimbabwe should provide financial assistance in the form of bursary and scholarship facilities for teachers intending to engage in staff development initiatives aligned to music and other cultural studies.
- The government of Zimbabwe should facilitate the development of pre-service music education programmes where individuals intending to become future music teachers in schools can enrol for specific qualification in the subject area before they engage in teacher training initiatives. Institutions such as the Zimbabwe College of Music and the

Zimbabwe Academy of Arts Education should be encouraged to design programmes that expose learners to an extensive coverage of cultural arts education that will ultimately provide essential content knowledge in music. Teacher training institutions will then concentrate on the pedagogical approaches teachers can apply during classroom interaction. Indeed the focus should also be on the combination of the three knowledge bases: content knowledge, pedagogical knowledge and knowledge of the learning context (Shulman, 1987) that the initial teacher training programmes should aim to inculcate in learners.

5.4.3 Research sub-question (c)

How can these approaches be suitable for developing a model that meets the needs of music educators in Zimbabwe?

- Teachers are motivated most when they initiate and plan their learning activities. In this process important knowledge and skills are acquired through active involvement and contributions in the process of such curriculum planning and implementation.
- Adults learn more effectively when there is a problem to solve. Generally, people working closest to the job best understand what is required to improve their performance. This premise is based on the belief that teachers can develop new understandings, change attitudes and adopt new strategies that enhance effective learning.
- When teachers realise their significant role in curriculum planning and innovation, they usually aim for better quality. Quality is only achievable when teachers have a thorough understanding of the pedagogical content knowledge of the subject matter. Hence the selected model(s) in this study can guide teachers to acquire such important skills in music.
- By being flexible in nature, in-service training models can provide academic arrangements such as field work, group activities, short courses and workshops that make the entire staff development

exercise an interesting adventure. Additionally, the non-threatening environments of most in-service training programmes encourage teachers to participate effectively.

- The interpersonal and group discussion learning situations that most in-service training models such as the collaborative problem-solving and training models usually possess make it possible for other aspects such as cooperation, leadership and tolerance to develop in learners along with the acquisition of important skills in music-making processes.

5.5 Conclusion

In order for music to achieve its full capacity with regard to both the aesthetic and cognitive development in learners, it is crucial for the Ministry of Education Sport and Culture to recognise the value of music in the Zimbabwe education system. The ministry should provide the necessary resources for full implementation.

Among the identified models such as the individually-guided, collaborative problem-solving and action research models, the training model was identified to be the best in conjunction with the training of music educators in Zimbabwe. Because of its cyclic nature, the training model provides greater opportunities for reflective teaching as in-service trainees interact with peers during staff development programmes. Consequently, the training model should form the basis for all other in-service training initiatives meant to promote effective teaching of music in Zimbabwean schools.

Considerably, shortage of human and physical resources in schools has hampered the development of music education in Zimbabwe. Hence there is need for the government to design a clear policy on cultural arts education in the country. In turn, teachers as implementers of the curriculum will realise the need to treat music seriously like any other subjects in the school curriculum.

It should also be noted that the training of music educators in Zimbabwe should be placed on an equal footing with training for other subjects such as English, mathematics and science. Music should also be examinable starting at primary level. Placing music education in the curriculum can be regarded as an acknowledgement by the government that music is also important in the development of learners as well. Thus it is the responsibility of the government to ensure that all learners have the opportunity to participate in music activities in the school.

It has also been noted in this research and in other research activities (Klopper 2004) that music promotes cognitive development. It appeals to human emotions and creates avenues of expression that no other subjects in the curriculum can achieve. Above all, music promotes the cultural identity of people and distinguishes them from the rest. Therefore, it is imperative that human and physical resources should be made available to learners in Zimbabwe, if their identity is to be promoted and sustained.

