

## CHAPTER 4

### **SOUTH AFRICAN UNIT STANDARDS FOR AN INTEGRATED CULTURE AND ARTS LEARNING AREA IN THE GENERAL EDUCATION AND TRAINING PHASE (NQF LEVEL 1)**

*“Eksklusiwiteit baar isolasie. En isolasie is gelyk aan neurose.”*  
*(“Exclusivity gives birth to isolation. And isolation equals neuroses.”)*

*Koos A Kombuis<sup>15</sup>*

For a number of years, Music Education has occupied an isolated place in the general curriculum in South Africa. Many schools presented Music as a subject, but only limited numbers could afford private individual tuition. This chapter focuses on unit standards for an integrated Culture and Arts programme for all learners in the General Education and Training phase. It therefore makes suggestions on how to rectify the “neuroses” of the previous dispensation.

#### **4.1 The paradigm shift in the South African education system**

Since 1994, post apartheid South Africa has embarked on the renewal of the education system with the Department of Education’s brief to eradicate the enormous discrepancies in schooling and standards between the privileged minority (usually learners from the white population) and the disadvantaged and rural communities (mostly black and coloured communities). Discrepancies exist most acutely in the arts, as education in the arts was not ubiquitous even in schools for the previously privileged. In many instances, arts education was the privilege of those who had the funds to afford instruments and private tuition. Thus arts education became stigmatized as an elitist endeavour, rooted in Eurocentric traditions.

In the new education system adopted by the South African Government (1994: SAQA Act), eight broader contextualised and integrated learning areas<sup>16</sup> replaced the division of

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<sup>15</sup> Koos Kombuis is the pseudonym of an Afrikaans singer who has been described as a “rebel with a cause”. He also writes essays and social commentary for various Afrikaans magazines and for Litnet: [www.mweb.co.za/litnet](http://www.mweb.co.za/litnet).

<sup>16</sup> The South African model adopted and revised the Australian curriculum model, commissioned by the Australian Education Council (AEC) and planned since 1989 (Australia 1998: 1).

learning content into the traditional subjects. The new curriculum applies the principles of Outcomes-based education, an approach that has its roots embedded in Behaviourism, studies on human memory, competency-based education, mastery learning and metacognitive learning strategies.

The new General Education and Training (GET) curriculum (Level 1 equals grade 9) has Culture and Arts as one of its eight compulsory learning areas. Although the *Draft National Curriculum Statement* (South Africa 2001: 60) provides for “electives” during the final year (grade 9), which allows learners to elect a more specialised approach, the emphasis is on a broad integrated exposure to the arts in general. This is new to most of the stakeholders and receives adverse criticism from many in the profession. Time constraints, large and uncontrollable groups, a lack of tried and tested study material, inexperienced and insufficiently trained teachers, and learners with limited pre-knowledge of the learning area are amongst the most pressing problems in the area. Furthermore, the perception exists that the integration of the learning content of four previously specialised arts subjects into one learning area should necessarily impoverish the learning experience.

The present government has also placed a high priority on the formal teaching of indigenous cultures. The survival of indigenous arts depended previously mostly on informal and oral transfer of knowledge and skills. The problem is that teachers who are not familiar with the local arts of the various regions cannot easily acquaint themselves with the characteristics of all the local arts. In addition to this lack of information, most qualified teachers in the arts are versed in the Western art traditions only, however willing they are to accommodate indigenous traditions in their teaching.

#### **4.2 Organisation of learning content**

The core issues identified in the *Draft National Curriculum Statement* (NCS) for the Culture and Arts Learning area (South Africa 2001: 16-17), are that learners:

- Become “active participants” in the creation of their own culture.
- Become aware of the “connections between individual art works and culture as a whole”.

- Become aware of the role that culture plays in “geographical, economic, social and gendered contexts”.
- Understand the “links between cultural practice, power and cultural dominance”.
- Know about “the effects of time on cultures”.

Learning content in the *Draft National Curriculum Statement* seems to be arranged concentrically, beginning at the lower levels, from the learner as an individual, gradually moving out to his or her immediate environment, to a national and finally an international level. This arrangement may have some merits in certain circumstances, but to arrange a whole curriculum concentrically around the individual’s world leaves little scope for appropriate learning content at higher levels. Effective teaching and learning should have the freedom of choice for other arrangements such as linear, chronological, pivotal, spiral and symbiotic arrangements.

#### **4.2.1 Generic choice**

As mentioned before, the new approach organizes learning content in eight broad generic categories called learning areas. In the arts, the following disciplines are grouped together under one cultural umbrella called “The Culture and Arts learning area”: Dance, Drama, Music and Visual arts in the GET and FET phases. For the HET phase, Heritage Studies, Design and Film were added. Learning content should form an integrated whole and should focus on the common elements between them. In Grades 8 and 9 about 120 and 160 minutes respectively per week is allocated to this learning area.

The new curriculum furthermore places a high premium on integrated knowledge and articulation between the eight learning areas’ contents, skills and values. This poses a problem for teachers who trained in the previous dispensation of specialised subjects. However interesting and stimulating the experience of the holistic nature of all knowledge may be, the danger is that each area becomes so superficial and diluted that no meaningful distillation is possible. Besides, each of these art forms has such extended traditions all over the world that a meaningful reduction of essential content for school learners becomes extremely challenging.

#### **4.2.2 Elective choice**

The reasons for including electives are laudable and are according to the *Draft National Curriculum Statement* (South Africa 2001: 59), to allow “for contextualised focus on Culture and Arts learning in different areas”. It also makes provision for areas where resources are limited, and for the uniqueness of cultural orientation and choice. The aims are thus to be fully inclusive of every learner in the country within the context of each individual’s disposition. Finally, it aims to prepare those learners with a special preference or talent in a particular component, to focus on areas of choice in the Further Education and Training (FET) phase.

This is a positive aspect of the proposed curriculum, although problematic for learning areas with a practical component. Learners will find it extremely hard to progress to a satisfactory standard in the practical aspects of Music and Dance if they only start after achieving Grade 9.

#### **4.3 Advantages and disadvantages of a general integrated approach**

A general integrated approach has the one advantage that all learners get the opportunity to gain knowledge, skills and values of the arts, even if the presentation is somewhat superficial. The benefits to all learners are invaluable and are reason enough to pursue the aims of thorough learning and teaching for all. The learning area Culture and Arts was introduced to Grade 8 learners during 2001 for the first time and teachers and learners alike were new to this approach. In the experience of the writer of this dissertation, learners were initially extremely negative towards the new dispensation as they felt they had no choice in their own curriculum. However, many of them showed an improved attitude and motivation towards the end of the year. This became evident through informal observation by the author. Their participation and ability to express their ideas on the subject matter showed a marked improvement.

A group of four teachers (Club 2005 2000a & b), specialists in the four arts under the auspices of the South African Teachers Union (SAOU<sup>17</sup>) wrote study materials for this

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<sup>17</sup> Suid-Afrikaanse Onderwysersunie (SAOU) (South African Teachers Union) is the umbrella organisation of the Transvaalse Onderwysersunie (Transvaal Teachers Union) (T.O. group)

learning area. The present author was responsible for the Music materials. Each learner received a workbook with assignments and assessment criteria. Although still in draft form, the workbook was a first effort to provide a fully integrated course for the arts. The workbook is now published in a textbook format.<sup>18</sup>

Future societies will have, I believe, the opportunity to become culturally and artistically educated, in addition to all the other benefits that accompany involvement in the arts. Research in Arts Education proves that people can gain from any practical or theoretical exposure to the arts. This should motivate the teaching fraternity to take up the challenge and devise ways to present meaningful, workable and integrated learning programmes that deal with the various arts in a variety of cultures. If more people are involved in and appreciate the arts to a higher degree, all the arts will have a better chance to survive. Patrons of the arts would be more willing than at present to give their support because more people would attend productions. An educated public will provide appreciative audiences, and in turn will guarantee greater viability for the arts.

In addition, this dissertation will challenge any previous efforts that implemented such a general programme and failed. Questions such as whether educators have implemented every possible means and methods to ensure success, or where failures occurred and what the real reasons were, should be investigated and rectified if necessary. The prevailing paradigm seems to be that if no practical experience<sup>19</sup> is possible, as in a general course, the materials would be superficial and of a low standard. Conversely, if one acknowledges the premise of Viktor Frankl (1962: 99), who stated, “man’s search for meaning is a primary force in his life”, one could probably change the existing critiques in a positive direction. If this paradigm becomes a determining force in the new approach for Arts Education and is effectively and rigorously applied to specific educational situations, it could lead to a higher quality of teaching, resulting in improved learning for all involved. It is the aim of this dissertation to make a positive contribution to the arts and all the cultures of South Africa. Learning material should be stimulating and meaningful. Educators should present the learning materials at a level and depth that will draw learners to take up the challenge to become more and more involved in art forms of their choice,

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<sup>18</sup> *Arts and Culture learner’s and teacher’s guides*, published by Bateleur Books, Cape Town (February 2002).

<sup>19</sup> David Elliot (1995: 74) states emphatically that “All music students, including all general music students ought to be viewed and taught in the same basic way: as reflective musical practitioners engaged in the kind of cognitive apprenticeship we call music education.” This statement is applicable to all the arts.

either as practitioners, supporters or as patrons of the arts in general or of those art forms that constitute their cultural heritage. Applied to a general area such as the present Culture and Arts course, the brief is thus not to be superficial and of a low standard, but to provide learners with the highest possible meaning that the subject matter can offer.

The real problem is therefore the superficial presentation of the materials because of a false premise and not the generality of the subject content. What we need is in-depth study of those exemplars of the arts that illuminate the basic elements of the subject despite severe time constraints. This dissertation will suggest an alternative approach, and present models to demonstrate possible ways of overcoming the obstacles that teachers normally experience such as a lack of suitable materials and facilities, large uncontrollable classes and lack of belief in the potential of integrated programmes.

Not many people appreciative of the arts acquire all the technical skills the field requires. One person simply cannot develop advanced skills in all the arts. It is not possible for one person to keep up with the information explosion of our times. That does not mean that a highly skilled pianist should not acquire sufficient information and skills to be able to appreciate a good ballet, a poem or a work of art. Besides, knowledge of the inner workings of the related arts is extremely important to any specialised artistic endeavour and full understanding and appreciation of a particular art only becomes possible when a person sees that particular art in its full artistic context.

#### **4.4 Two models to accommodate the complexity of an integrated learning area**

The next two models (Figures 4.1 and 4.2) are variations on the spiral curriculum (Woolfolk 1995: 483) of Jerome Bruner (1966) and Richard Spiro (1991). The application of these interpretations may provide some solutions to the problem of superficiality in an integrated approach. The first figure illustrates different levels as growing in range. The second figure approaches the learning spiral from a holistic base and gradually moves to deeper, more focused learning. I postulate that the successful application of these models of the spiral curriculum will set the minds of critics of general programmes at rest and would pose one solution to the problems that teachers of the Culture and Arts learning area encounter.



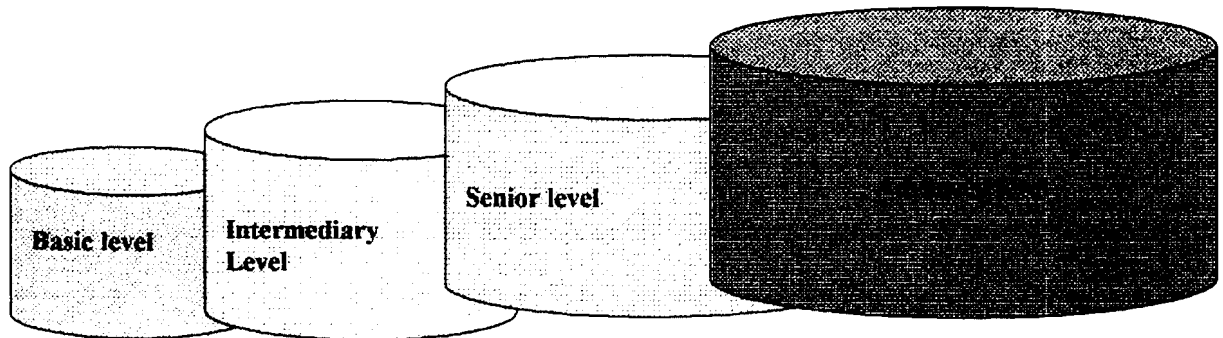


Figure 4.1: Interpretation of the Spiral curriculum: levels growing in range

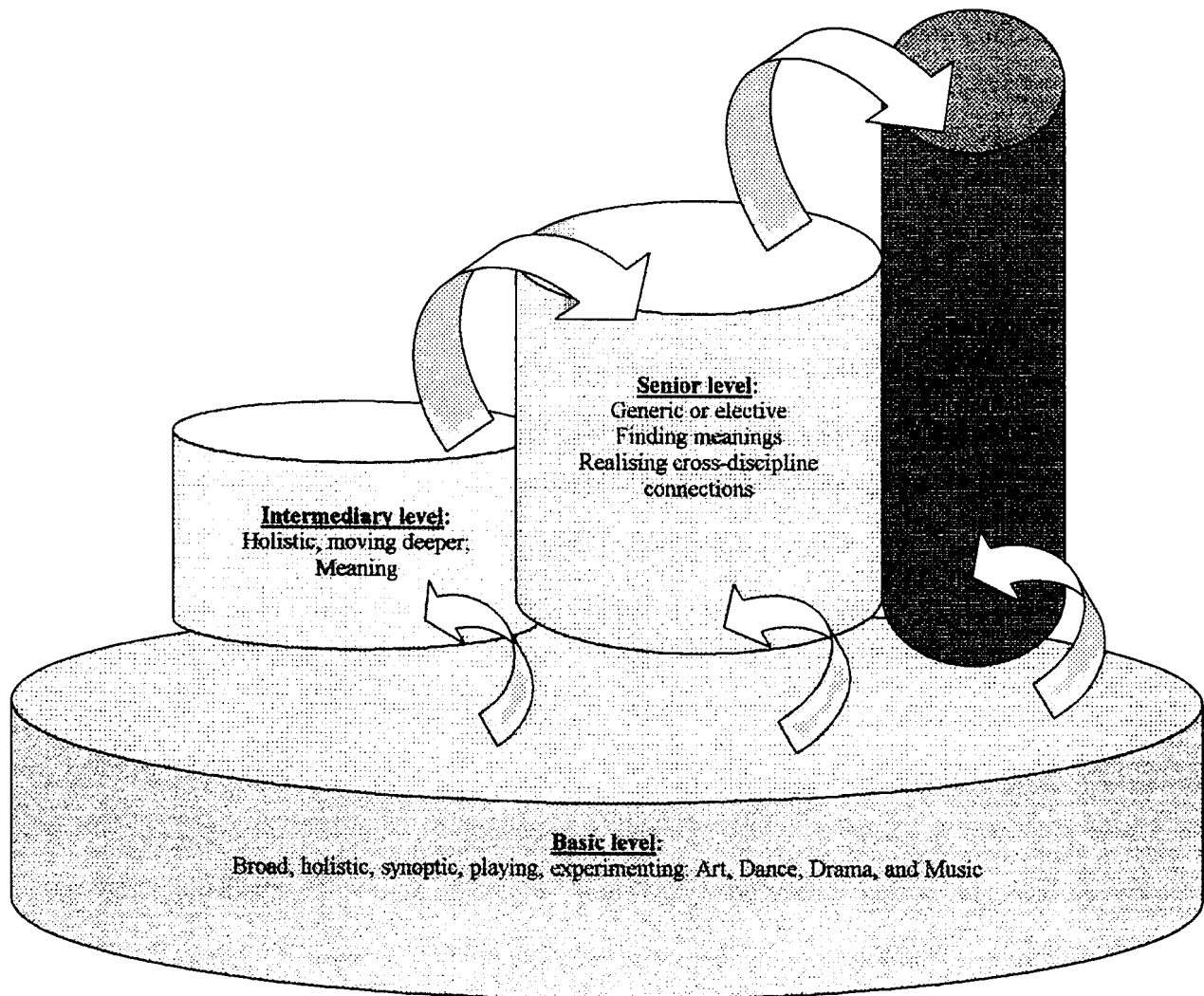


Figure 4.2: Interpretation of the Spiral curriculum: from broad-based shallow to narrow and deep

A general approach is, in fact, more complex than a specialised approach, because it contains more variables. While many teachers and well-known textbooks on Music Appreciation and Music History throughout the world for example refer to other arts in an effort to explain the tangent planes between the arts, their main emphasis remains focused on one art form. What South Africa needs is a fully integrated approach that balances all the arts in their presentation and presents the learner with a synoptic but comprehensive view of the arts as one form of human endeavour. What the world in the globalised 21<sup>st</sup> century needs is a community of well-rounded and balanced individuals with a broad-based holistic understanding and appreciation of as many as possible cultures around the world.

This is probably an idealistic scenario. In the light of the so-called information explosion, which is a syndrome of our times, the situation becomes more complex as time goes by. It is simply not possible for any human being to keep track of the vast quantities of information that become available from moment to moment in a globalised world. Increasingly, humanity is required to sift and weigh information and keep track of priorities within a focused frame without losing sight of the whole. In fact, if we could guide learners to the acquisition of the skills of prioritising information within its context, we have helped them to develop extremely valuable and needed abilities. The assimilation of vast amounts of information is simply not possible, but a deeper knowledge and understanding of the world as a system of related systems/areas is certainly a feasible option. In other words, if one approaches the world of information holistically with each area of knowledge in context, the bigger picture of the Arts (also of other disciplines and their tangent points with the arts) becomes clear and the knowledge gained becomes imbued with meaning. I believe the time has come to take stock of the world at large; for people to understand unity amidst diversity; for each individual to contribute to meaningful co-habitation of the planet through true understanding of the idiosyncrasies of own and other cultures.

The synergy of the arts has proved possible in bygone eras such as the Classic period of Antiquity, Renaissance, Baroque and a period as recent as Impressionism where poets, painters, musicians and dancers worked in tandem or simultaneously contributed to the greater design of their ideals. Swanwick (1999: 3) writes as follows on this viewpoint: “If we take the view that there is a special kind of experience called the aesthetic then we are



likely to push all the arts together into this overall category.” Peter Abbs (Swanwick 1999: 3) described in 1994 how aesthetic studies differ from other learning areas. He motivates an integrated study of the arts, saying:

- Arts create forms expressive of life.
- Artistic meanings all depend upon their formal constructions that cannot be extracted or translated without significant loss.
- They do not require a critical response but an aesthetic response – a response through feeling, the senses, and the imagination.

The world needs to see the bigger picture, and artists can set the scene making the citizens of the world aware of this holistic view. To prepare the youth for their role in a future cultural society, learners should become aware of the arts as a system of related ideals and ideas that has the power to unite the citizens of the world.

#### **4.5 Coping with insufficiently trained teachers**

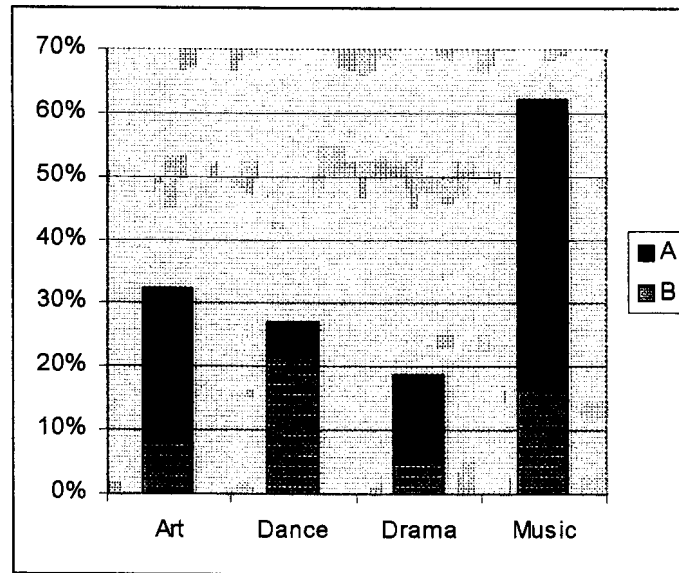
Teacher training is a crucial factor in the vast backlog in South African education. Firstly, the many trained teachers who are currently employed to facilitate the Culture and Arts learning area are only qualified and confident in one of the arts. Results from a survey done by the author of this dissertation in a number of South African schools, mostly previously advantaged schools, give an indication of the range of this problem. Teacher qualifications<sup>20</sup> vary from none to a very basic qualification like Grade 1, 2 or 3 by one of the Music examining bodies, to Master’s and doctoral degrees, but only in one of the arts. Five have indicated some qualification or experience in three or four of the arts, while three schools indicated external specialist help in some components. Teachers with even the lowest possible qualification or experience or none at all in the learning area are utilised for the Culture and Arts learning area. The following charts (Figures 4.3 and 4.4) represent an evaluation of teacher qualifications using two sets of criteria<sup>21</sup> of about 10% of those schools that have the Club 2005 materials at their disposal.<sup>22</sup>

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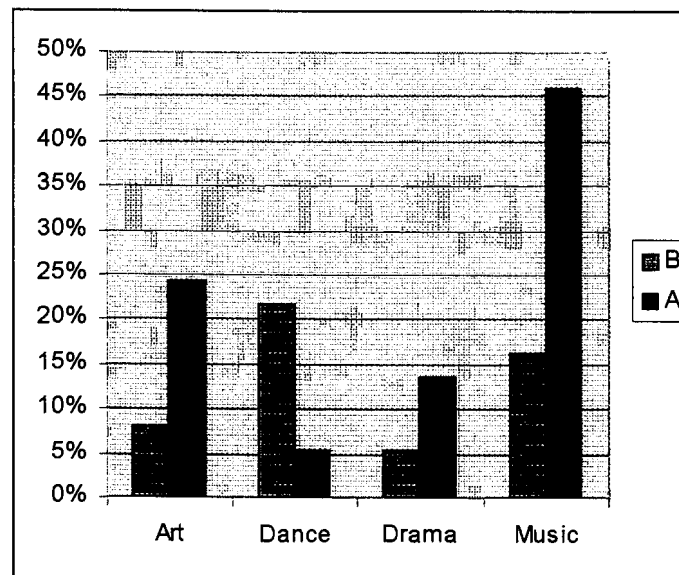
<sup>20</sup> All types of certification are offered as qualifications, such as Grades 1-8 by examining bodies (Unisa, RSM or Trinity College of Music). In one instance, a respondent has no qualifications, but plays the saxophone, which was included as some form of qualification.

<sup>21</sup> Two sets of criteria were used: Teachers with any qualification, regardless of level (B in blue); and teachers with a Tertiary qualification or, in the case of Music, a minimum qualification of Grade 6 of one of the examining bodies (A in plum colour).

<sup>22</sup> Club 2005 materials were compiled by a group of qualified and experienced teachers who are versed in the principles of Outcomes-based education and those of Curriculum 2005. The present author was responsible for the Music sections.



**Figure 4.3: Qualifications of Culture and Arts teachers in some South African schools (all qualifications as one percentage): A: Higher qualifications; B: Lower qualifications.**



**Figure 4.4: Qualifications of Culture and Arts teachers (separate percentages): A: Higher qualifications; B: Lower qualifications.**

If one only considers those teachers with some form of tertiary qualification, or in the case of Music, a minimum qualification of Grade 6, the extent of the problem worsens.

In total, there were approximately 30% of qualifications in Visual arts, 25% in Dance, less than 20% in Drama and 60% in Music. Of these only 25% in Visual art, 5% in Dance, less than 15% in Drama and approximately 45% in Music are of the A category. From these figures one can deduce that Music is in a better position than the other arts. Next is Visual arts, while Drama and Dance have the lowest number of qualified teachers. Nevertheless, if one considers the fact that these teachers have to teach all the arts, the picture is not very positive. In most instances, learners are in the care of teachers who are not adequately equipped to facilitate teaching and learning in Culture and Arts. Added to this is the fact that this survey only covered a small percentage of teachers from privileged schools who have textbooks at their disposal.

