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APPENDIX A

UNITY IN THE DIVERSITY OF STANDARDS AND QUALIFICATIONS – A NEW PERSPECTIVE FOR MUSIC IN SOUTHERN AFRICA

Background to unit standards in Southern Africa

Since the first democratic elections in 1994, South Africa has embarked upon a process of wide-ranging reform and development. The South African Qualifications Authority (SAQA) was founded in 1995 (SAQA Act, Section 58), to establish a National Qualifications Framework (NQF) in South Africa. The role of the NQF is to empower all role players in education to obtain nationally recognised qualifications that are comparable to international standards. The role players can include teachers/facilitators, parents, curriculum developers, labour parties, unions, community training programmes, upliftment programmes, churches and employers, to name but a few. To organize the vast field of education in smaller manageable portions, 12 learning fields have been identified. In each of the fields National Standards Bodies (NSBs) numbered 01 to 12 were elected to recommend qualifications and outcomes-based unit standards integrated with assessment tools, for registration by SAQA. The fields are:

01	-	Agriculture, Nature & Conservation
02	-	Culture & Arts
03	-	Business, Commerce & Management
04	-	Communication Studies & Language
05	-	Education, Training & Development
06	-	Manufacturing, Engineering & Technology
07	-	Human & Social Studies
08	-	Law, Military Science & Security
09	-	Health Sciences & Social Services
10	-	Physical, Mathematical, Computer & Life Skills
11	-	Services
12	-	Physical Planning & Construction.

In education, the emphasis has been shifted from previously content-based learning to outcomes-based learning. Unit standards for every aspect of education, teaching and learning are in the process of being generated in order to compile qualifications that can be compared to international standards. Specifically focused on the writing of unit standards in Music Education, the MEUSSA (Music Education Unit Standards for Southern Africa) research team at the University of Pretoria is tasked to make a substantial contribution in this area, based on sound research and drawing from a vast scope of national and international expertise.

For Music to fill its rightful place in the curriculum, it is essential to have a structured but flexible model that can provide a framework for all music styles, concepts and practices primarily for Southern Africa, but not necessarily excluding other linkages. For this purpose, it was necessary to study unit standards from countries (in no specific order) such as Australia, Britain, New Zealand and the USA, as well as existing working frameworks that had already been tested in practice. Although none of these could be applied solely and directly in the Southern African situation, a few frameworks made a significant impact on the eventual MEUSSA model proposed.

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Existing models and frameworks

In his model entitled *Systems design for curriculum*, Erickson (1998: 46) identifies six different *learning encounters* (not necessarily musical encounters): speaking, reading, writing, thinking, listening and creating. This specific model could be applicable to any field or sub-field and therefore form an appropriate basis for many educational practices.
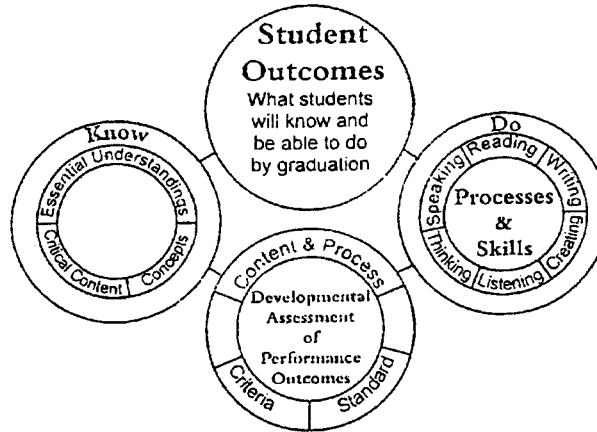
Figure 1 - Erickson model (Erickson 1998:46)

According to Erickson's model, students have to *do* in order to *know*. The model proposes active participation in the learning process from both teacher/facilitator and student. Erickson's model can be applied directly to music education, where the specific musical encounters could include among others listening, performing, creating, reading and writing, leading to the development of musical concepts. Although learning is all about the process by which learners gain readiness to interpret signs and sounds (Gruhn 1999:60), it is not the function of unit standards or qualifications to embark on the field of methodology. Unit standards are merely "…. registered statements of desired education and training outcomes and their associated assessment criteria" (SAQA 2000a: 11). A qualification (made up of combinations of unit standards) is defined as "the formal recognition of the achievement of the required number and range of credits and such other requirements at specific levels of the NQF" (SAQA 2000a: 11).