BIBLIOGRAPHY

- AKUNO, E.A, 2009. Innovative applications of traditional resources for music education. A paper presented at a conference on Musical arts in South Africa: resources and applications (August 27-29 2009. p1-23).
- BAIRD, W.E & ROWSEY, R.E. 1989. A survey of secondary science teachers' needs. *School science and mathematics* 21(4):272-284.
- BAIRD, A.C. 1973. Teacher's manual to accompany essentials of general speech communications. Johannesburg, McGraw Hill. 239 p.
- BANDURA, A. 1997. *Self-efficacy in changing societies*. New York: Cambridge University Press. 205 p.
- BANDURA, A. 1965. *Social learning and personality development*: New York: Cambridge University press. 407 p.
- BARBAZETTE, J. 2005. *The trainer's journey to competence; tools, assessment and models*. USA: Pfeiffer Publications. 310 p.
- BAYRAKCI, C. 2009. In-service teacher training in Japan and Turkey: A comparative analysis of institutions and practices: *Australian Journal of Teacher Education* 34(1):10-22.
- BROUDY, H.S. 1978. In-service teacher education: paradoxes and potentials. *The in-service training of teachers-trends, processes and prescription*. Vol. 1(58-67).
- CANAS, A.J., NOVAK, D.J., & GONZALEZ, F.M. 2004. The effect of improving teachers' knowledge of practice: concept-map implementation in the mathematical teacher professional development community. Normal University: Pamplona. 376 p.
- COED (Concise Oxford English Dictionary). 2002. New York: Oxford University press. 1707 p.
- COHEN, L., MANION, L. & MORRISON, K. 2000. *Research methods in education*. NY: Routledge Falmer. 446 p.
- COMMISSION of Inquiry into Education and Training 2001. UNESCO International Bureau of Education. Harare: Government printer. 40 p.
- CRESWELL, J.W. 1995. *Research design: Qualitative and quantitative approaches*. Thousand Oaks, CA: Sage. 228 p.
- CRESWELL, J.W. 2003. *Research design: Qualitative, quantitative and mixed methods approaches* (2nd edition) Thousand Oaks, CA: Sage. 245 p.
- Curriculum Development Unit (CDU). 1989. Zimbabwe Primary School Music syllabus. Harare: Curriculum Development Unit. 12 p.

- DELPORT, A. & MUFUTE, J. *n.d.* Training the non-specialist teacher: Insights gained from a Zimbabwean case study. *Journal of the Musical Arts in Africa* Cape Town: University of Cape Town.
- DELPORT, A. 2006. Multicultural music education: (*In* Schoeman, S. & Potgieter, H.M. *eds* Musical arts education, research and practice.) Potchefstroom: North-West University. 261 p.
- ECED (Essential Collins English Dictionary). 2004. London: HarperCollins.
- FALL, C.J., 1989 Models of staff development. *Journal of staff development* 10 (4).
- FALLON, M.A. & BROWN, S.C. 2002. From student teaching into a profession: One model for guiding professional development. A paper presented at the Annual Meeting of the American Association of Colleges for Teacher Education (54th New York, NY. February 23-26 2002).
- FLOLU, J. & AMUAH, I. 2003. An introduction to music education in Ghana. Accra: Black Mask limited. 154 p.
- FOGELMAN, K. 2005. Surveys and sampling. (*In* Coleman, M. & Briggs, A.R. *eds*. Research methods in educational leadership and management.) New Delhi: SAGE Publications. 297 p.
- FRIERSON-CAMPBELL, C. 2004. Professional needs and the contexts of in-service music teacher identity: *Actions, Criticism and Theory for Music Education* 3(3):1-26.
- GOVERE, E. & KIMBERLY, R. 2003. Educational legislation in colonial Zimbabwe (1899-1979): *Journal of Educational Administration and History* 35(2):137-15.
- GREEN, L. 2008. *Music, informal learning and the school: New classroom pedagogy*. Hampshire: Ashgate. 244 p.
- HALL, J., BENNINGA, J. & CLARK, C. 1983. A comprehensive approach to the in-service training of teachers: A three-part model. *NASSP Bulletin* pages 17-21.
- JOYCE, B. & SHOWERS, B. 2002. *Student achievement through staff development*. USA: Association for Supervision and Curriculum Development. 219 p.
- KANE, J. 2005. New ways of "training" in primary school music education: Results and implications of a longitudinal research study: A paper presented at Australian Association for Research in Education conference (November 2005 p 1-16).
- KANYONGO, G.Y., 2005. Zimbabwe's public education systems: successes and challenges: *International Education Journal* 6(1): 65-74.

- KARAGIORGI, Y. & SYMEOA, L. 2006. Teacher professional development in focus: Reorganising the existing in-service training scheme in Cyprus. Cyprus Pedagogical Institute: Cyprus. 20 p.
- KLOPPER, C.J. 2004. Variables impacting on the delivery of music in the learning area Arts and Culture in South Africa. PhD dissertation: University of Pretoria. 193 p.
- KUSEREKA, G.L. 2003. Factors influencing motivation of Zimbabwean secondary school teachers: An education management perspective. Med Dissertation: UNISA. 196 p.
- KWAMI, R.W., AKROFI, E. & ADAMS, S. 2003. Integrating musical arts cultures. (*In* Herbst, A., Nzewi, M. & Agawu, K. eds. *Musical arts in Africa.*) Pretoria: Unisa. 306 p.
- LANGER, G.M., COLTON, A.B. & GOFF, L.S. 2003. *Collaborative analysis of student work: Improving teaching and learning.* Virginia: ASCD Publications.
- LE ROUX, A. 1994. Music education in a multicultural society: *The South Africa Music teacher* 16(125): 29-30.
- LEU, E. 2005. The role of teachers, schools and communities in quality education: A review of literature. Academy for Educational Development. 33 p.
- LOUCKS-HORSLEY, S. 1995. Professional development and the learner-centered school: *Theory into Practice* 34(4): 265-271.
- MAIGA, H.O., 1995. Bridging the gap: classroom, curriculum and community: The GAO School Museum: *Theory into Practice* 34(3): 209-215.
- MASLOW, A.H 1943. A theory of human motivation: A psychological review 50(4): 370-396.
- MOUTON, J. 2002. How to succeed in your master's and doctoral studies. A South African guide and resource book. Pretoria: Van Schaik. 280 p.
- MUFUTE, J. The training of the non-specialist music teacher in Zimbabwe: A case study. Unpublished M Ed dissertation: Nelson Mandela Metropolitan University. 39 p.
- MUPINGA, D.M., BURNETT, M.F. & REDMANN, D.H. 2005. Examining the purposes of technical education in Zimbabwe's high schools: *International Education journal* 6(1): 75-83.
- National Institute of Arts Education: *Strategy Document* 2008 Available at www.google.ac.za, retrieved on 26/06/09.
- National Report of the Republic of Zimbabwe 2001. Government Printer: Harare.

