



**CONTINUING EDUCATION
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Course Brochure



Certificate in African Indigenous Cultural Arts Education (CAICAE) Presented by the Centre for Indigenous Instrumental Music and Dance Practices (CIIMDA) and Continuing Education at University of Pretoria

KNOWLEDGE FIELD

The indigenous African cultural arts knowledge system is conceived and practiced as a soft science of attitude formation, reformation and societal management. African intellectual practice was grounded in abiding research culture that informed the invention and advancement of knowledge fields before colonial contacts disrupted original intellectual disposition. The indigenous African rationalization and practice of the cultural arts integrate the creative thoughts as well as manifestations of music, dance, drama and visual arts as a holistic, systematic field of knowledge from creative thinking to public societal application. The practices therefore derive from valid and unique theoretical premises, albeit embedded, often articulated orally but not written. The sonic component invariably underlies structural ramifications in the other performative siblings, and is the primary intangible force that stimulates as well sustains spiritual dispositions. The Certificate course is designed to reconstitute as well as reposition the authoritatively African intellectual legacy in contemporary art education rationale and objectives. The design as well as the content of the CAICAE course is thus an original African scholarship patent. It is globally unique in its national objectives and knowledge base that derive from Africa-sensed research, discernment and advancement initiative on-going since 1993. The knowledge field CAICAE encompasses has been tested by CIIMDA in selected SADC countries since 2004. Texts and literature grounded in indigenous African epistemology have been produced to support implementation in the classroom at all levels. This uniquely African course prioritizes, through applied education, such critical contemporary global needs as instilling principles of humanity, psychical sobriety, mass creativity stimulation, other-consciousness, the dignity and integrity of cultural intellect, and self-affirmation anchored on communality virtues. The course re-integrates the synthesis of the African cultural arts that got dismembered into discrete academic disciplines of music, dance, drama and material arts in classroom education. CAICAE is informed by the fact that the cultural arts practices of African societies south of the Sahara share common conceptual, theoretical and applied humanity principles at the sub-structural level of creativity and pedagogical aspirations. Environmental and historical factors shape the super-structural peculiarities that mark culture groups. The course is, therefore, a uniquely original South African educational initiative and innovation that countries globally, could begin to emulate or adapt.

PURPOSE AND RATIONALE OF THE QUALIFICATION

The CAICAE program will re-orientate and induct both educators/teachers and concert performers into the philosophical, theoretical and psychological health underpinnings of cultural arts practices of Africa. The indigenous African musical/cultural arts, as a holistic artistic conceptualization is a soft science of humanity that primarily transacts the critical objective of coercing psychical-wellness and sublime attitude formation for all, intangibly. At the same time the indigenous pedagogic principles stimulates intensive creative acumen for intellectual engagement with other academic fields and life generally. Current classroom education that emphasizes discrete artistic subfields indoctrinates learners with culturally remote and alienating Eurocentric knowledge constructs. A mission of mental re-orientation and cultural regeneration that authoritatively affirms the integrity of African intellectual heritage is momentous. CAICAE will instil consciousness of national heritage in self-image, creative aspirations, polity practice and social conduct. The classroom is the effective, contemporary site for inculcating and conscientizing these imperatives of overall humane society and psychical well being. Indigenously modelled cultural arts education has potential to induce spiritual disposition that infuses the ideals of virtue and public morality in governance as well as social living in African nations. The literacy imperative commands discerning and articulating the

abiding theoretical grounding of the indigenous cultural arts creativity and manifestations. The creative logic and grammar already includes the fundamental theoretical indices of hegemonic Eurocentric music, dance and drama education while further engineering the humanity and creativity culturing of learners and professional practitioners. In essence then the CAICAE course will produce competent disseminators of indigenous African creative and performance lore as well as logic with the abiding national and humanity ideals appertaining.