As long ago as 1965 the *Manhattanville Music Curriculum Programme* (MMCP) was launched from the United States Office of Education with the objectives of developing a music curriculum based on a sequential learning programme from primary school through high school. It was during this project that the *spiral curriculum* took shape. "The term *spiral* refers to a sequence of concepts in the curriculum, each of which is presented several times at various stages of development" (Mark 1978: 110).
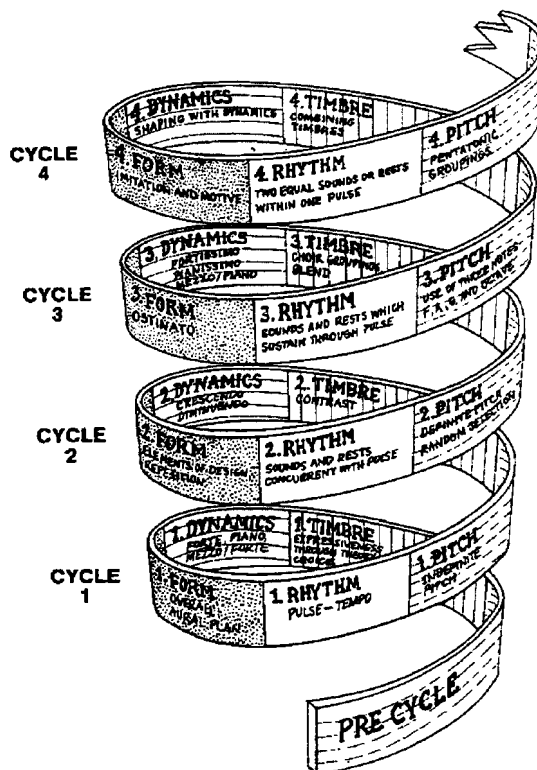
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Figure 2 – MMCP concept spiral (Mark 1978:110)

In 1994 Swanwick (1994:76) adopted the spiral curriculum-plan to include knowledge (concepts formed), skills learned, as well as the underlying values and attitudes. Skills are the means through which concepts are formed. To strengthen the idea of *conceptual* learning, Erickson (1998:51) states:

> The traditional and prevalent models of curriculum design list a myriad of topics and facts to be learned (covered) but they fail to emphasize key concepts and principles. This omission creates a missing link in the curriculum and implementation design of some national standards.

Music is made up of many conceptual layers in the form of tempo, rhythm, melody, harmony, form and texture simultaneously. Yet when we study it, it is possible to single out one specific concept at a time. If music is not conceptualized from the early stages of education, it may very well be found that the *missing link* cannot be captured again. Doll (1992:64) elaborates further:

> Concepts are threads of thought, or universals, that run through the curriculum. Children should indeed learn facts, but facts are most usable and most easily recalled when they help to form a context.

It is therefore of the utmost importance that concepts formed are part of the learning outcomes. The difference between thematic learning and conceptual learning is essentially the difference between *topics centered* curricula and *ideas centered* curricula. Topics centered curricula are focused around a particular theme, and assume the developments of deeper ideas. Ideas centered curricula focus on deeper conceptual ideas, of which the context can change, then use facts to

A-3

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support understandings. Facts are also used to gain insight into conceptual ideas. Different musical contexts can be chosen to reach the same outcomes. However, this is part of curriculum planning, not the writing of unit standards.