- NDLOVU, F. & MASUKU, J. 2004. Mainstreaming African indigenous knowledge systems of higher and tertiary education: The case of Zimbabwe: *South African Journal of Higher Education* 18(3):281-288.
- NZEWI, M. 2005. Re-configuring education and research about Africa: the indigenous knowledge force. *Indilinga African Journal of Indigenous knowledge systems* 4(1): 282-294.
- OGAN-BEKIROGLU, F. 2007. Bridging the gap: needs assessment of science teacher in-service education in Turkey and the effects of teacher and the school demographics: *Journal of Education for Teaching* 33(4):441-456.
- PALMBERG, M. 2004. Music in Zimbabwe's crisis. (in Thorsen, S. ed). Sida studies No.12: *Sounds of change. Social and political features of music in Africa*. Stockholm: Sida.
- PALMER, T.M. 1978. In-service education: intrinsic versus extrinsic. *The in-service of training of teachers-trends, processes and prescriptions. Vol. 1 (215-219)*.
- PLUNKETT, W.R., & ATTNER, R.F. 1994. *Introduction to management*: Washington DC: Wadsworth.
- POTGIETER, H.M. 1997. Indiensopleiding vir musiekopvoeders. Ongepubliseerde Dmus tesis: Universiteit van Pretoria. 219 p.
- PRICE, K.M. & NELSON, K.L. 2005. *Planning effective instruction: Diversity responsive methods and management*. Virginia: Thomson Wadsworth.
- RAUSCHER, F. 1996. What educators must learn from science: The case for music in the school: *Voice* pages 1-3.
- RAYWID, M.A. 1993. Finding time for collaboration: *Educational Leadership* 51(3): 30-34.
- RUSSELL, M., COPLAN, R. CORRIGAN, C. & DIAZ, R. 2003. Factors influencing the effectiveness of a distance-learning model for professional development for teachers of adults: A paper prepared under contract for TECH21-National Technology Laboratory for Literacy and Adult Education ED-01-R-0023 October 2003.
- SCHERER, M. 1994. On schools where students want to be: A conversation with Deborah Meier. *Journal of teacher education* 52(1): 4-8.
- SCHOEMAN, S & POTGIETER, H. 2006. Music Arts education: Research and Practice Potchefstroom: North-West University. 5-17 p.
- SERGIOVANNI, T.J., & STARRAT, R.J., 1993. *Supervision: A redefinition*. 5th edition. New York: McGraw-Hill. 321 p.

- SHULMAN, L.S. 1987. Knowledge and Teaching: Foundation of the New Reform. *Harvard Educational Review*, 57, (1)1-21.
- SPARKS, D. & LOUCKS-HORSLEY, S. 1988. Five models for staff development: *Journal of staff development* 10 (4):1-25.
- STEYN, G.M. 2002. A theoretical analysis of educator motivation and morale. *Educare* 31(1&2): 82-101.
- STRUMPF, M. 2001 Music education in Malawi and Zimbabwe: A paper presented for the African Arts Education Conference 26 June -1 July: Grahamstown, South Africa 2001.
- TALLERICO, M. 2005. *Supporting and sustaining teachers' professional development: A principal guide*. California: Corwin Press. 146 p.
- TASHAKKARI, A. & TEDDLIE, C. 1998. *Mixed methodology: Combining qualitative and quantitative approaches*. Thousand Oaks, CA: Sage 185 p.
- ULBRICHT, J. 1998. Interdisciplinary Arts Education reconsidered: *Arts Education* 51(4): 13-17.
- WOOD, R.E. & BANDURA, A. 1989. Impact of conception of ability on self-regulatory mechanism and complex decision making. *Journal of personality and social psychology* 50(56):407-415.
- WRAGG, T. Interviewing. (In Coleman, M. & Briggs, A.R. eds. *Research methods in educational leadership and management*.) New Delhi: SAGE Publications. 297 p.
- YAN, C. 2005 INSET Participation and certification. A case study from China. *Journal of In-service Education* 31(3): 471-484.
- YANG, H.H., YANG, H.J., YU, J.C., HU, W.J. 2008. Multinomial regression model for in-service training: *International Journal of Mathematical models and Methods in applied Sciences* 2(2): 198-204.
- Zimbabwe. 1998. Mutare Teachers' College. Study notes for Diploma in Education. 26. (Unpublished).
- Zimbabwe. Ministry of education, sport and culture. 2002. *Secretary's circular no. 3 2002.28 January 2002*. Harare.
- Zimbabwe. Presidential Commission of inquiry into education and training in Zimbabwe (Nziramasa Commission).1989. *Report of the presidential commission of inquiry into education and training*. Harare: Government Printers. Chairman: CT Nziramasa.
- Zimbabwe primary school syllabus. 1989. Harare: Curriculum development unit. 13p.

