

**SOUTH AFRICAN UNIT STANDARDS FOR CULTURE AND  
ARTS EDUCATION AND MUSIC AS AN ELECTIVE SUB-FIELD**

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*As discourse, music significantly enhances and enriches our understanding of ourselves and the world. No wonder music is so often interwoven with dance and ceremony, with ritual and healing, and why it takes a central role in celebrating significant life events: birth, adolescence, marriage, death.*  
*Keith Swanwick (1999: 3)*

## SUMMARY

As a member of the MEUSSA (Music Education Unit Standards for Southern Africa) research project, the author in this dissertation explored the Culture and Arts learning area in South Africa. It departs from the premise that Arts Education is essential for human development.

The proposed Culture and Arts learning area is a programme where the Visual Arts, Dance, Drama and Music are integrated. A broad holistic approach that would provide a general background to the Arts to all learners in South Africa is envisaged.

Current South African education stresses that learners should develop their creative and critical thinking powers and their problem-solving abilities. The adopted system of Outcomes-based education (OBE) and its application to the Culture and Arts learning area have the potential to facilitate these aims.

The most relevant philosophical, psychological and didactic principles for heterogeneous South African education are those that encourage independent and creative thinking such as Metacognitive learning, the theory of Multiple Intelligences and theories on contextualised intelligence.

The South African Qualifications Authority framework and the writing of unit standards for the Culture and Arts learning area are explored in Chapter 3. Unit standards for the Culture and Arts learning area (level 1) and for Music as an elective (levels 1-4) are the focus of respectively Chapters 4 and 5.

The MEUSSA group adopted the MEUSSA model to map unit standards for Music as an elective. The author, however, extended the model to include the integrated Culture and Arts learning area.

It is concluded that conceptualised and contextualised learning is essential for appreciation and understanding of the Arts. The MEUSSA model provides structures for meaningful and synoptic learning for all learners in South Africa.



**Key words:**

**Appraising, Conceptualising, Contextualising, Creating, Culture and Arts, Instrumental Music, Music as an elective, Music knowledge, Outcomes-based education, Practising (Performing), Producing (Design), Unit standards.**



**This dissertation is dedicated to my husband, Koos, and daughters Susan, Mia and Erika,  
without whose patience and support it would not have been possible**

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## Abbreviations and Acronyms

<b>ABET</b>	Adult Basic Education and Training
<b>AEC</b>	Australian Education Council
<b>CURASS</b>	Curriculum and Assessment Committee
<b>FET</b>	Further Education and Training
<b>GDE</b>	Gauteng Department of Education
<b>GET</b>	General Education and Training
<b>ISME</b>	International Society for Music Education
<b>NCS</b>	National Curriculum Statement (Draft)
<b>NQF</b>	National Qualifications Framework
<b>NSB</b>	National Standards Body
<b>OBE</b>	Outcomes-based education
<b>SAMEF</b>	South African Music Education Foundation
<b>SAOU</b>	Suid-Afrikaanse Onderwysersunie (South African Teachers Union)
<b>SAQA</b>	South African Qualifications Authority
<b>SGB</b>	Standards Generating Body
<b>UNISA</b>	University of South Africa
<b>TED</b>	Transvaal Department of Education

## Glossary

### **Affective domain:**

The affective domain includes all behaviours associated with feelings and emotions, for example attitudes, values interests, appreciations, aspirations, morals, character. David Krathwohl and co-workers developed and published the Taxonomy of the affective domain in 1964. The affective, cognitive and the psychomotor domains are interrelated (Reilly & Lewis 1983: 195-197).

### **Arts and Culture:**

The Arts and Culture (Culture and Arts) learning area embrace “the various art forms which include, but are not limited to, Dance, Drama, Visual Arts, Media and Communication, Arts technology, Design and Literature” (South Africa 1997: AC-4).

The NQF divides all education and training in South Africa into 12 organising fields each with a National Standards Body number. Culture and Arts are organised under NSB 02 and include the following sub-fields:

- Design Studies
- Visual Arts
- Performing Arts
- Cultural Studies
- Music
- Sport
- Film, Television and Video

On Monday 13 May 2002 an SGB for the sub-field Arts and Culture was initiated at the University of South Africa in Pretoria. Applications for SGB members have been submitted.

### **Behaviourism:**

Behaviourism is an approach in Psychology, historically associated with J.B. Watson and B.F. Skinner. Behaviourism aims to make an objective study of human behaviour and its influence on learning and training. The premise of Behaviourism is that “psychological functioning is definable in terms of observed behavioural data” (Flew 1979: 39).