Because of South Africa's past, many teachers from previously disadvantaged communities have virtually no formal training in any of the arts. Currently there are few efforts from the Government's side to eradicate these discrepancies. The in-service programmes that are available to teachers mostly address the principles of OBE but do not supplement teachers' lack of knowledge, skills and experience in the subject matter of the various art forms. South Africa needs an efficient programme of in-service training that is accessible to all teachers even in remote areas. A travelling institute or certain types of distance education such as Internet tuition may prove useful, but because of the practical nature of the arts and a general lack of funding, are not entirely without pitfalls.

Efforts by private concerns are laudable, but their professional resources are often limited. Projects like "Outreach" and "Read Right", a supplement to the *Sunday Times* (2000: 1-7), South Africa's largest Sunday newspaper, and other media such as *The Teacher* (2001: 9), a guide to education, all have sound goals, but still do not provide enough materials for teachers and learners on higher levels. Compared to the mass of possible learning content, learners should be exposed to much larger quantities of high quality and stimulating learning materials. What is needed is enough content, and thoroughly planned and creative learning strategies, to keep learners actively involved and interested. Learners who are challenged with high quality problem solving strategies will become involved in

and develop their creative skills to a much higher degree than if confronted with materials that offer no real motivation for further study.

#### **4.6 The MEUSSA Model as an effort to map the Culture and Arts learning area**

The MEUSSA Model<sup>23</sup> was the brainchild of Petro Grové (2001: 3-19), a member of the MEUSSA group. The MEUSSA group adopted the model as a means of mapping Music Education in South Africa. The model is multidimensional and has a great amount of flexibility built into it. In other words, one should be aware of different layers of meaning inherent in the model and not see it as one superficial surface. This last quality makes the model ideal as a thinking tool for the greatly diversified cultures and interests in South Africa.

The intrinsic nature of music and the other performing arts requires practical involvement to be artistically meaningful.<sup>24</sup> The problem with any practical endeavour is that skills have to develop and that usually only happens over a longer period. Gardner (1973: 159) refers to the lengthy development of motor skills in the arts as “long in coming, and a great deal of motivation may be necessary before the child masters an activity”. When a curriculum thus requires the development of skills, specialisation is probably the best way to ensure real or satisfactory progress and understanding. In a general course such as that in the Culture and Arts learning area, limited time severely restricts the potential benefits of such exposure. We have to weigh the advantages and the disadvantages of the two approaches and decide on the feasibility of the chosen path.

#### **4.7 Artistic communication as a basis for teaching and learning in the arts**

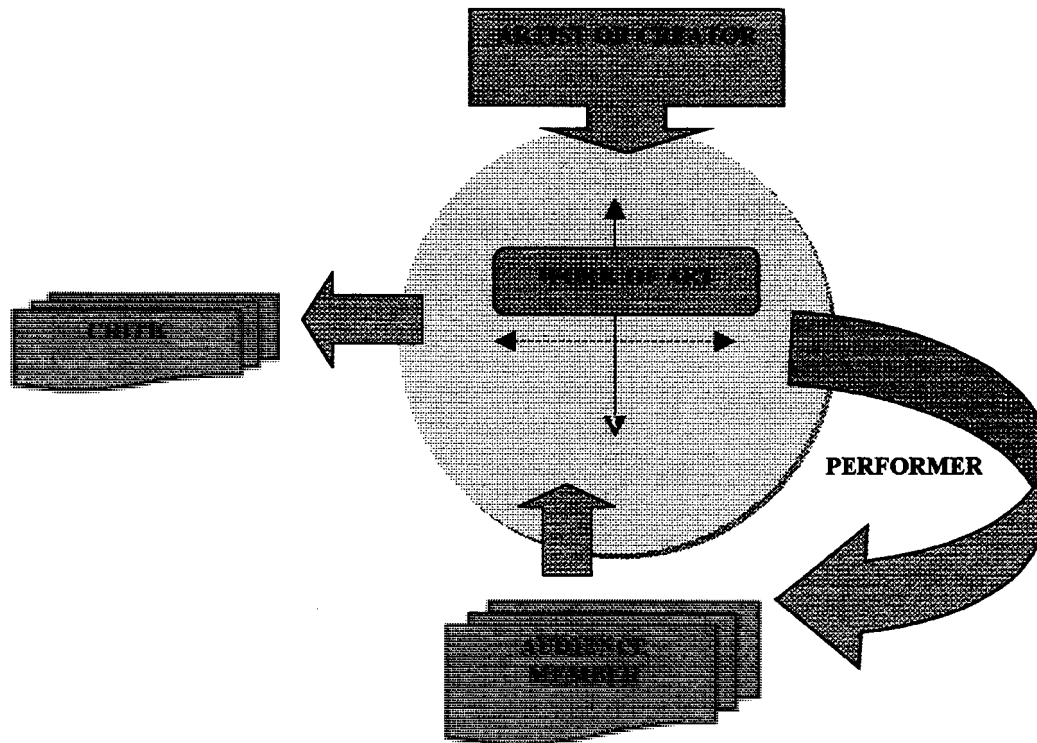
Philosophers and psychologists have tried for many years to provide adequate answers to the question of what art is and how people experience art. Howard Gardner (1973: 30) describes the artistic process as “communication of subjective knowledge” (of a symbolic object). It is a deliberate and intentional effort of human beings to communicate, “some

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<sup>23</sup> See Appendix.

<sup>24</sup> Elliot (1995: 40), for example, emphasises the importance of making music and musicianship by his coining of the word “musicing”.

aspects of what they perceive, beyond the realm of the already familiar, to those who are willing and able to listen to or look at their communication” (Gardner 1973: 31). The role players in this process are the artist or creator, the audience member, the connoisseur or critic, and the performer, each with his or her own disposition, culminating in a multitude of divergent expectancies. Converging towards the centre of these role players is the actual work of art. Gardner illustrates the artistic process with the following diagram:



**Figure 4.5: Adaptation of Gardner’s model of the artistic process (Gardner 1973: 27)**

The creator of an artwork begins the process by creating a symbolic object, be it a painting, a poem, a composition. The creator “seeks to communicate to others through an effective arrangement of words, images and themes” (Gardner 1973: 25). The creator aims to communicate (“encoding” in cyber terminology) the symbolic object in a unique and effective way. The symbolic object or artwork is effective when the creator succeeds in capturing and communicating the essence of the idea in a most original and powerful form.

The audience member is on the receiving end of the process (decoding). He is affected in one way or another by the artistic encounter. The audience member ideally needs to be

able to understand the intention of the symbolic communication. In the words of Howard Gardner (1973: 26), the principal aim of the audience member is to “be moved in some way, experiencing feelings of pleasure, openness, balance, renewal, penetration or pathos”. As mentioned before, the audience member, however, also has his own ideas, background knowledge, “sensitivity to nuances and layers of meaning, awareness of alternative styles” and interpretation of the symbolic content of the artwork. The extent of his artistic disposition contributes to the quality of the artistic encounter. Elliot (1995: 80) explains, “Music listening requires us to interpret and construct auditory information in relation to personal understandings and beliefs.” Strategies to broaden the artistic horizons of learners, to enrich their artistic encounters, and to become appreciative audience members are amongst the tasks of arts educators.

The role of the critic overlaps with that of the audience member, but extends further to include communications to other interested parties. The critic should have expert knowledge and insight into the essential features of art works. Although the present dissertation is primarily concerned with the educational attributes and development of artistic observers, it should take cognisance of the educational possibilities that the efforts of these role players entail. Learners should gradually become aware of aspects of critical thinking to prepare them for the real world of art and artistic endeavour.

The final participant in the process of the performing arts is the performer. The performer receives the artwork from the creator, either directly or through some medium such as a musical score, a script or choreography. He learns of the creator’s intentions and original ideas, interprets them according to his knowledge of the stylistic features, and communicates the work to the wider audience. The performer acquires the skills to perform the work of art in such a way that the audience ultimately and ideally can perceive, understand and appreciate the original intentions of the creator.

Neither of these participants can do without the other. While the critic may be omitted at times, the creator and the audience complement one another. The creator can fulfil the function of the performer, in instances such as an improvisation or where the creator has the ability to also perform his own artwork. In the case of the plastic arts, the performer is unnecessary, as the artist displays his own artwork, but without the audience, the function of artistic communication becomes meaningless.



## **4.8 The artistic experience determining the mode of teaching and learning in the arts**

To present learning materials in the most effective way, one has to determine the modes in which individuals naturally become aware of and involved in the subject matter.

### **4.8.1 Perceiving and conceptualising**

Human beings become aware of artistic creations and ideas mostly through their visual, auditory and tactile senses. Artistic ideas (concepts) are firstly conceived by the creators of art and communicated as artistic symbols through some artistic form or medium. The audience members perceive these symbols as works of art. They also interpret the symbols, forming similar concepts to those originally intended. The MEUSSA model describes this process as conceptualising.

#### **4.8.1.1 Perceiving**

Each art form has its own preferred and idiosyncratic sense experience, determined by its nature and mode of being. This is important because the first contact or the natural mode of communication with an art form has an important influence on its teaching and learning strategies. Music communicates predominantly by ear; the visual arts predominantly through the eyes; dance and drama through vision and hearing, while kinaesthetic skills play an important role in the encoding of music, dance and drama. The plastic arts require certain spatial and physically coordinative skills.

#### **4.8.1.2 Conceptualising**

The other side of the arts education coin is that of artistic conception. Either when perceiving, creating or re-creating, one becomes aware of the artistic product through the senses, but conceives cognitively of the deeper meanings embodied in the work of art. Therefore, it is not only the senses at work, but also the mind that uses “visual (aural/tactile) landmarks” (Huntley 1992: 22). This last quotation deals with visual arts, but the same applies to the other arts. Both visual and word artists use the term “visualise” (even “audiolise”) for the mental action that a perceiver executes during visual or auditive

perception or imagining of artworks. When a person reads or listens to a story or drama, he imagines or visualises the events as they take place. The painter, draughtsman, sculptor or composer of music takes this a step further and casts the content or the atmosphere of the subject matter in a more concrete form: a painting, a drawing, a sculpture or musical work. He tries to capture something of the world into the art form, be it visual (fine, graphic arts or dance), auditive (music or the art of the spoken word), or kinaesthetic (movement in dance, choreography and drama).

A brief discussion of these aspects and their importance to the design of teaching and learning matters will endeavour to clarify the mapping of these forms later in this chapter for Culture and Arts standards.

#### **4.8.2 Art (Visual arts)**

The visual arts are mainly visually (optically) perceived and communicated. What are the elements that constitute the totality of this perception? The elements of visual arts, form, line, texture, composition, rhythm, colour and tonal value, are amongst the most important elements of perception of artworks. Texture, however, can be perceived in both an optical and a tactile way. One can perceive the shape and texture of sculptures by touching them in addition to the visual impact they have.

Education theories in the visual arts were largely ideas adopted from Gestalt psychology. The visual object is usually viewed in its entirety; the perceiver becomes aware of the whole work or Gestalt, while finer detail becomes clear after further scrutiny. One can also look at a work through a viewfinder whereby one looks at small portions of a painting or a drawing. First, one can look at the obvious elements of what one sees in for instance, a painting. When asking certain questions about the image on canvas, one usually becomes aware of other details while the work is analysed (visually and cognitively taken apart). Aspects of importance are the size of the painting, the subject matter, the format, composition, perspective, colour, line and tonal value, texture and medium.

Betty Edwards (1993: xi) writes of the art of drawing that it “is a global (or whole) skill requiring only a limited set of basic components”. She maintains that drawing is made up

of different components that “become integrated into a whole skill” (1993: xii). In her method of teaching the skills of drawing, she emphasises that the real skills involved are not drawing skills, but perceptual skills consisting of

- The perception of edges
- The perception of spaces
- The perception of relationships
- The perception of lights and shadows
- The perception of the whole, or Gestalt.

Drawing and painting, as in all the arts, develop the right side of the brain, which processes information nonverbally. Typical right-brain thinking is intuitive, subjective, relational, holistic, and time-free. It is important to note that the characteristics of the right hemisphere according to Edwards (1993: 40) include the following:<sup>25</sup>

- Nonverbal: Awareness of objects but with no or few verbal connotations
- Synthetic: Putting together of objects to form bigger wholes
- Concrete: Relating to objects as they can be observed
- Analogic: Being aware of the metaphoric relationships of things
- Nontemporal: Not being aware of time
- Nonrational: Not dependent on rational judgements
- Spatial: Being aware of how things relate to one another and how they fit to make up a whole
- Intuitive: “Making leaps of insight” which are often based on hunches, feelings or images
- Holistic: Perceiving the totality of something, which can lead to divergent thinking and conclusions.

According to Edwards (1993: 42), artistic activity should focus on these right hemisphere characteristics and “keep the left brain out of it”. Her training initially aims at helping students to become aware of pure line, space, relationships, light and shadow and Gestalt.

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<sup>25</sup> Compare in this connection the ideas on creative thinking of Lumsdaine and Lumsdaine (1995) and Herrmann (1995), as discussed in Chapter 3 of this dissertation.

Her students are most successful when they try not to verbalise what they draw, for example by drawing sections of an object before seeing the whole or by drawing objects upside down.

Pattern in art is a combination and arrangement of various elements and shapes. Repetition contributes to the effect of unity and composition in the visual arts. Palmer (1972: 43) stresses that pattern is not only pictorial. He describes how patterns also form constituents of arts such as music, dance and poetry. The fact that man structures ideas, organises thoughts and actions into patterns, results in his ability to communicate intelligibly.

Nevertheless, as Palmer (1972: 21) says, “a good painting may mean many things, but it may not mean the same to everyone. There are no rules which, once learned, will enable us to appreciate a painting in the same way, any more than there are rules which ensure that everyone knowing them will produce a good painting.”

#### **4.8.3 Dance**

Curt Sachs (1965: 3) writes: “the dance is the mother of the arts. Music and poetry exist in time; painting and architecture in space. But the dance lives at once in time and space.” He continues by saying, “rhythmical patterns of movement, the plastic sense of space, the vivid representation of a world seen and imagined - these things man creates in his own body in the dance before he uses substance and stone and word to give expression of his inner experiences.”

The instrument through which dance and movement are created is the human body. The parts of the human body used in dancing consist of bones, ligaments, tendons, muscles and nerves activated by the brain. According to Joan Lawson (1979: 3), the trained dancer is in control of his “organs, nerves and muscles with varying degrees of tension and relaxation.” However, the dancer is not only a technical dancing machine. The dancer communicates the line and feeling of movement to an audience, through a supple, facile and beautiful physique, imagination, personality, expressiveness and musicality.

Sachs describes two fundamental types of dances, namely those out of harmony with the body and those in harmony with the body. The first type includes convulsive, ecstatic and frenzied dances usually associated with rites. Dances in harmony with the body usually aim to conquer the limitations of man's physical abilities. They aim to defy the laws of gravity "by motion upwards and forwards" (Sachs 1965: 25). Movements are co-ordinated by the rhythmic beat of the music that accompanies it. Stepping, stamping and leaping are common types of basic dance movements.

Classical dance, according to Lawson (1979: 27), uses seven types of movement, namely bending, stretching, rising, jumping, gliding, darting and turning. She describes the principles of Classical dance (1979: 13) as formulated by a long tradition of masters as

- Stance (Standing correctly)
- Turn-out (Rotary motion)
- Placing (Symmetry or asymmetry, alignment, flexible co-ordination of torso, arms and legs)
- Laws of balance (Laws of opposition, counterpoise and through the centre)
- Basic rules of the head, legs, arms and body
- Transfer of weight
- Co-ordination.

Jacqueline Smith-Autard (1994: 26) focuses on dance in schools in Britain. She discusses three models for dance in schools and recommends the most feasible model for general education. Her viewpoint is grounded in years of experience in this field. The three models are:

- The *Educational model* of Rudolf Laban
- The *Professional model*
- The Midway model also known as the *Dance as art model*, or, as Smith-Autard calls it, the *Art of Dance model*.

Betty Redfern (in Smith-Autard 1994: 3) first proposed the *Art of dance model* in 1972. This model makes dance compulsory for key stages 1 and 2 in England as part of the

Physical education programme. A predecessor of this model was based on the ideas of Rudolf Laban in the late 1940s. Laban's method emphasised the process of dancing and its affective enhancement of the young person's moving/feeling abilities. This method focused on the development of personal expression rather than specific skills or products. On the other hand, the professional model aimed to produce highly skilled dancers who were refined in the practices of theatre and the dancing profession. Because the latter method required much time and effort to attain the technical proficiency of professional dancers, this proved to be impractical for general education. Limited time allowed for a one-sided approach to technical training and left little or no time for creative development. The professional product-based method is meaningful at schools that aim to produce professional dancers and performers, but eliminates a vast majority of learners who opt for a more general background in the arts.

The Midway model fuses elements from both the educational and professional models and makes it accessible to most learners at school. The aims of this model are to make a positive contribution towards the general artistic, aesthetic and cultural education of all learners at school level.

Britain adopted the Midway model for schools and the author of this dissertation feels this model would also be a feasible option for South African schools because, similarly, it adopts the three strands, creating, performing and viewing (valuing/appraising in the South African model). Another reason why it is suitable for the South African context is the broad general approach of the Culture and Arts learning area. The professional model is more suitable where a learner enrolls for one of the arts as an elective or for tertiary study. The present writer is convinced that the South African educators and authorities could meaningfully adapt and apply the basic principles of the Midway model to the Culture and Arts learning area as a whole.

#### **4.8.4 Drama**

Curt Sachs's (1965: 3) statement on dance earlier in this chapter, namely that "dance lives at once in time and space", could equally be applied to dramatic art. One of the basic characteristics of drama is that it occurs in a specific space and has a beginning, middle and an end. It usually is a unique and self-contained "imaginative reshaping of (human)



experience” (Brocket 1988: 12), presented by live human beings (actors). Brocket propounds that theatre resembles life because it is made up of sound, movement, place, dress, lighting, period, style, culture and so on. Additionally, “theatre draws on all the other arts: literature in its script, painting, architecture, and sculpture (and sometimes dance) in its spectacle; and speech and music in its audible aspects” (1988: 13).

The historical origins of theatre, according to Brocket (1988: 4), correspond with the earliest records of human activities. Since the earliest times, he writes, “people had already developed rituals that used all the elements required for a fully developed theatre: a performance space, performers, masks or makeup, costumes, music, dance and an audience.”

The three essential elements of theatre are:

- **What is performed**, contained in the script, scenario or plan
- The **performance**, including all the **processes** involved in its production, which translates and actualises the potential of the script and the intentions of the playwright and director
- The **audience** assembled at a given time and place, with the purpose to experience the performance.

The purpose of theatre varies from entertainment to theatre as an art form. Whatever its genre or style, it endeavours to offer penetrating insight into human behaviour which the successful production ultimately exploits.

The basic elements of theatre will now form the starting point for designing unit standards for the Drama component in the Culture and Arts learning area. The skills needed when reading a script are the ability to read the text with insight into the playwright’s intentions. Reading a script requires understanding stage directions, but also what is implied through dialogue, and other physical, psychological and social descriptions and allusions.

Aspirant actors should have flexible, disciplined bodies and expressive voices in order to effectively bring to life all the overt and covert motivations and behaviours of a character

in the play. A production ought to be probable. That means all the elements are logically consistent. Effective dramatic action must engage and keep the spectators' interest. The actors should know how to maintain a suitable and credible tempo, tone and variety.

Learners should know the types of stages such as the proscenium-arch, the thrust stage, the arena, flexible stage and the specific challenges each type of stage presents. Practical experience and knowledge of the stage areas and spatial relationships, terminology and actors' body positions and visual focus, projection and diction, are essential basic skills that learners need. Often actors need to include the development of other skills like dancing, fencing and singing in their training. Keen observation and imaginative abilities aid their characterisation skills. To be in control of the dramatic actions, actors need to be able to concentrate and fully immerse themselves into the present situation.

A learning programme in Drama should include the development of facial expression, gesture, body attitude and body language. Vocal characterisation includes a variety of sound elements such as pitch, volume, quality, dissonance, harmony, rhythm, tempo, articulation, duration of vowel sound, inflection and projection.

#### **4.8.5 Music**

The present author described music perception in Chapter 3.11.3. The problems that teachers experience in presenting listening activities are aggravated by inadequate facilities at schools in South Africa. In many instances, learners only hear the local self-made music, or popular music played on transistor radios of low quality. Many schools do not have instruments, nor do they even have electricity, not to speak of CDs, tapes and other sound equipment. One could suggest the use of the radio but the types of music played over the radio is mostly popular music, and teachers and learners have vastly differing preferences about the music which they regard as valuable. Teachers' professional training seldom includes current popular music styles, resulting in their reluctance to use these as exemplars.

Nevertheless, when designing unit standards for music in the learning area of Culture and Arts, one has to consider ways of directing learners' auditive attention to those elements of music that illuminate aspects of style, texture, structure, tone colour and dynamics that

belong to the chosen cultures at hand. The main problem in this learning area is that many learners have no or very little experience in practical performance of music. In order to realise a satisfactory and meaningful auditory musical experience, as described in Chapter 3 of this dissertation, the listeners (learners) need the same kind of “procedural knowledge” (Elliot 1995: 56) as the performers. The task of arts educators would be to eliminate this discrepancy between performer and listener, to supply the same kind of “procedural knowledge” to non-performing learners as that which learners who normally enrol for an elective course in music acquire through their performance experience.

#### **4.9 The feasibility of the integration of traditionally different art forms**

The main problem of this chapter is to propose a feasible integration of the art forms, Art, Dance, Drama and Music. From the above description of the nature and practicalities of different art forms, the author of this dissertation proposes the following hypotheses:

- Although each art form is unique in its possibilities and purpose, there are many tangent points that make an integrated approach extremely suitable to holistic and comprehensive educational objectives and outcomes.
- Meaningful educational objectives focus primarily on the development of skills and insight (outcomes) and should not be one-sidedly content-driven. However, this does not exclude the acquisition of knowledge.
- An integrated programme will provide learners with a synoptic view of the artistic and cultural world around them. The value of such an approach resides in the fact that it aims for understanding of relative and mutual characteristics of different forms of human endeavour (critical outcomes).

Table 4.1 is an attempt to summarise the characteristics of each art form and from that deduce the tangent points between the arts in order to arrive at possible outcomes as a basis for unit standards in the Culture and Arts learning area:



**Table 4.1: A comparative analysis of the four arts according to their basic nature**

	<b>Art</b>	<b>Dance</b>	<b>Drama</b>	<b>Music</b>
<b>Conception</b>	Holistic Atomistic Aesthetic Creative	Temporal Spatial Ephemeral Artistic Creative	Temporal Spatial Ephemeral Artistic Creative	Temporal Ephemeral Artistic Creative
<b>Perception</b>	Visual	Visual & Kinesthetic	Visual, Auditive & Kinesthetic	Auditive
<b>Elements</b>	Line Value Form Colour Timelessness Rhythm Composition Dimension	Stance Turn-out Placing Balance Head, arms, Body and legs Transfer of weight Co-ordination Energy/Dynamics Tempo Rhythm Characterisation Tempo Rhythm Gesture Mime	Portrayal Movement Mime Projection Articulation Inflection Duration Dynamics Tempo Rhythm Gesture Expression (verbal/ physical) Position Attitude Visual focus Characterisation	Melody Rhythm Form Timbre Dynamics Tempo Texture Co-ordination
<b>Genre</b>	Painting Drawing Sculpture Architecture Graphic art Style Crafts	Folk dance Classical ballet Modern Jazz Spanish, Greek, etc Ballroom Social Style	Theatre Film Folk Experimental Style Culture	Folk music Western art music African Indian Jazz Popular Style Instrumental Vocal
<b>Outcomes</b>	Create Make (paint, sculpt) Appraise	Create Perform (Dance) Appraise	Create Perform (Act) Appraise	Create Perform (Sing, Play) Appraise

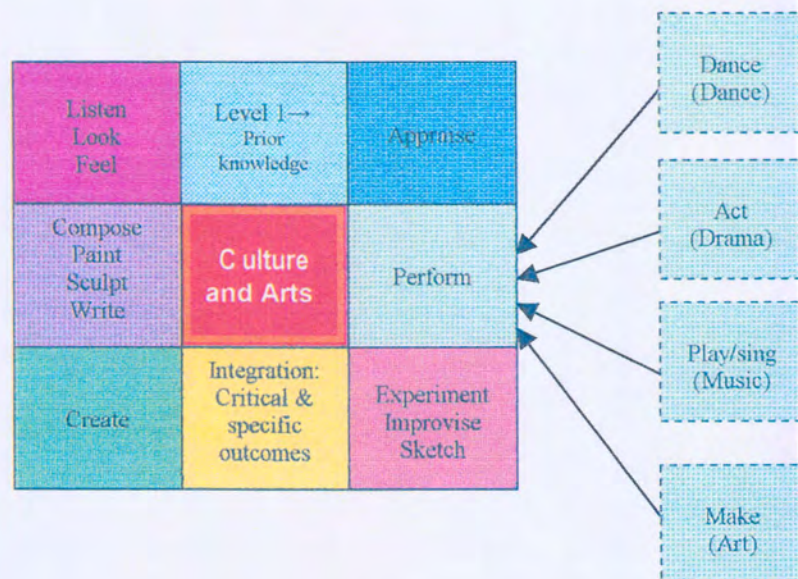
#### **4.10 The MEUSSA model applied to the integrated Culture and Arts learning area**

The generic outcomes for each component of the Culture and Arts learning area mentioned in Table 4.1 will form the basis for a first possible application of the MEUSSA model to the integrated learning area. Idiosyncratic elements and communication modes are included in the model. Figures 4.6 to 4.9 are adaptations of the MEUSSA model as applied to the integrated Culture and Arts learning area.