LEARNING ASSUMED TO BE IN PLACE AND RECOGNITION OF PRIOR LEARNING

The humanity imperatives that permeate indigenous African pedagogy and epistemology command that the ability to attain competence in cultural arts creativity and expression should not be a matter of age or gender. Skill grows with participation, which in indigenous cultures is mandatory for purposes of coercing healthy minded citizenry. Hence, in the indigenous cultural arts milieu a capable child of 10 performs competently side by side with an adult of fifty even in complex music, dance or drama styles. This was proven in a CIIMDA experiment conducted on 25th June 2008 in Namibia when an 11 year old girl competently led and directed an ad hoc group of adult teachers and school children between 10 and 55 years old. The 11-year-old girl competently guided her group to produce and perform a cultural arts concert item integrating indigenous music and dance. The African cultural reality is that autonomously, children's musical arts practice could be more systematic and complex than adult creations. This inspiration of indigenous cultural arts education ideals grounds our argument that the CAICAE course will not necessarily discriminate the level of prior academic or disciplinary qualification. Candidates with Doctoral, Masters, Bachelors or Diploma qualifications as much as trainee teachers are equal beneficiaries. Practicing teachers who may not have academic qualification in the arts disciplines but who so wish could equally excel in the course. The current orientation, structure and knowledge base of university and college qualifications in Africa and elsewhere have not taken account of the profound indigenous African knowledge philosophy and intellectual paradigm that mark the CAICAE course of study. Trainee teachers particularly need to go through the program. Practicing teachers need it as requisite, remedial re-orientation for education in any African cultural arts classroom that respects African intellectual legacy and human dignity.

EXIT LEVEL

Competence in:

- Teaching the philosophy, theory and humanity meaning of the African cultural arts (holistic field of music, dance, and drama) at any level of education
- Distinguishing and explicating the peculiar nature and practice of the artistic strands in isolation as well as how they integrate, transpire and function as a holistic thought process and production synthesis
- Discerning, relating, creating and discussing the unique creative elements, forms and structures of African cultural arts sub fields, and how they synergize to transact the intrinsic objective of humanity, mental-physical health, self and social discipline, morality and community building that underscore indigenous models
- Perceiving and expressing the foundational philosophy and principles that mark cultural arts creativity such as pulse sense, space, thematic re-cycling, dualism/interface, sharing, spirituality, community support for self-affirmation etc
- Reading and writing music that incorporates special notations for African music instruments that have peculiar sonic characteristics
- Transcribing African indigenous music in conventional notation and using peculiar symbolic notation as need be.
- Skilfully and sensitively composing as well as performing literacy music, dance and musical drama works that advance the logic, grammar and humanity science of indigenous African intellectual prototypes
- Participating effectively in spontaneous creation of an ensemble piece, which is an indicator of ability to motivate/produce African concert performing groups in schools/colleges/communities
- Researching and sourcing indigenous cultural arts styles/types available in any school location and using them to explicate the common under grounding philosophical, theoretical and health principles of African cultural arts in classroom activities
- Basing on the intellectual formulations of the African prototypes as benchmark for appreciating, critiquing and judiciously including/adapting the cultural arts practices of other world cultures, including the European classical styles, for intercultural expressions and collaboration
- Researching, writing and publishing critical essays/articles on indigenous knowledge systems informed by African intellectual authority
- Perceiving the humanity imperatives of purposive creative aspirations of the disciplinary unity as well as components of music, dance, drama and costume arts that should ground uniquely African scholarship contribution to global arts scholarship
- Pragmatically adapting and re-creating available cultural arts materials in any learning/performance site as an intellectual pragmatism that must involve learners in heuristically engaging in inter-cultural creative discourse in and outside the classroom
- Engineering critical discourse as a pedagogic forte at any level of education thereby empowering imaginative disposition and creative experimentation among learners
- Enabling the indigenous African heuristic (self/cultural-interrogating) approach to education and practice in the cultural arts in contemporary classroom sites as an intellectually empowering pedagogy

- Including children in fostering research culture and scholarship attitude that accords respect as well as concedes primary validity to the authoritative voices of indigenous culture inventors, custodians and exponents in African communities
- Cognitively representing, disseminating and exploring cultural arts lore with African intellectual authority in the context of global cultural arts discourse and interactions
- Advancing with integrity the original humanity foundations and intellectual formulations of African cultural arts as purposive and proactive spiritual force in contemporary living that would entrench the spirit and practice of *ubuntu*