**Cognitive domain:**

Benjamin Bloom published *Taxonomy of Educational Objectives: Handbook I. Cognitive domain* in 1956. Bloom and co-authors analysed the cognitive or intellectual faculties of learners and mapped them with the purpose of showing teachers how to develop appropriate learning objectives for each level of competence. Objectives in the cognitive domain are “related to the mind, to the results of attending, perceiving, remembering, associating, discriminating, analyzing, synthesizing, evaluating – in other words, to all forms of intellectual activity” (Reilly & Lewis 1983: 196).

**Contextualised:**

In Culture and Arts, it often refers to a work of Art studied as part of a particular style period, or a cultural or social environment, giving it its appropriate place in relation to its environment.

**Culture and Arts:**

See Arts and Culture.

**Information-processing:**

The Information-processing school advocates the importance and effectiveness of the learning process. Gagné (1975) stresses that the best model for effective learning describes the inner processes that occur when information is assimilated (Reilly & Lewis 1983: 161).

**Metacognition:**

Metacognition is a strategy that learners apply when they are aware of their own thinking processes and are able to monitor and direct the ways of acquiring knowledge. A metacognitive approach includes “direct explanation”, “scaffolded instruction”, “co-operative learning”, “peer tutoring” and “self-regulation”, which are important methods applicable to Outcomes-based education.

**Outcomes:**

The “contextually demonstrated end-products of the learning process.” (SAQA 2000a: 21).

**Outcomes-based education:**

Outcomes-based education (OBE) can be described as “an approach which requires teachers and learners to focus on desired end results” and “on the instructive and learning processes that will guide the learners to these end results” (Van der Horst & McDonald 1997: 7).

**Psychomotor skills:**

Skills “involving body movements or muscular control” (Reilly & Lewis 1983: 196).

**Unit standards:**

“Unit standard means registered statements of desired education and training outcomes and their associated assessment criteria together with administrative and other information as specified in these regulations” (SAQA 2000a: 22).

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# CHAPTER 1

## INTRODUCTION

*“All forms of music making involve a multidimensional form of thinking that is also a unique source of one of the most important kinds of knowledge human beings can gain”.*

*David Elliot (1995: 33)*

### 1.1 Personal Motivation

Professor Caroline van Niekerk of the Music Department of the University of Pretoria initiated the MEUSSA project in 1999. MEUSSA is an acronym for “Music Education Unit Standards for Southern Africa”. As the South African Qualifications Authority (SAQA) requires unit standards for all learning areas or subject fields, and as “funding for their provision is not readily available” (Van Niekerk 1999: 1), Van Niekerk invited a group of post graduate students from a wide variety of specialisations to write unit standards for musics in South Africa. The project would function under the auspices of the University of Pretoria and the team members would simultaneously enrol for further qualifications.

As revision of the current curricula of Music in South Africa is already long overdue, this opportunity provided the means and impetus to take action.

As a member of the MEUSSA research team, the author of this dissertation chose to write unit standards for Music as an elective at levels 1-4 and for the new Culture and Arts learning area at level 1.

The author has been a music teacher for more than three decades. During this time, she held posts at various institutions amongst which are a primary school in Bellville, Cape, and the Pretoria Teachers’ Training College. Since 1974, she has been a teacher at one of three schools in the country<sup>1</sup> that specialises in elective Arts Education. The school is

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<sup>1</sup> The other two schools are: The National School of the Arts in Johannesburg and The East Rand School of Music.

currently known as Pro Arte Alphen Park.<sup>2</sup> During this time she was involved in examining and moderating the Senior certificate examination for Music Higher Grade and Standard Grade (Harmony and Composition) and Music Appreciation, a component for the Ballet Study Field of the former Transvaal Education Department (TED), the Gauteng Department of Education (GDE) and the former National Department of Arts and Culture.

Before 1994, she was a member of various Study Committees and Subject Committees for Music and for Dance in the former TED. These Committees were responsible for considerable changes and innovations to the existing syllabi, based on established didactic principles. The Subject Committee for Music under the chairmanship of Dr. J. Webb drew up schemes of work for Instrumental Music (Music as an examination subject), and organized and presented a comprehensive in-service training course for teachers in the former Transvaal Education Department. Despite the fact that Subject Committees were responsible for curricular innovation in addition to their normal duties, which meant that they often worked under difficult circumstances, the present author found this work extremely rewarding and meaningful.

Because of these efforts and because of a lack of suitable study materials for South African learners, the author compiled two Workbooks on History of Music and Musical Form for learners in grades 8 and 9. When the authorities announced the new “Curriculum 2005” and the acceptance of Outcomes-based education (OBE), the author revised the Workbook for grade 8 to align the contents with the goals and principles of OBE.