The integrated model (for example Figure 4.6) is more complex than the traditional specialisation “subjects”, albeit potentially more superficial than a specialisation programme. In any educational situation, the teacher may select the focus for a specific group of learners that proves most relevant at a particular time. The given variations are examples of the most relevant elements of such a learning situation. Depending on the level and preference of the learners and the available time, the sections or ranges (depth) of the model serves as a specific model for special focus.

Figure 4.6 is an attempt to display some possible outcomes in the integrated Culture and Arts learning area. The red square in the middle indicates the focus of the model, namely Culture and Arts.



**Figure 4.6: An integrated model for Culture and Arts: Generic outcomes**

Perception in the various arts occurs through one or a combination of aural, visual and tactile faculties. These appear in one square, in the upper left hand corner (listen, look, feel). Planning a learning unit can incorporate any or all of the activities of listening, looking and feeling. The level of competency of a learner’s prior learning that also needs to be considered and recognised, appears in the top centre square.

The bottom centre square indicates an integration of generic critical outcomes like problem solving, social and interactive skills, critical value judgements and effective communication and specific Culture and Arts learning area modes of dealing with

specific outcomes in the Culture and Arts learning area occurs naturally because the arts often deal with life and the human condition.

“Appraising” (conceptualising) features in all the arts, and receives special emphasis relating to the prevailing perspective, whether it is Art, Dance, Drama, Music or a combination of these (top right hand square).

The generic outcome “Create” (producing or design) appears in the bottom left hand square with its specific outcomes (Compose, Paint, Sculpt and Write). The process of creating in the arts includes initial activities like experimenting, improvising and sketching (bottom right hand square).

Performing or its equivalent in each of the arts are indicated by the external squares to the right of the model. The arrows indicate that any of these activities are singly or in combination potentially part of the model.

#### **4.11 Examples of possible integrated Culture and Arts learning programmes**

In the next section, the author gives some specific examples of outcome statements for integrated learning in the Culture and Arts learning area. These examples demonstrate integrated learning of Music with all the other arts. This is an attempt to test some ideas against some concrete examples as a preliminary study to the formulation of feasible outcomes. Although the examples are mostly from a Western art perspective, the MEUSSA model allows for limitless configurations and application of other orientations.

##### **4.11.1 Music listening, producing (design), practising and conceptualising using a well-known musical work**

**Work:** *The Nutcracker Suite*

**Composer:** Peter Ilyich Tchaikovsky

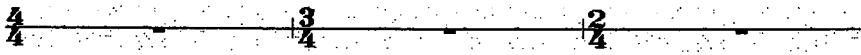
**Themes:**

- March of the tin soldiers
- Dance of the Sugar Plum Fairy



- Dance of the Sugar Plum Fairy
- Russian Trepak
- Waltz of the Flowers

#### **Background information:**

- Ballet tells a story (similar to Drama)
- Tchaikovsky as a composer of Ballet music
- Tchaikovsky as a composer of music in the Romantic period
- Nationalism and exoticism in the Romantic period (dances from *The Nutcracker Suite* as exemplars)
- Style characteristics of the Romantic period
- Time signatures:  

- Note values: Crotchet, quaver, semiquaver, triplet
- Accent in music and in dance
- Rhythmic patterns
- Instruments:
  - Trumpet and strings (March of the tin soldiers)
  - Celesta (Dance of the Sugar Plum Fairy)
  - Strings (Russian Trepak)
  - Woodwind, Harp, Horns and Strings (Waltz of the Flowers)

#### **Postulated outcomes**

- Listen
- Auditively recognise themes, and match sections
- Discuss and identify phrasing
- Aurally identify measure
- Clap rhythms
- Beat the time
- Improvise a musical phrase (by singing, clapping and/or playing on an instrument)
- Identify note values
- Indicate accent
- Identify instruments (Music)
- Move and dance Russian Trepak and Waltz of the Flowers (Dance)

- Plan and improvise a short dance on a given folk tune
- Choose/create suitable pictorial material for a CD cover (Art)
- Choose, discuss and create suitable décor and costumes using found materials for a created dance (Dance and Drama)
- Describe Romanticism in Music
- Describe Romanticism in Dance
- Describe/recognise Romanticism in Art
- Recognise/describe/explain and translate ballet mime movements (Drama and Dance)
- Relate ballet to drama elements (acting, mime, stage areas).

#### **4.11.2 Configuration of the MEUSSA model applied to Music and Dance conceptualising**

Figures 4.7 to 4.9 show some variations on the application of the MEUSSA model:

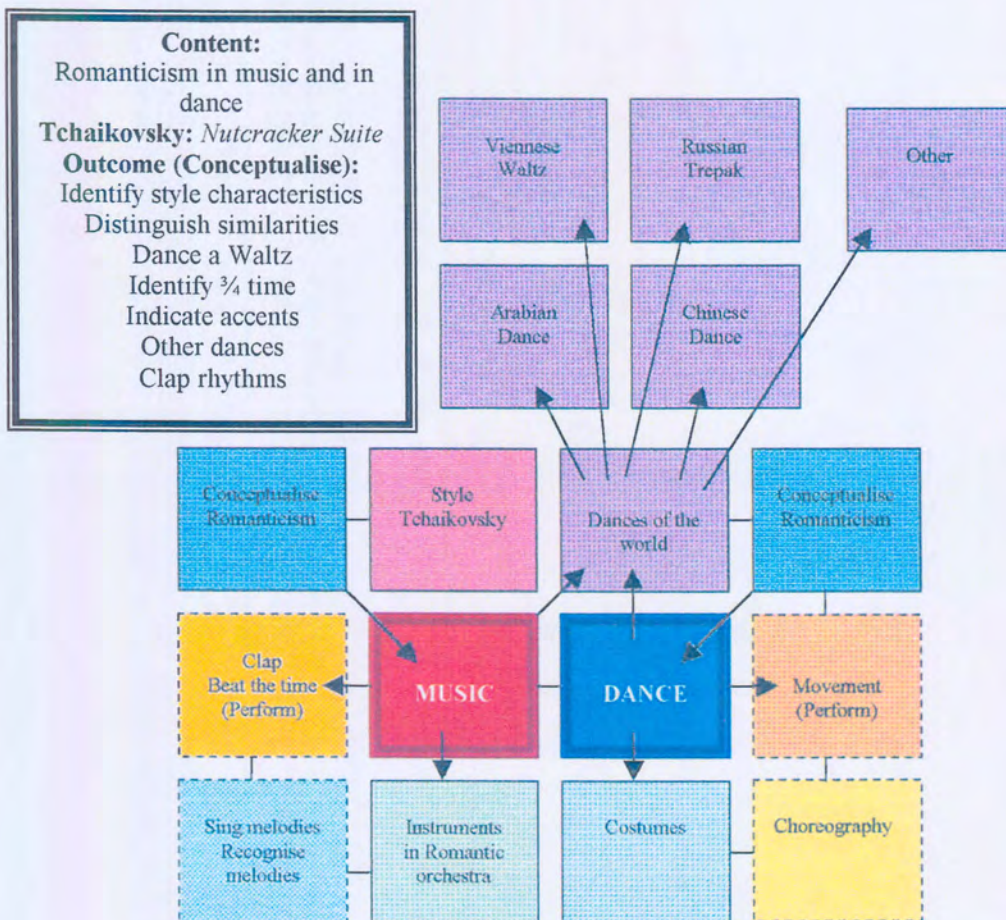
- Disconnected squares can be included or excluded according to the chosen perspective or focus. They emphasise the flexible character of the model.
- Squares with dotted lines are open to interpretation, while solid lines indicate raw information.
- Squares removed from the main model are options to include at own choice adjacent to either one of the arts.

##### **4.11.2.1 Music and Dance practising and conceptualising**

Figure 4.7 uses *The Nutcracker Suite* by Tchaikovsky to illustrate some possibilities of Music and Dance integration. Learning the characteristics of Romanticism occurs from both perspectives, Music and Dance, at the same time. Learners could also simultaneously study romantic features of costume and décor by looking at a video or other visual media.

The musical styles and characteristics of dances from different parts of the world, like Austria, Russia, Arabia and China, are effectively illustrated by the dances of this suite and form part of the learners' appraising outcomes. While learners listen to the music and

dances, or ideally performing them, learners are introduced to the principles of choreography in a praxial way, to use Elliot's term.



**Figure 4.7: Exemplars of the integration of Music and Dance (Conceptualising)**

#### 4.11.2.2 Music and Dance performing (practising)

Figure 4.8 demonstrates integration through interpreting mood in Music and Dance. Sensing visually, auditively and tactilely, learners experience different moods and styles of these performing arts. Clapping (or tapping) and beating the rhythm and metre of a piece of music releases ideas on how to dance and choreograph certain types of movements as strong and robust, or delicate and flowing (conceptualising stylistic features). Phrasing and musical structure are interpreted through line, balance, shapes, groups, etc., in Dance that may lead to creative choreography.



**Content:**  
 Interpreting mood in music  
 and in dance  
**Outcome (Perform and  
 interpret):**  
 Choreograph own dance  
 Strong robust movements  
 Perform and interpret  
 rhythmically

Clap Beat the time (Perform)	<b>MUSIC (Rhythm)</b>	Movement (Perform)
Own choice: Tap dance Fosyrot Gumboot	<b>DANCE</b>	Choreography → Phrasing and musical structure
Conceptualise (Styles)	Sensing Visually Auditively Tactilely	Lines, forms, planes, groups (Structuring)

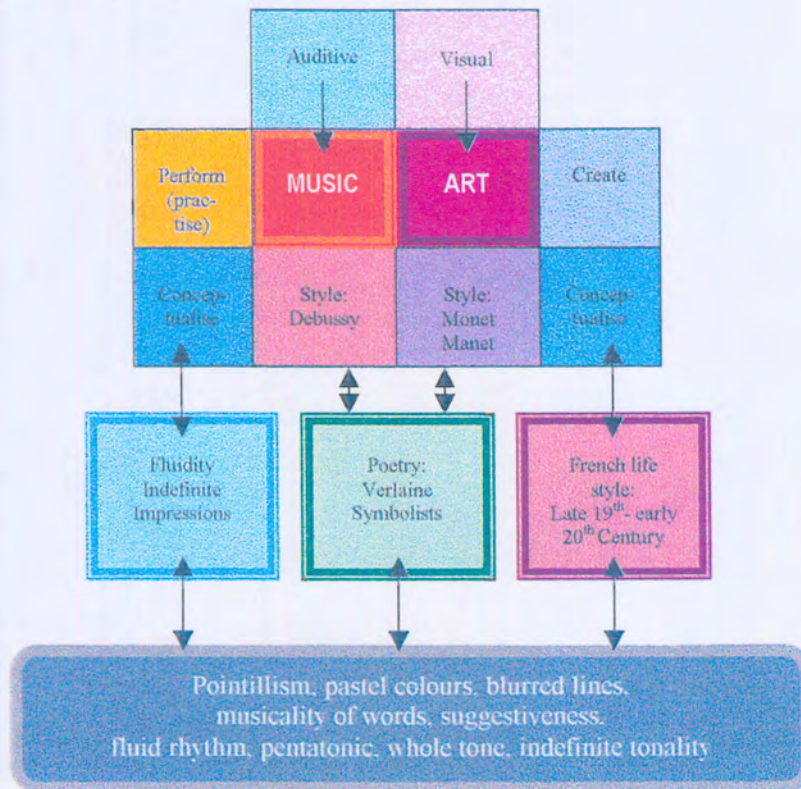
**Figure 4.8: Exemplars from Music and Dance (Performing and Conceptualising)**

#### 4.11.2.3 Integration of Music and Art conceptualising

Figure 4.9 demonstrates the interaction and integration of Art and Music, but refers to tangent points with poetry, painting and the French lifestyle of the late 19<sup>th</sup> to early 20<sup>th</sup> centuries that is evident in all these art forms. The MEUSSA model is extended to four horizontal squares to accommodate the complexity of an integrated approach and to keep corresponding outcomes adjacent to their relevant art forms. Peripheral aspects of literature and social interest (other learning areas) are separate from the main model to emphasise their unique function in the illumination of the stylistic features of the period as a whole.



**Example of Integrated Content:**  
 Impressionism in Music and in Art  
**Outcome:**  
 Identify style characteristics



**Figure 4.9: Exemplars of integration between Music and Art, influenced by other learning areas**

#### 4.12 Unit standards for Culture and Arts: Conceptualising, Practising and Producing (design)

The main objective of Culture and Arts for NQF level 1 is to provide learners with a broad and comprehensive understanding of the arts and their cultural heritage. Outcomes for Culture and Arts are planned against the background, disposition, pre-knowledge and skills of all learners. The outcomes for the unit standards are not exhaustive but are only meant to be guidelines to providers, as circumstances require.

#### **4.12.1. General constituents of unit standards**

Unit standards should consider the following elements:

##### **4.12.1.1 Fundamental elements**

Learners should have

- The ability to understand and use language
- The ability to understand written text
- The ability to express thoughts logically and clearly
- Aural, kinaesthetic, visual and tactile perception abilities

##### **4.12.1.2 Core elements**

Core elements for Culture and Arts include conceptualising, analysing and synthesising of styles, genres and arts from different cultures of the world. Learners should study and practically experience a wide range of artistic examples as creators, performers or makers and appraisers. They should be able to analyse, synthesise and differentiate between the elements of these arts and styles, be conversant with the appropriate terminology and symbols used in the arts, and understand the historical and cultural contexts that determine the style and character of these works.

##### **4.12.1.3 Elective elements**

Students may choose from a list provided or approved by teachers to do an independent and integrated investigation into at least two styles or genres from any tradition or culture. This investigation should focus on a comparative study of the similarities and differences between these styles, genres or traditions of the arts in general.

#### **4.12.2 Tables of unit standards**

Unit standards for Culture and Arts at NQF level 1 are set out in Tables 4.2 – 4.4.



**Table 4.2: Unit Standard: Culture and Arts, NQF level 1: Conceptualising**

<b>FIELD: NSB 02 Culture and Arts (Sport)</b>		<b>SUB-FIELD: CULTURE AND ARTS DOMAIN: Arts appraisal programme SUB-DOMAIN: Conceptualising</b>	
<b>NQF Level 1</b>	<b>Credits: 3 = 30 Notional hours</b>	<b>Standard no: To be supplied by SAQA</b>	
<b>Title of Standard: Conceptualising (Arts knowledge)</b>			
<b>Purpose (aim):</b> To give learners the opportunity to <ul style="list-style-type: none"> <li>• Develop a broad background to artistic phenomena</li> <li>• Discuss and describe significant artistic experiences.</li> </ul>			
<b>Specific Outcomes for integrated competence</b>	<b>Range Statements</b>	<b>Assessment criteria for integrated assessment</b>	
<b>Learners should demonstrate the ability to</b>	<b>Learners will have basic skills on level 2 of a scale of 5 to</b>	<b>Learners know and are able to discuss, explore and</b>	
<ul style="list-style-type: none"> <li>• Identify and describe elements to facilitate practical and critical involvement in the Arts.</li> </ul>	<ul style="list-style-type: none"> <li>• Identify and describe the following elements used in a variety of artworks: <ul style="list-style-type: none"> <li>○ Dimension</li> <li>○ Light and shadow</li> <li>○ Texture</li> <li>○ Colour</li> <li>○ Rhythm and composition.</li> </ul> </li> <li>• Identify the following elements of Dance and Drama: <ul style="list-style-type: none"> <li>○ Movement</li> <li>○ Tempo</li> <li>○ Direction</li> <li>○ Dynamics.</li> </ul> </li> <li>• Identify the following elements of Music: <ul style="list-style-type: none"> <li>○ Melody</li> <li>○ Rhythm</li> <li>○ Texture</li> <li>○ Dynamics</li> <li>○ Timbre.</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Explain the function of elements singly and in combination in their descriptions of <ul style="list-style-type: none"> <li>○ Art experiences, including: <ul style="list-style-type: none"> <li>▪ One, two and three dimensions</li> <li>▪ Strong and weak light and its direction</li> <li>▪ Rough, smooth, thick, thin</li> <li>▪ Bright, dull, light and strong tonal values</li> <li>▪ Repetition and placement of forms and objects.</li> </ul> </li> <li>○ Dance and Drama experiences, including: <ul style="list-style-type: none"> <li>▪ Walking, running, skipping, jumping</li> <li>▪ Fast and slow tempi</li> <li>▪ Left, right, up, down, forward and backward)</li> <li>▪ Loud and soft, strong and weak, robust and flowing.</li> </ul> </li> <li>○ Music experiences including: <ul style="list-style-type: none"> <li>▪ Melodic line, phrasing, key, cadence and rhythm</li> <li>▪ Combinations of note values</li> <li>▪ Monody, homophony and polyphony</li> <li>▪ Loud and soft</li> <li>▪ Quality of single voices, instruments and combinations of voices and instruments.</li> </ul> </li> </ul> </li> </ul>	

<ul style="list-style-type: none"> <li>Identify a variety of styles and cultures to appreciate their characteristics, differences and similarities.</li> </ul>	<ul style="list-style-type: none"> <li>Identify and describe styles and cultures in their historical and social context, including:             <ul style="list-style-type: none"> <li>South African arts</li> <li>Western arts and any one of                 <ul style="list-style-type: none"> <li>Folk arts</li> <li>Popular arts.</li> </ul> </li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>Identify and describe styles and cultures in their historical and social contexts verbally and in writing.</li> <li>Demonstrate their willingness to be involved in a variety of arts experiences.</li> </ul>
<ul style="list-style-type: none"> <li>Understand the multilayered meanings and symbol systems of Art, Dance, Drama and Music to facilitate communication of characteristics of styles, genres, structures and cultures verbally, practically and/or in writing.</li> </ul>	<ul style="list-style-type: none"> <li>Describe the characteristics of a variety of Art, Dance, Drama and Music styles and cultures verbally and in writing.</li> <li>Use appropriate terminology to describe characteristics.</li> </ul>	<ul style="list-style-type: none"> <li>Communicate the style characteristics of a variety of Art, Dance, Drama and Music verbally and in writing.</li> <li>Define artistic terms accurately.</li> <li>Use the correct terminology in verbal and written descriptions.</li> </ul>

**Critical cross-field linkages/Articulation possibilities**

NSB 04: Communication Studies and Language (Media and advertising)

- Communication skills (Verbal, written and artistic communication<sup>26</sup>)
- Compiling a portfolio on own independent research project

NSB 05: Education, Training and Development

NSB 07: Human and social studies

- Communication (Community service, flea-markets and social theatre)
- Language
- Literature

NSB 10: Physical, Mathematical, Computer and Life Sciences

- Mathematics (Duration, balance, and structure)
- Physics (Pitch, timbre, dynamics, colour, dimension, balance)
- Life sciences (Anatomy)

NSB 11: Services

- Personal care (Dance and Drama)
- Gaming and leisure (Performing, making, exhibiting and advertising).

<sup>26</sup> Includes non-verbal communication as embodied in the various arts

### **Learning assumptions**

- Learners will have attained a general appreciation and understanding of the unique character of the various arts during different historical periods.
- Learners will have acquired knowledge and skills to
  - Conceptualise and describe a variety of styles in the Arts
  - Discriminate different style periods in the Arts
  - Distinguish between the unique characteristics of different cultures
  - Conceptualise the tangent points and integration possibilities between the different Arts.

### **Notes**

Learners have the opportunity to

- Observe examples from different styles, genres, traditions or cultures and discuss their character within the appropriate context
- Investigate styles, genres, traditions or cultures and write a brief research report on the findings of the investigation.

### **Accreditation process/moderation**

- Internal assessment
- External assessment
- Self-assessment
- Group assessment
- Written paper
- Portfolio.

**Table 4.3: Unit standard: Culture and Arts, NQF level 1: Practising**

<b>FIELD: NSB 02 Culture and Arts (Sport)</b>		<b>SUB-FIELD: CULTURE AND ARTS DOMAIN: Arts performing programme SUB-DOMAIN: Practising</b>	
<b>NQF Level 1</b>	<b>Credits: 3 = 30 Notional hours</b>	<b>Standard no: To be supplied by SAQA</b>	
<b>Title of Standard: Arts practising (performing and exhibiting)</b>			
<b>Purpose (aim): To give all learners the opportunity to develop their skills to practise the arts, and to communicate artistic experiences to others.</b>			
<b>Specific Outcomes for integrated competence</b> Learners should demonstrate the ability to	<b>Range Statements</b> Learners will have basic skills on level 2 of a scale of 5 to	<b>Assessment criteria for integrated assessment</b> Learners know and are able to practise (rehearse), execute and	
<ul style="list-style-type: none"> <li>• Apply and communicate the following principles of Art, Dance, Drama and Music in their performing and exhibiting:             <ul style="list-style-type: none"> <li>○ Line, spaces, relationships, light and shadow, texture, form, colour, rhythm, composition and dimension in Visual Arts.</li> <li>○ Stance, characterisation, gesture, mime, and culture in Dance.</li> <li>○ Portrayal, characterisation, gesture, verbal and physical expression (mime) in Drama.</li> <li>○ Note values, pitch, dynamics and timbre in any system of notation in Music.</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrate the principles of Visual Arts in a variety of Artworks.             <ul style="list-style-type: none"> <li>○ Using media such as painting, drawing, printmaking, collage, ceramics and/or multiple media.</li> <li>○ Making useful objects in clay, cloth, wood, glass, and wire or any found objects and waste materials such as plastic, cans and polystyrene.</li> <li>○ Preparing posters and programmes to promote Art exhibitions, Dance, Drama and Music productions.</li> </ul> </li> <li>• Execute dances by conveying the ideas of the choreographer and demonstrating the principles of Dance practically.</li> <li>• Learn, rehearse and refine dances from various styles selecting at least two from             <ul style="list-style-type: none"> <li>○ South African traditional dances</li> <li>○ Modern and Jazz dance</li> <li>○ Folk dances of the world</li> <li>○ Classical ballet</li> <li>○ Ballroom and social dances</li> </ul> </li> <li>• Demonstrate adequate and appropriate portrayal, characterisation, gesture, verbal and physical expression (mime) of a simple script or choreography (conceptualising) in Dance and Drama.</li> <li>• Read and/or communicate music notation by following a simple score.</li> <li>• Perform music in a variety of styles and cultures.</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrate the skilful use of Visual Arts principles in drawings, paintings, printmaking, collage, ceramics and/or multiple media to create meaningful and useful objects for a variety of purposes.</li> <li>• Display artworks to exhibit their qualities optimally (Grouping and lighting).</li> <li>• Perform short dances (alone and in groups) expressively, demonstrating adequate stance, appropriate movement and characterisation, meaningful gesture and mime, and communicating the stylistic features of various cultures.</li> <li>• Participate in short drama productions demonstrating credible portrayal and characterisation, appropriate gesture and expression conveying the original intent of the Dramatist and/or producer.</li> <li>• Sing and /or play music instruments interpreting and communicating the composer's intent as embodied in the music score.</li> <li>• Sing and/or play music in the style of the period, composer or culture of origin.</li> </ul>	

<ul style="list-style-type: none"> <li>• Use the basic elements and techniques of the arts singly and in combination.</li> </ul>	<ul style="list-style-type: none"> <li>• Paint, draw, print, and make collages, ceramic works, etc., dance, act and make music to develop skills and techniques in the arts.</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrate             <ul style="list-style-type: none"> <li>○ Accurate skills and techniques to make objects (plastic arts).</li> <li>○ Appropriately controlled movement in various characterisations and situations using appropriate dynamics, tempo, rhythm, position, attitude and mental and visual focus in a short mime presentation.</li> <li>○ Clear and effective projection, articulation, inflection, dynamics, tempo and rhythm in a given scene from a play, a piece of prose or a poem.</li> <li>○ Accurate singing and/or playing an instrument with appropriate tone quality, dynamics, phrasing, articulation, rhythm and accent.</li> </ul> </li> </ul>
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**Critical cross-field linkages/Articulation possibilities**

NSB 04: Communication Studies and Language (Media and advertising)

- Communication skills (Verbal written and artistic<sup>1</sup> communication)
- Compiling a portfolio on own independent research project

NSB 05: Education, Training and Development

NSB 07: Human and social studies

- Communication (Community service, flea-markets and social theatre)
- Language
- Literature

NSB 10: Physical, Mathematical, Computer and Life Sciences

- Mathematics (Duration, balance, and structure)
- Physics (Pitch, timbre, dynamics, colour, dimension, balance)
- Life sciences (Anatomy)

NSB 11: Services

- Personal care (Dance and Drama)
- Gaming and leisure (Performing, making, exhibiting and advertising).

