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Exploring student-centred approaches in lecturing music education at Molepolole College of Education

by

Wonderful Modo Ndlovu

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Supervisor: Mrs Tronél Hellberg

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DECLARATION

I declare that the dissertation, which I hereby submit for the degree *Magister Musicae* in Music Education at the University of Pretoria, is my own work and has not previously been submitted by me for a degree at this or any other tertiary institution.

Signature: _____

Date: _____

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ABSTRACT

This study explored how music education pedagogies in Botswana colleges of education can be enhanced and broadened through the adoption of student-centred teaching approaches. A constructivist theoretical framework was used to guide the study. This theory describes various ways in which people acquire knowledge and learn, and promote active engagement of learners during the learning process. A qualitative research approach was adopted and Molepolole College of Education was used as a case study. Data was collected using three methods: semi-structured interviews with music education lecturers; evaluation of lessons by students; and a lesson observation by an independent assessor. Two qualitative data analysis techniques – the constant comparative analysis method and the narrative analysis method – were used to analyse the data, and the specific objectives of the study were adopted as the analytical and presentation framework of the study results. The overall results revealed that while music lecturers were aware of the key tenets of student-centred teaching approaches, most of them continued to use lecture-centred approaches in their teaching of music. Based on the findings of the study, the researcher recommends that: student-centred approaches are adopted as the methodology of choice in music departments, and that music lecturers should be capacitated in the form of short refresher courses and workshops on student-centred lecturing approaches. Another recommendation is that music education should be introduced at all levels of education to ensure that all students have some basic music background by the time they reach tertiary education level, and that further research should be undertaken to explore other factors that the study could not go into in detail.

Keywords:
student-centred approaches, learner-centred approaches, teacher-centred methods, lecturer-centred approaches, music education, Botswana

DEFINITION OF KEYWORDS

Student-centred approach: In this mini-dissertation, this term/concept is used interchangeably with "learner-centred approach" and "student-centred learning", and it describes a variety of learning strategies in which knowledge is constructed by the student while the teacher/lecturer serves as a facilitator of the learning process. O'Neill and McMahon (2005:27) define student-centred learning as a "shift in power from the expert teacher to the student learner". These pedagogies give students some independence and control over what they learn, how they learn it as well as their pace of studies (Sparrow et al, 2000).

Teacher-centred method/lecturer-centred approach: Describes the teaching strategy in which knowledge is acquired passively through information transfer from a knowledgeable 'authority figure' - a teacher, to a less knowledgeable individual – a learner (Diaz & Bontenbal, 2000).

Music education: Refers to the formal school subject.

Botswana: Botswana is a landlocked country straddling the Tropic of Capricorn in Southern Africa, sharing borders with South Africa in the south, Namibia in the west, Zambia in the north and Zimbabwe in the east. Its area is estimated at 582,000 square kilometres and its population is slightly above 2 million (Statistics Botswana, 2012). Although Botswana is a multilingual country, there are two dominant languages: Setswana and English. Setswana is used as a national language while English is the official language and used as the medium of instruction in schools. Its current school system or education system is guided by the *Revised National Policy on Education* of 1994 and "ideals of *Vision 2016*, *Education for All National Action Plan* (EFA-NAP) and International conventions to which Botswana is a signatory to, such as: the *Basic Education for All, Dakar Framework of Action, the United Nations Charter for Children's Rights* and *the Millennium Development Goals* (MDGs)" (Botswana Government, 2007:1).

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CHAPTER 1: INTRODUCTION

1.1 Background

One of the functions of education, whether formal or informal, is to prepare young people to develop knowledge and skills so that they can play a meaningful role in society. To this end, many governments all over the world take a keen interest in the education of their people by, among other things, drawing and implementing policies that guide education curricula (Vermeulen, 2009:1). The latter typically guides the selection of content matter and instructional methods in all taught subjects (Harden, 2001:335).

Since gaining independence from British rule in 1966, the government of Botswana has implemented two main policies: *Education for Kagisano* (social harmony) of 1977 and the *Revised National Policy on Education* (RNPE) of 1994 (Botswana Government, 1994:2). According to the International Bureau of Education (2001:2):

> *Education for Kagisano* sought to promote the four national cardinal principles of democracy declared in the country's *Third National Development Plan* (1973-78): development, self-reliance and social justice. Its strategy was to give priority to quantitative and qualitative improvements in primary education; the provision of nine years of basic education and a re-orientation of the curriculum to embody the cardinal national principles and to emphasise the acquisition of basic knowledge and skills needed for national development.

The RNPE, on the other hand, was developed as an attempt to take the country's education system into the 21st century through its stated objectives of: (i) implementing broader and balanced curricula geared toward developing the qualities and skills needed for the world of work; (ii) emphasising pre-vocational orientation of the school curricula in preparation for strengthened post-school technical and vocational education and training; (iii) emphasising science and technology; and (iv) assuming effective control of the examination mechanisms in order to ensure that the

broad objectives of the curriculum are realised (International Bureau of Education, 2001:3).

To achieve its objectives, the RNPE adopted student-centred pedagogies. These pedagogies "give students greater autonomy and control over choice of subject matter, learning methods and pace of study" (Sparrow et al, 2000). The advantages of student-centred approaches are that they provide students with opportunities to be active participants in the learning process, unlike in teacher-centred approaches where students are passive recipients of processed information. In student-centred approaches, the role of teachers is to facilitate the learning process by guiding the students through various activities, contrary to teacher-centred approaches, in which the teacher is the repository of all information to be learnt. The proponents of the student-centred approach argue from a number of positions, such as from the cognitive psychology perspective where they claim that all students "need to engage with, and co-construct, knowledge in order to experience deep and meaningful learning" (Schweisfurth, 2011:425). It is largely against this background that "learner-centred education or the student-centred approach has been a recurrent theme in many national education policies in the world" (Schweisfurth, 2011:425), and has been adopted as the methodology of choice in many countries' school systems (Bantwini, 2010:84; Stevens & Akrofi, 2010:230; Vermeulen, 2009:1; Nakabugo & Siebörger, 2001:53).

Despite the broad evidence on the advantages of student-centred pedagogies, several studies on Botswana (for example, Chadwick, 2012:430; Ndlovu, 2012:3; Segomotso, 2011:3) have shown that teacher-centred methodologies are still prevalent in music education across all levels of education in the country. Using the Molepolole College of Education as a case study, the aim of this study is therefore to explore factors that hamper the use of student-centred approaches in music education in Botswana colleges of education.

1.2   Statement of research problem

Available evidence suggests that while the RNPE strongly advocates for student-centred approaches in the teaching of music education in Botswana, teacher-centred approaches are still dominant at all levels. Chadwick (2012:430) argued that music teaching in the country "would best be described as technical, meaning that it is concerned with factual information delivered through teacher-centred pedagogy and assessed by student reproduction of information through written testing." In a study of music education at junior secondary schools in Botswana, Segomotso (2011:92) also noted that most activities were teacher-centred. This is further highlighted by Phuthego (2007) that this kind of situation can be largely explained by, among other things, teacher shortcomings in terms of learner-centred teaching approaches (Phuthego, 2007:185).

1.3   Research questions

The main research question guiding this study is: What factors hinder the use of student-centred lecturing approaches in the teaching of music education in Botswana, and how can these be addressed? Secondary research questions related to the main research question are:

1. What are the challenges of using student-centred approaches in the lecturing of music education pedagogies?
2. What are the strategies employed by lecturers to impart knowledge to students at Molepolole College of Education?
3. How do pre-service teachers in music education respond to student-centred approaches?

1.4   Objectives of the study

Using the Molepolole College of Education as a case study, the broad objective of this study is to extend knowledge regarding how music education pedagogies in Botswana

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Colleges of Education can be enhanced and broadened through the adoption of student-centred teaching approaches. The specific objectives are as follows:

1. To explore music lecturers' understanding and use of student-centred approaches in their lecturing of music education;
2. To identify the key factors that inhibit the effective use of student-centred approaches in teaching music education in Botswana;
3. To explore the extent to which pre-service teachers in music education respond to student-centred approaches; and
4. To solicit recommendations and suggestions that can inform policy and practice so as to further improve and enhance the use of student-centred approaches in music education in Botswana.

1.5   Rationale of the study

Given that teacher-centred methodologies are still prevalent in music education across all levels of education in the country, it is anticipated that the findings of this study will contribute to the body of knowledge in terms of research and documentation about student-centred lecturing approaches in music education pedagogies in Botswana. This will stimulate academic debate on the use of student-centred approaches in music education and possibly in other subjects at all levels of education in Botswana. In so doing, the findings will also contribute to the attainment of one of the key objectives of the RNPE – achieving student-centred instruction delivery. Through their participation in the study, pre-service music teachers are also likely to appreciate the benefits of learner-centred activities and eventually use them in their own teaching approaches. Overall information gained through the study is vital to inform practice and to improve lecturing strategies by incorporating aspects of student-centred approaches as applied in music education.

1.6 Theoretical framework

The study adopts the constructivist theoretical framework which describes various ways in which people learn and acquire knowledge. The theory promotes the active engagement of learners during the learning process (Kirschner, Sweller & Clark, 2006:75). This theory emerged as a reaction towards the traditional teacher-centred approach, which was widely practised in the 18th and 19th centuries in Europe and in the United States of America (Prefume, 2007:5). According to Ely and Rashkin (2005:102), constructivism focuses "on aspects of music that are inherently constructive". These aspects include performing, composing, improvising and listening to music (Ely & Rashkin, 2005:102; Scott, 2011:194). Within a constructivist framework, students learn music in groups and through collaboration. Therefore, music learning becomes "a social process" (Wiggins & Espeland, 2012:342). In this way, students interact with one another and their teacher to gain knowledge, understanding and skills (Winch & Gingell, 2008:64). In doing so, they construct their own understanding within a sociocultural structure (Scott, 2011:192), consequently creating an atmosphere in which they actively learn from each other rather than being passive recipients of processed information from their knowledgeable teacher (Molefe, 2007:4; Prefume, 2007:5; Scott, 2011:192).