To ensure the effective functioning of the MEUSSA group’s dynamics, the team attended a workshop at the Hammanskraal Campus of the University of Pretoria in April 2000. Under the leadership of the facilitator Adri Bezuidenhout (2000: 4-5), the team formulated their mission statement as: “to provide a working framework within which the learning of musics can be facilitated, with the view to fostering lifelong active involvement in music”. At the same time, they envisioned their goal as “to empower learners with music skills and knowledge, leading to lifelong active involvement in a variety of musics”.

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<sup>2</sup> The school started in 1969 as The Pretoria School for Art, Ballet and Music. Later a Drama department came into being and the name changed to The Pretoria School for Art, Ballet, Music and Drama. In 1988, the name changed to Pro Arte, and in 1994 the school amalgamated with the Alphen Park High School, after which the name Pro Arte Alphen Park was adopted. The school currently provides tuition in the Arts, Enterprise management, and Hotel and Catering.

Part of Ms. Bezuidenhout's duties as facilitator was to compile a personality profile of all the group members as well as the group's profile. She used the Meyers-Briggs Personality Profile. Later the group also completed the Herrmann Brain Dominance Instrument Thinking Styles Assessment.

The group profile was predominantly extrovert, sensing, feeling and judging (ESFJ-Personality Type). The current author's profile resulted as extrovert, intuiting, thinking and perceiving (ENTP-Personality Type). This personality type is energetic, enthusiastic and confident. However, ENTP personalities are nonconformists, often trying to outwit the system. They are innovative and keen to solve challenging problems; they like variety and change, and are resistant to anything that limits, traps or bores them. What probably attracted the author to this task was the enthusiasm of the leaders, the possibility of innovation, variety and change and the challenge of making a positive contribution against the odds of problems South African Arts Education currently experiences.

## **1.2 Background to the study**

The problems in South African schools are extremely complex. Music as an examination subject has existed for many years in privileged high schools (grades 8-12), mostly for the white population, and in only a few private schools that enrolled learners of other race groups present in South Africa – African, Indian and Coloured. Instrumental tuition in many schools had to be undertaken privately at the cost of the parents. The result was that formal Music Education and any form of Arts Education were exclusively the privilege of the so-called wealthy, and became labelled as élitist endeavours.

Although some primary schools have had a good Music Education programme, it was traditionally part of their non-examination curriculum. Others had at least choirs and communal singing as part of their so-called formative, informing or normative programmes. Choirs were part of their extra-mural activities, on a par with sport and clubs and therefore optional activities. With government cutbacks the non-examination subjects were regarded as less important and were the first to be disposed of.

Depending on the ethos, values and circumstances of various schools, Arts Education and specifically Music Education received varying application and quality of tuition. Many schools, primary and secondary, received full sets of Orff instruments from the Provincial Governments, only to be left to gather dust in cupboards and storerooms. Whether teacher training was insufficient, or whether curriculum and timetables did not allow for interest and energy input, remains unclear. A proper investigation may provide the necessary perspective.

In the past, most South African high schools presenting Music as a subject required a minimum standard of performance in a chosen instrument for a learner to enter for Instrumental Music in grade 8. However, to keep their numbers at a level that would ensure the teachers' posts, many schools accepted learners with very little or no previous experience of instrumental playing. Learners who had not had the opportunity to learn to play a musical instrument before, enrolled for Instrumental Music regardless of their previous experience or lack of it. Some of them were successful, but in many cases, the dropout percentage was high.

This is not an ideal situation. Music learning can be so much more effective if a learner starts earlier in life. In fact, there is evidence that exposure to music is not only possible, but should ideally begin before birth. Dowling states (Deutsch 1999: 605): "In both perception and production, we find that the child's cognition of musical patterns contains the seeds of the adult's cognition". He continues that "even before birth, the infant appears to be sensitive to music, or at least to patterns of auditory stimulation". Research by Dowling and others proved that prenatal auditory stimulation has a distinct influence on the infant's behaviour after birth.

Some primary school learners have excellent private tuition in music performance, but music theory, appraisal and composition are either not attended to or often neglected. However, curricula for primary schools do not provide tuition in these components. Learners who elect to study music as a subject may only do so from grade 8. The result is that those who have received private music tuition during their primary school years 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.

This dissertation will take the view that Arts Education and especially Music Education is essential for the full development of all children. According to Professor Caroline van Niekerk (1999: 3), “One benefit of significantly plotting comprehensive standards for Music Education would be to enable learners to establish a relationship between the individual and his own cultural heritage, as well as the cultural heritage of the human family.”