Addendum A

List of names of teachers

1. Chikavhanga Charles
2. Mene Jayison
3. Mene Grace
4. Mirisi Daniel
5. Bhuku Anthony
6. Mhondera Leonard
7. Shayanewako Evangelista
8. Saungweme Lawrence
9. Mugari Tendai
10. Hodhera Rachel
11. Zihambi Beullah
12. Rukezo Locadiour
13. Chikoshana Edmore
14. Matiashe Ishmael Musaemura
15. Vhumisai Nisbert
16. Hlabiso Ishmael
17. Maguya Sakirina
18. Dzemura Fungai
19. Mhondera Fungai
20. Takaya Joshua
21. Mashau Ignitia

Addendum B

IN-SERVICE TRAINING FOR MUSIC EDUCATORS IN ZIMBABWE

STRUCTURED INTERVIEW

(For music teachers in Zimbabwe)

This interview is meant to collect information about creating in-service training models for music educators in Zimbabwe. The information collected is used solely for the purpose of carrying out this research process and shall be treated with strictest confidentiality.

Instructions to the Respondents

(a) Respondents are advised to clarify whether it is acceptable to have their views published in academic press outlets such as newsletters, journals and / or reports in connection with the above presented matter.

(b) Participants shall receive a written report illustrating the summary of their collective views with regard to the possibility of implementing an in-service training programme for music educators in Zimbabwe.

SECTION Background information

1(a) (i) Gender

Male	Female

(ii) Age

20-25yrs	26-30yrs	31-35yrs	36-40yrs	41-45yrs	46-50yrs	+50yrs

(b) (i) Post 'O' level qualifications

'A' Level	Cert. ed	Dip. ed	Bed	Med	Any other

(ii) Where did you obtain your professional qualification/s?

Trs' college in Zimbabwe	University in Zimbabwe	Outside Zimbabwe

(iii) How long have you been teaching?

0-5yrs	6-10yrs	11-15yrs	16-20yrs	21-30yrs	31-40yrs	+41yrs

(vi) What do you understand is teaching MUSIC in schools?

(v) Do you have any specific qualification in Music?

Yes	No

(vi) If yes, state the level of your qualification.

Certificate	Diploma	BA	B Mus (Hons)	M Mus	Any other

SECTION B Syllabus, Content and Pedagogy

1. To what extent has the training you received equipped you with the ability interpret the following aspects of teaching music currently in schools in Zimbabwe?

ASPECT	Excellent	Very good	Good	Satisfactory	Unsatisfactory
The purpose of the syllabus					
Main components of the syllabus					
Teaching strategies in the classroom					
Evaluation of learner achievement					

2. How do you rate the level of your ability to carry out the following teacher obligations with regard to teaching music?

ASPECT	Very Adequate	Adequate	Inadequate	Very inadequate
Preparing music				

schemes of work				
Preparing music lesson plans				
Preparing records of work in music				
Preparing teaching / learning aids or materials				

3. After your qualification as a primary school teacher, have you been able to teach the following aspects?

ASPECT	Yes	No	Not Sure
Basic note values			
Dotted notes and rests			
Simple time signature			
Sing or playing intervals			
The stave, treble clef, bas clef, key signature			
Tonic sol-fa, number and tablature notations			
Sight reading			

activities			
transcription			

4. Basing on the training you received at college, do you think you can teach the following aspects of practical work as expected in the syllabus?

ASPECT	Yes	No	Not sure
Singing songs			
Singing rounds			
Singing songs with descant melodies			
Singing songs that are related with other aspects of the curriculum			
Making simple instruments (drums, rattles, jingles etc).			
Playing percussion instruments			
Directing dance ensembles			
Singing patriotic songs			
Blending drama and music			

5. Did the training you receive at college empowered you with the ability teach the following?

ASPECT	Yes	No	Not Sure
Singing hunting songs			
Singing patriotic songs			
Singing work songs			
Singing war songs			
Singing religious songs			
Singing children's songs (Lullabies, fables, mockery, etc.)			
Analyzing music of other cultures			

5. Basing on your experience in the classroom, have you been able to apply methods and approaches as stated in the Zimbabwe primary music syllabus?