Choksy et al (1986: 16) strengthen the above regarding conceptual learning to include all music:

> If music education began with inherent concepts which pertain to all music
> ... students would not make ... value judgments which apply to some music
> [*idiomatic concepts*] ... but would be able to consider all music without
> bias.

This statement could be interpreted from a viewpoint that all music consists of the same music concepts, irrespective of the music practice and underlying cultural heritage. However, we know that this is not the case. From a Western Art Music point of view, African drumming is perceived as rhythm. From an African point of view, it may be viewed as melody. According to Burger et al (2000: 2), instruments seem to be conceptualized as "extensions of the human body". The conclusion is that music concepts should not be taught without contextualising. However, in a multi-cultural country such as Southern Africa, this could be invaluable in creating cross-cultural respect through the understanding of music.

A new model for Music Education

To start discussion and debate within the MEUSSA team, a proto-model was developed, based on values and attitudes formed and developed by the learning of music skills and knowledge. In this model, the learning process is supported by formative assessment as a continuous process that gives feedback to the educator/facilitator as well as to the learners on their progress. Summative assessment takes place at the end of the programme to validate the outcomes demonstrated by the learner. This data provides evidence of learning achievement. Using these skills and knowledge, unit standards need not be stipulated in terms of "what music?", but rather "which concepts?".

Against this background, the proto-model consisted of broad bands that form concentric circles as well as a three-dimensional cone. The specific use of the cone signified the underlying concept spiral with the revolutions getting more specialised as they move closer to the core and axle – music.

Given the diversity of music practices in Southern Africa, the proto-model was an over-simplification of the music environment. Although the proto-model could be manipulated to form a *background* for the majority of music practices, the idea of creating a model was to provide a *working framework* that could be used in structuring unit standards/curriculum/syllabi for musics within the accredited education practice in Southern Africa. This proto-model did not provide for the contextualising of music practices. However, in spite of its obvious shortcomings, it served in the MEUSSA group as a catalyst for discussions regarding this issue that lead to further investigation.

In his diagram entitled *Preparing and Planning the Music Curriculum-as-Practicum,* Elliot (1995:273) suggests a more detailed framework for curriculum planning. Using these as a point of departure, they are aligned according to the needs of Southern African music education. The seven decision points according to Elliot are summarized in the first column of *Diagram 1.* In the second column, the decision points are reduced leaving room for contextualisation specifically for Southern Africa.

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DECISION POINTS: ELLIOT	CONTEXTUALISATION FOR S.A: GROVé
1. Determine the music making activity (actions of musicing and/or listening)	Music skills (activities): 1. Music making 2. Music creating 3. Music appraising.
2. Determine the music practice and challenge in relation to 1 & 3	4. Music styles & practices
3. Determine the components of musicianship needed for 2	5. Music knowledge (concepts)
4. Determine the teaching-learning goals to reach the outcomes	Contextualising for planning – A curriculum planning action (not applicable to the writing of unit standards)
5. Determine teaching-learning strategies to reach the outcomes	
6. Determine alternative learning sequences to reach the outcomes	
7. Determine how to assess and evaluate the outcomes reached	6. Assessment that conforms to the prescribed NQF levels

Diagram 1 – Decision points for curriculum planning

The MEUSSA Model: a model for Music in Southern Africa

After studying models, frameworks and commentaries of Olivier (South Africa: 2000), Hentschke & Oliveira (Brazil: 1999), Walker (Australia: 1998), Swanwick (Britain: 1999, 1996, 1994 & 1988), Erickson (USA: 1998), Major (England: 2000) and Elliott (Canada: 1995), as well as incorporating the views of the MEUSSA team and its critical friends all over the world, the final MEUSSA model was developed.