During the last two decades of the 20<sup>th</sup> century, other countries experienced similar problems of imbalance in the gradation and constitution of their music curricula, as Howard Gardner (1992: 140) states in his work on Multiple Intelligences: “Various surveys of American Education undertaken in the past decade or so, paint a generally consistent picture. At the younger grades, Arts Education is close to universal [...]. With the advent of middle childhood, Arts Education declines in frequency, by high school, specialists handle instruction, but only a minority of students participates.”

Gary Spruce (1996: 3) bemoans the problematical situation in Music Education in Great Britain as follows: “Until recently an unevenness of music provision in the primary sector made the creation of a coherent 5–16 music curriculum problematical.” The requirements of the National Curriculum provided a solution to this problem because all children in key stages 1 and 2 now receive a minimum standard Music Education.

### **1.3 Problems in and proposed solutions to Music Education in South Africa**

Frank Heneghan (1998: 237) expresses his concerns on Music Education “as to how the whole Music Education enterprise can be made to operate more effectively to serve music as art into the next millennium”. This dissertation is in full agreement with Heneghan’s ideal and is an effort to contribute towards its realisation in South Africa.

#### **1.3.1 Unit standards**

With the proper understanding and application of the principles of Music Psychology, Music Pedagogy and Music Didactics, the ideal situation can be realised. If workable unit standards and learning programmes for Culture and Arts and its various sub-fields are

designed and put into practice, every learner, citizen and interested party in South Africa could benefit from it.

### **1.3.2 Government policy and Outcomes-based education**

The Policy Document for the Senior Phase (South Africa 1997: AC-2<sup>3</sup>) describes the importance of the Culture and Arts learning area. It states that it “is a crucial component of developing our human resources. This will help in unlocking the creativity of our people, allowing for cultural diversity within the process of developing a unifying national culture, rediscovering our historical heritage, and assuring that adequate resources are allocated”.

This is indeed a pursuable goal, provided it finds practical implementation in constructive and contextualised outcomes. Olivier (2000: 61) stresses the value and importance of the practical application and realisation of ideas, policies and goals. He states: “With outcomes-based learning the context gives meaning to the learning and in this way enables people to employ knowledge, skills, values and learning processes in new situations or different areas. The same happens in the world of work where outcomes have to be met”.

### **1.3.3 The need to apply valuable research done in the past and present**

Although much research on general music teaching in South Africa exists, few of the valuable findings have actually ever been realised in South African schools. The reason why this research was never adequately applied in so many schools is probably circumstantial. Problems such as a lack of funding, insufficient teacher training, insufficient time on school time tables, or a general inability to set priorities and realise the importance of Music Education in the general curriculum are all possible contributing factors.

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<sup>3</sup> The Policy Document contains all learning areas and is numbered according to each one’s official abbreviation. At publication the Culture and Arts learning area was known as the Arts and Culture learning area, hence the abbreviation AC.

Choir work is, however, quite prevalent and choir festivals and competitions act as incentives to many schools in many communities. Communal singing was widely practised until recently, but as school programmes place more and more emphasis on the so-called academic learning areas, less time is allocated to activities such as singing.

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

#### **1.3.4 Priorities in Music Education**

As Music was generally a non-examination subject (few schools presented Music as an examination subject) and as examinations and achievement enjoyed such paramount importance in so many schools, providers often neglected these non-examination or so-called forming/formative subjects.

Where schools did offer music tuition, knowledge of the basic elements of music such as rhythm, melody, harmony, notation, or the development of aural skills, improvisation or any other creative skills often received little or no attention. This dissertation investigates the importance and interdependence of all these components as the only effective basis to understanding, appreciation and performance of music.

During the 1960s, many schools in South Africa still taught and practised folk dancing, in combination with folk music, but these traditions became virtually obsolete in the last decades of the 20<sup>th</sup> century.

This dissertation will suggest the rekindling of all cultural resources in its description of unit standards.

#### **1.3.5 Traditions in rural and informal areas**

In rural areas, a musical tradition existed where mothers used to sing to their offspring. Local traditional song, dance and instrumental playing accompanied traditional festivities, but with urbanisation, these traditions are increasingly becoming neglected and/or

obsolete. The Culture and Arts learning area standards should provide suggestions to address this need.