<sup>1</sup> Includes non-verbal communication as embodied in the various arts

### **Learning assumptions**

- Learners will have attained basic knowledge and skills to
  - Make and exhibit visual artworks and to perform in dance, drama and music presentations.
  - Make and interpret a variety of styles in the Arts
  - Discriminate and present different style periods in the arts
  - Distinguish between and present the unique characteristics of different cultures
  - Practically demonstrate the tangent points and integration possibilities between the different Arts.

### **Notes**

Learners should have the opportunity to

- Be practically involved in arts presentations from different styles, traditions or cultures.
- Participate in Art, Dance, Drama and Music productions.

### **Accreditation process/moderation**

- Internal assessment
- Self-assessment
- Group assessment
- Performance and exhibition
- Portfolio and recording.



**Table 4.4: Unit standard: Culture and Arts, NQF level 1: Producing (Design)**

<b>FIELD: NSB 02 Culture and Arts (Sport)</b>		<b>SUB-FIELD: CULTURE AND ARTS DOMAIN: Arts creating programme SUB-DOMAIN: Arts producing (Design)</b>	
<b>NQF Level 1</b>	<b>Credits: 3 = 30 Notional hours</b>	<b>Standard no: To be supplied by SAQA</b>	
<b>Title of Standard: Arts producing (Design)</b>			
<b>Purpose (aim):</b> To give all learners the opportunity to develop their skills to produce original artworks and arrangements to communicate artistic experiences to others.			
<b>Specific Outcomes for integrated competence</b> <i>Learners should demonstrate the ability to</i>	<b>Range Statements</b> <i>Learners will have basic skills on level 2 of a scale of 5 to</i>	<b>Assessment criteria for integrated assessment</b> <i>Learners know and are able to design and</i>	
<ul style="list-style-type: none"> <li>Design and make costumes, sets and décor.</li> </ul>	<ul style="list-style-type: none"> <li>Design and make the costumes, sets and décor for their own puppet play.</li> </ul>	<ul style="list-style-type: none"> <li>Make appropriate costumes, sets and décor for puppet plays using remnant materials, found objects, paint and papier mâché.</li> </ul>	
<ul style="list-style-type: none"> <li>Plan, design and make artworks in a variety of media.</li> </ul>	<ul style="list-style-type: none"> <li>Plan, design and make artworks in a variety of media, including drawing, painting, ceramics, printmaking, and collage.</li> <li>Design décor and costumes for Drama and Dance productions.</li> </ul>	<ul style="list-style-type: none"> <li>Create artworks in a variety of media around a chosen theme including current news events, fables and fairy tales.</li> <li>Make appropriate décor and costumes for productions using remnant materials and found objects.</li> </ul>	
<ul style="list-style-type: none"> <li>Plan and design the choreography of dances for humans and puppets.</li> </ul>	<ul style="list-style-type: none"> <li>Create dances for humans and for puppets, using basic dance principles, contextualised for a variety of styles or cultures, including:               <ul style="list-style-type: none"> <li>Folk dances</li> <li>Traditional dances</li> <li>Classical ballet</li> <li>Modern and Jazz dance</li> <li>Ballroom and social dance.</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>Create dances in a variety of styles and cultures incorporating the typical steps and movements for:               <ul style="list-style-type: none"> <li>Folk dances</li> <li>Traditional dances</li> <li>Classical ballet</li> <li>Modern and Jazz dance</li> <li>Ballroom and social dance.</li> </ul> </li> </ul>	
<ul style="list-style-type: none"> <li>Create and develop characters, gesture and mime.</li> </ul>	<ul style="list-style-type: none"> <li>Create and develop characters, gesture and mime for short dances and/or dramas and puppet plays in any one of:               <ul style="list-style-type: none"> <li>Improvisatory theatre</li> <li>Experimental theatre</li> <li>Historical or social theatre</li> <li>Puppet theatre, using current news events, fairy tales or fables.</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>Develop credible characters and appropriate gestures and mime suitable to the storyline of dances, dramas and puppet plays.</li> </ul>	

<ul style="list-style-type: none"> <li>• Improvise, write and direct short plays and puppet plays.</li> </ul>	<ul style="list-style-type: none"> <li>• Improvise, write and direct short plays and puppet plays using current news events, stories, fairy tales and/or fables.</li> </ul>	<ul style="list-style-type: none"> <li>• Invent or arrange scripts from current events, stories, fairy tales and/or fables.</li> </ul>
<ul style="list-style-type: none"> <li>• Improvise, select, arrange and compose music and sound effects.</li> </ul>	<ul style="list-style-type: none"> <li>• Improvise, select, arrange and compose music and sound effects for their own productions including:             <ul style="list-style-type: none"> <li>○ Vocal or instrumental music</li> <li>○ Art music</li> <li>○ Traditional or folk music</li> <li>○ Popular music</li> <li>○ Jazz.</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Decide on or compose appropriate music and sound effects for Dance, Drama and Music productions.</li> <li>• Record and direct the chosen music to be used for productions.</li> </ul>

**Critical cross-field linkages/Articulation possibilities**

NSB 04: Communication Studies and Language (Media and advertising)

- Communication skills (Verbal written and artistic communication<sup>28</sup>)
- Compiling a portfolio on own independent research project

NSB 05: Education, Training and Development

NSB 07: Human and social studies

- Communication (Community service, flea-markets and social theatre)
- Language
- Literature

NSB 10: Physical, Mathematical, Computer and Life Sciences

- Mathematics (Duration, balance, and structure)
- Physics (Pitch, timbre, dynamics, colour, dimension, balance)
- Life sciences (Anatomy)

NSB 11: Services

- Personal care (Dance and Drama)
- Gaming and leisure (Performing, making, exhibiting and advertising).

**Learning assumptions**

- Learners will have attained basic skills to make and exhibit visual artworks and to perform in Dance, Drama and Music presentations.
- Learners will have acquired knowledge and skills to
  - Compose and create a variety of artworks in any preferred style
  - Approach their own artworks critically and make adjustments if necessary
  - Creatively demonstrate the tangent points and integration possibilities between the different arts.

<sup>28</sup> Includes non-verbal communication as embodied in the various arts

### **Notes**

Learners should have the opportunity to

- Be creatively involved in arts presentations.
- Produce Art, Dance, Drama and Music products.
- Investigate and experiment with various artistic styles, genres, traditions or cultures and present their findings in a portfolio or presentation.

### **Accreditation process/moderation**

- Internal assessment
- Self-assessment
- Group assessment
- External assessment by public opinion, interest groups and examination bodies
- Portfolio and recording.

#### **4.13 Summary**

Since the beginning of 2001, the integrated Culture and Arts learning area in South Africa consists of Art, Dance, Drama and Music. This new combined arts learning area presented Grade 8 learners and teachers with a number of problems. Teachers usually only have a qualification in one of the arts. Many teachers are under-qualified even in their own supposed specialities.

Principles and elements of each art form determine the teaching and learning strategies in the Culture and Arts learning area. However, the author focused on the tangent points between the arts in the formulation of unit standards for the integrated learning area.

The main objective of this chapter was to propose a feasible integration of Art, Dance, Drama and Music. The author posed a number of problems and suggested various solutions based on theory and practical experience. Although there are many critics of such an approach, the author maintains that an integrated Culture and Arts learning area can be successful. Enthusiasm and effective didactic planning and application are essential elements to ensure positive results in a very important new approach.

Not only will the youth of South Africa benefit from involvement in the arts, but also the wider artistic fraternity.

## CHAPTER 5

### UNIT STANDARDS FOR MUSIC AS AN ELECTIVE IN THE GENERAL EDUCATION AND TRAINING (GET) AND FURTHER EDUCATION AND TRAINING (FET) PHASES

#### 5.1 Generic unit standards and the MEUSSA model

Unit standards were defined in Chapter 3.4 of this dissertation. Before formulating specific unit standards for music, the MEUSSA team determined appropriate generic unit standards for Music, namely “Music creating”, “Music performing” and “Music appraising”. The team studied frameworks from elsewhere in the world (Australia, Britain, New Zealand, USA and others) in order to ascertain international comparability. These generic standards are summarised in the MEUSSA model, which is discussed extensively in the doctoral thesis of Grové (2001: Chapter 3).

Figures 5.1 and 5.2 are the present writer’s interpretation of the MEUSSA model, applied to Music as an elective at NQF levels 1-4. Generic unit standards for Music creating and music appraising will receive special attention in this chapter.

The arrows in Figure 5.1 suggest the fluidity and interaction between the generic unit standards. The fact that some outcomes appear in more than one category is also an indication of this interactive nature of the outcomes.

The three-dimensional cubes in Figure 5.2 are interchangeable and they represent separated components of the planes of the MEUSSA model. The outcomes or skills fall loosely under the three generic unit standards with the possibility to be moved around, as circumstances require. As described in the Australian framework (Australia 1998: 2), these models are “ways of thinking about the arts” and “are not mutually exclusive and obviously do not exhaust the possibilities”.

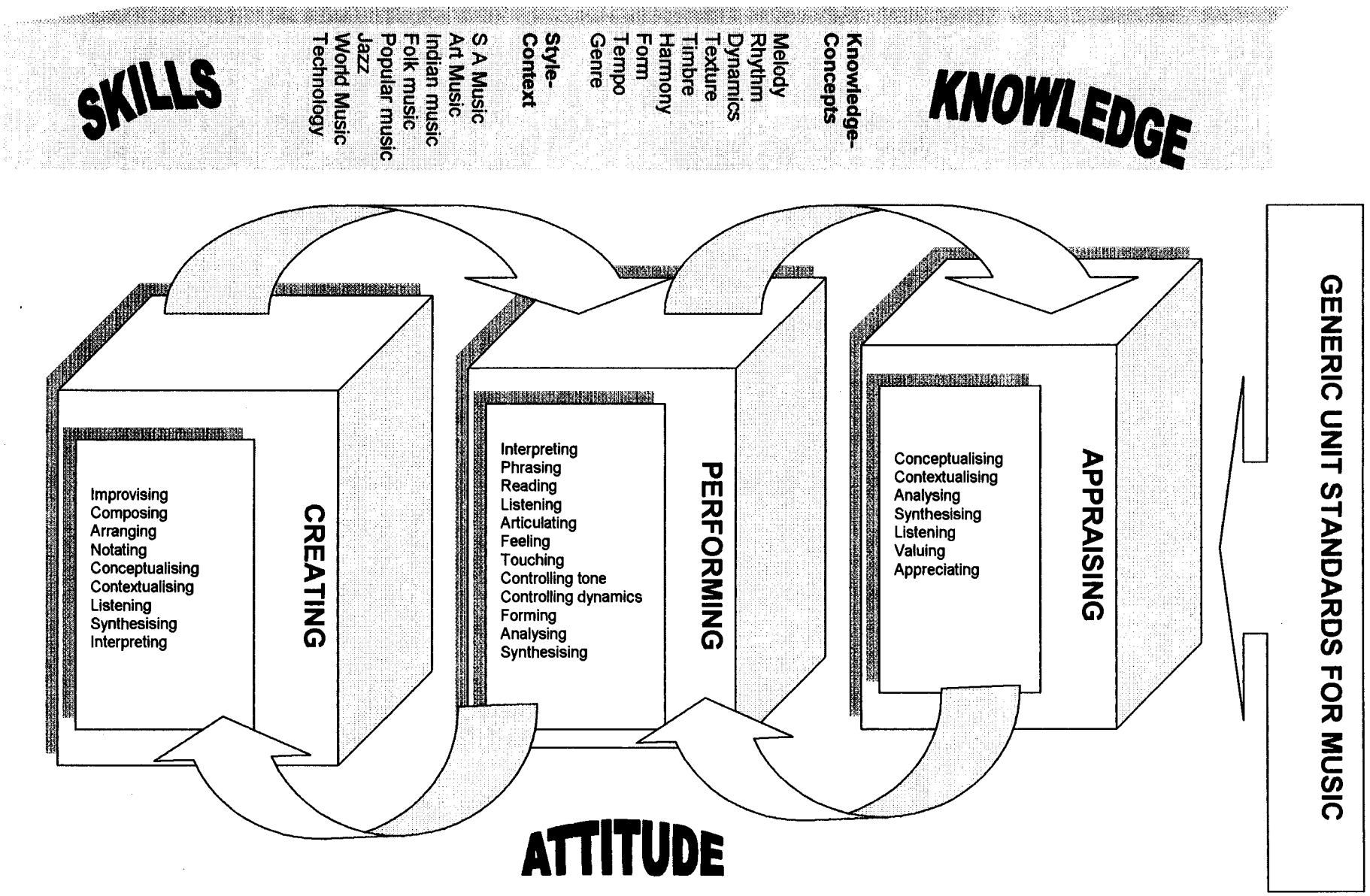


Figure 5.1: Interpretation (1) of the MEUSSA Model: Unit standards for Music as an elective



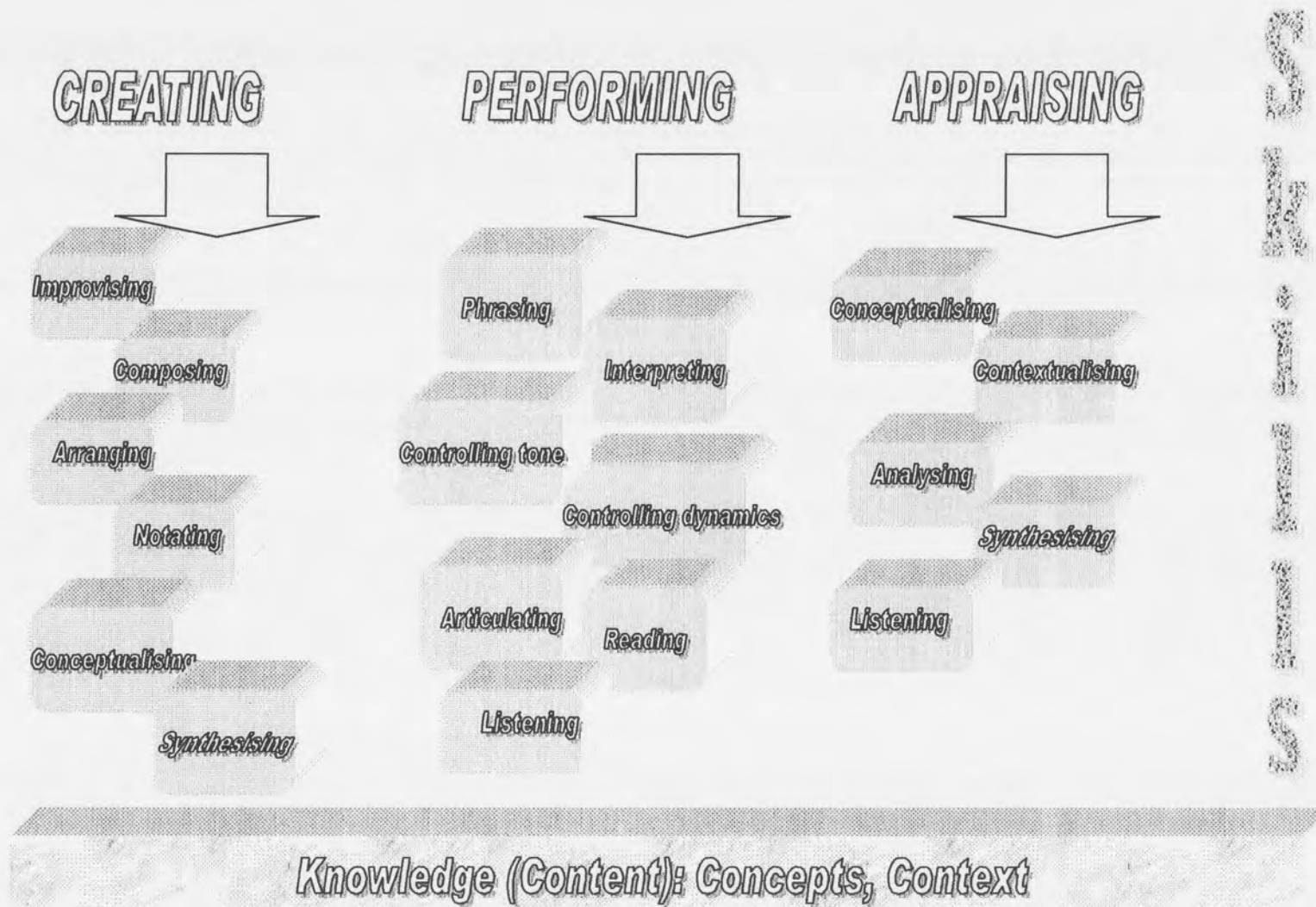


Figure 5.2: Interpretation (2) of the MEUSSA Model: Unit standards for Music as an elective

## 5.2 Unit standards for Music creating

This chapter will focus on formulating unit standards for Music creating with special reference to composing. Other aspects of creating, like improvising and arranging, receive special attention in the theses of Marc Duby (in progress) and Antoinette Hoek, both members of the MEUSSA team.

### 5.2.1 Music creating: Generic outcomes

As described in Chapter 3 of this dissertation, creating in the arts and specifically music has a number of connotations and nuances. On a generic level, the following broad issues will be used as points of departure to devise possible specific outcomes. They are not in any hierarchical order and are certainly not exhaustive:

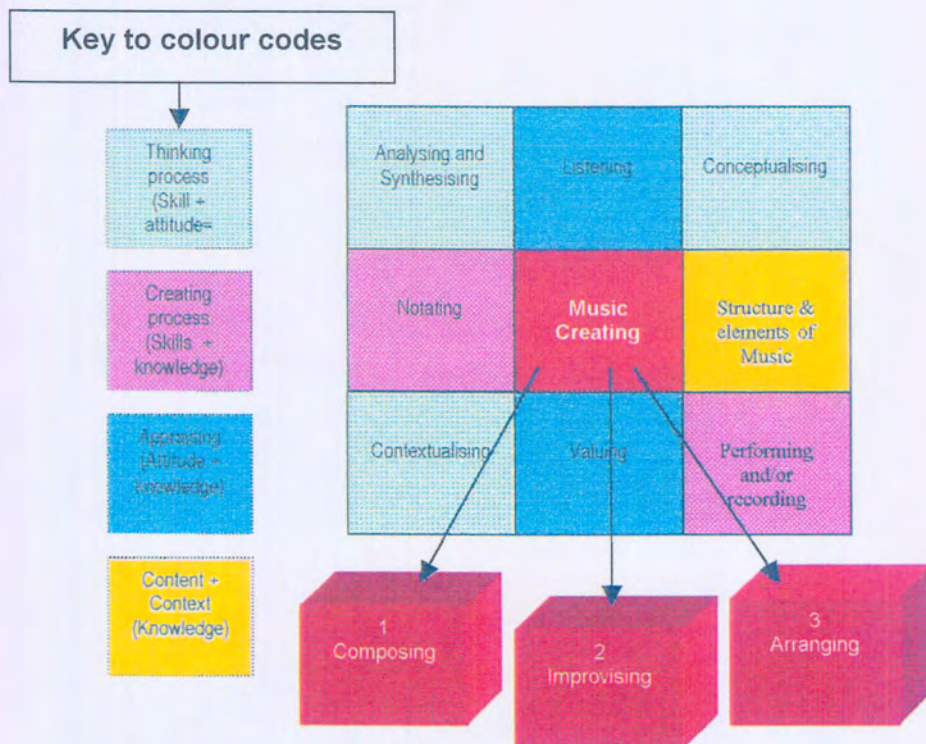
- Beginning with an idea or intention and ending with a creative product
- Playing with imagination and various possibilities
- Leading to new and meaningful connections and outcomes
- Cause
- Inventing
- Discovering
- Producing
- Originating
- Output
- Fabricating
- Constructing
- Generating an idea and manifesting it
- Growing of something of unique quality or character
- Putting something there that was not there before
- Finding new connections and new relationships
- Arranging them in new and original ways
- Flow logic (De Bono)
- Constructive thinking
- Design



- Analysis and synthesis as different sides of a coin
- Different perspectives
- Layers of musical discourse
- Decisions and development of ideas.

### 5.2.2 Music creating: The MEUSSA model

In the following interpretations of the MEUSSA model, the centre square (in red) forms the focus of the unit standard. It becomes the title in the SAQA format. The separated squares on the left contain other relevant information like the skills, values and/or attitudes that the unit standard describes. Sub-domains of Music creating, composing, improvising and arranging may be substituted for the generic outcome. They are indicated in red, below the nine-squared plane. Figure 5.3 suggests a possible top layer or one side of the MEUSSA model for creating in music.



**Figure 5.3: Adaptation of the MEUSSA model for Music creating: Generic outcomes**

Other sides or sub-layers and categories of outcomes are implied but not shown in this representation. The colours of the squares match certain categories of outcomes, skills,

knowledge or attitudes as indicated in the key to colour codes on the left. For example, Music creating as the generic standard is placed as the central square (red square). It can diverge into composing, improvising or arranging (indicated by the arrows). These specific outcomes of Music creating each have the potential to become a central square on another plane of the MEUSSA model. Light green squares indicate **thinking skills**, which are developed and improved through **knowledge (conceptualising and contextualising)**. **Analysing** and **synthesising** entail **thinking skills**, which are enhanced through **knowledge** and a positive **attitude**.

In order to **appraise** (blue squares) a created musical work, the learner has to **listen** to the result, and form some idea of its **value** in terms of his knowledge of style and other musical criteria. The lilac squares represent some form of **creating**, which is again supported by **knowledge** and **performing** skills such as the ability to **read, listen** to and **play** music with an acceptable technical proficiency, either through improvising, arranging or composing skills.