As mentioned before, the aim of the model is to structure unit standards in an organised and musically logical way. It does not attempt to prescribe curricula, syllabi or handbooks, or suggest methodology, nor does it exclude internationally acclaimed examination programmes. In the MEUSSA model, music skills have been streamlined according to the British terminology using composing, performing and appraising as core activities. These core activities were successfully tested and implemented in Brazil by Hentschke & Oliveira (1999: 25). Similarities with Elliot's model entitled *Music Curriculum-as-Practicum* (1995: 273) are also evident.

As a starting point for combining the mapping of domains (focus areas) in music with a working model for musics in Southern Africa, the MEUSSA model is in the form of a cube with six different sides, each side consisting of nine smaller and moveable sections. Although it is an adaptation of the famous "Rubik's Cube", it has no mathematical connotation in the musical context. However, the possible combinations, as proved by Rubik (Cube Facts: Rubik Online), enhance the fact that this model can indeed accommodate a vast variety of musics and therefore make it more than possible for this to be an all-inclusive model for music in Southern Africa. The MEUSSA model is presented thus. In *Figure 4* and *Figure 5* below, the six sides of the cube are represented two-dimensionally.

MEUSSA MODEL – AN INTEGRATED MODEL FOR MUSICS IN SOUTHERN AFRICA

(Grove 2001:3-19)

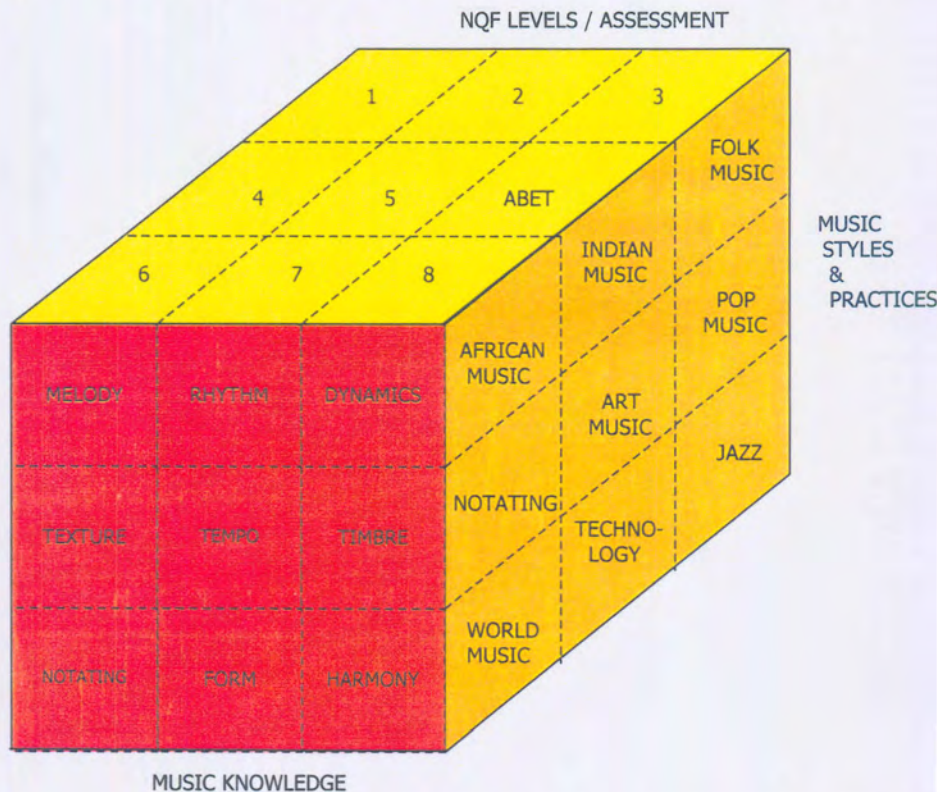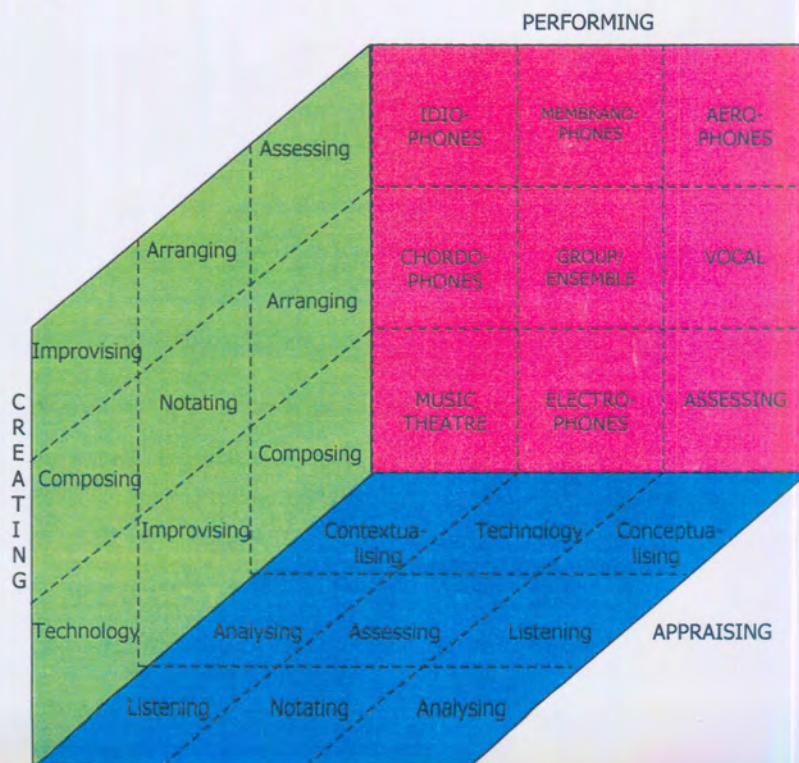*Figure 3 – MEUSSA Model: Music Knowledge, Styles & Practices and NQF levels*