### **1.3.6 Inclusiveness of new policies**

Since 1994, the Government of South Africa has started a movement towards introducing the musical customs and traditions of all ethnic groups into the music curricula. In the past, curricula offered Western Art music to the exclusion of African, Indian or any other group's music. This concern is clearly expressed in the *Policy Document of the Department of Education* (South Africa 1997: AC-3): "In South Africa, the historical domination of Western/European Arts and Culture has impacted decisively upon cultural development and the provision of Arts and Culture Education and Training".

Part and parcel of the problem for most South African learners is that very few educationists have an intimate knowledge of African, Indian or other non-European musics. Even most of the African and Indian scholars have had a Western Art Music education. This is, however, part of the challenge to find ways to transcend cultural, political and geographical barriers through Arts Education.

### **1.3.7 Multicultural society with heterogeneous standards**

To satisfy the needs of South Africa's multicultural society and multifarious preferences, the easier solution seems to be to have homogeneous groups each studying selective areas of Culture and Arts rather than to teach groups of diverse interests. However, one has to guard against moving back to segregated schools or classes.

As suggested in the *Draft National Curriculum Statement* (South Africa 2001: 18), learners in the Senior Phase (NQF level 1 upwards), who show "higher talent and interest to specialise in the FET" will have the choice to present elective and generic outcomes for assessment and a qualification. It is a step in the right direction to acknowledge the uniqueness of individual learners and their preferences. It also "allows for contextualised focus on arts and culture in different areas of our country" (South Africa 2001: 59). However, the practical implementation of these ideas is not without problems. With the

teacher learner ratio of 35 to 1 or more, it is almost impossible to accommodate and facilitate all the interests of such heterogeneous groups.

When designing unit standards for Culture and Arts, one has to consider all the practical implications for the teaching and learning practice and guard against the two extremes of either superficiality on the one hand or too much detail on the other hand. The reason is the novelty of the learning area. Teachers and learners are used to the more detailed study of contents-driven subjects, where skills and attitudes received less emphasis. The focus is now on outcomes, and not so much on learning and absorbing large quantities of information. With four disciplines, Art, Dance, Drama and Music, becoming one integrated area, the meaningful reduction of essential information is at a premium, and very few teachers (“providers” in NQF terminology) are equipped to do so effectively.

Although one would like to be as non-prescriptive as possible, for reasons mentioned above, many teachers would appreciate some clear guidelines in the process of selecting appropriate materials for the learners in their care. It will certainly make life easier for them.

### **1.3.8 Music as an essential form of human endeavour**

In finding a solution for the problems of heterogeneity and the range of outcome statements, one approach would be to start from the premise that music is an essential form of human endeavour, independent of cross-cultural boundaries. Learning in the Foundation Phase, I believe, should therefore concentrate on musical elements, skills, experiences and values that answer to the following description by Grové (2001: 3-5): “Unit standards need not be stipulated in terms of ‘what music’, but rather ‘which concepts’? Music can be described and analysed in terms of concepts, which meet the [...] criteria of being: not necessarily time-bound, abstract, broad, able to share common attributes.”

A significant viewpoint throwing light on the criterion of inclusivity, probably shared by many young people in schools today, is the one by George Odam. Odam wrote “a report of an interview with a seventeen year-old student”, Danny Farrant, “concerning his music

education” (Spruce 1996: 186–187). Danny says: “I want to learn about all kinds of music in school. The options should be open to allow all young people to have as wide an appreciation of music as possible”. Danny pleads for young people to get involved with music of different eras including Classical, 20<sup>th</sup> century music, as well as Pop music. He (1996: 187) maintains “music of our time should be given more importance in school rather than listening to Haydn and Mozart all the time”. He continues: “To include Pop music in the curriculum for 11–18 would be much more relevant to the average student. [...] It is important that we should have knowledge of as many kinds of music as possible including the music of other ethnic groups”.

This viewpoint expresses the need of many young people in South Africa with whom the author has had contact in her teaching career. Learners who are interested and have a special talent for Jazz or Pop music would do much better if they had the opportunities to elect these genres for their studies rather than studying only exemplars from the traditional Western Art Music forms.

### **1.3.9 Selection of study materials based on the learners’ own culture**

There is a strong move to include the indigenous music of the different South African groups as exemplars for music study. The basic premise for the selection of learning materials as presented in the *Policy Document of the Department of Education* (South Africa 1997: AC-2) reinforces the above statement: “Arts and Culture Education and Training invests in creative growth and development related to the needs of learners and the communities in which they live.”

The author of this dissertation agrees that learners should gain knowledge of their own cultural traditions. However valuable this viewpoint in the South African context may be, learners in the General Education and Training phase need a wider experience than just learning from their own environment. Before they can make selective choices within “the wide variety of possibilities” (Heneghan 1999: 1), they ought to know what the artistic field has to offer.