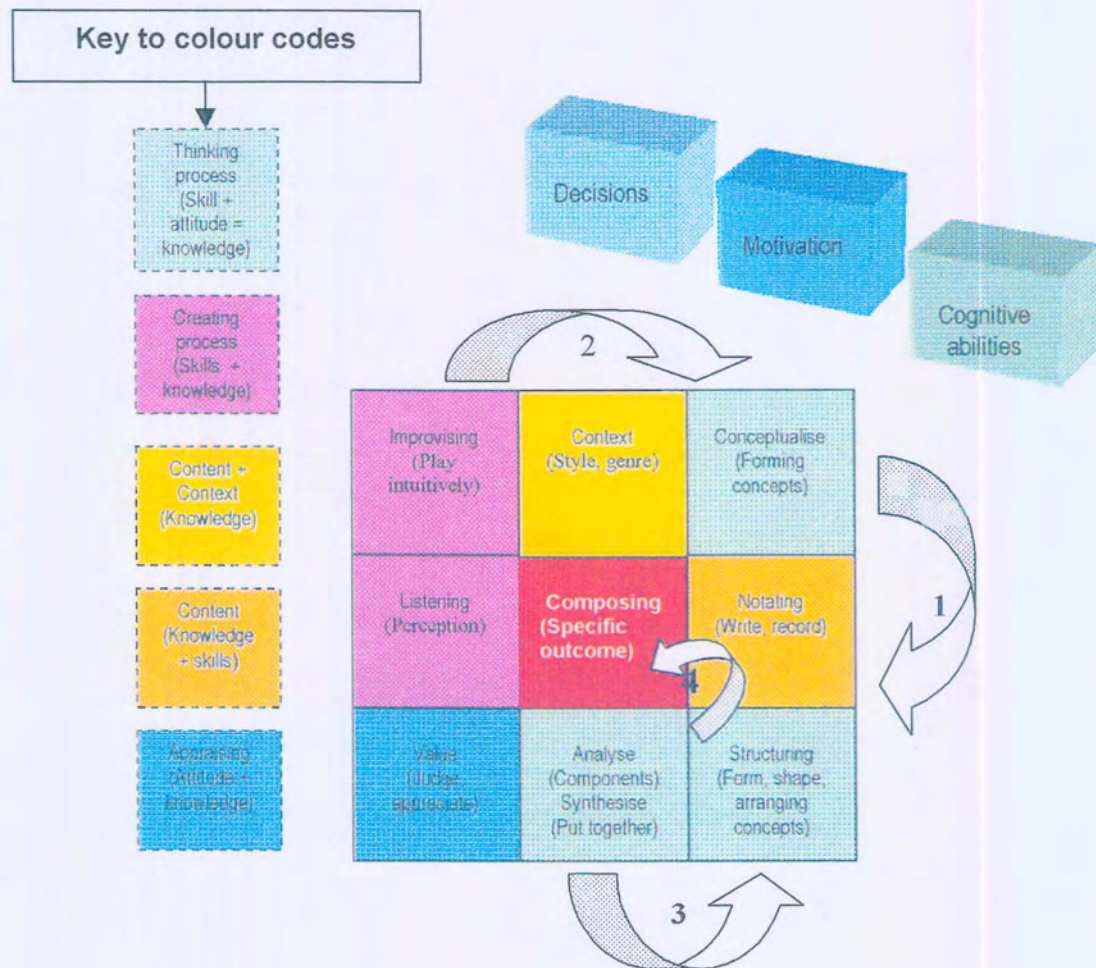
In Figure 5.3 **structure** and **elements of Music** form the basic **learning content** for creating a composition, an improvisation or an arrangement, and are indicated with a yellow square (Knowledge = Content + context/style/genre).

No amount of creativity or technical skill can exist without knowledge or learning content. The colour yellow represents knowledge or content. Note that in Figure 5.4 two different shades of yellow are used to show the combination of knowledge and skill needed when notating or recording music.

In Figure 5.4 the next layer below the surface appears. The central square is composing, a specific outcome of creativity. For composing, the model integrates outcomes from the generic unit standards creating, performing and appraising. The process may start with a single concept (arrow 1), which is then structured into greater wholes or sections, leading to the final product. Alternatively, an improvisation (arrow 2) may act as incentive for the composer to conceptualise a fragment or a larger section of a composition, progressing to the full composition within a particular style or genre. Analysis of a larger concept or form to identify parts, followed by a new synthesis of ideas is another approach to creating a musical structure (arrow 3). When a structure emerges, the process of



composing has reached an advanced stage (arrow 4). Listening, notating, analysing, synthesising and evaluating accompany the process to decide whether the composition is developing satisfactorily and what changes the composer needs to make if necessary.



**Figure 5.4: Adaptation of the MEUSSA model: Composing**

### 5.2.3 Music creating: Focus on a number of specific outcomes

From the above description one can deduce a number of specific outcomes for composing music. A background to these outcomes has been given in Chapter 3.13.3. The following outcomes are not necessarily in any particular order because different individuals have different approaches, modes of thinking and ways of creating:

Learners should be able to:

- Form musical concepts by using brainstorming methods (Divergent thinking)
- Form alternative concepts using lateral thinking methods (Divergent thinking)
- Choose the most appropriate concepts from alternatives (Convergent thinking)
- Improvise and extemporise (elaborate) musical concepts
- Analyse musical concepts, motives, characteristic intervals, rhythms, etc. (Divergent thinking)
- Recognise motives and characteristic intervals and rhythms as components of a possible musical work
- Recognise possible configurations of intervals, rhythms and motives as potential variation materials (Divergent thinking)
- Synthesise different ideas, motives, intervals, and rhythms into greater units such as phrases, sections, and compositions (Convergent thinking)
- Combine concepts and smaller units to form larger structures (Convergent thinking)
- Listen to and critically evaluate own concepts
- Manipulate concepts
- Change concepts if necessary
- Listen to and critically evaluate own structure(s)
- Change structure(s) if necessary.

Designing unit standards for the creative process, the present writer follows and combines the course suggested by Lumsdaine and Lumsdaine (1995) and Herrmann (1995). It comprises the following steps as suggested in Chapter 3 (Figure 3.7) of this dissertation:

- Problem definition/interest
- Idea generation/preparation
- Creative idea evaluation/incubation and illumination
- Idea judgment/verification
- Solution/implementation/application.



The adaptations of the MEUSSA model (Figures 5.3 - 5.7) illustrate the fluidity and flexibility of the unit standards. Many possibilities exist, depending on the specific situation, level, attitudes, skills, and pre-knowledge of each learner. Standards are the general guidelines, or as Olivier (2000: 153) puts it, “an acknowledged basis for measuring attainment of criteria”. In order to attain the criteria, these criteria have to be clearly delineated as part of a unit standard.

In Figure 5.3, Music creating, as a first possibility of a generic unit standard, was applied to the MEUSSA model. Figures 5.4 - 5.7 illustrate deeper cross-sections of the MEUSSA model or other sides of the model. They respectively show the specific outcomes of composing, improvising and arranging. These emanate from the generic standard as secondary focal points, as indicated with arrows pointing to the three red cubes in Figure 5.3. Each of these cubes will in turn move to the centre of a plane to become the focus of a unit standard.

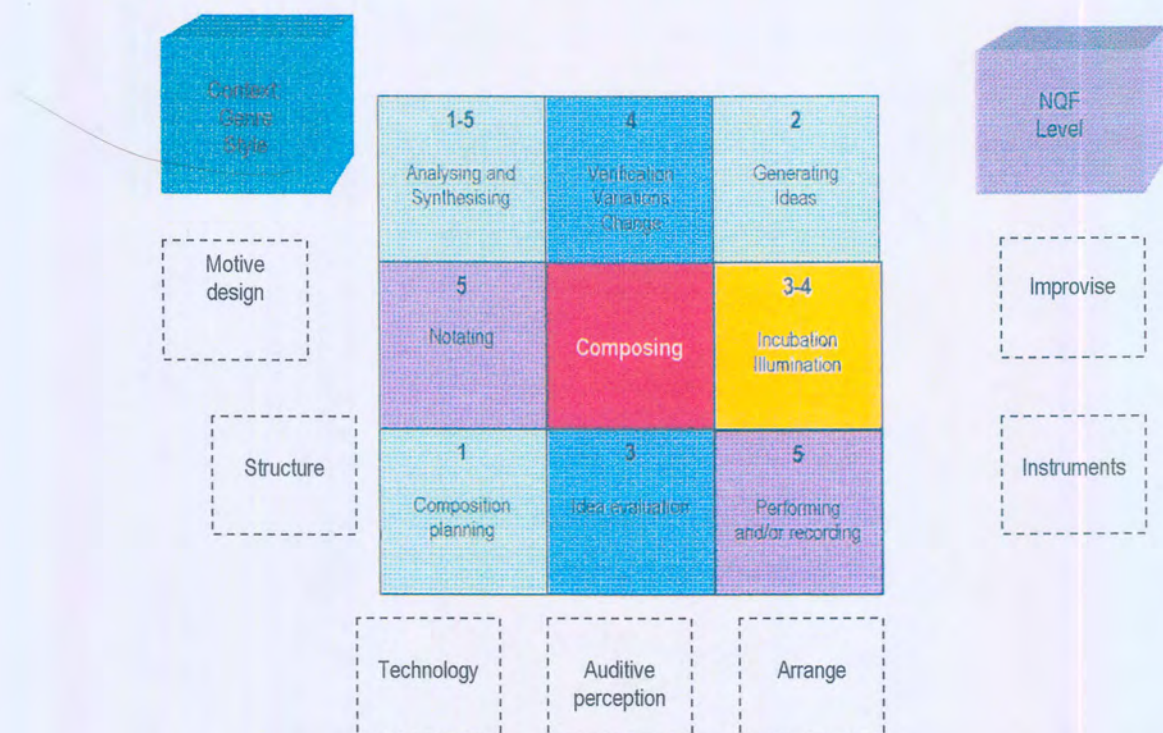
The squares in the MEUSSA model are multidimensional, with each cross-section revealing deeper dimensions of the same basic model. Grové (2001: 3-6, 3-7) described this feature of the MEUSSA model in Figures 3.3 and 3.4 of her thesis (Figures 3 and 4 in the Appendix). Combined, these two figures form a three-dimensional model. As it moves closer to the core, it allows for a sequential narrowing down of the contents, at the same time representing higher degrees of specialisation. The model thus contains the basic premise of a spiral curriculum.

Thinking occurs at various levels of depth. As the level of enquiry deepens, the phenomenon is studied in detail. A first contact or enquiry is usually general, synoptic and holistic. A person sees or hears something for the first time and only becomes aware of it. Moving to a deeper level of enquiry entails convergent thinking, as fewer aspects are studied in detail. Creative activities use an alternation of convergent and divergent thinking modes as the process progresses towards the final product (Lumsdaine and Lumsdaine 1995: 17).

Figures 5.5, 5.6 and 5.7 show three other sides of the cube indicating the process of composing, improvising and arranging respectively in the centre square. The process described in these models is based on the theories on creativity by Elliot (1995),

Herrmann (1995), Lumsdaine and Lumsdaine (1995), and De Bono (2000). The squares on the outside of the core cluster represent possible alternative specific outcomes that become available at each turn of the cube.

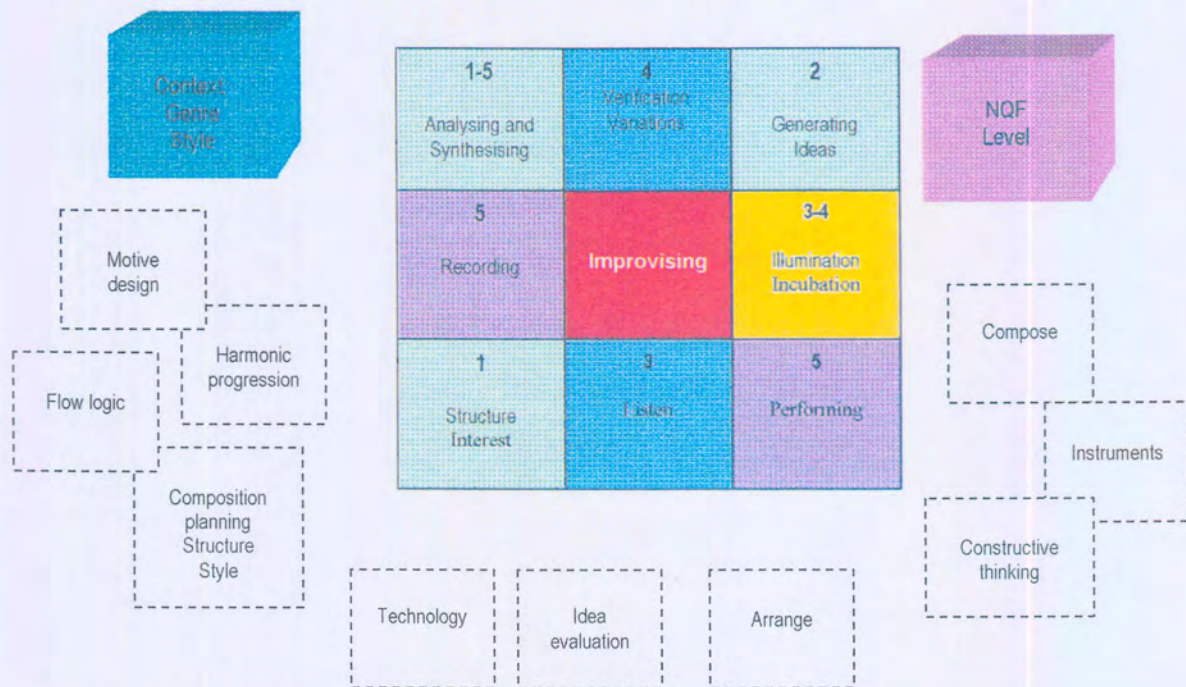
Figures 5.5 - 5.7 show the same sequence of events in the creative process, but with a shift of emphasis on certain salient points. Some activities feature in more than one step in the creative process. Analysing and synthesising, for example, occur throughout the process. For simplicity's sake, the sequence in the creative process (steps 1-5 as discussed on page 3-29 of this dissertation) will remain the same in the description of the proposed unit standards for all NQF levels in this chapter. The given numbers in Figures 5.5 - 5.7 correspond with the aforementioned steps (Figure 3.7) in the creative process. The built-in flexibility of the MEUSSA model by implication provides for individual variables and a spiral curricular approach. The given three-dimensional cubes are vital underpinning factors for the proposed specific outcomes. The white squares contain alternative supporting elements that a composer may use at any stage in a composition.



**Figure 5.5: Adaptation of the MEUSSA model: Composing and the creative process**



De Bono (2000: 212) describes creative thinking (“design thinking”) as a process where movement “from one idea to another”; “from an idea to a concept”; “from a concept to a broader concept” and so on, occurs. He calls it “flow logic” as opposed to “rock logic”. Creative thinking uses “flow logic”. A composer has time to think, incubate and develop his ideas. An improviser, on the other hand, needs to rely on fast, intuitive “flow logic” to a much greater extent. Incubation probably also occurs during an improvisation, but illumination is presumably a higher priority at the instant of improvisation. It is for this reason that illumination and incubation were reversed in Figure 5.6.



**Figure 5.6: Adaptation of the MEUSSA model: Improvising and the creative process**

Ideally, Music creating should always produce a musical work or improvisation of merit and of a unique quality (Elliot 1995: 216). However, in an educational situation at a beginner level, the focus often moves from quality to the exercise of production, regardless of its quality. It is the task of the teacher to facilitate and stimulate productivity while encouraging learners to gradually improve the quality and originality of their output.

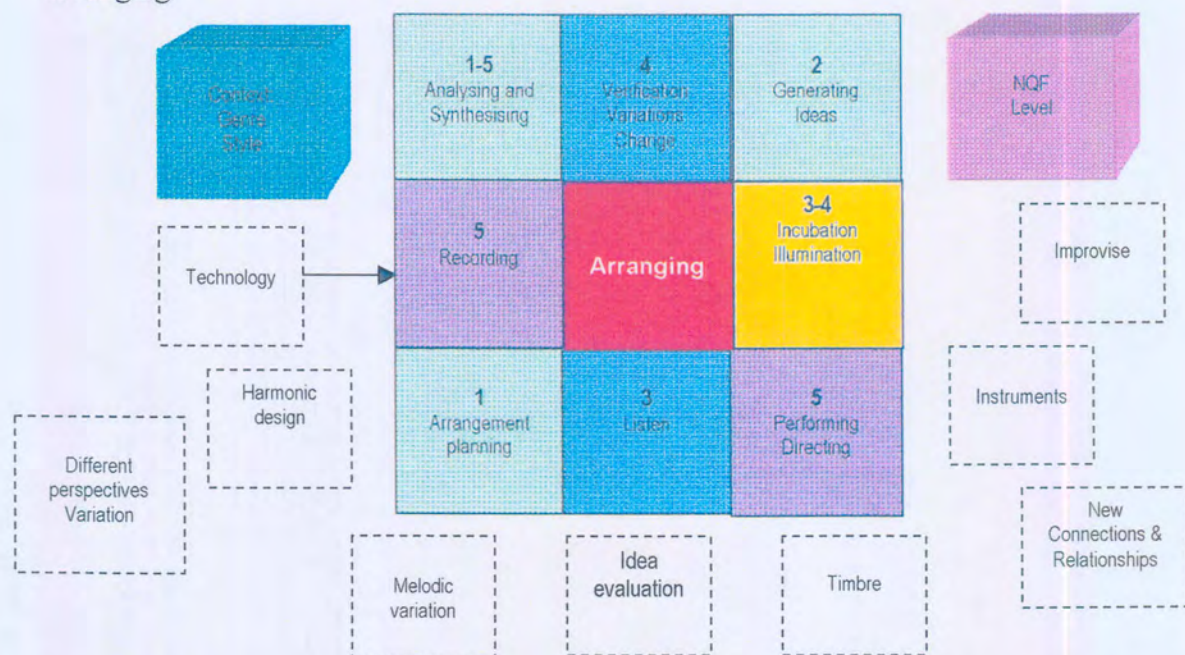
Arranging involves the “adaptation of a composition for a medium different from that for which it was originally written so made that the musical substance remains essentially unchanged” (Apel 1976: 56). Composers have made arrangements of their own works or



of other composers since the early fourteenth century. The earliest arrangements were vocal works adapted for keyboard instruments or lutes in order to make them available for domestic use. J. S. Bach arranged violin concertos by Vivaldi and others for organ and harpsichord. Another composer who arranged opera music and some of Schubert's songs for piano is Franz Liszt.

Arrangements in the educational situation have a two-fold purpose. The thesis of Antoinette Hoek<sup>29</sup>, one of the MEUSSA members, addresses arrangements for available instruments. Especially in the South African situation, instruments are not always readily available. To withhold learners from the vast treasure of solo or ensemble repertoire, because of the unavailability of certain instruments, defeats the purpose of a broad and comprehensive music education.

On the other hand, the opportunity to make arrangements of existing compositions has a valuable didactic purpose for learners in more than one respect. Working through a composition and seeing new relations and balances between instruments and timbres can certainly enhance creativity. Figure 5.7 represents the creative process as applied to arranging.



**Figure 5.7: Adaptation of the MEUSSA model: Arranging and the creative process**

<sup>29</sup> South African unit standards for a General Music Appraisal Programme at NQF levels 2-4, with special reference to Ensemble specialisation for available instruments (Hoek 2001).

Through making their own arrangements, learners have an acceptable structure (as an example) to aid their understanding of a musical work, recognising possible configurations as potential variation material, practising lateral thinking and learning how to manipulate musical concepts.

#### **5.2.4 Music creating: Objectives and elements**

SAQA prescribes the format for unit standards. Unit standards should contain clear and unequivocal information to all users and providers of the unit standard. Learners need the following fundamental, core and elective elements in order to qualify in the domain of Music creating:

##### **5.2.4.1 Fundamental elements**

Competencies needed to undertake other learning contained in the qualification such as literacy or numeracy, or any other pre-knowledge necessary for a qualification:

- Counting and other basic numeracy skills like multiplication and fractions
- Language
- Aural and visual perception abilities
- Sense of dynamic contrast
- Sense of tempo and movement
- Sense of laterality
- Willingness to learn
- Openness and belief in own potential to create and innovate
- Motivation to create and to innovate
- Memory
- Notation and/or basic skills in music technology
- Knowledge of recording techniques, understanding of aspects of acoustical balance in performances.



#### 5.2.4.2 Core elements

Core elements are contextually relevant to the qualification. Core elements for Music creating include: improvising, composing, arranging, notating, conceptualising, analysing and synthesising abilities. In order to put the composition or improvisation together, it is helpful to record the structure on paper or electronically. Traditionally, improvisations were not recorded in any of these ways, but with current means, it is possible to record an improvisation electronically and scrutinise it in retrospect.<sup>30</sup> This is an extremely helpful aid in educational situations where learners learn how to create through music and think critically about their own efforts.

#### 5.2.4.3 Elective elements

A learner may choose from these optional elements. Although general creative abilities should feature in all arts education, learners may focus on creating as an elective element in the three optional choices (composing, improvising and arranging) from NQF levels 2-4.

It is important to note that music by nature reveals itself primarily in a sonic form. In other words, it has no true musical meaning on paper. The appropriate communication of music is either through a live performance or through recording. The notated score is, however, a partial realisation of the composition, and a valuable aid in the preservation and promulgation of the composer's intentions.

Another proviso for creative education is the fact that creative elements cannot exist in isolation, but should articulate with elements of performing and appraising on an equal basis. The arrows between the various generic unit standards in Figure 5.1 indicate this integration and articulation.

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<sup>30</sup> There are many suitable programmes and Music creating software programmes. They are discussed in J. Domingues's MMus dissertation (in progress) at the University of Pretoria: *Unit standards for a Music technology program for Southern Africa at NQF levels 1-4*. She is a member of the MEUSSA group.

### **5.2.5 Proposed unit standards for Elective Music creating: Composing**

The next section will focus on specific unit standards for Music creating, NQF levels 1-4 which are set out in Tables 5.1 – 5.4. The outcomes that were formulated for the unit standards are by no means exhaustive. They are meant to be guidelines. Providers may adapt, reduce or elaborate them for specific circumstances, if necessary. Unit standards are not cast in stone. According to SAQA, they are valid for a period of three years and should constantly be revised for the sake of relevancy.

**Table 5.1: Unit standard: Music, NQF level 1: Elective Music creating (Composing)**

<b>FIELD: NSB 02 Culture and Arts (Sport)</b>		<b>SUB-FIELD: CULTURE AND ARTS DOMAIN: Music Education SUB-DOMAIN: Elective Music creating (Composing)</b>	
<b>NQF Level 1</b>	<b>Credits: 3 = 30 Notional hours</b>	<b>Standard no: To be supplied by SAQA</b>	
<b>Title of Standard: Music composing</b>			
<b>Purpose (aim):</b> To give learners the opportunity to: <ul style="list-style-type: none"> <li>• Develop their creative potential and give structure and aesthetic meaning to their creations.</li> <li>• Make a positive contribution to indigenous South African Music.</li> </ul>			
<b>Specific Outcomes for integrated competence</b> Learners should demonstrate the ability to:	<b>Range Statements</b> Learners will have basic level creative skills on level 2 of a scale of 5 to:	<b>Assessment criteria for integrated assessment</b> Learners know and are able to design and	
<ul style="list-style-type: none"> <li>• Plan melodic phrases and sentences, and explore and use tone duration, pitch, timbre and dynamics in any musical style of their choice.</li> </ul>	<b>Compose, improvise or arrange:</b> <ul style="list-style-type: none"> <li>• A variety of answering rhythms.</li> <li>• A variety of answering melodic motives or phrases.</li> <li>• Melodic phrases and sentences in any musical style for any instrument or voice.</li> <li>• Accompaniment patterns based on a given chord progression.</li> <li>• A short composition based on a given pattern or motive.</li> </ul>	<ul style="list-style-type: none"> <li>• Compose, improvise or arrange balanced rhythmic and melodic phrases.</li> <li>• Explore and use tone duration, pitch, timbre and dynamics in any musical style of their choice.</li> <li>• Create suitable accompaniments using chord progressions.</li> <li>• Compose and notate or record a short composition.</li> </ul>	
<ul style="list-style-type: none"> <li>• Generate a number of ideas/motives/rhythms.</li> </ul>	<ul style="list-style-type: none"> <li>• Generate at least 3 motives for each composition.</li> </ul>	<ul style="list-style-type: none"> <li>• Compose, improvise or arrange a variety of characteristic motives and make critical choices for final notation and recording.</li> </ul>	
<ul style="list-style-type: none"> <li>• Improvise and listen to motives/phrases.</li> </ul>	<ul style="list-style-type: none"> <li>• Improvise and listen to motives and phrases and develop critical auditive discrimination between motives/phrases of varying quality.</li> </ul>	<ul style="list-style-type: none"> <li>• Improvise and discriminate aurally between motives/phrases of varying quality.</li> <li>• Make, notate or record appropriate choices to find the best solutions.</li> </ul>	
<ul style="list-style-type: none"> <li>• Analyse simple folk songs and identify basic formal elements and style characteristics.</li> </ul>	<ul style="list-style-type: none"> <li>• Identify and use examples of well-structured musical forms.</li> </ul>	<ul style="list-style-type: none"> <li>• Analyse and identify formal elements to enhance critical thinking, extending existing possibilities.</li> </ul>	
<ul style="list-style-type: none"> <li>• Notate motives and phrases to finalise a short composition.</li> </ul>	<ul style="list-style-type: none"> <li>• Notate a composition in writing or using suitable computer technology if available (overlapping with unit standards for Music technology<sup>31</sup>).</li> </ul>	<ul style="list-style-type: none"> <li>• Notate and record a short composition, clearly showing the learner's intentions.</li> </ul>	

<sup>31</sup> J. Domingues: 2002. *Unit standards for a Music technology program for Southern Africa at NQF levels 1-4*. MMus dissertation (in progress), University of Pretoria.