Figure 4 – MEUSSA Model: Music Creating, Performing and Appraising

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In *Diagram 2* below, the context of the model based on the Rubik's Cube is mapped according to the six sides of the cube. It has to be remembered that these sections are moveable and changeable, hence the broken lines. The aspects are listed in a diagram merely for the sake of providing a summary. The columns represent the different sides and colours in the cube. The order, however, is not fixed and changing it will have no influence on the model.

MUSIC SKILLS			MUSIC KNOWLEDGE			
CREATING	PERFORMING	APPRAISING	KNOWLEDGE Conceptualising	STYLE Contextualising	NQF LEVELS	
Improvising	Idiophones	Conceptualising (Knowledge)	Melody	S.African Music	8	A
	Membranophones		Rhythm	Art Music	7	S
Arranging	Aerophones	Contextualising (Style)	Dynamics	Indian Music	6	S
	Chordophones		Texture	Folk music	5	E
Composing	Electrophones	Listening (Analysis)	Timbre	Popular Music	4	S
	Vocal		Harmony	Jazz	3	S
Technology	Group/Ensemble	Technology	Form	World Music	2	I
Notating	Theatre	Notating	Tempo	Technology	1	N
Assessing	Assessing	Assessing	Notating	Notating	ABET	G

Diagram 2 - MEUSSA Model

The model core

The model rotates around three different axes that keep the six sides of the cube together. **A** represents the learner, **B** music and **C** the teacher/facilitator. The gray axes are all fixed. The significance of the application of the model in music education lies in an important fact – music education cannot be separated from the learner, the content – music, and the teacher/facilitator. The axes therefore represent the essentials necessary before teaching and learning can take place. Learning outcomes are at the core as the result of teaching and learning.
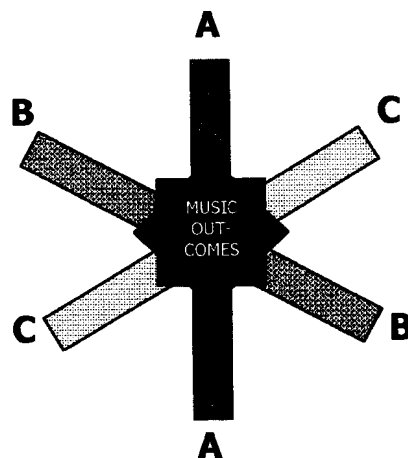