In setting up a classroom using a constructivist framework, a teacher provides guidance and an enabling environment that promote learner interaction, so that learning becomes an interactive process. Therefore, students take responsibility for their learning by becoming "creative and active learners" (Prefume, 2007:7). Consequently, this makes a constructivist class student-centred in its approach and conduct.

It was with this background that this study used a constructivist framework to explore music lecturers' use of a student-centred approach in teaching music education, as well as to explore the extent to which pre-service teachers in music education respond to student-centred approaches

1.7 The study context: Background of music education in Botswana and at Molepolole College of Education

Since gaining independence from British rule in 1966, Botswana has seen exponential growth in the number of schools. Before independence there were only 251 government primary schools[1] (Commeyras & Ketsitlile, 2013:209); in 2012 the figure stood at 812 (Statistics Botswana, 2015:22). The growth in primary schools is also reciprocated in junior and senior secondary schools[2]. According to Bennett (2001:4), at the time of independence there were only five government junior and four senior secondary schools in Botswana. Currently, the corresponding numbers are 206 and 28 respectively (Statistics Botswana, 2015:22). This rapid growth in the number of schools in the country can be largely attributed to rapid economic growth due to diamond mining, good governance, prudent fiscal policy and zero tolerance with regards to corruption (Bennett, 2001; Commeyras & Ketsitlile, 2013; Segomotso, 2011).

One of the major consequences of this increase in the number of schools has been a rise in the demand for teachers. To meet the demand for teachers at junior secondary schools, two colleges of education – the Molepolole College of Education (MCE) and the Tonota College of Education (TCE) – were opened in 1985 and 1990 respectively. In the early years of their operation, these colleges offered music education as an elective and an extracurricular subject. Therefore the subject was not examinable. It was only in 1993 that music was offered as an examinable minor subject[3].

In the quest to maximise the use of resources, TCE phased out music teaching as a subject in 1998, opting to teach the physical education subject instead. Therefore, all

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[1] Primary school education in Botswana is the first phase of seven years of the ten-year basic education which covers standards 1 to 7, equivalent to grades 1 to 7 in South African schools.
Standard 1 to 7, equivalent to grades 1 to 7 in South Africa schools.
[2] Junior secondary school is the second phase of three years that completes the ten-year basic education programme and covers forms 1 to 3, equivalent to grades 8 to 10 in South African schools, while the senior secondary school phase consists of two years, which covers forms 4 and 5, equivalent to grades 11 and 12 in South African schools.
[3] A minor subject (at MCE) is a subject that a student enrols in and he/she is expected to spend a maximum of six contact hours a week, in contrast to a major subject on which a student is expected to spend a minimum of 12 contact hours a week (Molepolole College of Education, 2012/13:8).

music equipments at TCE were transferred to MCE and all physical education equipments at MCE were sent to TCE. This transformation meant that MCE became the only college of education in Botswana that teaches music to prospective junior secondary school music teachers.

A student enrolled at MCE studies two subjects for three years: a major subject and a minor subject, alongside foundations of education, special needs education, communication and study skills, as well as educational technology (Molepolole College of Education, 2012/2013:8). For a major subject, students are expected to attend at least 12 contact hours per week while for a minor subject they are expected to attend at least six contact hours per week (Molepolole College of Education, 2012/2013:8). Despite music education being taught at MCE for more than three decades, it is still offered as a minor subject. Its course content focuses on three basic areas, which are theory, professional studies [didactics], and practical work. Each one of these areas emphasises music composition, music performance, music appraisal, and music teaching methods (Molepolole College of Education, 2012/2013:39).

1.8   Organisation of the dissertation

This dissertation comprises five chapters as follows:

Chapter 1 introduces the study by presenting its background and explaining the statement of the research problem, the research question, the objectives and rationale of the study, the theoretical framework used to guide the study, the study context, and the organisation of the dissertation.

Chapter 2 presents a review of recent global, sub-Saharan and Batswana literature on the subject under discussion.

Chapter 3 presents the research methodology and explains the research approach, research design, sampling, data collection strategies, and data analysis. The

limitations and delimitations of the study, as well as ethical considerations, are also presented in this chapter.

Chapter 4 presents the data, analyses it, and discusses the key findings of the study.

Chapter 5 is the concluding chapter and it presents a summary of the research findings and recommendations for policy, practice, and further research.

CHAPTER 2: LITERATURE REVIEW

2.1 Introduction

The previous chapter provided an introduction and background to the study. This chapter presents the literature related to the research topic. The chapter begins with a discussion of the importance of music in the school curriculum. This is followed by a review of literature on student-centred teaching approaches in music from the global, sub-Saharan African, and Batswana perspectives.

2.2 The importance of music in the school curriculum

The origins of formal education date back several centuries, and it is attributed to the initiatives of religious groups (Cox & Stevens, 2010:1). The inclusion of music as a curricular subject in schools can be traced back to Lowell Mason, who is considered the father of public school music education and who pioneered it in the United States of America (USA) at Boston School in 1838 (Mark, 2002:45). There are numerous publications advocating the inclusion of music in the school curriculum (Aspin, 1982; Bowman, 2012; Heimonen, 2008). Cox and Stevens (2010:6) assert that, besides religious motives, music was also expected to serve as "a humanising and a civilising force" in the USA. In Britain, it was expected to create "ideal citizens", while in China it was expected to "enhance social harmony and promote morality" (Cox & Stevens, 2010:6). Ogawa (2010:205) asserts that in Japan music was used as "a tool for moral education". This shows that over the years, music in the curriculum was used in different countries as a tool for inculcating social behaviour among students.

2.3 Importance of music in the school curriculum in contemporary society

Many advocacy studies on the inclusion of music education in the school curriculum have shown its importance in human development and in the education system (Morrell, 2002). Music has an "impact on the intellectual, personal and social development of children and young people" (Hallam, 2010:2). In view of its importance

and the impact it has on human development, music plays a crucial role in the curriculum, ranging from supporting the literacy development of young learners (Paquette & Rieg, 2008:227), and numeracy, and to "enhancing children's IQ" (Schellenberg, 2004:511). Therefore, "music contributes to the physical (psychomotor), cognitive (intellectual), affective (emotional, aesthetic, normative and spiritual), and social development of the learner" (Ministry of Education and Skills Development, 2010:ii). It is this background that makes music an important subject in the school curriculum in contemporary society.

2.4   Learning and teaching approaches in music education

When exploring lecturing approaches in music education, it is important to investigate various learning and teaching approaches so that effective teaching can be realised. Learning and teaching approaches are methods or strategies that teachers employ to facilitate the learning of students. These methods can be classified into two major categories, namely teacher-centred and student-centred pedagogies. In a teacher-centred method, more focus is on the teacher, who is presumed to have all the information and knowledge needed by students. The teacher therefore is perceived as the source of "all knowledge" and his or her primary duty is to transmit that knowledge to learners, who passively receive it (Kember & Kwan, 2002). The advantage of such an approach is that the teacher can easily rush over the syllabus material in a short period of time. Another advantage of the teacher-centred approach is that it promotes good classroom management through following a strict authoritarian disciplinary regime. The disadvantage of this method is that learners are not provided with the opportunity to explore concepts on their own, because much of the learning happens through "chalk and talk", and is led by the teacher. The other disadvantage is that this approach promotes memorisation of facts through rote learning and passive engagement of learners during the learning process. On the contrary, student-centred approaches are methods that focus on and pay more attention to students. Students are active participants during the learning process. The disadvantage of the student-centred approach is that, if students are not properly guided, much time can be lost without meaningful learning happening. Another disadvantage is that the method

tends to be time-consuming since learners may take a long time to grasp concepts on their own. Despite these shortcomings of student-centred approaches, many authors (Cox, 2010:19; Tabulawa, 2009:87) view student-centred methods as a pedagogy that promotes creativity, problem-solving skills, and collaboration among students.

2.5   A global view on student-centred teaching approaches in music

In the USA, the concept of the student-centred approach "was first described around 1900 in the context of constructivism" (Brown, 2008:30). Brown identified two models of student-centred methods, which became popular in music education in the USA. These are: Comprehensive Musicianship through Performance (CMP), and Arts PROPEL[4] (Brown, 2008:31). CMP encourages "students to learn about, and know the music they are performing in ensembles rather than just to learn the piece for performance['s sake]" (Brown, 2008:30). Through CMP, students collaborate with each other and their teacher in selecting the piece of music for their ensemble. They analyse the piece "into form, melodic and harmonic structures, orchestration, or any number of other elements" (Brown, 2008:30). They then set their own goal of learning that music. According to Brown (2008:32), assessment in CMP "is done throughout the learning process, with students reflecting on their own progress and development in a number of ways – from journaling to rubric design to recorded assessment." CMP gives the students the opportunity to lead their own learning process in a student-centred learning environment.