### **Critical cross-field Outcomes/Articulation possibilities**

NSB 03: Business, Commerce and Management Studies

- Marketing (Marketing of own compositions)

NSB 04: Communication Studies and Language

- Communication skills (Words and music and music performance)

NSB 05: Education, Training and Development

NSB 06: Manufacturing, Engineering and Technology

- Computer aided design (Recording and notation equipment)

NSB 10: Physical, Mathematical, Computer and Life Sciences

- Mathematics (Duration, balance, and structure)
- Physics (Pitch, timbre and dynamics).

### **Learning assumptions**

- Learners will have attained basic skills to compose and notate or record short compositions.
- Learners will have acquired knowledge and skills to
  - Improvise, compose and arrange short musical works in any preferred style
  - Approach their own artworks creatively and critically and make adjustments if necessary.

### **Notes**

Learners have the opportunity to

- Be creatively involved in Music composition.
- Develop compositional skills through practical assignments and experimentation (International Baccalaureate Organisation Music guide 2000: 12).
- Investigate and experiment with various music styles, genres, traditions or cultures and present their findings in a notated and recorded composition.

### **Accreditation process/moderation**

- Internal assessment
- Self-assessment
- Group assessment
- External assessment by public opinion, interest groups and examination bodies
- Portfolio and recording.

**Table 5.2: Unit standard: Music, NQF level 2: Elective Music creating (Composing)**

<b>FIELD: NSB 02 Culture and Arts (Sport)</b>		<b>SUB-FIELD: CULTURE AND ARTS DOMAIN: Music Education SUB-DOMAIN: Elective Music creating (Composing)</b>	
<b>NQF Level 2</b>	<b>Credits: 3 = 30 Notional hours</b>	<b>Standard no: To be supplied by SAQA</b>	
<b>Title of Standard: Music composing</b>			
<b>Purpose (aim):</b> To give learners the opportunity to: <ul style="list-style-type: none"> <li>• Develop their creative potential and give structure and aesthetic meaning to their creations.</li> <li>• Make a positive contribution to indigenous South African Music.</li> </ul>			
<b>Specific Outcomes for integrated competence</b>	<b>Range Statements</b>	<b>Assessment criteria for integrated assessment</b>	
Learners should demonstrate the ability to:	Learners will have basic level creative skills on level 3 of a scale of 5 to:	Learners know and are able to design and	
<ul style="list-style-type: none"> <li>• Plan short compositions and accompaniments on a given programme within a given time frame.</li> </ul>	<b>Compose, improvise or arrange:</b> <ul style="list-style-type: none"> <li>• Five to ten short melodies of at least 8 bars.</li> <li>• An instrumental accompaniment for a given melody.</li> <li>• A short character piece or programmatic work for a keyboard instrument, guitar, marimba or xylophone.</li> </ul>	<ul style="list-style-type: none"> <li>• Plan a composition on a given programme within a given time frame.</li> <li>• Compose short musical works in an aesthetically acceptable form.</li> </ul>	
<ul style="list-style-type: none"> <li>• Generate ideas and rhythmic and melodic motives.</li> </ul>	<ul style="list-style-type: none"> <li>• Create, manipulate and notate at least three ideas for each composition.</li> </ul>	<ul style="list-style-type: none"> <li>• Generate many ideas by improvising, arranging and composing.</li> </ul>	
<ul style="list-style-type: none"> <li>• Improvise, listen to and evaluate motives/phrases.</li> </ul>	<ul style="list-style-type: none"> <li>• Improvise, listen to and evaluate musical ideas to test all possibilities using a variety of instruments.</li> </ul>	<ul style="list-style-type: none"> <li>• Play and experiment with ideas, demonstrating improved quality.</li> </ul>	
<ul style="list-style-type: none"> <li>• Arrange, elaborate and vary ideas.</li> </ul>	<ul style="list-style-type: none"> <li>• Arrange, elaborate and vary ideas to find the best solution.</li> </ul>	<ul style="list-style-type: none"> <li>• Arrange, elaborate and vary ideas to compose musical works in an aesthetically acceptable structure.</li> </ul>	
<ul style="list-style-type: none"> <li>• Analyse short compositions and identify basic formal elements and style characteristics.</li> </ul>	<ul style="list-style-type: none"> <li>• Analyse and identify formal elements to enhance critical thinking.</li> </ul>	<ul style="list-style-type: none"> <li>• Analyse their own works and those of others to identify their constituents.</li> </ul>	
<ul style="list-style-type: none"> <li>• Notate compositions.</li> </ul>	<ul style="list-style-type: none"> <li>• Notate composition in writing or using suitable computer technology if available.</li> </ul>	<ul style="list-style-type: none"> <li>• Notate music in written form and/or by using music technology if available, clearly showing the learner's intentions.</li> </ul>	
<ul style="list-style-type: none"> <li>• Perform, record and direct compositions using available electronic technology (optional).</li> </ul>	<ul style="list-style-type: none"> <li>• Perform, record and direct compositions to test and demonstrate the quality of creations (optional).</li> </ul>	<ul style="list-style-type: none"> <li>• Perform and record compositions clearly and with good quality.</li> </ul>	



### **Critical cross-field Outcomes/Articulation possibilities:**

NSB 03: Business, Commerce and Management Studies

- Marketing (Marketing of own compositions)

NSB 04: Communication Studies and Language

- Communication skills (Words and music and music performance)

NSB 05: Education, Training and Development

NSB 06: Manufacturing, Engineering and Technology

- Computer aided design (Recording and notation equipment)

NSB 10: Physical, Mathematical, Computer and Life Sciences

- Mathematics (Duration, balance, and structure)
- Physics (Pitch, timbre and dynamics).

### **Learning assumptions**

- Learners will have attained basic skills to compose and notate or record short compositions.
- Learners will have acquired knowledge and skills to
  - Improvise, compose and arrange short musical works in any preferred style.
  - Approach their own artworks creatively and critically and make adjustments if necessary.

### **Notes**

Learners have the opportunity to

- Be creatively involved in Music composition.
- Develop compositional skills through practical assignments and experimentation (International Baccalaureate Organisation Music guide 2000: 12).
- Investigate and experiment with various music styles, genres, traditions or cultures and present their findings in a notated and recorded composition.

### **Accreditation process/moderation**

- Internal assessment
- Self-assessment
- Group assessment
- External assessment by public opinion, interest groups and examination bodies
- Portfolio and recording.

**Table 5.3: Unit standard: Music, NQF level 3: Elective Music creating (Composing)**

<b>FIELD: NSB 02 Culture and Arts (Sport)</b>		<b>SUB-FIELD: CULTURE AND ARTS DOMAIN: Music Education SUB-DOMAIN: Elective Music creating (Composing)</b>	
<b>NQF Level 3</b>	<b>Credits: 4 = 40 Notional hours</b>	<b>Standard no: To be supplied by SAQA</b>	
<b>Title of Standard: Music composing</b>			
<b>Purpose (aim):</b> To give learners the opportunity to: <ul style="list-style-type: none"> <li>• Develop their creative potential and give structure and aesthetic meaning to their creations.</li> <li>• Make a positive contribution to indigenous South African Music.</li> </ul>			
<b>Specific Outcomes for Integrated competence</b>	<b>Range Statements</b>	<b>Assessment criteria for Integrated assessment</b>	
Learners should demonstrate the ability to:	Learners will have intermediary creative skills on level 4 of a scale of 5 (Higher level) OR Intermediary creative skills on level 3-4 on a scale of 5 (Standard level) to:	Learners know and are able to design and	
<ul style="list-style-type: none"> <li>• Plan and compose compositions on a given programme within a given time frame.</li> </ul>	<b>Compose:</b> <ul style="list-style-type: none"> <li>• An accompanied song.</li> <li>• A character piece or programmatic work for a keyboard instrument, guitar, marimba or xylophone.</li> <li>• A work for ensemble.</li> <li>• A work in a genre of own choice.</li> </ul>	<ul style="list-style-type: none"> <li>• Plan aesthetically satisfying compositions according to the requirements of the level 3 range statements.</li> </ul>	
<ul style="list-style-type: none"> <li>• Identify and manipulate important components.</li> </ul>	<ul style="list-style-type: none"> <li>• Plan and identify the structure and components of a composition consisting of at least two sections.</li> </ul>	<ul style="list-style-type: none"> <li>• Determine the structure and sections of a composition.</li> </ul>	
<ul style="list-style-type: none"> <li>• Generate and manipulate a number of ideas/motives/rhythms.</li> </ul>	<ul style="list-style-type: none"> <li>• Create, manipulate and notate at least 3 ideas for each composition.</li> </ul>	<ul style="list-style-type: none"> <li>• Generate many ideas by improvising, arranging and composing.</li> </ul>	
<ul style="list-style-type: none"> <li>• Improvise and listen to motives, phrases and sections.</li> </ul>	<ul style="list-style-type: none"> <li>• Improvise, listen and evaluate to test all possibilities.</li> </ul>	<ul style="list-style-type: none"> <li>• Improvise and compose original musical works in an aesthetically acceptable structure.</li> </ul>	
<ul style="list-style-type: none"> <li>• Arrange, elaborate and vary ideas.</li> </ul>	<ul style="list-style-type: none"> <li>• Arrange, elaborate and vary ideas to find the best solution.</li> </ul>	<ul style="list-style-type: none"> <li>• Arrange, elaborate and vary ideas to compose musical works in an aesthetically acceptable structure.</li> </ul>	
<ul style="list-style-type: none"> <li>• Analyse music and identify basic formal elements and style characteristics.</li> </ul>	<ul style="list-style-type: none"> <li>• Analyse and identify formal elements to enhance critical thinking.</li> </ul>	<ul style="list-style-type: none"> <li>• Analyse their own works and those of others to identify their constituents.</li> </ul>	
<ul style="list-style-type: none"> <li>• Notate compositions.</li> </ul>	<ul style="list-style-type: none"> <li>• Notate compositions in writing, using suitable computer technology if available.</li> </ul>	<ul style="list-style-type: none"> <li>• Notate music in written form and/or by using music technology.</li> </ul>	
<ul style="list-style-type: none"> <li>• Perform, record and direct own compositions.</li> </ul>	<ul style="list-style-type: none"> <li>• Perform, record and direct compositions to test and demonstrate the quality of creations.</li> </ul>	<ul style="list-style-type: none"> <li>• Perform and record compositions clearly and with good quality.</li> </ul>	

### **Critical cross-field Outcomes/Articulation possibilities:**

NSB 03: Business, Commerce and Management Studies

- Marketing (Marketing of own compositions)

NSB 04: Communication Studies and Language

- Communication skills (Words and music and music performance)

NSB 05: Education, Training and Development

NSB 06: Manufacturing, Engineering and Technology

- Computer aided design (Recording and notation equipment)

NSB 10: Physical, Mathematical, Computer and Life Sciences

- Mathematics (Duration, balance, and structure)
- Physics (Pitch, timbre and dynamics).

### **Learning assumptions**

- Learners will have attained basic skills to compose and notate or record short compositions.
- Learners will have acquired knowledge and skills to
  - Improvise, compose and arrange short musical works in any preferred style.
  - Approach their own artworks creatively and critically and make adjustments if necessary.

### **Notes**

Learners have the opportunity to

- Be creatively involved in Music composition.
- Develop compositional skills through practical assignments and experimentation (International Baccalaureate Organisation Music guide 2000: 12).
- Investigate and experiment with various music styles, genres, traditions or cultures and present their findings in a notated and recorded composition.

### **Accreditation process/moderation**

- Internal assessment
- Self-assessment
- Group assessment
- External assessment by public opinion, interest groups and examination bodies
- Portfolio, performing and recording.

**Table 5.4: Unit standard: Music, NQF level 4: Elective Music creating (Composing)**

<b>FIELD: NSB 02 Culture and Arts (Sport)</b>		<b>SUB-FIELD: CULTURE AND ARTS DOMAIN: Music Education SUB-DOMAIN: Elective Music creating (Composing)</b>	
<b>NQF Level 4</b>	<b>Credits: 4 = 40 Notional hours</b>	<b>Standard no: To be supplied by SAQA</b>	
<b>Title of Standard: Music composing</b>			
<b>Purpose (aim):</b> To give learners the opportunity to: <ul style="list-style-type: none"> <li>• Develop their creative potential and give structure and aesthetic meaning to their creations.</li> <li>• Make a positive contribution to indigenous South African Music.</li> </ul>			
<b>Specific Outcomes for integrated competence</b>		<b>Range Statements</b>	
<b>Learners should demonstrate the ability to:</b>		<b>Learners will have advanced creative skills on level 5 of a scale of 5 (Higher level) OR Intermediary creative skills on level 4 of a scale of 5 (Standard level) to:</b>	
<ul style="list-style-type: none"> <li>• Plan and compose a variety of short compositions.</li> </ul>	<ul style="list-style-type: none"> <li>• Compose a variety of least five short<sup>32</sup> works, chosen from: <ul style="list-style-type: none"> <li>• An accompanied song</li> <li>• A work for a <i>capella</i> choir in 3 or 4 parts</li> <li>• A character piece or programmatic work for a keyboard instrument, guitar, marimba or xylophone</li> <li>• An accompanied work for a solo instrument and piano, keyboard or melodic percussion instrument</li> <li>• An unaccompanied solo vocal or instrumental work</li> <li>• A work for ensemble.</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Plan compositions on a given programme, of a minimum length or within a given time frame.</li> <li>• Compose original compositions in chosen styles and genres.</li> </ul>	
<ul style="list-style-type: none"> <li>• Identify, manipulate and notate the components of compositions in writing or by using suitable music technology.</li> </ul>	<ul style="list-style-type: none"> <li>• Plan and identify the structure and components of a composition consisting of at least two or three sections.</li> </ul>	<ul style="list-style-type: none"> <li>• Determine the structure and sections of a composition.</li> </ul>	
<ul style="list-style-type: none"> <li>• Generate original ideas/motives/rhythms.</li> </ul>	<ul style="list-style-type: none"> <li>• Generate at least 3 ideas, motives and rhythms from which to select the final ones.</li> </ul>	<ul style="list-style-type: none"> <li>• Generate many motives, rhythms and timbres and select the most suitable ideas.</li> </ul>	
<ul style="list-style-type: none"> <li>• Improvise, listen to and evaluate motives, phrases and sections.</li> </ul>	<ul style="list-style-type: none"> <li>• Improvise, listen and evaluate to test all possibilities.</li> </ul>	<ul style="list-style-type: none"> <li>• Improvise, listen to and evaluate their ideas.</li> </ul>	
<ul style="list-style-type: none"> <li>• Arrange, elaborate and vary ideas.</li> </ul>	<ul style="list-style-type: none"> <li>• Arrange, elaborate and vary ideas to find the best solution.</li> </ul>	<ul style="list-style-type: none"> <li>• Arrange, elaborate and vary ideas to compose musical works in an aesthetically acceptable structure.</li> </ul>	

<sup>32</sup> Compositions should be at least 32 bars long or playable within a comparable time frame.

<ul style="list-style-type: none"> <li>Analyse and identify formal (structural) elements and style characteristics.</li> </ul>	<ul style="list-style-type: none"> <li>Analyse and identify formal elements to enhance critical thinking.</li> </ul>	<ul style="list-style-type: none"> <li>Analyse their own works and those of others to identify their constituents and characteristics and making critical decisions.</li> <li>Judge the quality of their own and others' compositions in order to improve balance and aesthetic quality.</li> </ul>
<ul style="list-style-type: none"> <li>Perform, record<sup>33</sup> and direct own compositions.</li> </ul>	<ul style="list-style-type: none"> <li>Perform, record and direct compositions to demonstrate quality of creations.</li> </ul>	<ul style="list-style-type: none"> <li>Notate music in written form and/or by using music technology.</li> </ul>

**Critical cross-field Outcomes/Articulation possibilities:**

NSB 03: Business, Commerce and Management Studies

- Marketing (Marketing of own compositions)

NSB 04: Communication Studies and Language

- Communication skills (Words and music and music performance)

NSB 05: Education, Training and Development

NSB 06: Manufacturing, Engineering and Technology

- Computer aided design (Recording and notation equipment)

NSB 10: Physical, Mathematical, Computer and Life Sciences

- Mathematics (Duration, balance, and structure)
- Physics (Pitch, timbre and dynamics).

**Learning assumptions**

- Learners will have attained basic skills to compose and notate or record short compositions.
- Learners will have acquired knowledge and skills to
  - Improvise, compose and arrange short musical works in any preferred style.
  - Approach their own compositions creatively and critically and make adjustments if necessary.

**Notes**

Learners will have the opportunity to

- Be creatively involved in Music composition.
- Develop compositional skills through practical assignments and experimentation (International Baccalaureate Organisation Music guide 2000: 12).
- Investigate and experiment with various music styles, genres, traditions or cultures and present their findings in a notated and recorded composition.

<sup>33</sup> The completed composition should be in written form (manuscript or computer print-out) as well as on tape or CD.



**Accreditation process/moderation**

- Internal assessment
- Self-assessment
- Group assessment
- External assessment by public opinion, interest groups and examination bodies
- Portfolio, performing and recording.

### 5.3 Unit standards for Music appraising

In Figures 5.1 and 5.2, the following outcomes were postulated for music appraising: conceptualising, contextualising, analysing, synthesising, listening, valuing and appreciating. These and other connotations for the word “appraising” were discussed in Chapter 3.15. A study of the frameworks of various countries and those of the International Baccalaureate Organisation made it clear that all these connotations could be reduced to three main groups, namely conceptualising, contextualising and evaluating or valuing.

#### 5.3.1 Music appraising: Reduction to basic categories

Table 5.5 gives a rough classification of categories that could be included in a Music appraising framework. The importance of considering all these connotations at this stage lies in the fact that they carry the possibility for planning and formulating meaningful assessment criteria:

**Table 5.5: Music appraising: Nuances of basic categories (Conceptualise, Contextualise and Evaluate)**

Conceptualise	Contextualise	Evaluate
<p><b>Verbs:</b></p> <ul style="list-style-type: none"> <li>• Understand</li> <li>• Analyse</li> <li>• Synthesise</li> <li>• Know</li> <li>• Perceive</li> <li>• Remember</li> <li>• Aurally distinguish</li> <li>• Compare</li> <li>• Differentiate</li> <li>• Discriminate</li> <li>• Internalise</li> <li>• Recall</li> <li>• Communicate</li> <li>• Express</li> <li>• Use terminology</li> <li>• Listen</li> <li>• Read</li> <li>• Write</li> <li>• Research</li> </ul>	<p><b>Verbs:</b></p> <ul style="list-style-type: none"> <li>• Describe</li> <li>• Classify</li> <li>• Explain</li> <li>• Listen</li> <li>• Identify</li> <li>• Analyse</li> <li>• Compare</li> <li>• Differentiate</li> <li>• Discriminate</li> <li>• Internalise</li> <li>• Recall</li> <li>• Communicate</li> <li>• Express opinions</li> <li>• Use appropriate terminology</li> <li>• Relate</li> <li>• Categorise</li> </ul>	<p><b>Verbs:</b></p> <ul style="list-style-type: none"> <li>• Estimate</li> <li>• Measure</li> <li>• Calculate</li> <li>• Gauge</li> <li>• Rate</li> <li>• Rank</li> <li>• Report</li> <li>• Weigh</li> <li>• Guess</li> <li>• Evaluate</li> <li>• Listen</li> <li>• Select best</li> </ul>

Subjects/issues:	Subjects/ issues:	Subjects/issues:
<ul style="list-style-type: none"> <li>• Multilayered meanings</li> <li>• Repertoire</li> <li>• Symbol systems</li> <li>• Aesthetic knowing</li> <li>• Terminology</li> <li>• Genre and style</li> <li>• Elements of music and devices</li> <li>• Technical vocabulary</li> <li>• Compositional devices</li> <li>• Compositional techniques</li> <li>• Relationships</li> </ul>	<ul style="list-style-type: none"> <li>• Place</li> <li>• Time</li> <li>• Culture</li> <li>• Social milieu</li> <li>• Connotation</li> <li>• Origin</li> <li>• Relationships</li> <li>• Stylistic development</li> <li>• Genre</li> <li>• Elements</li> <li>• Processes</li> <li>• Organisational principles</li> </ul>	<ul style="list-style-type: none"> <li>• Symbol systems</li> <li>• Aesthetic forms of knowing</li> <li>• Aesthetic qualities</li> <li>• Therapeutic qualities</li> </ul>

### 5.3.2 Music appraising: Objectives and elements

The main objective of Music appraising for levels 1-4 is to provide learners with a broad and comprehensive understanding of music, the arts and their cultural heritage.

Outcomes for Music should be planned against the background, disposition, emotions, preferences and procedural musicianship of the listener. The standards for Music appraising should consider the following elements:

#### 5.3.2.1 Fundamental elements

Learners should have

- The ability to understand and use language
- The ability to understand written text
- The ability to express thoughts logically and clearly
- Aural and visual perception abilities
- The ability to do independent research and to record results in writing or verbally.

#### 5.3.2.2 Core elements

Core elements for Music appraising include

- Conceptualising and contextualising
- Analysing and synthesising of musical styles

- Genres and music from different cultures of the world.

Learners should, in keeping with the nature of the musical phenomenon, study and listen to a wide range of music examples. They should become proficient at determining the function and character of the musical structure of these works. Furthermore, they should be able to analyse, synthesise and differentiate between the elements of music in these works; be conversant with the appropriate music terminology and notations used; and understand the historical and cultural contexts that determine the style and character of these works.

### **5.3.2.3 Elective elements**

Students may choose from a list provided or approved by teachers, to do an independent investigation into two or more musical genres from any tradition or culture. This investigation should focus on a comparative study of the similarities and differences between these styles, genres or traditions.

### **5.3.3 Proposed unit standards for Music appraising: Elective Music knowledge**

The author proposes the following unit standards for Elective Music knowledge for NQF levels 1-4 as set out in Tables 5.5 - 5.8. These unit standards will focus on two elements of Elective Music knowledge, namely conceptualising and contextualising. Nuances mentioned in Table 5.5 should, however, constantly be considered in the planning of educational outcomes and assessment criteria. Although the abovementioned standards for NQF level 1 overlaps with Petro Grové's GMAP, the objective in this dissertation is to prepare learners for a specialisation in Elective Music knowledge for NQF levels 2-4.