Figure 5 - MEUSSA Model Core

Although omitted in *Figure 5*, six differently coloured squares are fixed at the points marked A, B and C. These signify the sub-domains outlined in *Diagram 2*, namely: creating, performing, appraising, knowledge, style and NQF levels/assessment, thus the six different sides of the cube.

Built around the above axes as the essential part of music education, the model also represents different aspects that are in fact an integral part of music as a whole. The labeling of specific

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facets in the model does not imply fragmentation of the whole nor does it imply a style of lesson planning and teaching where individual concepts are presented separately and dealt with one by one. Primos (1998: 489) underlines the issue of holism versus reductionism in the following excerpt:

> In order to be holistic, it is necessary to encompass the parts, to engage in reductionism. On the other hand, it is insufficient to merely consider the parts in isolation from the whole and its surrounding environment. While holists are no longer in opposition to reductionism, they recognise the necessity for a study of the parts.

The reason for structuring a model in which unit standards can be generated is to empower learners, parents, facilitators and all parties involved in music education to enter formal music education systems at any level. Every aspect of music study is placed within a complex yet unified network of unit standards. Sidnell (1973: 1) wrote: "The music education curriculum is the structure and sequence of music learning experiences in formalised instructional settings". This should mean that any learner is able to enter a formal music curriculum at any stage of learning irrespective of age, social development or prior learning. Using the unit standards within the framework of the model, the teacher/facilitator will be able to assess the skills, values and knowledge of the learner to commence with further music studies at a suitable level. However, musical life, often integrated with everyday activities, both precedes formal music education and continues long after (McAlister 2000: 4).

Application of the model to different scenarios

With MUSIC at the core to link all aspects of music skills and knowledge, the MEUSSA model has virtually endless possibilities. The purpose of the model is not to suggest an ideal scenario in which Music Education can take place, but to propose flexibility where the scenario can be adapted to a wide variety of perspectives, practices, styles and ideas.

The placement of aspects within a specific side is not fixed. All components can be moved around within the side as required by the eventual combination desired. The broken lines signify that, although it is possible to isolate certain aspects depicted in the model theoretically, this is impossible in practice.

The two-dimensional examples below give a more detailed picture of the combination of unit standards that may be applicable in a specific situation. However, there is no ideal colour combination nor is it necessary that all colours be charted in a specific two-dimensional version.

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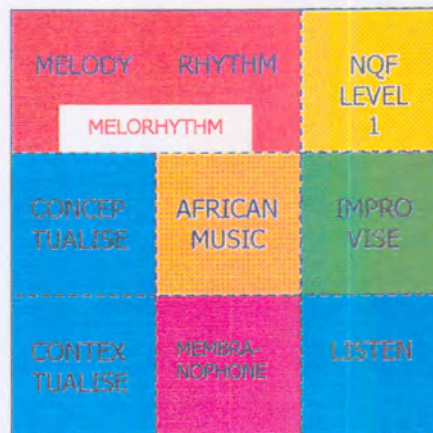Possible combinations at a certain point of study could be illustrated as follows:

Figure 6 - Combination

Figure 7 - Combination

The student in *Figure 6* is busy composing music for jazz trumpet. S/he is mainly concerned with the melody and rhythm. S/he attempts to record it on tape in order to notate it accurately. The Student evaluates the composing process as s/he betters her/his attempts.

In *Figure 7*, the students are involved with African drumming. The concept of melody and rhythm are specifically joined together to form a new concept as discussed previously, namely *melorhythm*.