Guidelines for the selection of learning materials that are especially suitable and valuable for all South African learners, and practical in the current education situation, will hopefully crystallize from the MEUSSA research project. Unit standards should be open and non-prescriptive enough to accommodate the most meaningful needs of each particular learner, group of learners and facilitator.

### **1.3.10 The nature of Culture and Arts as a determining factor for strategies**

The nature of Culture and Arts as a learning area and the specific characteristics of music as a sub-field will be the centre of focus in this study. Its purpose is to determine the most adequate strategies suitable for the various components of music in the formal education situation.

Aspects of Arts Education that are essential to the understanding of its components are at the root of this study. The author proposes to survey and explore the literature of researchers who answer to the following description by Boardman (1989: 3): “There is no question that those who best understand any field of human knowledge do so because they have grasped the essential nature of that field as a model of reality.” The purpose of this study is furthermore to produce a framework in which learners can “grasp the deeper meaning of musical structure and thus gain the ability to use music as a metaphor of reality” (Boardman 1989: 5).

## **1.4 Research questions**

In the light of the above discussion, the author based her work on the following research questions:

### **1.4.1 Main research question**

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

In order to answer the main research question, the following sub-questions have to be considered:

#### **1.4.2 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 will provide specific answers to this question.

#### **1.4.3 Sub-question 2**

How can unit standards for “composing” and “elective music knowledge” guarantee deeper understanding of Music as a practical phenomenon? This sub-question receives special attention in Chapter 5.

### **1.5 Methodology**

As mentioned before, the MEUSSA project was the brainchild of Professor Caroline van Niekerk. At the launch meeting of the South African Music Education Forum (SAMEF) on 17 July 1999, she offered to gather a group of postgraduate students who would be willing to start a research project with the purpose to initiate the writing of unit standards for musics in South Africa. Her motivation (Van Niekerk 1999: 1) was that such a group would be able to contribute their various specialisations and experience through “serious and thorough research” to “formulate a coherent and inclusive set of standards”. This initiative was a novel way to consummate research results. The MEUSSA team was established at the end of 1999 and gave direction to the principal methodology employed by all the members in their studies.

#### **1.5.1 Background of the MEUSSA Group**

A group of 18 masters and doctoral students registered at the Department of Music of the University of Pretoria at the beginning of 2000 under the leadership of Professors

Caroline van Niekerk and Heinrich van der Mescht. Regular meetings as well as consultations by means of e-mail formed an important method of study and communicative stimulation. Telephonic and video conferencing facilitated group communication with members who live in areas far from the University.

The group consists of the following members:

- Bennett, AnnNoëlle (Botswana)
- Bosman, Ronelle (Pretoria)
- Britz, Elma (Pretoria)
- Carver, Mandy (Grahamstown, Eastern Cape)
- Devroop, Chats (Pretoria)
- Domingues, Jeanet (Witbank, Mpumalanga)
- Duby, Marc (Pretoria)
- Galloway, Dave (Pretoria)
- Govinder, Vinayagi (Durban, currently London)
- Grové, Petro (Schoemansville, North West Province)
- Hoek, Antoinette (Centurion)
- Mtembu, Zabalaza (Kwazulu Natal)
- Nel, Zenda (Pretoria)
- Potgieter, Paul (Drakensberg Boys Choir school)
- Pretorius, Daniela (Johannesburg)
- Röscher, Annarine (Florida College)
- Sumner, Dag (Johannesburg)
- Van Wyk, Leonie (Administrator, Pretoria)
- Wolff, Nita (Johannesburg).

The following members have successfully completed their DMus theses. Their respective titles appear next to their names:

- Bennett, AnnNoëlle: *Unit standards in Music: guidelines for non-specialist teachers in training in Botswana and the SADC region*
- Bosman, Ronelle: *Unit standards for Aerophones in a Postmodern South Africa*
- Grové, J.P.: *Music Education Unit Standards for Southern Africa: A Model and its application in a General Music Appraisal Programme*
- Hoek, Antoinette: *South African Unit Standards for a General Music Appraisal Programme at NQF levels 2-4, with special reference to Ensemble specialisation for available instruments*
- Röscher, Annarine: *Music Standards for the Foundation Phase and teacher training in South Africa*
- Wolff, U.L.: *Choral Unit Standards and support material for Primary Schools in South Africa.*

Besides the input of the MEUSSA members, a large group of South African and international critical friends made themselves available to assist with the project. These critical friends include members from a wide variety of interest groups in Southern Africa (Botswana, Namibia, South Africa and Zimbabwe) and from other countries including Argentina, Australia, Brazil, Finland, Ghana, Ireland, Japan, Kenya, Scotland, Sweden, United Kingdom, United States of America and Uganda.