ASPECT	Yes	No	Not Sure
Demonstration and illustrations			
Guided self-discovery			

Rote, discussions and explanations			
Group work and games			
Relying on resource persons			
Creativity			

7. Which area/s indicated below do you think you are competent / 'comfortable' to teach in the classroom?

Area of strength	Number of Respondents
Training the choir	
Interpreting the syllabus	
Instrumental performance	
Interpretation of notation(staff, tonic sol-fa and number notation)	
Application of a variety of teaching methods	
Organizing and managing traditional dance troupes	

8. Which areas do you need to improve?

Areas in need of improvement	Number of Respondents
Training the choir	
Interpreting the syllabus	

Instrumental performance	
Interpretation of the notation (staff, tonic sol-fa and number notations)	
Application of a variety of teaching methods	
Organizing and managing traditional dance troupes	
Any other	

9. Do you assess your learners' achievement in music?

Yes	No

Whether YES or NO, motivate your answer.

10. Do you think it is helpful to incorporate music and other cultural activities from the community into the class? (e.g. *Amandlozi, Chidzimba, Nyamusoro, Chinyambara, Zvipunha*)

Yes	No

Motivate your answer.

11. Do you think parents will allow their children to engage in culturally inclined music activities as part of their mainstream curriculum?

Yes	No

Motivate your answer

SECTION C Staff development initiative

1. When asked if it is possible for you to enroll for an in-service training programme, which one of the three premises do you think shall align itself with your primary motive to commit yourself to such an engagement.

Supporting the development of learners at my school	Improving my teaching skills in music	To position myself for better working conditions that are linked to music

2. Which needs do you consider should shape the content of in-service training?

Teacher needs	National needs	School needs	Any other

3. What forms of in-service training do you prefer?

Forms of professional development	Number of respondents
Workshops	
Conferences	

Short-time courses	
Under graduate degree through distance learning	
Post graduate studies	
Individually-guided learning approach	
Collaborative approach (two teachers 'working and thinking' together)	
Observation and assessment of teaching (teachers observing each other's teaching)	
Engaging full time studies at a tertiary institution focusing on music (Further training)	
Development of research activities in the classroom (inquiry)	
On-line education	
Other forms	

5. Which two of the following aspects do you think are essential for setting up an in-service training programme (in order of importance 1 = very important, 2 = important, 3 = less important)?

Subject and place of the training	Duration of the training and qualifications of the facilitator	What other colleagues think about the same and the availability of resources

6. At which of the following venues do you think in-service training should be presented?

In the school	In the in-service training centre	In a higher education institution	Does not really matter	Any other places with conference facilities	No idea

7. Have you ever been involved in in-service training before? (in music)

Yes	No

If the answer is yes, answer the following questions;

When?

Where?

Who presented?

How was the course structured?

What was the content of the course?

Addendum C

Permission of teachers



NORTH-WEST UNIVERSITY
 YUNIBESITHI YA BOKONE-BOPHIRIMA
 NOORDWES-UNIVERSITEIT
 POTCHEFSTROOMKAMPUS

Privaatsak X6001, Potchefstroom
 Suid-Afrika, 2520

Tel: (018) 299-1111/2222
 Web: <http://www.nwu.ac.za>
 School of Music
 018 299 1680
 018 299 1707 (Fax)

Contact Details of study leader:

Prof H.M. Potgieter

Tel: 018 299 1700

Cell: 082 877 1866

Date.....

Researcher: Mr C Nota

Student No: 21573433

Cell number: 073 614 1751

Title of study: In-service training models for music educators in Zimbabwe

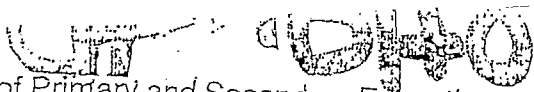
I..... give my permission that my responses in the interview may be used for the purpose of research in music education. I am fully aware of the nature of the research and acknowledge that I may withdraw at any time and that my participation in this research is voluntary. All efforts to protect privacy, anonymity and confidentiality will be adhered to. I understand that this research is for the development of teaching music in Zimbabwe.

.....,Name of participant

.....,MMus student: Charles Nota

Prof HM Potgieter (082 866 1877)

Syllabus



Ministry of Primary and Secondary Education

Primary Music Syllabus

Curriculum Development Unit
P.O. Box MP 133
Mt Pleasant
Harare

All rights reserved
1989

MUSIC SYLLABUS FOR PRIMARY SCHOOLS

1.0 PREAMBLE

The syllabus will place music in its socio-political and cultural context in order to help children to understand and appreciate their culture and society better through music. It sets out to present to children music that they can enjoy through participation in listening, performing, analysing and creating. The syllabus further intends to produce musically literate children thus providing benefits to the children such as a means of creative communication and a means of preservation of ideas.