The Arts PROPEL model of student-centred approaches in music education was developed by Howard Gardner and the Harvard Graduate School of Education's Project Zero in 1984 (Brown, 2008:32). The approach focused on three main art forms: music, visual arts, and imaginative writing (Brown, 2008:32). In this model, students "perform and/or create their music in groups and then each group studies the others'

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[4] Arts PROPEL is a project that approaches arts-based learning from three perspectives: i) production: students are inspired to learn the basic skills and principles of the art form by putting their ideas into music, words, or visual form, ii) perception: students study works of art to understand the kinds of choices artists make and to see connections between their own and others' work; and iii) reflection: students assess their work according to personal goals and standards of excellence in the field (Brown, 2008:32).

works to understand the thought processes in which musicians engage and to see connections between their own and others' work" (Brown, 2008:32). They then assess their own work, reflecting on how it was created, and examining aspects that need improvement. Most of the activities in the Arts PROPEL model engage students in self-directed learning experiences as they create their music in small groups and explore or analyse other groups' music.

In Britain, the use of student-centred teaching approaches in music is attributed to the expansion in secondary school music-making that took place after 1945 (Cox, 2010:24). However, in the 1970s there was a noticeable division between "music educators who advocated for a subject-centred curriculum[5] [teacher-centred approach] and those who subscribed to a child-centred curriculum model" (Cox, 2010:24). This division was resolved by the introduction of the National Curriculum in the 1980s and 1990s (Cox, 2010:24). The National Curriculum placed more focus on practical music teaching based on the work of John Paynter and Keith Swanwick (Cox, 2010:24). According to Finney and Philpott (2010:7), student-centred approaches in Britain's music education "[have] become a significant theme in English music education, emanating from a concern that the 'ownership' of musical learning should be firmly located with pupils." In other parts of Europe, student-centred pedagogies have "long been established in the education system" (Altinyelken, 2010:151). For instance, in France student-centred approaches in music are credited to the work of Maurice Chevais in the period referred to as "between the two world wars" (Madurell, 2010:35). Chevais' pedagogy was concerned with developing a student into "a fully-fledged participant in the construction of his/her musical knowledge" (Madurell, 2010:36). In Germany, student-centered approaches emerged after the Second World War (Gruhn, 2010:54). In developed countries, student-centred pedagogies in music are well-established approaches in their education systems and they are now considered the "best practices" (Altinyelken, 2010:151).

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[5] A subject-centred curriculum is a rigid form of curriculum guided by a rigid syllabus and it is "content based", unlike a student-centred curriculum which is flexible and places the centre of learning on the student.

2.6   A continental view on student-centred teaching approaches

In sub-Saharan Africa, student-centred education approaches have only been implemented in the last two decades (Altinyelken, 2010:151; Bantwini, 2010:84; Chisholm & Leyendecker, 2008:195; Tabulawa, 2009:92). Consequently, there is very limited literature from the region on the subject (Stevens & Akrofi, 2010:222).

According to Bantwini (2010:84), student-centred approaches in sub-Saharan Africa were intended to bring about equity and access to quality education, and also to address the shortage of skilled manpower in the new democracies. Botswana, Ethiopia, Kenya, Namibia, South Africa, Tanzania, and Uganda are some of the sub-Saharan countries that, upon attaining independence, embarked on educational reforms and embraced child-centred education in their curricula (Altinyelken, 2010:153; Sikoyo, 2010:247). In South Africa, for instance, after the first democratic elections in 1994, the government developed what became known as *Curriculum 2005* (C2005) (Nakabugo & Siebörger, 2001:53; Hellberg, 2014:31). According to Bantwini (2010:84), C2005 was developed in order to eliminate old educational practices that were "teacher-centred and content-based". It was envisaged that C2005 would promote student-centred approaches. The government of South Africa can be applauded for being proactive and acting swiftly to come up with educational reforms that promote student-centred approaches and endeavours to balance inequalities of the disjointed education system it inherited from the apartheid government (Bantwini, 2010:84; Stevens & Akrofi, 2010:230; Vermeulen, 2009:1; Nakabugo & Siebörger, 2001:53).

In Uganda, a new curriculum that embraces student-centred approaches was implemented in 2007 (Altinyelken, 2010:151). The curriculum required children to interact more with each other and to have lessons be learner-centred. However, its implementation was not satisfactory, as most teachers still use traditional teacher-centred methods in their classes due to overcrowded classrooms, and due to unskilled teachers who are not sufficiently trained and equipped to teach using student-centred approaches (Altinyelken, 2010:158). The challenges of implementing learner-centred approaches in Uganda as observed by Altinyelken (2010) are not limited to Uganda

but also apply to many countries in Africa. For instance, in Ethiopia, teacher-centred approaches are still prevalent in many schools even though the government adopted policies that promote learner-centred pedagogies (Frost & Little, 2014:91). In a study titled "Children's learning practices in Ethiopia: observations from primary school classes", Frost and Little (2014) found that learner-centred activities "accounted for just 10.7% of time spent [while] teacher-oriented activities [accounted for] 74.5% and 'off task' [accounted for] 14.7%" (Frost & Little, 2014:91). These findings are also confirmed by Serbessa in an independent study, which concluded that there is little application of active learning at Ethiopian schools (Serbessa, 2006:137).

Tanzania's education policy is similar to Ethiopia's education policy, in that they both recommend child-centred pedagogies; however, Altinyelken (2010:155) observed that teachers continue to use teacher-centred methods. In Namibian schools, it was also discovered that although government put more emphasis on the use of learner-centred methods, teacher-centred methods are still prevalent in classrooms (Altinyelken, 2010:155; O'Sullivan, 2004:600). Among other reasons why teachers fail to implement a student-centred approach is that they are not sufficiently trained and equipped to teach using student-centred approaches (Altinyelken, 2010:158).

2.7   Student-centred teaching approaches in music in Botswana

In Botswana, the government established the Revised National Policy on Education (RNPE) of 1994 (Botswana Government, 1994:2) in order to transform its education system "with particular emphasis on universal access to basic education, vocational education and training, preparation and orientation towards the world of work" (Botswana Government, 1994: ii). The government of Botswana adopted student-centred approaches in the school curriculum. In the context of the RNPE of 1994 (Botswana Government, 1994:9), a student-centred curriculum is envisaged to enable learners to acquire analytical skills and confidence to work independently and with others. Furthermore, it is also earmarked to prepare learners towards vocational training (Botswana Government, 2007:3; Tabulawa, 2009:92). Regarding student-centred approaches in junior secondary school music education in Botswana, the

three-year junior secondary music syllabus recommends that "as a practical subject all approaches should be learner-centred" (Ministry of Education and Skills Development, 2008:iii). However, in practice this is difficult to achieve because teachers were not trained to use student-centred approaches in teaching music.

Unlike countries such as Japan, China, Britain and the USA, which have used music to inculcate social behaviour amongst their students, Botswana recently included music in the school curriculum to develop students' innate musical abilities (Ministry of Education and Skills Development, 2010:ii). The assumption is that each person has "an inborn" music ability to some extent that can be developed. To achieve this, Spruce (2002:15) states that "the most effective music teaching occurs when the music curriculum addresses the needs and aspirations of all children." Students need to be immersed in music activities as active participants and develop an interest in what they are doing (Spruce, 2002:15). For Botswana to achieve the objective of developing students' innate musical abilities, it requires a curriculum that is student-centred (Ministry of Education and Skills Development, 2010:ii).

2.8   Factors that inhibit the effective use of student-centred approaches in teaching music education

Effective implementation of student-centred approaches in education and in music education has been characterised by a lack of teachers who are sufficiently trained and equipped to teach using student-centred approaches (South Africa, Department of Education, 2009:7-10). This deficiency inhibits the effective use of student-centred approaches. In some countries, the failure to implement student-centred approaches is attributed to overcrowded classrooms (Altinyelken, 2010:158). It is further exacerbated by lack of requisite resources and the use of English as a medium of instruction. According to Altinyelken (2010:165), this creates a communication barrier as many learners are not conversant with the language. Consequently, the level of pupil-teacher interaction and pupil-pupil interaction is adversely affected (Altinyelken, 2010:165).

2.9 Conclusion

In this chapter, literature which includes the following was discussed: a theoretical background to the exploration of student-centred approaches in lecturing music education, and one that justifies the inclusion of music education in the school curriculum. Literature that gave a brief background of education in general, and music education in Botswana since independence was also discussed. Various studies on learning and teaching approaches were also surveyed. Literature on the global, continental and Batswana view on student-centred teaching approaches was also discussed. The chapter that follows gives an account of the research methodology that was used in this study.

CHAPTER 3: METHODOLOGY

3.1 Introduction

The preceding chapter reviewed literature relevant to this study. This chapter discusses the methodology used to undertake the study. The chapter begins with a discussion of the research approach and design. This is followed by explanations of the study area, the study population, the selection of the study population, the data collection methods, data analysis and ethical considerations.

3.2 Research approach

A research approach is "a plan and a procedure" for carrying out research (Creswell, 2014:3) or, as Fouché and Delport (2011:61) posit, "a systematic process of scientific inquiry". There are essentially two types of research approaches: qualitative and quantitative. The latter involves "the systematic empirical investigation of observable phenomena via statistical, mathematical or computational techniques" (Given, 2008). Conversely, a qualitative research approach is more "descriptive and uses more inductive logic in which individuals ascribe meaning to a social problem" (Fouché & Delport, 2011:61). Therefore, it does not test any hypothesis or use statistics to explain

or describe a social phenomenon. Instead, it is exploratory and focuses "on discovering and understanding the experiences, perspectives, and thoughts of participants; that is, [it] explores meaning, purpose, or reality (Harwell, 2013:148). This study adopted the qualitative approach, as the main aim was to explore educator and learner perspectives on student-centred approaches.

3.3 Research design

A research design highlights the strategy or strategies that specify the selection of respondents, data gathering strategies, and analysis technique (Nieuwenhuis, 2007:70). For the purpose of this research, a case study design was adopted. A case study focuses on a single case that is to be investigated and it forms the basis of an in-depth exploration of the research problem (Denscombe, 2010:52; Kumar, 2014:365). A case study approach was deemed appropriate for this study because the college of education studied is one that teaches music to prospective junior secondary school music teachers. Focus on the college would therefore provide an in-depth understanding of the research problem.