**Table 5.6 Unit standard: Music, NQF level 1: Elective Music knowledge (Conceptualising and contextualising)**

<b>FIELD: NSB 02 Culture and Arts (Sport)</b>		<b>SUB-FIELD: CULTURE AND ARTS DOMAIN: Music Education SUB-DOMAIN: Elective Music knowledge</b>	
<b>NQF Level 1</b>	<b>Credits: 3 = 30 Notional hours</b>	<b>Standard no: To be supplied by SAQA</b>	
<b>Title of Standard: Music knowledge</b>			
<b>Purpose (aim):</b> To give learners the opportunity to: <ul style="list-style-type: none"> <li>• Understand the multilayered meanings of Music.</li> <li>• Integrate the different layers of meaning with styles and practices in Music.</li> </ul>			
<b>Specific Outcomes for integrated competence</b> Learners should demonstrate the ability to:	<b>Range Statements</b> Learners will have basic level skills and knowledge on level 2 of a scale of 5 to conceptualise and contextualise:	<b>Assessment criteria for integrated assessment</b> Learners know and are able to perceive and	
<ul style="list-style-type: none"> <li>• Aurally, kinaesthetically and visually perceive and identify: <ul style="list-style-type: none"> <li>○ Direction (left, right, up, down)</li> <li>○ Tempo (fast and slow)</li> <li>○ Dynamics (loud and soft)</li> <li>○ Rhythm and metre</li> <li>○ Distance</li> <li>○ Timbre.</li> </ul> </li> <li>• Movement (walking, skipping, jumping and running).</li> </ul>	<ul style="list-style-type: none"> <li>• Aural, visual and kinaesthetic perception of <ul style="list-style-type: none"> <li>○ Direction of reading a score from left to right and up and down</li> <li>○ Fast and slow tempi</li> <li>○ A variety of relative dynamic levels</li> <li>○ Rhythmic and metric movement</li> <li>○ Interval range</li> <li>○ Timbre.</li> </ul> </li> <li>• Human and musical movement (to facilitate temporal aspects of music).</li> </ul>	<ul style="list-style-type: none"> <li>• Identify, read and describe <ul style="list-style-type: none"> <li>○ The direction of notation and melodic movement (pitch)</li> <li>○ The tempo of written and aurally perceived music</li> <li>○ The relative dynamic levels of perceived music</li> <li>○ Rhythm and metre in perceived music</li> <li>○ The intervals in a perceived fragment</li> <li>○ Distinguish between instruments used in a fragment of music.</li> </ul> </li> <li>• Move according to music to demonstrate awareness of temporal aspects of Music.</li> </ul>	
<ul style="list-style-type: none"> <li>• Aurally identify basic principles of music form.</li> </ul>	<ul style="list-style-type: none"> <li>• Basic principles of music form including <ul style="list-style-type: none"> <li>○ Melody</li> <li>○ Harmony</li> <li>○ Binary form</li> <li>○ Ternary form.</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Analyse and identify: <ul style="list-style-type: none"> <li>○ Melody (phrasing and cadence)</li> <li>○ Harmony (key, chord progression and cadence)</li> <li>○ Binary form (Music divided into two sections)</li> <li>○ Ternary form (Music divided into three sections).</li> </ul> </li> </ul>	
<ul style="list-style-type: none"> <li>• Read and understand elements of music.</li> </ul>	<ul style="list-style-type: none"> <li>• The combined meaning of the following elements of music as they appear in the works studied: <ul style="list-style-type: none"> <li>○ Melody</li> <li>○ Harmony</li> <li>○ Rhythm</li> <li>○ Texture</li> <li>○ Timbre.</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Identify and explain the combined meanings of a variety of musical elements in works studied.</li> </ul>	



<ul style="list-style-type: none"> <li>• Read and communicate basic music notation.</li> <li>• Aurally identify and recall short music phrases.</li> </ul>	<ul style="list-style-type: none"> <li>• Basic music terminology and notation.</li> <li>• Short music phrases (2 bars).</li> </ul>	<ul style="list-style-type: none"> <li>• Read and communicate music terminology and notation.</li> <li>• Identify and name extracts (phrases) from works studied.</li> <li>• Recall and sing or play 2 bar phrases from memory.</li> </ul>
<ul style="list-style-type: none"> <li>• Discuss and explore the following concepts in their historical and social context:             <ul style="list-style-type: none"> <li>○ Music styles</li> <li>○ Music genres.</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• The following musics in their historical and social context:             <ul style="list-style-type: none"> <li>○ Music of South Africa</li> <li>○ Western art music and any <u>one</u> of                 <ul style="list-style-type: none"> <li>• Indian music</li> <li>• Folk music (own choice)</li> <li>• Popular music (own choice).</li> </ul> </li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Recognise, identify and describe the stylistic features and history of a variety of styles and cultures.</li> </ul>

**Critical cross-field Outcomes/Articulation possibilities:**

NSB 03: Business, Commerce and Management Studies

- Marketing (Concerts and Music criticism).

NSB 04: Communication Studies and Language

- Communication skills
  - Verbal and written communication
  - Music criticism
  - Compiling a portfolio on own independent research project.

NSB 05: Education, Training and Development.

NSB 06: Manufacturing, Engineering and Technology

- Computer aided design (Recording and broadcasting).

NSB 10: Physical, Mathematical, Computer and Life Sciences

- Mathematics (Duration, balance, and structure)
- Physics (Pitch, timbre and dynamics).

**Learning assumptions**

- Learners will have attained an understanding of Music during different historical periods.
- Learners will have acquired knowledge and skills to
  - Conceptualise and describe a variety of styles in Music in their appropriate contexts
  - Aurally discriminate different style periods in Music
  - Investigate musical styles, genres, traditions or cultures and write a comprehensive research report on the findings of the investigation (see range statements for level 1).

### Notes

Learners should have the opportunity to:

- Listen to examples of all the music to be studied.
- Investigate various music styles, genres, traditions or cultures and present their findings in a research project or portfolio.
- Record significant musical experiences and their own responses to them (International Baccalaureate Organisation Music guide 2000: 8).
- Evaluate and propagate their aesthetic experiences to others.

### Accreditation process/moderation

- Internal assessment
- External assessment (Qualification<sup>34</sup>)
- Self-assessment
- Group assessment
- Portfolio.

<sup>34</sup> According to the NQF successful learners obtain qualifications at NQF levels 1 and 4 respectively.

**Table 5.7: Unit standard: Music, NQF level 2: Elective Music knowledge (Conceptualising and contextualising)**

<b>FIELD: NSB 02 Culture and Arts (Sport)</b>		<b>SUB-FIELD: CULTURE AND ARTS DOMAIN: Music Education SUB-DOMAIN: Elective Music knowledge</b>	
<b>NQF Level 2</b>	<b>Credits: 3 = 30 Notional hours</b>	<b>Standard no: To be supplied by SAQA</b>	
<b>Title of Standard: Music knowledge</b>			
<b>Purpose (aim):</b> To give learners the opportunity to: <ul style="list-style-type: none"> <li>• Understand the multilayered meanings of Music.</li> <li>• Integrate the different layers of meaning with styles and practices in Music.</li> </ul>			
<b>Specific Outcomes for Integrated competence</b>	<b>Range Statements</b>	<b>Assessment criteria for Integrated assessment</b>	
<b>Learners should demonstrate the ability to:</b>	<b>Learners will have basic level skills and knowledge on level 3 of a scale of 5 to conceptualise, contextualise and</b>	<b>Learners know and are able to perceive and</b>	
<ul style="list-style-type: none"> <li>• Discuss, analyse and describe the following concepts in their historical and social context: <ul style="list-style-type: none"> <li>○ Music styles</li> <li>○ Genres in music.</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Aurally identify and discuss musical styles in their historical, social and geographical context including <ul style="list-style-type: none"> <li>○ Music of South Africa</li> <li>○ Western art music or any <u>one</u> of <ul style="list-style-type: none"> <li>• Indian music</li> <li>• Folk music</li> <li>• Jazz</li> <li>• Popular music (own choice).</li> </ul> </li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Discuss, analyse and describe musical styles in their historical, social and geographical context.</li> </ul>	
<ul style="list-style-type: none"> <li>• Aurally identify and use basic elements of sound and music as they appear in the works studied.</li> </ul>	<ul style="list-style-type: none"> <li>• Aurally identify basic elements of sound and music, including <ul style="list-style-type: none"> <li>○ Melody</li> <li>○ Harmony</li> <li>○ Form</li> <li>○ Rhythm</li> <li>○ Texture</li> <li>○ Timbre.</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Aurally identify, discuss, explore and use basic elements of sound and music as they appear in the works studied.</li> </ul>	
<ul style="list-style-type: none"> <li>• Aurally identify and recall musical phrases by singing or playing.</li> </ul>	<ul style="list-style-type: none"> <li>• Aurally identify and recall musical phrases in the context of keys and modes (4 bars).</li> </ul>	<ul style="list-style-type: none"> <li>• Analyse, aurally identify and recall musical phrases by singing or playing.</li> </ul>	
<ul style="list-style-type: none"> <li>• Read and follow a simple music score.</li> </ul>	<ul style="list-style-type: none"> <li>• Read music by following a simple vocal, instrumental or orchestral score.</li> </ul>	<ul style="list-style-type: none"> <li>• Read and follow a simple music score and use music terminology and notation in descriptions about music experiences.</li> </ul>	

<ul style="list-style-type: none"> <li>• Aurally identify principles of music form.</li> </ul>	<ul style="list-style-type: none"> <li>• Analyse principles of music form including             <ul style="list-style-type: none"> <li>○ Melody</li> <li>○ Harmony</li> <li>○ Binary form</li> <li>○ Ternary form</li> <li>○ Simple Rondo form.</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Analyse and identify:             <ul style="list-style-type: none"> <li>○ Melody (phrasing and cadence)</li> <li>○ Harmony (key, chord progression and cadence)</li> <li>○ Binary form (Music divided into two sections)</li> <li>○ Ternary form (Music divided into three sections)</li> <li>○ Simple Rondo form.</li> </ul> </li> </ul>
<ul style="list-style-type: none"> <li>• Use appropriate music terminology in descriptions about music experiences.</li> </ul>	<ul style="list-style-type: none"> <li>• Use Music terminology appropriately.</li> </ul>	<ul style="list-style-type: none"> <li>• Describe and record musical experiences using appropriate music terminology.</li> </ul>

**Critical cross-field Outcomes/Articulation possibilities:**

NSB 03: Business, Commerce and Management Studies

- Marketing (Concerts and Music criticism).

NSB 04: Communication Studies and Language

- Communication skills
  - Verbal and written communication
  - Music criticism
  - Compiling a portfolio on own independent research project.

NSB 05: Education, Training and Development.

NSB 06: Manufacturing, Engineering and Technology

- Computer aided design (Recording and broadcasting).

NSB 10: Physical, Mathematical, Computer and Life Sciences

- Mathematics (Duration, balance, and structure)
- Physics (Pitch, timbre and dynamics).

**Learning assumptions**

- Learners will have attained an understanding of Music during different historical periods.
- Learners will have acquired knowledge and skills to
  - Conceptualise and describe a variety of styles in Music in their appropriate contexts
  - Discriminate different style periods in Music
  - Listen to music examples from a variety of styles, genres, traditions or cultures and understand, discuss and evaluate their character within the appropriate contexts
  - Investigate musical styles, genres, traditions or cultures and write a comprehensive research report on the findings of the investigation (see range statements for level 2).

**Notes**

Learners should have the opportunity to:

- Listen to examples of all the music to be studied
- Investigate various music styles, genres, traditions or cultures and present their findings in a research project or portfolio
- Record significant musical experiences and their own responses to them (International Baccalaureate Organisation Music guide 2000: 8)
- Evaluate and propagate their aesthetic experiences to others.

**Accreditation process/moderation**

- Internal assessment<sup>35</sup>
- Self-assessment
- Group assessment
- Portfolio.

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<sup>35</sup> For NQF levels 2 and 3, there is no external assessment.



**Table 5.8: Unit standard: Music, NQF level 3: Elective Music knowledge (Conceptualising and contextualising)**

<b>FIELD: NSB 02 Culture and Arts (Sport)</b>		<b>SUB-FIELD: CULTURE AND ARTS DOMAIN: Music Education SUB-DOMAIN: Elective Music knowledge</b>	
<b>NQF Level 3</b>	<b>Credits: 3 = 30 Notional hours</b>	<b>Standard no: To be supplied by SAQA</b>	
<b>Title of Standard: Music knowledge</b>			
<b>Purpose (aim): To give learners the opportunity to:</b>			
<ul style="list-style-type: none"> <li>• Understand the multilayered meanings of Music.</li> <li>• Integrate the different layers of meaning with styles and practices in Music.</li> </ul>			
<b>Specific Outcomes for integrated competence</b>	<b>Range Statements</b>	<b>Assessment criteria for integrated assessment</b>	
<b>Learners should demonstrate the ability to:</b>	<b>Learners will have skills and knowledge on</b>	<b>Learners know and are able to perceive and</b>	
	<ul style="list-style-type: none"> <li>• Level 4 (Higher level)</li> <li>• Level 3-4 (Standard level) of a scale of 5 to conceptualise and contextualise</li> </ul>		
<ul style="list-style-type: none"> <li>• Identify and describe music styles, forms, genres and cultures in their historical, social and geographical context.</li> </ul>	<ul style="list-style-type: none"> <li>• Music styles in their historical, social and geographical context including               <ul style="list-style-type: none"> <li>○ Music of South Africa</li> <li>○ Western art music and any <u>two</u> of                   <ul style="list-style-type: none"> <li>• Indian music</li> <li>• Folk music</li> <li>• Jazz</li> <li>• Popular music (own choice).</li> </ul> </li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Aurally identify, discuss, analyse and describe musical styles, forms, genres and cultures in their historical, social and geographical context.</li> </ul>	
<ul style="list-style-type: none"> <li>• Identify and describe elements of sound and music.</li> </ul>	<ul style="list-style-type: none"> <li>• Elements of sound and music, including melody, harmony, rhythm, texture and timbre as they appear in works studied.</li> </ul>	<ul style="list-style-type: none"> <li>• Aurally identify, discuss, explore and use basic elements of sound and music as they appear in the works studied.</li> </ul>	
<ul style="list-style-type: none"> <li>• Recognise and describe characteristics of music styles, genres and forms.</li> </ul>	<ul style="list-style-type: none"> <li>• Elements of form including               <ul style="list-style-type: none"> <li>○ Melody</li> <li>○ Harmony</li> <li>○ Tonal structure (key and mode)</li> <li>○ Binary form</li> <li>○ Ternary form</li> <li>○ Rondo form</li> <li>○ Theme and variation form</li> <li>○ Sonata form.</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Aurally analyse and identify various styles, genres and forms (see range statements for level 3).</li> </ul>	

### **Critical cross-field Outcomes/Articulation possibilities:**

NSB 03: Business, Commerce and Management Studies

- Marketing (Concerts and Music criticism).

NSB 04: Communication Studies and Language

- Communication skills
  - Verbal and written communication
  - Music criticism
  - Compiling a portfolio on own independent research project.

NSB 05: Education, Training and Development.

NSB 06: Manufacturing, Engineering and Technology

- Computer aided design (Recording and broadcasting).

NSB 10: Physical, Mathematical, Computer and Life Sciences

- Mathematics (Duration, balance, and structure)
- Physics (Pitch, timbre and dynamics).

### **Learning assumptions**

- Learners will have attained an understanding of Music during different historical periods.
- Learners will have acquired knowledge and skills to
  - Conceptualise and describe a variety of styles in Music in their appropriate contexts
  - Listen to music examples from any style, genre, tradition or culture and understand, discuss and evaluate their character within the appropriate contexts
  - Investigate musical styles, genres, traditions or cultures and write a comprehensive research report on the findings of the investigation (see range statements for level 3).

### **Notes**

Learners should have the opportunity to:

- Listen to examples of all the music to be studied.
- Investigate various music styles, genres, traditions or cultures and present their findings in a research project or portfolio.
- Record significant musical experiences and their own responses to them (International Baccalaureate Organisation Music guide 2000: 8).
- Evaluate and propagate their aesthetic experiences to others.

### **Accreditation process/moderation**

- Internal assessment
- Self-assessment
- Group assessment
- Portfolio.

**Table 5.9: Unit standard: Music, NQF level 4: Elective Music knowledge (Conceptualising and contextualising)**

<b>FIELD: NSB 02 Culture and Arts (Sport)</b>		<b>SUB-FIELD: CULTURE AND ARTS DOMAIN: Music Education SUB-DOMAIN: Elective Music knowledge</b>	
<b>NQF Level 4</b>	<b>Credits: 3 = 30 Notional hours</b>	<b>Standard no: To be supplied by SAQA</b>	
<b>Title of Standard: Music knowledge</b>			
<b>Purpose (aim):</b> To give learners the opportunity to: <ul style="list-style-type: none"> <li>• Understand the multilayered meanings of Music.</li> <li>• Integrate the different layers of meaning with styles and practices in Music.</li> </ul>			
<b>Specific Outcomes for integrated competence</b> Learners should demonstrate the ability to:		<b>Range Statements</b> Learners will have advanced level skills on: <ul style="list-style-type: none"> <li>• Level 5 (Higher level)</li> <li>• Level 4-5 (Standard level) of a scale of 5 to conceptualise and contextualise</li> </ul>	<b>Assessment criteria for integrated assessment</b> Learners know and are able to perceive and
<ul style="list-style-type: none"> <li>• Discuss, analyse and describe musical styles, forms, genres and cultures in their historical, social, geographical and artistic context.</li> </ul>	<ul style="list-style-type: none"> <li>• Musical styles, forms, genres and cultures in their historical, social, geographical and artistic context including <ul style="list-style-type: none"> <li>○ Music of South Africa</li> <li>○ Western art music</li> <li>○ Indian music</li> <li>○ Folk music</li> <li>○ Jazz</li> <li>○ Popular music (own choice).</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Aurally identify, discuss, analyse and describe musical styles, forms, genres and cultures in their historical, social, geographical and artistic context.</li> </ul>	
<ul style="list-style-type: none"> <li>• Identify, discuss, explore and use elements of sound and music as they appear in the works studied.</li> <li>• Analyse and identify various styles, genres and forms.</li> </ul>	<ul style="list-style-type: none"> <li>• Elements of sound, scale and mode, melody, harmony, rhythm, texture and timbre as they appear in works studied.</li> <li>• Styles, genres and form including <ul style="list-style-type: none"> <li>○ Motive</li> <li>○ Phrase</li> <li>○ Period</li> <li>○ Cadence</li> <li>○ Tonal structure</li> <li>○ Binary form</li> <li>○ Ternary form</li> <li>○ Rondo form</li> <li>○ Theme and variation form</li> <li>○ Sonata form</li> <li>○ Fugue.</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Aurally identify, discuss, explore and use elements of sound and music as they appear in the works studied.</li> <li>• Aurally analyse and identify various styles, genres and forms (see range statements for level 4).</li> </ul>	

### **Critical cross-field Outcomes/Articulation possibilities:**

NSB 03: Business, Commerce and Management Studies

- Marketing (Concerts and Music criticism).

NSB 04: Communication Studies and Language

- Communication skills
  - Verbal and written communication
  - Music criticism
  - Compiling a portfolio on own independent research project.

NSB 05: Education, Training and Development.

NSB 06: Manufacturing, Engineering and Technology

- Computer aided design (Recording and broadcasting).

NSB 10: Physical, Mathematical, Computer and Life Sciences

- Mathematics (Duration, balance, and structure)
- Physics (Pitch, timbre and dynamics).

### **Learning assumptions**

- Learners will have attained an understanding of Music during different historical periods.
- Learners will have acquired knowledge and skills to
  - Conceptualise and describe a variety of styles in Music in their appropriate contexts
  - Listen to music examples from any style, genre, tradition or culture and understand, discuss and evaluate their character within the appropriate contexts
  - Investigate musical styles, genres, traditions or cultures and write a comprehensive research report on the findings of the investigation (see range statements for level 4)

### **Notes**

Learners should have the opportunity to:

- Listen to examples of all the music to be studied.
- Investigate various music styles, genres, traditions or cultures and present their findings in a research project or portfolio.
- Record significant musical experiences and their own responses to them (International Baccalaureate Organisation Music guide 2000: 8).
- Evaluate and propagate their aesthetic experiences to others.

### **Accreditation process/moderation**

- Internal assessment
- External assessment (Qualification<sup>36</sup>)
- Self-assessment
- Group assessment
- Portfolio.

<sup>36</sup> According to the NQF, successful learners obtain qualifications at NQF levels 1 and 4 respectively.

## 5.4 Summary

Chapter 5 concentrated on Music creating and appraising (conceptualising and contextualising) as essential support elements of music performing. Together they provide the basis for unit standards for Music as an elective. The MEUSSA team agreed on three generic unit standards and adopted the MEUSSA model to map creating, performing and appraising.

Creating and arranging usually follow the course starting with an idea or intention and ending with a creative product, configuring imagination and possibilities, until new and meaningful connections and outcomes become evident. It is a constructive process, which aims to culminate in a unique and meaningful product. The creative thinking process alternates between divergent thinking and convergent thinking and incorporates all four brain quadrants according to Ned Herrmann. His is one of the most important views on creative thinking.

For level 4, “Composing”, the author proposed a variety of at least five short compositions of at least 32 bars or comparable time limit:

- An accompanied song,
- A work for *a capella* choir in 3 or 4 parts,
- A character piece or programmatic work for a keyboard instrument, guitar, marimba or xylophone,
- An accompanied work for a solo instrument and piano, keyboard or melodic percussion instrument,
- An unaccompanied solo vocal or instrumental work and an ensemble work.

“Appraising” includes conceptualising, contextualising, analysing and synthesising skills. The main objective of Music appraising for levels 1-4 is to provide learners with a broad and comprehensive understanding of music, the arts and their cultural heritage. This dissertation planned outcomes for music against the background, disposition, emotions, preferences, and musicianship of the learners. The unit standards for Music appraising should consider the knowledge of musical form, and the ability to explore musical styles



in their historical context, including Music of Southern Africa, Western art music, Indian music, Folk music, Jazz and Popular music. The proposed unit standards are flexible and allow for personal and cultural preferences. Musical elements and terminology form the basis for intelligible verbal and non-verbal communication of musical content.

## CHAPTER 6

### CONCLUSIONS AND RECOMMENDATIONS

#### 6.1 Introduction

During this study, MEUSSA's mission statement was extended to include the Culture and Arts learning area, of which Music is an important component. The author has, through the study of sources from educational theory and of writers on Arts Education, come to the conclusion that full appreciation and understanding of Music and each of the other Arts can only be reached when they are regarded within the wider perspective of the artistic phenomenon.

The author in this respect supports the ideas of Howard Gardner (1993: 88) who proposes that the study of certain areas of human endeavour requires activation of intelligences beyond their own domain and should entail "a combination or blend of intelligences".

#### 6.2 Conclusions from Chapter 2: Philosophical, Psychological and Didactic principles relevant to Arts Education in South Africa

Outcomes-based education developed from a lineage of philosophical, psychological and didactic research during the 20<sup>th</sup> century. Many of the principles inferred from this research are still valid today and are especially relevant to Arts Education in South African schools.

The theories on human memory first recognised the value of the individual's own involvement in the learning process. Unit standards and strategies should thus take cognisance of the learners' own share in the process of acquiring knowledge and skills.

Because of the practical components of all the Arts, descriptions of outcomes in Arts Education and those in Outcomes-based education show a marked resemblance and are familiar to Arts educators.

The taxonomies of Bloom (1956), Krathwohl (1956) and Harrow (1972), developed in the mid 20<sup>th</sup> century, are still relevant and can be applied to all teaching and learning. They are especially meaningful to Arts Education where the cognitive, affective and psychomotor abilities of learners are naturally articulated. When designing unit standards for Culture and Arts, one should make provision for a balanced but integrated approach between theoretical constructs and practical learning.

Knowledge forms the basis for artistic skills and both verbal and non-verbal communication is used to activate the cognitive aspects in Arts Education. Effective cognitive strategies as described in Bloom's taxonomy facilitate intellectual skills needed when learners in the Arts analyse, synthesise and appraise the products of artistic endeavour.

The affective domain is indispensable in the effective cognitive and psychomotor functioning of artistic endeavour. Key words and concepts such as "attitudes", "affective experiences", "awareness", "willingness to receive or give attention", "responding", "conceptualisation", "acceptance and preferences of values", "developing value systems", and "characterisation" are suitable descriptions of desirable outcome statements in Culture and Arts Education.

Harrow's Taxonomy of Psychomotor skills (1972) from reflex movements, basic movements, perceptual abilities (receiving and transmitting messages), physical abilities (instrumental technique), skilled movements (performance), to non-verbal communication (interpretation) have application possibilities in the Culture and Arts learning area of performance.

The findings of Sternberg (1993) that describe how external sensations are perceived and translated into conceptual representations provided answers to how artistic learning takes place and how learning outcomes for the creative process are planned. Translation from theoretical constructs to motoric output, as in performance, also becomes clear from the writings of Sternberg.