2.0 AIMS

The syllabus intends to help children:

2.1 enjoy music through personal involvement in music making;

2.2 gain exposure to a wide and varied repertoire of Zimbabwean traditional music as well as folk songs and music written by recognized composers from Zimbabwe and other countries;

2.3 participate in a wide variety of musical experiences;

2.4 become more critical listeners of music;

2.5 further develop their knowledge and skills by providing them with a sound musical foundation;

2.6 develop well-balanced social, emotional, artistic, intellectual, physical, moral and personal qualities;

2.7 develop their artistic expression and understanding of their national musical culture;

2.8 experience music as an expression of daily life and culture by placing Zimbabwean music in its socio-cultural context;

2.9 perceive music as an element of culture and the diverse ways it interacts with other elements of culture;

2.10 use music as a vehicle for the enhancement of community consciousness, national unity and identity;

2.11 take pride in their cultural heritage and preserve their culture;

2.12 develop socialist values through music;

- 2.13 promote a world-consciousness and respect for other countries and their cultures through music;
- 2.14 develop leadership qualities as a result of performing as lead singers in choirs, as dance leaders in dance troupes etc.

3.0 OBJECTIVES

By the end of primary school children should be able to:

- 3.1 read, interpret, and write staff notation. (Tonic solfa notation may be used as an aid if necessary);
- 3.2 sing in harmony with others;
- 3.3 follow and respond to a conductor or leader when singing; dancing, playing an instrument, or when involved in movement;
- 3.4 listen to, compare, and evaluate sounds through the knowledge and vocabulary of the various elements of music e.g. beat, rhythm, tempo, melody, form, timbre, style, etc;
- 3.5 create vocal and instrumental music, and dance;
- 3.6 sing and dance to a variety of Zimbabwean music;
- 3.7 sing melodies from other countries;
- 3.8 play unpitched percussion instruments and where possible any other type of instrument that is pitched;
- 3.9 make simple percussion instruments;
- 3.10 discuss, describe, analyse, compare, evaluate various aspects of music;
- 3.11 sing songs related to other subject areas in the curriculum to help reinforce concepts;
- 3.12 co-operate with others and show self-discipline by playing in bands, ensembles (small groups of performers), and singing in choirs.

4.0 METHODS AND APPROACHES

Music in the school, however stimulating and enjoyable, is education which should be regarded as something more than mere entertainment. It should lay sound musical foundations for, and have relevance to, all children and especially those who opt for additional choral and instrumental experience.

The various methods and approaches listed below, which are by no means exhaustive, are intended to facilitate the teaching of the many activities which make up Music Education. (There is however much overlap that takes place in the teaching of Music in terms of the Methods and Approaches).

4.1 METHODS

4.1.1 Demonstration

e.g. the dance teacher (or the pupil) may wish to demonstrate a particular dance to the pupils before teaching them the various steps which make up the dance.

4.1.2 Illustration

e.g. when teaching pupils about instruments, the teacher may use actual instruments, charts, or diagrams to illustrate and describe the various parts of an instrument.

4.1.3 Explanation

e.g. before teaching a song, the teacher might find it necessary to explain its socio-cultural background to the children, thus making the song more meaningful.

4.1.4 Discussion

e.g. pupils may discuss the message or moral a particular musical folktale may be conveying to them.

4.1.5 Rote

e.g. a teacher (or a pupil) sings a song to the pupils and gets them to learn how to sing the song by listening and imitating him/her.

4.1.6 Creativity and Improvisation

e.g. pupils may be asked to play or sing their own short melodies using a particular number of notes and rhythms that they have learned. After providing pupils with a vocabulary of various movements (like stamping, gliding, trotting etc) during their Music and Movement class, pupils may be asked to respond creatively through movement, dance, dramatization to a piece of music being played to them.

4.2 APPROACHES

4.2.1 Group Activities

e.g. a teacher could organize pupils into groups to make various instruments; children could create their own games, songs or dances in groups, etc.

4.2.2 Games and Simulation

e.g. a teacher may use flashcards which show either an action or a rhythm to which the children respond to the accompaniment of a regular pulse and which eventually would lead to the acquisition of musical concepts like rhythm.

4.2.3 Records, tapes, films

eg. these could be used to illustrate music in other parts of the country and in the rest of the world. They could be used to train children to listen critically and discuss what they have learned or seen.

4.2.4 Topics, projects, centres of interest

e.g. topics: "Work songs in Zimbabwe." Children could collect such songs from their home areas.
 projects: children could make a study of a musician, his compositions and instrumentation.
 centres of interest: children could visit institutions which have musical instruments on display.

4.2.5 Community involvement

e.g. an expert mbira player from the community may be invited to come and play the mbira for the pupils and could, in addition, teach the pupils simple songs that are accompanied by the mbira.

4.2.6 Peer teaching

e.g. one of the pupils may teach the rest of the class a musical game that he/she knows. This helps to increase the repertoire of music that the teacher has at his/her disposal.