3.4 Study setting

The study was conducted at the Molepolole College of Education (MCE), located in the town of Molepolole – about 50km west of Botswana's capital city Gaborone. MCE is one of the country's two public tertiary institutions that offer a three-year Diploma in Secondary Education programme. MCE was purposively selected for this study because, as stated earlier, it is the only college of education in Botswana that teaches music to prospective junior secondary school music teachers.

3.5 Study participants

Data was collected from two categories of participants: students and lecturers.

- The students were third-year pre-service teachers studying music education at MCE. This class was deemed the most appropriate for soliciting the experiences and perspectives of students because, relative to lower classes, the third-year students had been exposed to music education at the college for a longer time. The class of third-year students had 19 students of which ten were male and nine were female. Their ages ranged between 20 and 31 years.

- The Department of Music Education at MCE has eight teaching/lecturing staff members, including the researcher. As will be discussed below, seven of the staff members participated in the study as interview respondents; the researcher presented a lecture for observation by an independent assessor. Therefore, all teaching staff members of the department participated in the study. All seven lecturers interviewed were, at the time of data collection, teaching various aspects of music education, specifically: theory and traditions, theory and practicals, professional studies, and theory and professional studies in the department. Their lecturing experience ranged between two and ten years. Three of the participants held master's degrees in music, two had Bachelor of Music Honours degrees in music, and the remaining two had Bachelor of Music degrees as their highest qualification.

Both the students and the lecturers were selected using the purposive sampling technique, which entails the deliberate choice of an informant due to the qualities they possess. When using this technique, the researcher decides what needs to be known and sets out to find people who can and are willing to provide the information by virtue of knowledge or experience (Bernard, 2002; Lewis & Sheppard, 2006). The rationale for using this sampling technique was therefore to ensure that all the study participants would, by virtue of being learners or educators in the Department of Music Education, have experience and perspective on the subject under study.

3.6   Data collection

Data collection strategies involve a variety of interrelated activities that aim to gather relevant information that can satisfactorily answer a research question (Creswell, 2013:146). In gathering data for this study, the following data collection methods were used.

3.6.1   Semi-structured interviews

Semi-structured interviews are qualitative data collection methods that combine a pre-determined set of open questions, which gives a researcher the opportunity to explore particular themes or responses in more detail. In this study, semi-structured individual interviews were held with all seven music education lecturers at MCE using the interview schedule shown in Appendix G. The schedule was designed to solicit the lecturers' views on the application of student-centred approaches in their teaching, as well as their perceptions on the advantages and disadvantages of the approaches in teaching music education. The interviews were conducted in English, which is the official teaching language at all colleges of education in Botswana; hence, all participants were conversant in the language. All interviews were audio-recorded with the consent of the participants.

3.6.2   Students' evaluation of lessons

The researcher taught three lessons using student-centred approaches. The first lesson was on rhythm, style, and form. The second lesson was on pitch and scale, while the final lesson was on tone colour using African instruments.

At the end of each lesson, all 19 third-year music education students at MCE were divided into four groups and asked to discuss and evaluate the lesson using the guideline in Appendix I. Three of the groups had five participants and one had four. The value of homogenous discussion groups versus mixed gender/age groups is well documented (Heary & Hennessy, 2002). At the same time, it is also recognised that in

group discussions participants can freely describe their experiences with others that they see as peers, and with whom they share a common frame of reference (Kidd & Marshall, 2000). It is for this reason that the student groups in this study were mixed, and not categorised according to gender, sex or other specific criteria.

The lesson-evaluation guideline was designed to elicit the students' views and opinions on learning music education pedagogies through student-centred lecturing approaches and group work. Each group was asked to select a facilitator and rapporteur who facilitated the discussion in English and documented the group's overall views in the guideline. The completed guideline was then submitted to the researcher for analysis.

3.6.3 Lecture observation

In addition to the semi-structured interviews and the student lesson observations, data was collected through lecture observations by an independent assessor, who is a department head at Tlokweng College of Education (TCE). Lecture observation is a process of systematically observing a lecture, and recording the activities and behavioural patterns exhibited by the lecturer and the students during the lecture (Nieuwenhuis, 2007:83). The independent assessor observed one lecture given by the researcher with the aim of highlighting the strengths and the weaknesses of using student-centred lecturing approaches in music education at MCE. During the lecture, the independent assessor adopted a passive role as observer and recorded the data by means of "running records". According to Nieuwenhuis (2007:85), "running records are more detailed, continuous or sequential accounts of what is observed". During the lecture, the assessor completed a criteria-based lecture observation form (Appendix H) and submitted it to the researcher for analysis.

3.7 Data analysis

On completion of the data collection process, data from the sources described above (semi-structured interviews, student lecture evaluations, and the lesson observation)

was analysed using two qualitative data analysis techniques: the constant comparative analysis method (CCM) and the narrative analysis method. CCM involves making systematic comparisons across units of data (in this case the three data sources) to conceptualise possible relations between the data (Boeije, 2002). Narrative analysis, on the other hand, is a method that recognises the extent to which people provide insights about their experiences (Chase, 2005; Reisman, 2008). In this study, narrative analysis was used to derive information specifically from the lecturers. In writing this mini-dissertation, all analysed data is presented herein using the specific objectives of the study as the analytical and presentation framework.

3.8   Ethical considerations

In adherence to ethical guidelines of conducting a study such as this, ethical clearance was sought from, and granted by, the Faculty of Humanities Research Committee of the University of Pretoria (see Appendix A). Permission from the Government of Botswana through the Ministry of Education and Skills Development to conduct the study in Botswana was also sought and granted (see Appendix B). Permission was further sought from the principal of MCE to undertake the study at the college (see Appendix C).

In further adherence to basic ethical principles, all research participants were provided with letters of informed consent before participating in the study (see appendices D, E and F). The letters were meant to ensure that the participants understood what the study involved. The participants were also made aware that their participation in the study was voluntary and that they had the right to withdraw at any time. Confidentiality of their names and information was also communicated to the participants. Indeed, as promised to the participants, all their names are replaced by pseudonyms in this mini-dissertation. Furthermore, audio recordings of the semi-structured interviews have only been accessible to the researcher and his supervisor, and no other person has been or will be allowed to listen to them. All raw data in the form of signed consent

letters and responses from participants will be stored safely as CDs at the University of Pretoria for a period of 15 years as per the requirements of the university.

3.9   Conclusion

This chapter provided a description of: the study's methodology, specifically the study approach and design; study setting; description of study participants and their selection; methods of data collection and analysis; as well as the ethical considerations that were adhered to throughout the study. The next chapter presents the data, analyses it and discusses key findings of the study.

CHAPTER 4: DATA PRESENTATION, ANALYSIS AND FINDINGS

4.1   Introduction

The foregoing chapter presented the research methodology employed in this study. This chapter presents the analysed data and discusses the key findings of the study. The chapter begins with a discussion of the main components of music education taught at MCE. Thereafter, lecturers' understanding and use of student-centred approaches in teaching music, the limitations of adopting student-centred approaches as perceived by lecturers and suggestions for addressing these are presented. The chapter concludes with a section on views about student-centred approaches as articulated by students in their lesson observations, and by the independent assessor.

4.2   Components of music education taught

Music education is a field of study associated with the teaching and learning of music-making and listening as well as knowledge of components of music (Nevhutanda, 2010). It can be argued, therefore, that it encompasses two broad aspects: theory and practice. Broadly construed, the theoretical aspects are seen as being the building blocks of music, aimed at understanding how music is played or constructed, while the practical aspects develop skills in playing various musical instruments.

As shown in chapter 3 paragraph 3.5, and also according to the MCE's 2012/13 prospectus, the music education curriculum at the college focuses on three basic areas: theory, professional studies [didactics], and practical work. Each one of these focus areas emphasise music composition, performance, appraisal and music teaching methods (Molepolole College of Education, 2012/13:39). Interviews with the lecturers of the different focus areas revealed that, at the college, theory of music involves teaching music history and music research as well as "teaching the knowledge of the concepts, principles of the subject and […] different types of

notations". In practicals it was explained that students translate what they learnt theoretically "into reading, interpreting music and playing musical instruments". In professional studies, one of the lecturers responsible explained that she teaches "student teachers about the profession of teaching, what is expected of them as professionals, and how to handle their classroom as teachers". In the same vein, the other professional studies lecturer stated that she looks at "teaching strategies: how future teachers can be equipped to become efficient in what they will teach".

4.3   Understanding and use of student-centred approaches in teaching music

Before exploring the extent to which the lecturers use student-centred approaches, they were first asked to share their understanding of what these approaches are. One lecturer stated that she understood the approaches to be methods of lecturing in which the lecturer gives students some work and then allows them to do it on their own without the interference of the lecturer. However, she suggested that although the students do the work on their own, it is essential that the lecturer should give the students clear instructions and guidance where necessary. Below are examples of other responses:

> "[These are teaching methods in which] students take control of their learning; they do a lot of work, they do not base their learning on the teacher, they do the research, they do their presentations, they do everything that entails teaching and learning, a teacher is just a guide."

> "[These are teaching approaches in which] most of the work is done by the students. [For example,] 80% of the work can be done by the students while the teacher only contributes 20%."