The arguments of Postmodernism are useful to Arts Education in a multicultural society like that of South Africa, in the sense that the new dispensation shows a movement

against “elitism” and “bureaucracy”, towards creativity, strategies of metacognition and metalearning, holistic thinking and an empathetic approach providing opportunities for all learners in South Africa.

### **6.3 Conclusions from Chapter 3: Background to writing unit standards for the Culture and Arts learning area**

The author has made deductions, set out under 6.3.1 - 6.3.4, from the materials dealt with in Chapter 3. They are about the value of structures and models such as SAQA, the NQF and the MEUSSA model; what the constituents of Music and the Arts are; what creativity entails and how creative activities unfold; and about the use of the term “Music appraising”.

#### **6.3.1 The value of Structures**

Structures like those of SAQA, the NQF framework and the MEUSSA model (developed by Grové) provide convenient and effective ways of describing the organisation of learning and its infrastructure. The MEUSSA model is a flexible, adaptable, and universal thinking tool to map virtually unlimited strategies, configurative probabilities and combinations for almost any learning situation at any level. Because of these attributes, the model provides the framework for unit standards in this dissertation. Structures (models) give a synoptic overview of a large field that is not easily described in words.

#### **6.3.2 The constituents of Music and the Arts**

Music is a multidimensional phenomenon. Meaning in Music is thus multi-layered; and so are the other Arts addressed in this dissertation.

Cognition in music entails understanding of the way musical materials are organised, reorganised and recognised by listeners and performers alike. Artistic understanding occurs best in its original form as an immediate experience, thus through listening, performing, looking and feeling.

The human ability to make abstractions, to contextualise and to convey meaning in symbol systems presents us with possibilities to exploit artistic meaning in all its layers. Writers of unit standards should consider all these possibilities to develop outcome statements that describe the Arts within the context of the whole range of human awareness and experience.

### **6.3.3 What is creativity and how do creative activities unfold?**

On the one hand, creativity includes the generation, invention or growth of something of unique quality or character, but it also entails seeing and making new connections and new relationships between things, and arranging them in new and original ways. The creative thinking process includes alternatively divergent and convergent thinking. It uses a type of logic that de Bono describes as “flow logic”; this is concerned with movement from one point to another, either in a linear fashion, or as lateral thinking. The author of this dissertation also suggests the possibility of a holistic approach where the creative activity moves from conceiving and planning the overall structure first and then filling in the detail.

### **6.3.4 Music appraising**

The term “appraising” is used in this dissertation to describe what happens when learners are thinking critically. It includes evaluation of the contents, performance or interpretation of musical works. In some instances it means something indeterminate, and its value is fluid, ephemeral and subjective. Just as a commodity’s value or price can only be temporarily fixed, the value of a performance or an artistic product depends on the time of appraisal or the disposition, knowledge, attitudes, taste, preferences, culture and background of the appraiser. Words like “examine”, “investigate” and “inquire” on the other hand are associated with careful study, analysis and drawing conclusions. They imply constant work towards certainty and definite answers.

Art was seldom if ever intended to have absolute meanings and this should be considered in the design of Culture and Arts Education unit standards.



According to the MEUSSA model, appraising includes the two generic outcomes of conceptualising and contextualising. Specific activities that facilitate conceptualising and contextualising are, according to the present author, analysing and synthesising (these two occur alternatively), while sensing (listening/looking/feeling in the arts) is an imperative for valuing and appreciating in the arts (see Figures 5.1 and 5.2).

#### **6.4 Conclusions from Chapter 4: South African unit standards for an integrated Culture and Arts learning area in the GET phase (NQF level 1)**

Principles and elements of each art form determine the teaching and learning strategies in the Culture and Arts learning area. However, tangent points between the arts formed focus points in the consideration of unit standards for the integrated learning area.

From observation and experience, the author maintains that the perseverance of teachers and their motivation by stimulating and meaningful learning materials will solve negativity amongst learners. Learning materials should be at a level and depth that will draw learners to take up the challenge to become more and more involved in art forms of their choice, either as practitioners, supporters or as patrons of the arts in general. Learners who are challenged with high quality problem solving strategies will become involved and develop their creative skills to a much higher degree than if confronted with materials that offer no real motivation for further study.

Unit standards should indicate ways of directing learners' attention to those elements of the Arts that illuminate aspects of style, texture, structure, and historical and cultural contexts in the best possible way.

The general Culture and Arts Education learning area could benefit by adapting and adopting the basic principles of the Midway model of Dance, as described by Smith-Autard (1994). The Midway model fuses elements from both the educational and professional models and makes Dance accessible to most learners at school. The Midway model concept could be applied to all the arts. The present author feels that the model would solve problems of range and depth of learning contents as well as of balance between practical and theoretical aspects of the arts.

Although each art form is unique in its possibilities and purpose, there are many tangent points that make an integrated approach extremely suitable to holistic and comprehensive educational objectives and outcomes. An integrated programme will provide learners with a synoptic view of the artistic and cultural world around them.

## **6.5 Conclusions from Chapter 5: Unit standards for Music as an elective in the GET and FET phases**

Music creating and appraising are essential support elements of Music performing. Together they provide the basis for unit standards for Music as an elective.

Outcomes for Music should be stated against the background, disposition, emotions, preferences, and procedural musicianship of the learners.

Music creating includes composing, improvising and arranging. Composing teaches the process of generating new and meaningful works of art; improvising teaches immediate application of flow logic or procedural knowledge of music, while the value of arranging resides in opportunities for lateral thinking and the use and performance of important musical repertoire under a variety of circumstances.

Unit standards for Music appraising should consider the knowledge of musical form, and the ability to explore musical styles in their historical, social and cultural contexts.

Creative education provides learners with opportunities to articulate and integrate elements of performing and appraising in an immediate and practical way.

## **6.6 Constants and variables that influence Arts Education**

Before answering the research questions, the author would like to offer some observations. In any personal subject-object situation one has constants and variables that one has to deal with. The study of Culture and Arts as a general learning area and Music as an elective, presents us with the following constants:

- Field: Culture and Arts with an unlimited range of information.
- Sub-fields: Art, Dance, Drama and Music with each sub-field's frame of reference.
- Elective sub-field/domain: Music.

These aspects have the highest degree of constancy and provide cues for the possible essential generic outcomes of a field. The author of this dissertation maintains that the work of art itself remains essentially unchanged, even when viewed by learners and teachers at different levels. When one therefore contemplates its elements and qualities, these do not change. No matter from what perspective, range or distance one observes a work of art, its constituents are invariable. Whether it is observed as a single artwork, or whether it is studied as part of an integrated entity, whether it is studied in detail, or as a broad general overview, does not change its essential constituents. The arguments of Elliot on authentic learning in Music that requires the same procedures as those of the professional musician are in the view of the author of this dissertation applicable to any learning in the Arts (see Chapter 3.11.4). In other words, the entry level does not change the characteristic modes of perceiving and conceiving of the learning materials.

Variable factors on the other hand are learners' prior learning, attitudes and values, viewpoints/vantage points, perceptions, abilities and preferences.

The basic problem in any educational situation is to facilitate a match between the variable factors and the essentially unchanging constituents of the object. Learners should be elevated to meet the demands of the learning materials by:

- Adding new information to their learning base (extending levels and range of prior learning)
- Improving their attitudes and values regarding the learning materials (appreciation)
- Clarifying their viewpoints
- Sharpening their artistic perceptions
- Becoming more involved (decreasing distance) and/or attaining greater objectivity (increasing distance)
- Practising and refining skills and abilities.

The author therefore concludes that the essential generic outcomes for both the Culture and Arts learning area and Music as an elective are the same. The MEUSSA and other frameworks have opted for the three generic outcomes “creating”, “appraising” and “performing” for Music Education. For the Culture and Arts learning area, the author has substituted “practising” for “performing” to accommodate and include the practical components in the Visual Arts.

## 6.7 Answering the research questions

The main research question was to determine the essential educational outcomes for the understanding of Music, Visual Art, Dance and Drama in an integrated Culture and Arts learning area and of Music as an elective. It was formulated as follows:

**What are the essential educational outcomes of an integrated Culture and Arts learning area and of Music as an elective?**

In the light of the above arguments, the author thus concludes that:

**The essential educational outcomes of both an integrated Culture and Arts learning area and of Music as an elective are “creating”, “appraising” and “performing” or “practising”. These outcomes are mutually supportive and enhancing. This assumption rests on the premise that “creating”, “appraising” and “performing” or “practising” in the Arts are all of equal value and indispensable in the learning of any or all the components of Culture and Arts.**

Two sub-questions were posed in order to answer specific problems that teachers generally experience.

### Sub-question 1

How can learners with no previous experience of the practical aspects of Art, Dance, Drama or Music achieve the generic outcomes “appraising”, “performing” and “creating” in a general programme such as the Culture and Arts learning area? Chapter 4 provided specific answers to this question.

Many teachers in the Arts argue that learners in a general Arts Education programme are not equipped to realise the practical outcomes “performing” and “creating”, while they regard “appraising” as a feasible option. The problem that many broach lies in the fact that the performing arts require highly skilled abilities (skills). Most people believe that practising is not possible in general programmes (see Chapter 4.3 of this dissertation). The answer lies, the author believes, in the level of activities. The so-called “Midway” model that Smith-Autard proposes for Dance at school level (see Chapter 4.8.3) can be meaningfully applied to all the performing arts as it suggests attainable levels of performance for any learner at school and does not aim to reach professional levels of performance.

The basic premise, I believe, is that if a phenomenon is studied, it should be studied as it presents itself and not in a diluted form. One may look at objects from different perspectives, levels or depths and allow for various interpretations within the parameters of each individual’s background and disposition. It is the task of the educator to illuminate aspects of the original work of art in such a way that it leads the learner from his present niveau to the highest possible level of achievement.

It can therefore be concluded that “creating”, “appraising” and “practising” are possible outcomes in the general Culture and Arts programme, regardless of the learner’s level of experience in the practical Arts. They are, in fact, essential outcomes for this learning area. Learners should have the opportunity to experience the learning materials in all their facets in order to gain understanding of their true meaning. From this it can be inferred that learners should have first-hand experience of artistic practices in addition to appraising and creating activities, regardless of their level of prior learning.



## **Sub-question 2**

How can unit standards for “Composing” and “Elective Music Knowledge” guarantee deeper understanding of Music as a practical phenomenon?

Through the study of various sources on the essence of Music and of Music Education, the following arguments, with which the author of this dissertation agrees, have become evident:

- Music is multidimensional and an intentional human activity. The dimensions are interlinked, “mutually defining and reinforcing” (Elliot 1995: 42). If this is true, it can be inferred that unit standards for “Composing” and “Elective Music Knowledge” should provide for deeper mutual understanding of these two perspectives and of Musical Practice (Performing).
- The listener has an active and critical role to play in the meaning-making process. By implication, to be a listener in the true sense of the word, participation in the other dimensions of music making such as composing, performing and structuring will heighten the quality of the listening experience. Any active participation will have a positive influence on some or all of the different dimensions of music making.
- A study at the University of London (Swanwick 2000:10) has produced evidence that musical understanding is enhanced and more complete if students are exposed to performing, composing and listening activities in an integrated way.

## **6.8 Recommendations**

In order to make a meaningful contribution to Culture and Arts educational practice, and to realise the findings in this dissertation, the author makes the following recommendations:

## **6.8.1 Recommendations to providers of Culture and Arts Education**

To ensure the meaningful implementation of unit standards in educational practice, the author recommends that providers of Culture and Arts Education consider the following aspects:

### **6.8.1.1 Artistic perception**

The primary modes of perceiving in artistic endeavour are sense experiences. These formed the centre of focus in determining educational outcomes at the generic level in this dissertation. Culture and Arts Education should provide adequate media to facilitate outcomes congruent with primary modes of perceiving.

### **6.8.1.2 Conceptualising and contextualising**

True understanding of the arts only becomes possible when learners form authentic concepts of the constituents and when they are able to manipulate and communicate these concepts in the appropriate contexts. For deeper understanding of each art form, intimate involvement in the arts, in the form of “performing”, “creating” or “making”, is needed.

It is therefore clear that the sense experiences appropriate to each art form, accompanied by relevant thinking, knowing, feeling, expressing, representing and characterising through the whole spectrum of artistic dimensions are essential outcomes for Arts Education. Unit standards in this dissertation suggest the activation of these perspectives in educational practice.

### **6.8.1.3 Appraising as an essential outcome**

The author stated earlier on that “appraising” is an essential outcome for learning in the Arts. It is vital that conceptualising and contextualising as specific outcomes receive equal emphasis and include the possibility of further ramification into more outcomes like evaluating, measuring, analysing, synthesising and describing.

#### **6.8.1.4 Creating as an essential outcome**

The triadic and reciprocal relationship formed by “appraising”, “creating” and “performing” is the basis for meaningful Music Education. In order to provide learners with a comprehensive understanding of the Arts, the author recommends that a learning programme should integrate these aspects on an equal basis.

According to Gardner (1973: 14), one should apprehend a work of art wholly and in its original form. This requires basic phenomenological thinking in the sense that the arts are studied as “immediate experience” (Flew 1979: 143). One of the most basic experiences of the arts is found at its origin: the phenomenon of creation. Unit standards were written with this in mind. The author believes that “creating” is an essential part of understanding in the arts.

#### **6.8.1.5 Practising as an essential outcome**

As stated in Chapter 3.11.2 of this dissertation, authentic appreciation of Music requires the same kinds of knowing as that demonstrated by professional musicians. Artistic nature, range, complexity, and other idiosyncrasies are only realised in the practical involvement and achievement in the Arts. The suggested unit standards include these conditions for “appraising”, “creating” and “performing” outcomes and providers should consider them in their teaching and learning practices.

### **6.8.2 Recommendations to SAQA and other authorities**

It is necessary that various authorities take cognisance of the conclusions that research in Culture and Arts presents. The author therefore recommends that authorities take note and encourage the implementation of the following aspects in educational practice in South Africa.

#### **6.8.2.1 Recognition and application of research in Music Education**

The author suggests that much valuable research on Arts Education, which was done in the past as well as that which is currently in progress, be acknowledged and applied.

Because of the need to redress inconsistencies and injustices of the past in South Africa, the advocates of the new dispensation tend to regard everything of the previous dispensation as suspect. This is not an objective view. A large percentage of research done at universities in South Africa in the faculties of Humanities and Education can still be beneficial, albeit in an adapted form.

Authorities need to acknowledge positive aspects of the past and allow for their implementation by all stakeholders in the arts.

#### **6.8.2.2 Reappraisal of priorities**

In the same vein, South African educators need to reappraise their priorities, and acknowledge and rekindle traditions in all sectors of our multicultural and heterogeneous society. However, education should also focus on contemporary culture and arts in all their forms. Today's youth has the right to expert facilitation of those materials that matter most to them as a group.

The MEUSSA team agrees that all cultural resources, styles and genres should be accommodated in its description of unit standards.

#### **6.8.2.3 Music literacy programme**

Although music literacy is included in the learning programme from the Foundation Phase through to the Senior Phase of the General Education and Training band of Curriculum 2005, no special provision was made for the important and time-consuming practical components of the Arts. Meaningful music literacy can only realise if it accompanies experiences in practical music making. It probably needs reconsideration or reformulation.

#### **6.8.2.4 Financial considerations**

In the already struggling South African economic climate, Arts Education, subsidies and teacher allocations are constantly under threat. The government's so-called process of redress, where existing infrastructures are apparently disregarded and new "Magnet

schools” with virtually no facilities for Arts Education are planned, needs serious reconsideration. Such deliberate disorganisation and squandering of assets simply cannot be justified. Practical music tuition largely requires individualized teaching. This is expensive. However, with the help of computer technology, new ways of teaching basic performance and literacy skills are available. Providers and authorities need to urgently consider investing in technological aids and facilities. The cost of initial outlay is small in relation to the long-term benefits to the cultural awareness of a country’s youth.

#### **6.8.2.5 Culture and Arts learning programmes and in-service training of teachers**

The new education system requires vigorous in-service programmes to fulfil the specific needs of Culture and Arts educators.

#### **6.8.2.6 Teachers in previously disadvantaged communities**

Because of South Africa’s past, many teachers from previously disadvantaged communities have virtually no formal training in any of the arts. Currently there are few efforts from the Government’s side to eradicate these discrepancies. The in-service programmes that are available to teachers mostly include the principles of OBE but do not supplement teachers’ lack of knowledge, skills and experience in the subject matter of the various art forms. South Africa urgently needs an efficient programme of in-service training that is accessible to all teachers, even in remote areas. A travelling institute or certain types of distance education such as Internet tuition may prove useful. However, because of the practical nature of the arts and a general lack of funding, they are not entirely without pitfalls.

#### **6.8.2.7 Teachers’ background of popular music styles**

Teachers’ professional training should include current popular music styles, to keep up with learner preferences.



#### **6.8.2.8 Resources from the private sector**

In Chapter 4.5, the author described projects by private concerns, like “Outreach”, “Read Right” (a supplement to the *Sunday Times*) and other media such as *The Teacher*, but she finds their professional resources too limited to be of practical use in the General Education and Training and the Further Education and Training phases. As argued throughout this dissertation, learners need high quality and sufficiently stimulating materials to motivate them to become actively involved in the Arts.

#### **6.8.2.9 Effective facilitation of unit standards**

SAQA needs to speed up the process of unit standards writing. While most structures are in place, there seems to be a problem with effectively activating committees on the SGB level. Members need effective training in the writing of unit standards. Business plans and budget requirements are not approved speedily and effectively. Meetings are often scheduled and then cancelled or postponed.

While unit standards are meant to precede government curriculum documents, the process has been reversed as a matter of crisis management. The *Draft National Curriculum Statement* has not been approved since the *Senior Phase: Policy Document (Grades 7 to 9)* appeared for the first time in 1997. “Curriculum 2005” received such overwhelming criticism from all stakeholders, that the current Minister of Education, Kader Asmal, appointed a committee to revise the curriculum statement and gave it a new name, “Curriculum 21”. However, during 2001 the government reverted to the name “Curriculum 2005”. The latest *Draft National Curriculum Statement*, published in October 2001, received widespread public reaction and comment, but is presumably in another phase of revision. The new government are now eight years in office and very little in the way of curriculum development has materialised.

The author would like to see SGBs’ and NSBs’ decisions executed, processes and communication between all stakeholders streamlined, and their goals reached.

#### **6.8.2.10 Plea for a balanced approach**

The author suggests that the writers of unit standards ensure a balance between practical and theoretical components in the Arts. They should formulate unit standards in such a way that learners in the general Culture and Arts learning area, as for those who enlist for Music as an elective, receive the full benefit of practical experience, through “performing” or “making” and “creating”. Theoretical insight, however, should always support the practical activities in the form of well-formulated outcomes for “appraising”.

#### **6.8.2.11 Balance between holism and atomism**

Considering each area’s disposition and perspective, unit standards should describe the balance between context (holism) and detail (atomism) exactly. Learners in a general approach may find it easier to conceive contextual aspects while elective learners are more familiar with detail. Outcome statements should complement context and detail more precisely. Educators should not withhold facts and detail from general learners, underestimating their abilities. On the other hand, their efforts should always include facilitating contextual studies when working with finer detail. Learners should be taught what they really need, meeting them on their level. An unbalanced focus could lead to artificial and meaningless “learning”. Absorbing isolated facts in the absence of practical experience thereof can be as harmful as a one-sided emphasis on practical work.

#### **6.8.2.12 Motivation strategies**

Learners in the general Culture and Arts learning area may be deterred by their own lack of experience in the Arts, while learners in elective fields of study often become so involved in technicalities that they lose sight of the context. Writers of unit standards should be proactive and include suitable motivation strategies to prevent unnecessary obstructions in the learning process.

#### **6.8.2.13 Learning programmes and study materials**

There is a need for learning materials that comply with the principles of Outcomes-based education and provide sufficient integrated matter for stimulating experiences in the Arts.

Existing materials are either culturally biased or lack sufficient information to provide the necessary factual background. Well-written unit standards could provide guidelines to possible authors of such materials.

#### **6.8.2.14 Interaction with authorities**

There is scope for open and unprejudiced dialogue and co-ordination between government authorities, SAQA and educational and professional providers on the needs of learners in South Africa. When appropriate unit standards are written and accepted, meaningful dialogue between all stakeholders should occur. This could also establish the necessary goodwill and support between government, professional societies and trade unions.

#### **6.8.2.15 Application of creative thinking**

Policy documents and curriculum statements all mention the importance of creative thinking in South Africa. What is needed, is the application of creative thinking by those individuals who have left the traditional thinking methods behind and who dare to envision “what-can-be”, in the words of Edward de Bono, “thinking that is concerned with creativity, new ideas, new approaches and ‘designing’ the way forward” (2000:193 – 194).

#### **6.8.2.16 Exploitation of all resources**

The vast potential of the mass media such as radio, television, video and the internet, besides traditional sources such as books, remains largely untapped as far as Arts Education is concerned. These sources offer virtually unlimited possibilities, especially in the world of the Arts, and need to be fully exploited. They have the potential to effectively facilitate solutions to the problems of isolated areas and insufficiently trained teachers.

The main obstacles, however, seem to be funding and a lack of initiative. If the private sector could be involved in covering the initial cost of more educational projects, artistic productions, flea markets and arts festivals could be used to generate income for further projects. Although one often hears about funds made available for Arts Education, they do not seem to be allocated in the most efficient way. Actors, artists, musicians and dancers

should be employed to provide valuable professional models for educational programmes. Tertiary institutions should become more involved in Community projects, providing aid for in-service programmes, extra-curricular centres for Arts Education, procedural listening strategies and creative activities.

#### **6.8.2.17 Compulsory merit system for teachers**

The current merit system of the Health Professions Council of South Africa (HPCSA) and the Law Society can be adapted for registered members of the teaching profession. The South African Council for Educators (SACE) should require of all teachers to regularly upgrade their qualifications in order to keep their registration valid. These programmes could be made available either by governmental authorities, NGOs or through electronic media, or a combination of the above, especially in the field of Arts Education.

#### **6.8.2.18 Elective learning in the Foundation phase**

Learners with special interest and aptitude should be able to enlist for Arts Education or elective study of one or more of the Arts in the Foundation phase. Currently, elective study may only be undertaken from grade 8 or 9. The result is that those who have received private tuition in the Foundation Phase are on average far ahead of those who have not had these opportunities. Groups of individuals at such disparate levels are frustrating for both teachers and learners.

### **6.9 Recommendations for further study in the field of Culture and Arts Education**

The author concludes that certain issues in Culture and Arts Education need to be studied in greater detail than has been the case to date, and therefore makes the following recommendations for further study:

### **6.9.1 Interaction and integration of objectives in Outcomes-based education**

Although the author mentioned in Chapter 2.6.11 that cognitive, affective and psychomotor functions have a definite influence on one another, she feels that further investigation into exactly how they interact in Arts Education and learning is needed.

### **6.9.2 Specific applications of Howard Gardner's Multiple Intelligences in the Arts**

Certain areas of human endeavour require the activation of intelligences beyond their own domain. Musical performance, for example, requires bodily-kinaesthetic and interpersonal intelligences, besides the musical intelligence. The author suggests an in-depth study of how musical intelligence and knowledge enhance other domains outside music, such as dance, and even advertising.

### **6.9.3 Empirical study of postformal theories on South African learners**

Human learning, according to the postformal school of thinking by Kincheloe and others, is situated in the social, political and cultural context of the learner. A study of the possibilities that these theories hold for a heterogeneous South African learning population, could have far reaching implications for the viability of the Arts in South Africa.

### **6.9.4 Relationship between education and aesthetic experience**

The relationship between aesthetic education and aesthetic experience could make a valuable contribution to Arts Education in the future. The author postulates that improved knowledge and skills in the Arts would result in greater appreciation and respect for the subject matter.



### **6.9.5 Strategies for adequate listening skills**

The author feels that there is a need for in-depth investigation into teaching and learning strategies to effect adequate listening skills for both performing and non-performing students.

### **6.10 Final word**

Although the author personally has found this study extremely valuable, the intention was to make a meaningful contribution to Culture and Arts Education in South Africa. Being a member of the MEUSSA team provided a stimulating incentive to this dissertation.