4.2.7 Guided Music Making

e.g. the teacher organizes and conducts the percussion band and in so doing, guides the pupils as they make music.

4.2.8 Concerts, performances, tours

e.g. pupils should be taken to as many carefully selected concerts as possible in order to widen their musical experiences; pupils should be encouraged to perform on their instruments at public occasions such as Parents' Day in order to perfect their skills; pupils could exchange songs and other musical activities with children in other schools through organized tours.

As an extra-curricular activity schools should be encouraged to participate in competitions/festivals in order to improve their standards of performance.

4.2.9 Integrated teaching

e.g. music, dance and drama may be integrated in the form of a musical play where pupils combine music and acting or mime to convey themes from other subject areas in the curriculum.

5.0 CONTENT

The following content areas aim to lay a sound musical foundation for the study of Music but should in no way inhibit the talented teacher from progressing in these areas e.g. If a teacher is able to teach the pupils to play the recorder, chipendani/umqangala (musical mouth bow) etc he/she should do so.

5.1 THEORY OF MUSIC

5.1.1 Staff Notation

This notation will be approached practically through singing, percussion instruments and, where possible, the recorder or other tuned instruments that are available and then deal with theory. The topics to be taught to each grade are suggested below:

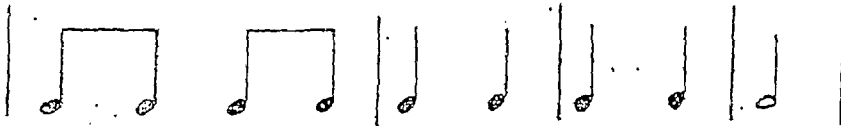
LEVEL	CONCEPTS
Grades 1 and 2	Basic note values.
Grades 3, 4 and 5	Dotted notes, rests Simple time signatures. Singing and playing intervals from notation. The incidental use of clef, staff and key signatures is recommended but it is not to be taught formally.
Grades 6 and 7	Intervals; time signatures; pitch names of notes; treble clef; staff; key signatures; singing songs and playing pieces from notation; writing tonic solfa pitch names to a piece in staff notation having been given the doh.

5.1.2 Tonic Solfa Notation.

This notation will be used as an aid to staff notation.

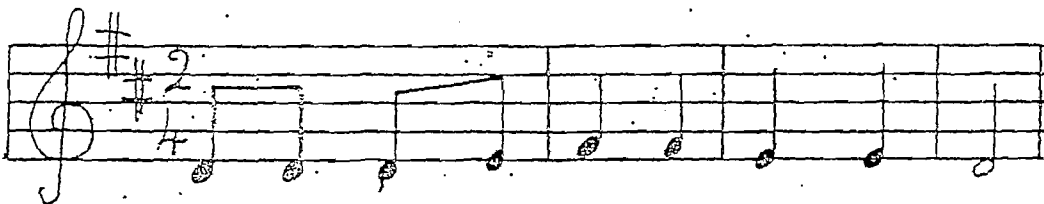
The tonic solfa pitch names will be used together with staff notation note values.

e.g. d d d r m m r r d



This approach could be used for singing from notation in Grades 3 and 4. It may then develop to a song/piece written in staff notation with tonic solfa pitch names above the equivalent staff notation pitch names. By Grade 7, children should be able to sing or play short, simple songs or pieces from a staff notation score.

d d d r m m r r d



I - she kom - bo - re - ra A - fri - ka

Nko - si si - ke - le - la A - fri - ka

5.2 PRACTICAL WORK5.2.1 Singing

The teaching of singing should always be accompanied by background information for each song be it local or foreign. The following recommended choice of songs is determined by the child's physical, social and psychological development.

LEVEL	TYPES OF SONG
Grades 1 and 2	Short simple songs; songs that express everyday experiences, interests and feelings of children songs related to other areas of the curriculum.
Grade 3	Longer simple songs; rounds; songs with descants; two-part singing and two-part songs; team songs etc; songs related to realities of life, such as areas in environmental and social sciences, and languages; patriotic songs; songs about heroes; songs related to other areas of the curriculum.
Grades 6 and 7	Two-part and three-part songs (soprano, alto, tenor); songs related to other areas of the curriculum.

5.2.2 Construction of Simple Instruments

This topic should be taught from Grade 1 to 7. A selection of untuned and tuned instruments could be made.

e.g: unpitched - drums, jingles, rattles etc.
pitched - bottle-phones, reed pipes etc

5.2.3 Percussion Band

This should be used as an aid to reading and interpreting rhythm in staff notation, as well as teaching concepts of timbre, time etc. Percussion Band should be performed by all Grades. The aspects of rhythm to be taught should include note values and their equivalent rests and simple time signatures.

5.2.4 Music, movement and dance

Music and Movement should be encouraged in all grades. It includes:

1. rhythmic response to sound e.g. short, sharp movements in response to staccato (short, detached) sounds;
2. creative response to a selected piece of music in terms of theme, mood, rhythm, pitch, timbre, dynamics, tempo, phrasing, etc.