Overall, therefore, it is clear that lecturers generally understand and appreciate student-centred approaches, with the overall view being that the strength of a student-centred approach is that "students know that they are responsible for their learning and they have to do the job themselves on their own." For example, although she

supports a lecture method, one lecturer argued, "I would not say it is more advantageous as compared to a student-centred method, because through the lecturing method, the lecturer just speaks, and does not ascertain whether the students have really grasped the content or not." She went on to say:

"The strength of a student-centred method is that learners do the work themselves and it makes it easy for them to understand the concepts rather than being spoon-fed."

Another lecturer similarly explained that she prefers using a student-centred approach because she wants her students to be responsible for their learning. She explained that the strength of a student-centred approach is that "students know that they are responsible for their learning and they have to do the job themselves on their own."

This overall sentiment also emerged in interviews with other lecturers. For example:

"Student-centred methods are more advantageous in that students learn on their own without being spoon-fed. Since they are the ones who manipulate musical instruments, who read and get the information on their own, therefore, the content they learn stays for [a] long time in their minds, and they will remember it much better."

"[The approaches] are interesting because they are learner-centred. [These approaches provide students with opportunities] to explore the topic on their own and come up with various responses, which they will then discuss in their groups or as a class and then learn from each other."

"I like [the student-centred approach] because in this field of music history, you can never say you know how to interpret history, everybody interprets history somehow and allowing students to interact with history and by finding out issues about it and coming to present helps in bringing and beefing up what you already know as a lecturer."

4.4 Perceived limitations of adopting student-centred approaches

Although they generally appreciate the benefits of student-centred methods, many lecturers stated that they were often unable to adopt them due to a number of factors, which can be broadly categorised, in no particular order, into: (i) resource constraints; (ii) internet issues; (iii) students' lack of background in music; and (iv) students' attitudes towards music education.

Resource constraints

Consistent with findings from other parts of the world (Altinyelken, 2010:158; South Africa, Department of Education, 2009:7-10), resource constraints were identified as a key inhibiting factor in the application of student-centred approaches. As one lecturer said:

> "I understand it [the student-centred approach] as a wish, unfortunately we wish
> that we could get there, get to student-centred methods which we are 'preaching'
> to our students; unfortunately due to lack of resources I am limited in how I can
> use them."

A shortage of equipment, especially musical instruments, was seen as a particularly great hindrance to applying student-centred approaches in music at the college. The general consensus was that the few musical instruments which are available in the department are poorly maintained, and that students do not have access to them except during lectures. One lecturer further lamented that, in addition to the department being ill-equipped with musical instruments, it is also a challenge to fix the ones that are there, to engage professionals to tune them, or to procure new ones. "For example, we have two sets of marimba instruments and they are all out of tune, yet it is taking years to have them fixed, [this] disadvantages the students," she said.

Many of the lecturers appreciated that they had access to a number of books and journals through the college library. For example, one lecturer stated: "I feel that for

[my subject] resources are in place because we have access to online journals, it's just a matter of knowing how to use them." However, in addition to not "knowing how to use them", many lecturers lamented the relevance and currency of available books. One lecturer who finds implementing student-centred approaches in music at MCE very challenging because the library is ill-equipped with relevant resources stated:

"I have been to the college library and I was checking on the new set of books, but I have found that there are none. The books which are there are not even relevant to what we are doing here."

Similarly, others had this to say:

"The books in the college library are outdated and there is very little local content on traditions available."

"There are no books, the ones which are there are outdated and irrelevant."

"Students do not have materials such as books, so it becomes a problem because even the library doesn't have relevant materials, so this hinders this [student-centred] method [from being] effective."

Internet issues

Unlike in many parts of the developing world, where limited or lack of internet connectivity is a major challenge in applying student-centred approaches in music and education in general (e.g. Shoemaker & Van Stam, 2010), at MCE misuse of the internet by students was identified as a major issue. For example, when asked about the limitations of the student-centred approach in her teaching, one of the lecturers said that her challenge is that students just get information from the internet that is "not sifted or relevant, and they don't even know how to find genuine information or information that can be trusted, they just Google the internet and take the answer which pops out as it is." In the same vein, another lecturer lamented students' over-reliance on the internet because she has observed that "they no longer think deeply.

For example, if I want them to find out something about Mozart, no thought is involved, they just Google it and bring forth whatever they find from the internet as it is." She stated that she finds it a challenge to make students understand that not all information from the internet is always true or genuine.

Students' lack of music background

Students' lack of prior exposure to music was another factor mentioned as a key constraint in efforts to effectively adopt student-centred approaches. As one lecturer said, "Most of the time, I lecture because most of the students do not have the background of music since they have not done it at secondary school." To this end, the lecturer explained that she prefers "to teach them first before they start doing anything by themselves." Another lecturer similarly pointed out that because the students have been taught through teacher-centred approaches right from primary school level, they cannot learn on their own without the assistance of a lecturer. By the same token, others also said:

> "You find that we meet the students who are above 25 years and they have never been exposed to music education for their entire life and only to come and start it here at MCE; this is a problem."

> "If I only give students some work without any explanation it becomes difficult for them to understand without being advised or directed on what to do."

Largely as a result of this, a number of lecturers stated that they actually preferred a mixture of methods. One, for example, asserted that she prefers the lecturing method when teaching theory because she teaches "students who have not been taught music before", however, "I try to incorporate [the] student-centred method by giving them take-home assignments for them to do either as individuals or in groups to come up with answers for the questions I would have given them." In teaching practicals, she states:

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> "I expect them to put the theory into practice, for example, when I give them a song to play on the recorder or on the keyboard what I show them is just the sitting position, the fingering, and I expect them to be able to read letter names, the lines and the spaces and all that, so I prefer a mixture of lecture and student-centred methods."

Students' attitudes towards music education

Many of the lecturers also apportioned blame to the music students who have a negative attitude towards the subject. The main argument is that most of the students doing music did not select it as their subject of choice. Instead, they had to add it to their major subject so that they could meet entry requirements at MCE. That is, many students apparently register for music as their minor subject for the sake of securing a space for a Diploma in Secondary Education at MCE, which requires that a student should have a major subject and a minor subject (Molepolole College of Education, 2012/13:6). Indeed, according to the MCE prospectus, the entry requirement into music education is that the student should have an "interest in music" (Molepolole College of Education, 2012/2013:39). Passing music at form 5[6] level is therefore not a requisite for admission at MCE's Department of Music Education (Molepolole College of Education, 2012/2013:39). Furthermore, no auditions are done prior to admission. Once students are admitted to their major subjects, they can choose music as their minor subject, provided they have an "interest" in the subject. To this end, as one lecturer pointed out, many of the music students "do not have any passion for the subject at all." Closely related is the perception stated by many of the lecturers that most of the students are "lazy". For example:

> "The limitation of using a student-centred approach is that sometimes students fail to do their work, some are lazy, some are playful, and some do not know that they are responsible for in their learning."

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[6] Form 5 in Botswana is equivalent to grade 12 in South African schools.

4.5   Overcoming challenges of applying student-centred approaches

Asked for suggestions on how to overcome the challenges they faced in applying student-centred approaches in their lecturing, the interviewed lecturers had a number of recommendations. Key among them were:

- *Availing of adequate resources.* The overall view in this regard was that if updated books, in particular, were made available, not only would students be able to use these resources, but teaching staff would, in the words of one lecturer, "also feel comfortable in pushing students towards questioning things and thus make it possible to implement student-centred approaches in music."

- *Teaching of music at all levels of schooling in Botswana.* The long-term recommendation in this regard was for the government, through the Ministry of Education, to introduce a policy that will ensure that music is taught right from pre-school throughout to tertiary level. The general consensus was that once such a policy is in place, students admitted for music education at MCE and tertiary institutions in general will be admitted with a background in music. To this end, lecturers will not need to teach elementary stuff but rather concentrate on implementing a student-centred approach.

- *Introduction of student exchange programmes.* "Sometimes motivation or paying visits to other colleges can motivate our students as they interact with students from other colleges, this can help them to understand what they are supposed to do in music." The sentiment expressed by this lecturer was also shared by others who felt that, perhaps by appreciating what students in other colleges have and do, many MCE students would take their music studies more seriously than was currently the case.

- *Doing away with the concept of major and minor subjects.* "We must do away with the issue of major and minor because there's no minor teaching when they [student teachers] go out to schools, they teach music. There's no minor music, so the only way in which that can be dealt with is to take away the concept of

minor and major and then we just say Music, Art, Design & Technology [D & T]. Subjects should be dealt with equally."

4.6   Views on student-centred approaches

This section presents the views of students and those of an independent observer on the researcher's use of student-centred approaches.

4.6.1   Lecture observations

As stated in the Methodology chapter, the independent assessor observed the researcher giving one lesson on form, theme, and variations. The aim of the observation was to highlight the strengths and weaknesses of using student-centred lecturing approaches in music education. As shown in Appendix H, the following four observation criteria were used: (i) lecture plan (whether all activities of the lectures were planned for); (ii) lecture room setup (seating arrangements specifically for working groups); (iii) lecture presentation (whether the lecture was interactive, captivating, and logically sequenced); and (iv) student-centred activities (the extent to which students were practically involved in music-making activities, such as: listening to musical excerpts and answering questions, creating rhythms, composing and arranging songs, and then performing them). The results of the lecture observation are presented in Table 4.1.

The overall observation of the independent observer was that the student-centred approach had more strengths than weaknesses. Among the strengths the observer identified was that student-centred approaches "challenged students into thinking hard rather than just being dependent on the teacher [lecturer]," and they were also able to develop composition skills and practically apply what they had learnt during these lectures.

In terms of the specific observation criteria, the lecture plan was seen to be suitable for the planned activities. As far as the lecture room setup was concerned, the independent assessor observed that one group was seated in a single line, which was not ideal for group-work activities. It is noteworthy that while the lecturer arranged the setup to be at a roundtable, the students rearranged themselves just before the lesson

started. However, while the lecturer did not enquire about the reason for this, a plausible explanation is that this reflects the flexibility and independence offered by student-centered teaching approaches.