## **1.5.2 Research Methodologies**

The following methodologies were used in order to achieve the aims of this dissertation and to answer the research questions:

### **1.5.2.1 Phenomenological method**

Phenomenology aims to reveal the essence of things (Landman 1988: 84). The phenomenological method is a systematic and critical method that combines empirical, inductive and inferential methods. Although the author did not do any specifically empirical research in this dissertation, inductive and inferential methods were applied in the thought processes that accompanied the study.

The purpose of the phenomenological method (Landman 1988: 85-86) applied to Music Education would be to reflect on the essence of Music Education, to discover the unique characteristics of Music Education, to state problems clearly and unequivocally, to reject any misleading premises, and to find authentic solutions to problems.

### **1.5.2.2 Consultation and interviews**

Consultation and interviews with researchers and critical friends in this country and abroad by means of electronic communication and visits to and from them made the project more representative and could add to its credibility.

### 1.5.2.3 Action research (Co-operative research)

According to Landman (1988: 51), action research in education uses the “principles of group dynamics”, is designed to “develop new skills or approaches” directly in the classroom, requires the “researcher’s involvement in the action process” and is immediately put into practice. This practical approach is important to obtain a balance between theory and practice.

In the spirit of a statement by Kader Asmal, South African Minister of Education (South Africa 2000: ii), “it has become imperative for the curriculum to shift away from the traditional divides between academic and applied learning, theory and practice, knowledge and skills.”

Edward de Bono (2000: 248) also emphasises the value of examples that are tested in practice. He writes that people are “much more inclined to use the skills if practical suggestions on implementation were also given.”

The author experimented with research on creativity in her own teaching practice.

Chapter 4 deals with the Culture and Arts learning area at level 1 (grade 9). As a fully integrated programme, including Art, Dance, Drama and Music, this is a new approach. The author was involved in the writing of a workbook and acted as facilitator of a grade 8 Culture and Arts class.

By using the methodology of action research, the ultimate objective will be to contribute to the implementation and improvement of innovative ideas in the proposed *National Curriculum Statement* (NCS 2001). The writing of unit standards for the Culture and Arts learning area intends not only to be a theoretical exercise, but aims to be a basis for meaningful application.

#### **1.5.2.4 Theory of models in education**

Van Dyk (Landman 1980: 203) maintains that a theoretical model forms a link between theory and experience (reality). It is, however, also the mediating agent, which points out the relation between the goal (outcome statement in OBE terms) and the specific structure of the learning process.

The MEUSSA model<sup>4</sup> contains elements of both the analytical and the prediction models (Landman 1980: 214-215). The analytical model places the relevant components in a certain context, while the prediction model postulates the possible results.

#### **1.5.2.5 Edward de Bono's methods of lateral thinking**

Edward de Bono has written many works on how to think creatively. One way to be creative is to consider not only one option, but also all possible options by placing them laterally next to one another and choosing the one with the best potential. The author deliberately used lateral thinking methods in the conceptualising of learning outcomes.

For the first time in the history of South African Culture and Arts Education, educators now have the opportunity to create a curriculum that mirrors the unique character of multicultural South Africa. Educational authorities need to think creatively, radically and originally. Curriculum designs ought to include all possibilities. Lateral thinking could be a great help.

### **1.6 Target groups**

The ideas and recommendations in this dissertation are aimed at a variety of target groups.

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<sup>4</sup> The MEUSSA model is explicated in an unpublished article by Petro Grové, attached (with the author's permission) as an Appendix at the end of this dissertation. The present author discusses the model in Chapter 3 (paragraph 3.10).

### **1.6.1 SAQA**

The MEUSSA team intends to write unit standards for musics and submit them, after consultation with other SGB and NSB<sup>5</sup> members, to SAQA. The first target group is thus the South African Qualifications Authority, which in turn serves interested parties listed under 1.6.2-1.6.6.

### **1.6.2 The learners in South Africa**

This dissertation focuses on the current and future learners in South Africa. Its purpose is to provide the best possible education to all learners in South Africa and to contribute to structures that will ensure a meaningful education to all Culture and Arts learners, especially those at NQF levels 1-4 (normally ages 13 to 18).

### **1.6.3 Parents, peers and educators of South African learners**

The learners, their parents, peers and educators form a special partnership that contributes towards the growth of South Africa's future civilization. Culture and Arts, together with other learning areas, are essential ingredients in the process of building a nation. Acceptable unit standards will facilitate this process.