Action songs and Game songs may be taught to all Grades

Formal dance routines may be taught from Grades 3 to 7. Dances should be selected in accordance with the physical development of the child. The social environment will be an influencing factor in the choice of the type of dance. The dances should be selected from the various ethnic groups of Zimbabwe, and include folk dances from other countries. Local expertise may be used e.g. from other appropriate ministries, the community, etc.

With regard to ritual dances, special attention will be given to the amount of time spent on the performance of each dance. The songs accompanying ritual dances will be carefully selected and listed in the Teachers' Guides. Elders in the community may be called upon for some of their expertise and assistance. Some of the type of dances to be taught to each grade are suggested below:

Grades 4 and 5

<u>SACRED</u>	<u>SECULAR</u>	
Ritual Dances	Ritual related dances	Entertainment
muchongoyo	mbakumba	chokoto
jaka	mbende	tsavatsava
mhande	isitshikitsha	jiti
amabhiza	katekwe	ingungu

Ritual related dances are those dances which have lost the ritual aspect as a result of changing times and circumstances.

Grades 6 and 7

SACRED Ritual Dances	SECULAR Ritual related dances Entertainment	
mafuwe	jerusarema/mbende	chokoto
njekunje	chinyambara	ikosore
shima	ingquzu	pfonda
muchongoyo	isitshikitsha	njore
zvipunha	amayile	kadora
mbavarira	ndanda	tsonhera
ngororombe	marhule	saduwesi
dandanda	chigando	imbube
tsotsa	malende	sabasaba
dhinhe		chunungu
chidzimba		
majukwa		
zvitombi		
amantshomana		
sangoma		
indazula		
murhundu		
mpande		
malilwe		
malila		
chinyambara		

5.2.5 Recorder

This instrument should be taught wherever possible. However if unavailable, alternatively tuned instruments should be considered e.g. junior marimba, flutes etc.

The recorder should be taught with the intention of enabling children to read music or of stimulating their interest towards playing a more sophisticated instrument, including as a musical instrument in its own right. It should be taught from Grade 3 to 7. Performance skills to be taught include breathing, blowing, manipulation, listening, playing in ensembles.

5.2.6 Aural training

This should be an ongoing process which begins with developing listening skills e.g. sounds from everyday life, identifying sounds of different instruments, etc. By Grades 6 and 7 pupils should be encouraged to write down simple rhythms and melodic phrases.

5.3 MUSICAL APPRECIATION5.3.1 Zimbabwean music - past and present forms

This area may be taught to all grades. All songs/pieces must include background information on the social, cultural etc aspects. Song categories such as work songs, hunting songs, Chimurenga/Nkululeko songs, religious and church songs etc should be included, as well as performances by local musicians of old traditional instruments such as chipendani/umqangala.

5.3.2 Folktales with musical choruses or with musical accompaniment

These folktales should be taught to Grades 3 to 7. Traditional folktales may be sung in the mother tongue to teach values and morals in society. Simple folktales from other countries that are suitable for primary schools and which are in line with the morals and values of Zimbabwe may also be used.

5.3.3 Instruments

All Grades should be exposed to the instruments listed below wherever possible. This should develop listening skills in children.

Western orchestral instruments (visits to institutions by the school or by orchestral players to the schools, films, selected recordings) and their classification (string, wind, etc.)

Eastern (the main instruments played in the Eastern countries e.g. sitar in India. (visitors from the multi-ethnic community living in Zimbabwe could be invited to talk, perform, play and possibly teach at such sessions))

African Zimbabwe - begin with the home area and then move on to the rest of the country. Use local expertise e.g. community, other relevant Ministries etc.
Other countries in Africa - invite guest speakers, watch films etc.

5.3.4 Contemporary music and musicians

All Grades should be exposed to different types of popular music e.g. rock, soul, reggae and their musicians/composers. Background information concerning the social and cultural context should be given to the children.

5.3.5 Well known western composers and their music

Music of other cultures

All Grades should be exposed to this music. Western music here refers to Classical Music. The topic could be approached through music composed using main forms like symphony, concerto, etc. Other approaches may also be used. Music of other cultures could include the music of neighbouring countries like Zambia and Mozambique, or the music of the various ethnic groups living in Zimbabwe, as well as elsewhere.

5.3.6 Music, mime and drama

All Grades may make use of this aspect:

Various approaches may be used here e.g. impersonation as a means of introducing fundamental rhythms: children impersonating animals and people and enacting situations; performing in musical plays such as "Daniel Jazz"; enacting a social occasion, such as a wedding, which is interspersed with various musical activities, etc.

5.3.7 Music and other subjects in the curriculum

The aesthetic, emotional and cultural qualities of music may be used to add interest, meaning and enjoyment to all areas of the curriculum. At the same time the subject matter of other areas can make music activities more interesting; meaningful and enjoyable.