Although the cubic model forms a whole consisting of various units, it can be manipulated to accommodate a very wide variety of music practices on a specific side of the cube. The Rubik's Cube was designed as a puzzle, yet the aim in this context is not to manipulate the puzzle, but to use its complexity to illustrate the applicability of music styles and practices within an understandable context.

Explanation of terminology used in the MEUSSA model

Music skills

♦ *Music Creating*

Music making is about creating and recreating music. These activities imply arranging, composing and improvising.

Arranging	:	The adaptation of an existing composition for one or more specific mediums
Composing	:	The process of creating original new music
Improvising	:	The art of performing music spontaneously, without the aid of manuscript, sketches or memory (Apel 1970: 56,189, 404).

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♦ *Music Performing*

This skill is sub-divided into instrument categories, vocal performing being an equal to any other instrument, and thus treated the same. Ensemble can therefore include any combination of instruments (Apel 1970:414).

~ Idiophones	: struck, shaken, plucked or rubbed instruments
~ Membranophones	: mostly drums
~ Aerophones	: instruments that act on the principle of the free reed – wind instruments
~ Chordophones	: string instruments
~ Electrophones	: electric instruments
~ Vocal	: using the human voice as instrument
~ Theatre	: macro forms in music; music productions.

♦ *Music Appraising*

Appraising is defined as the analysing of music performance and music creation according to widely accepted music concepts against the background of the context in which the music was created. This is applicable to one or more musical styles. It implies the historical background, supporting notation system, as well as contextual composition technique and performance practices, thus integrating with all sides of the cube.

Music knowledge

♦ *Conceptualising*

Music can be analysed and described according to eight basic concepts with an underlying notation system as support, thus the nine sides of Music Knowledge. These can be captured in one word: conceptualising. Notation systems are not specified as they may differ against the background of different musical, cultural and stylistic contexts. More than one concept can also be put together to form a new concept in a specific context, for example *melody + rhythm = melorhythm* in an African context (Nzewi 1999:72).

♦ *Contextualising*

Concepts are used in different characteristic ways, depending on the type of music concerned. These different contexts are embedded in different cultural, historical and aesthetic backgrounds. The musics are mapped according to the music styles defined below.

~ African Music (all music practices endemic to Southern Africa)
~ Art Music (Western Art Music; Southern African Art Music)
~ Jazz (can be on its own, or part of Art Music and/or popular music)
~ Indian Music
~ Popular Music (commercialised music)
~ World Music
~ Folk music (traditional music, ethnic music).

It is not always possible to draw a line between music styles and music practices. The model leaves ample freedom for this to be accommodated.

♦ *NQF levels*

The inclusion of the NQF (National Qualifications Framework) levels are essential because unit standards have to be specified for a particular NQF level before they can be registered. Therefore the levels imply unit standards to be generated, assessment criteria, exit level outcomes that are specified for each section, as well as qualification outlines within the given SAQA (South African Qualifications Authority) framework. Adult Based Education and Training (ABET) is comparable to NQF level 1. Unit standards to be generated shall include outcome statements of the minimum standard for the credits allocated. It will be to the advantage of all learners that the teacher/facilitator integrate the six categories of learning as identified by Benjamin Bloom (Bessom et al 1980: 35), in their planning and continuous, formative assessment. The six categories are knowledge, comprehension, application, analysis, synthesis and evaluation.

Conclusion

Given the vast scope and complexity of musics in Southern Africa, and of Music Education within the SAQA framework in South Africa, the model appears surprisingly simple on the surface. The purpose of the model is to provide a single working framework in which the full scope of unit standards, short courses and qualifications can be structured and organised. The advantage of this particular three-dimensional model lies in the virtually endless range of possible combinations. Also, it is easily converted to paper/computer screen.

It is furthermore possible that the written version of the MEUSSA model can be converted into a CD-ROM, which can be utilised as a support system for planning curricula. The CD-ROM could create the opportunity for all role players to plot and assess work, according to registered unit standards, with the simple click of a mouse button.

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