CURRICULUM MODULES

Fundamental

- Elements of music, dance, drama literacy and creativity including special African notation system for melorhythm instruments 5

Core

- School music/dance/drama methods 5
- Philosophy, theory and humanity foundations/formulations of Indigenous African cultural arts manifestations 10
- Instrumental/Ensemble/theatrical performance practices 30
- Research: Practical Production/Long Essay/Recital 30
- Practical Teaching 40

Elements of music, dance drama creativity and literacy

- Conventional elements of musical, dance and drama literacy illustrated with African indigenous examples
- Notating and reading music in staff notation also incorporating symbolic notation for African music instruments
- Africa-unique concepts – melorhythm, bipolar body poise and spirit manifest ideation etc
- Implications of pulse, space, sharing, linearity and individuality in African artistic expressions

School music/dance/drama method

- An oral approach emphasizing heuristic learning through group creativity and group analytical discourse at all levels of education
- A literacy approach emphasizing progressive ability to document experiences and work critically with the available published literature
- Philosophy, theory and humanity foundations/formulations of indigenous African cultural arts practices
- The theory and meaning of African indigenous creative and performance manifestations
- The cultural arts as proactive soft science of humanity management – intangibly coercing psychical/physiological wellness, social discipline, attitudinal formation; building relationship as well as coercing mores, virtues, values; engendering personal and mass therapy; and also facilitating diplomatic initiatives
- The philosophical, psychological, scientific and health implications of cultural arts conformations, structural relationships and performance practices
- Performance technique, notation as well as oral/literacy interface in playing African instruments for modern classical concert purposes
- Movement, space and body awareness exercises
- Pulse, metric sense and dynamics of common and compound metric interface in music and dance
- Thematic (tonal/melodic), harmonic, part relationship and formal principles
- Experiencing creative inter-stimulation in music, dance and drama
- Theory of duality
- Performance composition/improvisation in music and dance creativity
- Principles and psychology of thematic development and stylized formation dance
- Dance characterization/dramatization, mime and games
- Analytical perspectives – Factors and features of African cultural arts product
- Contemporary trends including popular culture productions
- Engendering synergic collaboration between school and community in cultural arts education and performances

Instrumental/Ensemble/theatrical performance practices

- Principles and techniques of performing, composing and arranging for African orchestra/ensemble music instruments
- Classroom cultural arts and community concert production

- Workshop orientation, technique and objectives
- African classical ensemble performance practice

Research: Practical Production/Long Essay/Concert recital

- Methodology for researching indigenous knowledge systems in Africa
- Analysis of data and writing a research document that includes transcribing indigenous music in conventional staff notation
- Applied field research
- Project production: School cultural arts project or extended essay or a concert recital

Practical Teaching

- A log of two to three months of practical teaching activities will lead to demonstration classroom lessons that will be evaluated in terms of competence to impart the philosophical, theoretical and humanity knowledge of indigenous cultural arts
- A mandatory group production project, such as music/dance/drama concert will be presented with learners
- Teach learners how to read, write play music for African music instruments using special notation symbols in conventional staff notation as applicable

ASSOCIATED ASSESSMENT CRITERIA

[The indigenous paradigm of performative assessment of knowledge will be the primary benchmark for assessing qualification for the award of a teaching specialization certificate].

Critical cross-field outcomes

The Specialist African Indigenous Cultural Arts Teaching qualifier shall be competent to:

- Demonstrate knowledge of the basic conventional terminologies for discussing the concepts and practices of music, dance and drama
- Identify and explain the peculiar generic features of African music, dance and drama in the context of hegemonic academic practices
- Engage in European classical as well as intercultural artistic practices and productions in and outside the classroom from intellectual as much as practical perspectives of African prototypes
- Enable production of performance arts activities that could be appreciated by school, community, national and international audiences
- Infuse African indigenous philosophical and humanity imperatives into new cultural arts creations that would be proactive in sensitizing, informing and conscientizing the contemporary public on critical issues of local, national and international concern