The assessor reported that instructions given to students during the lecturer's presentation were clear, and students were excited and actively participated in group activities. He also noted that there was evidence of scaffolding during lectures, and students were given the opportunity to practically apply the knowledge and skills they acquired during the lecture.

The overall observation of the independent observer was that the lecturer effectively applied the student-centred approach, in that the students were able to build up their own rhythm and melody: "Most of the work was for students to follow the song and engage in its melody and rhythm."

4.6.2 Students' evaluation of lessons

Results from the student evaluation of the three lessons given by the researcher are shown in tables 4.2, 4.3 and 4.4. In line with Appendix I, the students were asked to give their views on: group collaboration; the most enjoyable and less stimulating parts of the lecture; the most challenging aspects of the tasks given in the lesson; their feelings about being actively involved in the lesson; and finally, their preferred teaching methods. As the tables show, the overall views of the students were as follows:

Group collaboration
Students generally expressed their excitement about working together in groups as they shared ideas and learnt from each other. For example, one group stated that it was "excellent because we interacted more and there was easy flow of ideas," and the other group added that "working in groups gave everybody freedom of expression and teamwork was evident throughout the lecture."

Most enjoyable parts of the lecture

All groups enjoyed the part of the lecture in which they were constructing and clapping different rhythm patterns. However, different groups provided different reasons for their enjoyment. For example, one group asserted that "it kept us focused and inspired to learn more." Another reported that they enjoyed "the listening part of the lecture." Overall, most groups reported that they enjoyed the discussion in which they were identifying themes from the excerpts that were played. They also enjoyed the part of the lecture in which they were composing their own music and performing it.

Table 4.1: Lecture observation results by an independent assessor

Observation criteria	Independent assessor's comments
Lecture plan	Activities planned for were suitable for the lesson.
Lecture room setup	Of the four groups in the class, only one group of four students decided to sit in a single line. The rest were seated in working groups.
Lecture presentation	The lecture was logically sequenced and clear instructions were given to students. Students were excited and actively participated in group activities. There was evidence of scaffolding during lectures, and students were given the opportunity to practically apply the knowledge and skills they acquired during the lecture.
Use of student-centred activities	Most of the work was done by the students and the lecturer assisted them occasionally.
Strengths and weaknesses of using student-centred approach	A student-centred approach "challenged students into critical thinking rather than merely depending on the teacher [lecturer]", and they were also able to develop composition skills by building their own rhythmic patterns using rhythm cards that were

	provided. Thus they were able to practically apply what they had learnt during the lecture.

Less stimulating parts of the lecture

Most groups reported that the less stimulating part of the lecture was when they had to clap rhythmic patterns because the exercise was below their standard. Only one group found none of the activities less stimulating and concluded that "all activities were worth doing and helped us to be attentive [throughout the lecture]."

Most challenging aspects of the tasks given in the lesson

All groups found the most challenging assignment was to identify theme, form and variation from an excerpt playing on a CD player. They reported that the exercise was very challenging, to such an extent that they never came to a consensus in their group discussion. One group found that the most challenging assignment was "listening and identifying pentatonic and minor scales from the excerpt".

Feelings about being actively involved in the lesson

When the groups were asked to express their feelings about being actively involved in the group activities, some of the responses were as follows:

"We felt accommodated and well regarded in classroom activities as we took part, involving all of us."

"It kept us awake throughout the lecture, which makes us understand and not miss anything during the lecture."

"We enjoyed most of the activities and we learnt quite a lot, which motivated us."

"We were grateful especially in the performance and composition part [which] motivated us to be more hands-on."

"It brought about the spirit of cooperation and sharing of ideas."

Student-preferred teaching methods

It was evident that most groups preferred to be taught through group discussion and through student-centred methods. The groups reported that when they are taught through group discussion, they learn from one another because "knowledge is acquired through sharing of ideas." The overall conclusion was that student-centred approaches keep them "actively involved throughout the lecture."

Table 4.2: Data presentation – students' evaluation of lesson (first lecture)

Question	Group 1	Group 2	Group 3	Group 4	Overall summary
Q1. Collaboration in groups	• Working together as a team was exciting and educational • We benefitted from sharing different views and learning from each other	Working together and helping each other	We discussed and agreed on the best answer	Excellent because we interacted more and there was easy flow of ideas	**Exciting, educational, excellent, shared ideas**
Q2. Most enjoyable part of lecture	• Construction of different rhythms by listening to an excerpt	Constructing rhythms while listening to the audio and clapping rhythmic patterns	Creation of different rhythmic patterns because it kept us focused and inspired to learn more	• Theme, because there were different opinions • The listening part of the activity	**Constructing rhythms and listening**
Reasons	• We were listening to the excerpt	We were listening to the audio and clapping rhythmic patterns	We were kept focused and inspired to learn more	• There were different opinions • Challenging and eye-opening	**Group 4 found activities challenging and also eye-opening**

Question	Group 1	Group 2	Group 3	Group 4	Overall summary
Q3. Less stimulating	Clapping rhythm	None	None	None	**Only Group 1 found clapping of rhythms less stimulating**
Reasons	It was below our standard	Could not give reasons	All activities were worth doing and helped us to be attentive	Activities were stimulating	**Group 1 felt that clapping the rhythm was below their standard**
Q4. Most challenging assignment	Identifying form, many answers were given	Identifying variations from the excerpt	The activity on variation	Identifying theme and variation from the excerpt	**Identifying form, theme and variations**
Q5. Feelings about being actively involved	Enjoyed the activities and being actively involved throughout the lecture	It's enjoyable and makes it easy to remember what was being taught throughout the lesson	Happy and enthusiastic	Interesting and quite engaging	**Enjoyable, happy, enthusiastic and interesting**
Q6. Preferred teaching method	Group discussion	Student-centred method	Student-centred	Group discussion	**Group discussion and student-centred**

Question	Group 1	Group 2	Group 3	Group 4	Overall summary
Reasons	We learn from each other	Keeps us actively involved	Students understand better when doing activities on their own with the little help from the teacher	Knowledge is acquired through sharing ideas or discussions	**Actively learning and sharing ideas**

Table 4.3: Data presentation – students' evaluation of lesson (second lecture)

Question	Group 1	Group 2	Group 3	Group 4	Overall summary
Q1. Collaboration in groups	Working in groups gave everybody freedom of expression. Teamwork was evident throughout the lecture	• We were able to help one another • We discussed together to achieve a common goal	• We were able to build a good rapport with one another • We were able to discuss each and every exercise so that we arrived at the same level of understanding	It was interactive	**Teamwork and freedom of expression**
Q2. Most enjoyable part of lecture	Identifying tone colour and pitch	The whole lecture	Singing and placing of notes on the stave together with their accidentals	The part where we were singing the pentatonic, minor and major scale	**Identifying tone colour, pitch and scales**
Reasons	It was easy to identify	No reason was given	No reason was given	No reason was given	
Q3. Less stimulating	Identifying major scales and minor scales	None	Identifying pitch and tone colours, we confused different guitars which were playing	None	**Identifying major scales and minor scales because it was a little bit challenging**

Question	Group 1	Group 2	Group 3	Group 4	Overall summary
Reasons	It was a little bit challenging	No reason was given	No reason was given	No reason was given	
Q4. Most challenging aspect of the assignment	Listening to and identifying pentatonic and minor scales from the excerpt	Identifying minor and pentatonic scales from the excerpt	Identifying pentatonic, minor and major scales from the excerpt	No reason was given	**Listening to and identifying pentatonic and minor scales in the excerpt**
Q5. Feelings about being actively involved	We felt accommodated and well regarded in classroom activities as we took part all of us	It kept us awake throughout the lecture, which makes us understand and not miss anything during the lecture	We enjoyed most of the activities and we learnt quite a lot	Enthusiastic	**Accommodated and well regarded in classroom activities, felt awake throughout the lecture, we enjoyed, we were enthusiastic**
Q6. Preferred teaching method	Learner-centred	Student-centred method	Learner-centred	Discussion	**Student-centred methods and discussion methods**
Reasons	It helps learners to search for the information on their own	Keeps us actively involved throughout the lecture	Students carry out most of the research by themselves	It makes people actively participate and engaged	**Search for information on their own and makes them participate actively**

Table 4.4: Data presentation – students' evaluation of lesson (third lecture)

Question	Group 1	Group 2	Group 3	Group 4	Overall summary
Q1. Collaboration in groups	There was a lot of sharing of ideas since we were free to talk to each other; one could express his/her views without fear	We were working together and explored our talents	Cooperation is very important because we get to learn from each other	The collaboration was exciting	**Sharing of ideas and it was exciting**
Q2. Most enjoyable part of lecture	Composing our own pieces using different African instruments	We were actively involved throughout the whole lecture	Composing songs and performing them	Composing songs and performing them	**Composition, arrangement and performance**
Reasons	We managed to create our own melody and song	Actively involved	Everyone was engaged and no one was left behind		**Creativity and full participation**
Q3. Less stimulating	We did not find anything less stimulating	None	None	None	**None**
Reasons	Everything was perfect and enjoyable	No reason was given	No reason was given	No reason was given	**Perfect and enjoyable**
Q4. Most challenging aspect of the assignment	Composing our own pieces was a challenging activity since we were not given enough time to	No reason was given	No reason was given	Having to be creative in the performances	**Composition**

Question	Group 1	Group 2	Group 3	Group 4	Overall summary
Q5. Feelings about being actively involved	Being more actively involved in music activities motivated us	Enjoyable and makes us remember what we learnt	Grateful especially in the performing and composing part	Motivated to be more hands-on; it brings about the spirit of cooperation which led to a combination and sharing of ideas	**Motivated, enjoyable and grateful**
Q6. Preferred teaching method	Group discussion	Student-centred method	Learner-centred	Discussion	**Group discussion/discussion and student-centred/ learner-centred methods**
Reasons	We were all involved in class activities	They make us become actively involved in the lecture	Learners get to explore most of the things they do	Makes the lesson very interactive	**Independent and interactive learning**

CHAPTER 5: SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.1 Introduction

Using the Molepolole College of Education as a case study, the principal aim of this study was to expand the knowledge regarding how music education in Batswana colleges of education can be enhanced and broadened by exploring student-centred approaches in lecturing music education pedagogies. The specific objectives were as follows:

1. To explore music teachers' understanding and use of student-centred approaches in teaching music education;
2. To identify the key factors that inhibit the effective use of student-centred approaches in teaching music education in Botswana;
3. To explore the extent to which pre-service teachers in music education respond to student-centred approaches; and
4. To solicit recommendations and suggestions to inform policy and practice so as to further improve and enhance the use of student-centred approaches in music education in Botswana.