General outcomes

- Transact sensitive knowledge about other Social sciences, Humanities and Health sciences disciplines in spirituality infused cultural arts creations and education forums
- Practice the teaching profession with cultural integrity and human/national pride as a culturally secure and cognitive interpreter-promoter of African mental civilization
- Teach and discuss the hegemonic European cultural arts as well as other world cultures in the context of African indigenous cultural arts epistemology.
- Sequel to the above, affirm the merits of African human and mental civilization that will promote national aspirations as well as instigate cultural affirmation in learners

Specific outcomes

- Make classroom education relevant to the community, cultural experiences and imagination of learners, and thereby contribute to moulding culturally viable citizenry and nation
- Demonstrate ability to adapt resources available in the cultural environment of a school for explaining the generic principles of creativity and practice in African cultural arts
- Utilize the human body or the easily procured African single membrane drum as basic versatile instrument for theoretical and practical explications of the basic principles of music, dance and drama theory, creativity and performance
- Adopt the indigenous holistic approach to imparting the philosophical, intellectual and humanity imperatives that mark African cultural arts siblings of music, dance, drama and costume arts
- Research, analyze and discuss the artistic distinctions of Africa cultural arts as creative strands of a systematically unified conceptualization
- Create and perform both oral and literacy advancements of indigenous prototypes as an indicator of ability to motivate creativity and participation in learners through personal examples

- Produce a research document that would demonstrate cognitive understanding of indigenous epistemological logic and grammar
- Motivate and establish performance groups in school and/or community sites
- Adopt literacy and theoretical approach to discussing local music instruments/dance styles in the classroom, and as much as possible involve local experts as resource persons for classroom teaching and performance activities
- Document the role played in creating and developing group productions as a course requirement
- Write scholarly articles on African cultural arts as well as contemporary trends that would be suitable for conference presentation and publications locally and internationally
- Apply specialist knowledge garnered as a teacher, researcher and performer in oral and literacy cultural arts competencies in other learning situations
- Facilitate workshops and offer specialist research/performance services that apply cognitive knowledge of the philosophical, theoretical and psychological underpinnings of Africa's cultural arts lore

FINAL ASSESSMENT CRITERIA FOR AWARD OF CERTIFICATE

[Priority will be given to the outcome of group creativity and production presentations that engender the African *ubuntu* philosophy of collaborative endeavour as well as take cognizance of contemporary intellectual/material environment]

The criteria shall include:

- The level of individual contribution and participation in the group concert productions performed in public before an audience as part of the requirements of the Certificate course
- Experimenting with preparing and delivering a pilot lesson encapsulating knowledge gained during the course, using peers as guinea pigs
- Conducting theoretically interactive African instrumental ensemble workshop with fellow participants as well as the facilitators of the Certificate course
- Writing an end-of-course test that should demonstrate competent knowledge of the philosophical, theoretical, psychological and humanity foundations as well as formulations of African indigenous cultural arts
- Researching and writing a long essay on an aspect of indigenous cultural arts, or creating and producing a cultural arts work that integrates music, dance, drama and costume art in a school/community location; or one concert recital of solo/ensemble works demonstrating skill in African modern classical drumming or any other African instrument for which there is written repertory. This component of the final evaluation for an award of the Specialist Certificate could be undertaken during the two to three months of teaching practice
- Give demonstration class lessons to learners in a practical teaching site that will demonstrate capability to impart philosophical and theoretical knowledge of indigenous cultural arts knowledge illustrated with local resources.
- Produce a log of teaching practice activities

CRITERIA FOR THE REGISTRATION OF ASSESSORS

Research indicates that there does not appear to be any institutions locally or internationally that have comparable program of prioritizing the theory and humanity of African cultural arts in classroom education. The Bagamoyo program in Tanzania and the International Centre for African Music and Dance in Legon, Ghana cater for training cultural arts officers and organizing conferences. They do not offer learning program in the theory, research and literacy performance of the cultural arts of Africa leading to award of formal qualification. Cognitive scholars who have adopted authoritatively African intellectual benchmarks for interpreting and representing the African cultural arts knowledge field are rare with the possible exception of Professor Kofi Agawu in Princeton University.

UNIT STANDARDS

This qualification is not based on Unit Standards



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