The penultimate chapter provided a data presentation, analysis and findings of the study. This final chapter consolidates the study findings. The chapter has two main sections. The first is a summary of the key findings, while the second presents recommendations for policy, practice, and further research. A short concluding section ends the chapter.

5.2   Summary of findings

5.2.1 Music teachers' understanding and use of student-centred approaches in teaching music education

It was evident from the study that most lecturers had a clear understanding of what student-centred approaches mean and entail, and that this was their preferred lecturing approach. The advantages of using student-centred approaches were seen as overwhelming. The lecturers generally argued that these approaches enabled students to interact with their peers, to actively participate in class activities, and to construct new knowledge on their own.

Despite this positive view of student-centred approaches, some lecturers stated that due to a number of challenges, they currently employed lecturer-centred methods in their teaching, while others indicated that they use a variety of approaches depending on the component of music or a specific topic that they teach. Those lecturers who preferred lecturing approaches said this was so because they teach students who do not have a background in music. Lecture-centred methods were seen as a way of introducing music to students, and for explaining the basic concepts of music.

5.2.2 Key factors that inhibit the effective use of student-centred approaches in teaching music education in Botswana

Despite lecturers' clear understanding of what student-centred approaches were, as demonstrated by their ability to define it well, a number of factors that inhibit the effective use of student-centred approaches in music teaching were identified by the lecturers. These can be grouped into four main categories: (i) resource constraints; (ii) internet issues; (iii) students' lack of background in music; and (iv) students' attitudes towards music education. While some of these, particularly resource constraints, are well documented in the current literature, some of the factors were unexpected. For

example, students' misuse of internet access offers a different aspect from the common limitations of limited or no internet connectivity in many developing countries.

5.2.3 Pre-service teachers' response to student-centred approaches in music education

Students enjoyed being taught through student-centred approaches. They acquired musical skills such as composition and performance quite easily because they did most of the learning on their own. They found collaborating in group discussions very exciting and searching for information on their own very motivating; this made them remember concepts much more easily than when they were taught through lecture-centred approaches. It was evident that the student-centred approaches made the pre-service teachers remember musical concepts quite easily compared to when they were taught through lecturer-centred approaches. Overall, the students were able to exhibit the musical knowledge and the skills they developed during the study's lectures by performing their own compositions at the end of the study.

5.2.4 Summary of findings in relation to the theoretical framework

The findings of the study are consistent with the constructivist theoretical framework, which promotes active engagement and interaction of learners during the learning process (Kirschner, Sweller & Clark, 2006:75). Students generally expressed their excitement over working together in groups as they shared ideas and learnt from each other. For example, one group stated that it was "excellent because we interacted more and there was an easy flow of ideas," and the other group added that "working in groups gave everybody freedom of expression and teamwork was evident throughout the lecture." As mentioned in the theoretical framework, students were able to interact with each other and their lecturer to gain knowledge, understanding and skills (Winch & Gingell, 2008:64). Consequently, this created an atmosphere of meaningful learning.

5.3   Recommendations

Based on the overall study findings and the suggestions given by lecturers, the following recommendations – presented in no order of priority – are deemed worthy of consideration in future efforts to enhance and broaden music education pedagogies in Batswana colleges of education.

Adopting student-centred approaches as the methodology of choice in music departments

Based on the overwhelmingly positive responses from the lecturer's observations and the students' evaluations of lessons, it is recommended that the methodology of choice for the music department should be student-centred. The implementation of these approaches at college level is likely to have a multiplier effect as these students go out to the field and apply them in their classes when they eventually graduate and start working as music teachers. In so doing, the teaching approaches recommended will be applied in the country's three-year junior secondary music syllabus.

Building capacity of music teachers

It is further recommended that colleges of education should provide music lecturers with short refresher courses and workshops on student-centred lecturing approaches, so that lecturers can be equipped to implement these approaches in their lecturing.

Improving resource provisions

Since MCE is a government-funded institution, it is recommended that the government should ensure that it provides the college, and other public institutions that offer music education, with adequate funds and resources, such as relevant and up-to-date library books and adequate musical instruments. These resources are essential in providing music students with research opportunities and further development of their musical skills and knowledge.

Introducing music education at all levels of education

It is recommended that a policy that promotes the teaching of music from pre-school level to tertiary level should be developed and adopted to ensure that all students have some basic musical background by the time they reach tertiary education level. This will enable music lecturers in colleges of education to focus more on equipping students with didactic strategies than focusing on basic elements of music.

Revising admission requirements to music education programmes at all colleges of education

The admission requirements to the music education programme at colleges of education are worthy of reconsideration. Specifically, it is important to revise the current requirement which admits a candidate based merely on their "interest in music", to something measurable such as proof of having done music at high school level, or having passed a certain grade of music theory or practical examination in any of the music examination boards such as ABRSM[7], UNISA[8] or Trinity.

Establishing inter-college student exchange programmes

The establishment of an exchange programme between colleges of education, including those that train primary school teachers in Botswana, is also worthy of consideration. Such a programme is likely to act as an incentive for those students who have a negative attitude towards music education through participation in and observation of various activities undertaken in other colleges. Forming networks with peers in other colleges of arts in the country is another plausible benefit that students can derive from such partnerships.

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[7] ABRSM, abbreviation for Associated Board of the Royal Schools of Music
[8] UNISA, abbreviation for University of South Africa

Undertaking further research

Overall, further research is needed to:

- Explore how stakeholders in music education (the government, policymakers, and heads of institutions) can be brought on board to ensure that the education curriculum in Botswana moves away from traditional teacher-centred to student-centred approaches;

- Investigate why teachers in Botswana continue to over-rely on teacher-centred approaches despite student-centred approaches being clearly underscored in the RNPE;

- Explore the various aspects and types of multi-levelled skills and knowledge required in music teaching and learning; and

- Expand the coverage of the study by including other colleges of education and universities that teach music education in Botswana in order to obtain more in-depth understanding on the subject.

5.4   Conclusion

This chapter concluded the entire study by revisiting the research objectives, summarising the salient findings, and making recommendations for policy and practice.

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APPENDICES

Appendix A: Research approval letter

UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

Faculty of Humanities
Research Ethics Committee

2 November 2016

Dear Dr Rhoodie

Project:	**Exploring student-centred approaches in lecturing music education at Molepolole College of Education**
Researcher:	**WM Ndlovu**
Supervisor:	**Dr T Hellberg**
Department:	**Music**
Reference number:	**(GW20160904HS)**

Thank you for the response to the Committee's correspondence 30 September.

I have pleasure in informing you that the Research Ethics Committee formally **approved** the above study at an *ad hoc* meeting held on 1 November 2016. Data collection may therefore commence.

Please note that this approval is based on the assumption that the research will be carried out along the lines laid out in the proposal. Should your actual research depart significantly from the proposed research, it will be necessary to apply for a new research approval and ethical clearance.

The Committee requests you to convey this approval to the researcher.

We wish you success with the project.

Sincerely

Prof Maxi Schoeman
Deputy Dean: Postgraduate and Research Ethics
Faculty of Humanities
UNIVERSITY OF PRETORIA
e-mail: tracey.andrew@up.ac.za

Kindly note that your original signed approval certificate will be sent to your supervisor via the Head of Department. Please liaise with your supervisor.

Research Ethics Committee Members: Prof MME Schoeman (Deputy Dean); Prof KL Harris; Dr L Blokland; Dr R Fasselt; Ms KT Govinder; Dr E Johnson; Dr C Panebianco; Dr C Puttergill; Dr D Reyburn; Prof GM Spies; Prof E Taljard; Ms B Tsebe; Dr E van der Klashorst; Mr V Sithole

Appendix B: Ministry of Education and Skills Development

TELEPHONE (027) 3655469
TELEX: 2944 THUTO BD
FAX: 3185167

REF: DPRS 7/1/5 XXVI (41)

REPUBLIC OF BOTSWANA

MINISTRY OF EDUCATION
AND SKILLS DEVELOPMENT
PRIVATE BAG 005
GABORONE

15th June 2016

Mr Wonderful Modo Ndlovu
Po Box 962 AAD
Gaborone

Dear Sir

RE: PERMIT TO CONDUCT A RESEARCH STUDY

This serves to grant you permission to conduct your study in the sampled areas in Botswana to address the following research objectives/questions /topic:

Exploring student-centred approaches in lecturing Music education at Molepolole College of Education.

It is of paramount importance to seek **Assent** and **Consent** from the Principal of Molepolole College of Education, lecturers and teacher trainees that you are going to collect data from. We hope that you will conduct your study as stated in your proposal and that you will adhere to research ethics. Failure to comply with the above stated, will result in immediate termination of the research permit. The validity of the permit is from **15th June 2016 to 14th June 2017.**

You are requested to submit a copy of your final report of the study as stated in the Research Guidelines (para 4.5 - 4.6, 2007) to the Ministry of Education and Skills Development, in the Department of Educational Planning and Research Services, Botswana.

Thank you.

Yours faithfully

Sir Wonder Masebola
For/Permanent Secretary

BOTSWANA
Our pride, your destination

Appendix C: Permission from the principal of MCE

Fax: (267) 5920423
Telephone: (267) 5920275

Molepolole College of Education
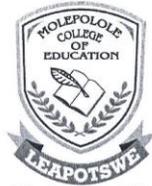
Molepolole College of Education
Private Bag 008
Molepolole
BOTSWANA

12 July 2016

Mr Wonderful M. Ndlovu
University of Pretoria
South Africa

Dear Sir

REQUEST TO CARRY OUT RESEARCH IN MOLEPOLOLE COLLEGE OF EDUCATION

Reference is made to your letter of request of the 10th June 2016 in which you intend to carry out a research study on 'Exploiting student-centred learning approaches in Music Education in Molepolole College of Education'.

The college has acceded to your request and therefore permission is granted. However, you are expected to adhere to the following:

1. Consult with the Head of Department (Music- MCE) in preparation for the commencement of your study.
2. Be informed that the data/information gathered shall be treated with a high degree of confidentiality.
3. The data/information shall be used for its sole purpose.
4. The raw data that shall be obtained from the study shall be stored safely at the University of Pretoria for a period not less than 15 years.

We trust that you shall adhere to the guidelines provided.

We wish you the best of luck in your studies and we are looking forward to the completion of your Master's Degree.

Yours faithfully

B.N. Setabo
PRINCIPAL

THE PRINCIPAL
MOLEPOLOLE COLLEGE
OF EDUCATION

1 2 JUL 2016

P/BAG 008 MOLEPOLOLE
TEL: 5920275 FAX: 5920423
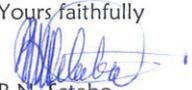
Appendix D: Letter of informed consent to music education lecturers

Faculty of Humanities

Department of Music

Date: 18 June 2016

Contact details of supervisor

Ms Tronel Hellberg

tronelhellberg@mweb.co.za

Student: Wonderful Modo Ndlovu
Student number: 24287505
Student email: 1nderfulmodo@gmail.com
Student cell: +27 (0)78 845 8483 or +26 77 122 102

Exploring student-centred lecturing approaches in music education at Molepolole College of Education

The music lecturer

As part of my Masters' degree dissertation in the University of Pretoria, I am carrying out a research project as indicated in the title above. As a colleague in the Music Education Department I have sampled you for an interview to share your knowledge on and experience of the use of student-centred approaches in music education classes at MCE. This interview will help me gain insight into the use of student-centred approaches in lecturing music education at MCE. Therefore, I would like to ask for your permission to interview you. The interview will last for less than 20 minutes and it will be audio recorded for later analysis and also to ensure the quality and authenticity of the data.

You can withdraw from the study at any stage without any ill-consequence or giving any reason for such withdrawal. Participation is voluntary and information disclosed during the interview is not regarded as sensitive but it will be treated with strict confidentiality. To ensure anonymity, your name will be replaced by a pseudonym during the documentation and reporting of the information derived from your participation in this study. Raw data will be stored safely at the University of Pretoria for a period of 15 years and this data may be used for further research purposes within this period.

Please do not hesitate to contact me should you have any questions regarding your participation in the study on +27 (0)78 845 8483 or +267 7122 1024.

Your consent would be greatly appreciated.

Yours sincerely

_____

Wonderful Modo Ndlovu

Appendix E: Letter of informed consent – independent assessor

UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

Faculty of Humanities

Department of Music

Date: 18 June 2016

Contact details of supervisor

Ms Tronel Hellberg

tronelhellberg@mweb.co.za

Student: Wonderful Modo Ndlovu

Student number: 24287505

Student email: 1nderfulmodo@gmail.com

Student cell: +27 (0)78 845 8483 or +26 77 122 102

Exploring student-centred lecturing approaches in music education at Molepolole College of Education

Dear Sir,

As part of my Masters' degree dissertation at the University of Pretoria, I am carrying out a research project as indicated in the title above. As a senior lecturer in the Music Education Department at MCE, I would like to ask you to critically observe two music lectures which I will facilitate. These lecture observations will help me evaluate my

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progress in exploring a student-centred approach in my lecturing. Each lecture will last for 50 minutes.

You can withdraw from the study at any stage without any ill-consequence or giving any reason for such withdrawal. Participation is voluntary and information disclosed during the interview is not regarded as sensitive but it will be treated with strict confidentiality. To ensure anonymity, your name will be replaced by a pseudonym during the documentation and reporting of the information derived from your participation in this study. Raw data will be stored safely at the University of Pretoria for a period of 15 years and this data may be used for further research purposes within that period.

Please do not hesitate to contact me should you have any questions regarding your participation in the study on +27 (0)78 845 8483 or +267 7122 1024.
Your consent would be greatly appreciated.

Yours sincerely

_____

Wonderful Modo Ndlovu

Appendix F: Letter of informed consent to pre-service music teachers

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Faculty of Humanities

Department of Music

Date: 18 June 2016

Contact details of supervisor

Ms Tronel Hellberg

tronelhellberg@mweb.co.za

Student: Wonderful Modo Ndlovu

Student number: 24287505

Student email: 1nderfulmodo@gmail.com

Student cell: +27 (0)78 845 8483 or +26 77 122 102

Exploring student-centred approaches in lecturing music education at Molepolole College of Education

Dear pre-service teacher in music education

As part of my Masters' degree dissertation at the University of Pretoria, I am carrying out a research project as indicated in the title above. I have sampled your class for my study in which I will facilitate three lectures for you. After each lecture, I will have focus group interviews with you. The purpose of these lectures is to find out your perception

on being taught through student-centred approaches in music education pedagogies. I would like to ask you to attend these lectures.

You can withdraw from the study at any stage without any ill-consequence or giving any reason for such withdrawal. Participation is voluntary and information disclosed during the interview is not regarded as sensitive but it will be treated with strict confidentiality. To ensure anonymity, your name will be replaced by a pseudonym during the documentation and reporting of the information derived from your participation. Raw data will be stored safely at the University of Pretoria for a period of 15 years and this data may be used for further research purposes within this period.

Please do not hesitate to contact me should you have any questions regarding your participation in this study on +27 (0)78 845 8483 or +267 7122 1024.

Your consent would be greatly appreciated and would enable me to gain important information with regards to the use of a student-centred approach in the lecturing of music education pedagogies at MCE.

Yours sincerely

_____

Wonderful Modo Ndlovu

Appendix G: Semi-structured interview with lecturers at MCE

1.   Personal details of the lecturer

1.1   Gender: _____

1.2   Age: _____

1.3   Highest qualification: _____

1.4   Number of years lecturing music: _____

1.5   What aspect of music education do you lecture? _____

2.   Details of the lecturer's teaching experience

2.1   Which lecturing approach do you prefer using in your music lectures?

2.2   What are the strengths of your preferred lecturing approach?

2.3   What are the limitations of your preferred lecturing approach?

2.4   What do you understand under "student-centred lecturing approach"?

2.5   What are the challenges of applying a student-centred lecturing approach in music classes at MCE?

2.6   Suggest ways in which the challenges of applying a student-centred lecturing approach in music classes at MCE can be overcome?

2.7   In what ways do you find lecturer's guides/books/course outlines helpful in guiding you on how to apply a student-centred lecturing approach in music?

I wish to conclude this interview session by thanking you for your time and cooperation.

Appendix H: Lecture observation form

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Date: _____ **Time:** _____

Use the table below as a guideline to observe the lecture that is being presented

Observation criteria	Comments
Lecture planning ● Nature of activities planned to be undertaken - Media, teaching and learning aids	
Lecture room set up ● Seating arrangement	
Lecture presentation ● Introduction - Icebreaker used - The link to prior student knowledge and current lecture ● Lecture development - Content presentation - Lecturer-student interaction - Student-student interaction - Distribution of learning tasks - Group work	

- Discussion
 	
    - Collaborations
 	
    - Use of media, learning and teaching aids
 	
    - Use of scaffolding
 	
  ● Lecture conclusion
 	
    - How is the lecture ended?
 	
    - Tasks given to students for their project work or next lecture	

Answer the following questions:

1.   How did the lecturer use a student-centred lecturing approach in this lecture?

_____

_____

_____

_____

2.   What were the strengths and weaknesses you noted in the use of a student-centred lecturing approach?

_____

_____

_____

_____

Signature: _____   **Date:** _____

Appendix I: Student evaluation of lessons observation form

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Group: _____

This group discussion is aimed at finding out your experiences on being taught in different lecturing strategies during the lecture that just ended. It is anticipated that the group discussions will last for not more than 20 minutes.

1.   In what way, did you experience collaboration in groups with other students?

        _____
        _____
        _____

2.   What part of the lecture did you find most enjoyable? Give reasons for your answers.

        _____
        _____
        _____

3.   Which activities did you find less stimulating? Give reasons for your answers.

        _____
        _____
        _____

4.   What was the most challenging aspect of the assignment you were given?

_____

_____

_____

5.   How do you feel about being more actively involved in music activities throughout the past lecture?

_____

_____

_____

6.   When being taught, which teaching method do you prefer and why?

_____

_____

_____

Thank you for your cooperation!