### **1.6.4 Education authorities**

Without the blessing and aid of the various education authorities, implementation of unit standards can hardly become a reality. Their serious consideration of the findings of the MEUSSA group or any other similar group with the same work ethic and priorities is thus essential to be of value to anyone concerned.

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<sup>5</sup> Seventeen MEUSSA members are either on one of the three SGBs for Music or seconded as a National Standards Body (NSB) 02 member.

### **1.6.5 Providers**

The people at the forefront of utilising the unit standards are the schools and the teachers. They are the facilitators and the leaders who will ensure that the standards become practice. The planned unit standards will hopefully aid them in their task to select relevant and meaningful learning materials for the specific learners in their care.

### **1.6.6 Teacher Unions**

The teacher unions form a very important link in the planning, implementation and maintenance of learning opportunities in South Africa, albeit in a supervisory and consultative capacity. It is important that all role players should take cognisance of the directions education is taking, and should be regarded as a target group for unit standards for Music Education.

## **1.7 General concerns and opinions**

The author of this dissertation has particular concerns about Music Education in South Africa and postulates that well formulated unit standards may intercept some of these concerns.

### **1.7.1 The importance of pre-knowledge**

As no agreement on feasible curricula and unit standards exists in the various education departments in South Africa, it is extremely difficult for departments and institutions to determine possible entry and exit points for learners in their care. The setting of standards for portability of learning areas and qualifications as well as accreditation of institutions, is problematical and in need of unequivocal formulation. It is important to focus on learners' pre-knowledge when designing contextually meaningful unit standards in the total grid of a National Qualifications Framework.

The result of the current situation is that many learners never acquire any core learning in the Culture and Arts learning area before they reach Grade 8, where the opportunity for

elective learning in this area arises. With no pre-knowledge, skills or values, Music as an elective study is not a feasible option. This problem is most acutely felt with instrumental performance in music.

### **1.7.2 Time constraints**

Although music literacy is included in the learning programme from the Foundation Phase through to the Senior Phase of the GET band of Curriculum 2005, the time allocation for the Culture and Arts learning area is restricted to about 10% of the total teaching time in the Senior Phase (South Africa 1997: 28). Here no provision has been made for the important and time consuming practical components of the Arts. Learning the symbol systems of an art without the practical application is meaningless. Chapter 6 will make suggestions on how this problem could be approached.

As far as music is concerned, Heneghan (1999: 1) states, “Performance has a special place in musical discourse as conceptually the most immediate presence of music for the vast majority, though it is indivisibly linked with listening. The aspiration to perform and communicate is primevally the strongest musical urge.” This argument could be translated to the other arts: making in visual arts, performing in dance and drama.

### **1.7.3 Lack of materials, media, equipment**

While writing unit standards for musics in South Africa, one has to take into consideration the lack of study materials, media, instruments, sound equipment, books, scores, music laboratories, libraries and other technological aids (even electricity) – and their extremely high cost.

### **1.7.4 Financial considerations**

In the already struggling South African economic climate, the high financial infrastructures that Arts Education needs, makes it unaffordable for many communities. The music subsidies and teacher allocations are constantly under threat. Practical music tuition requiring individualised teaching to a large extent has substantial cost implications.

However, with the help of computer technology, new ways of teaching basic performance and literacy skills efficiently and more cost effectively are available. Providers and authorities need to urgently consider investing in technological aids and facilities to the benefit of future societies. The cost of initial outlay is small in relation to the long-term benefits to the cultural awareness of the country's youth.

#### **1.7.5 Music teachers declared redundant**

Since 1998, many teachers have been declared redundant by all the provinces in order to deal with the threatening economic crisis. At many schools, governing bodies or other authorities regarded the music teachers as the most dispensable members of their staffs. This was responsible for the low morale and doubts about the continued existence of the subject/learning area.

Many music teachers, however, are now required to teach the Culture and Arts learning area. Their problem is that they are qualified to teach music and feel uncertain with the other components of this learning area.

#### **1.7.6 Feasibility of music literacy**

The question of music literacy and what is meant by it needs clarification. In the course of this study, the author has become aware of a number of opinions against the teaching of music literacy for all, as certain genres like Jazz, Pop music and African music have a tradition of improvisation and imitation. In other words, learners of these genres acquire the skills of musical performance and listening solely through aural perception. Although they do develop what Heneghan (1999: 1) calls the "strongest musical urge", namely that of performing and communicating music, they are handicapped to a certain degree.

There is strong agreement amongst educationists and authorities on enabling learners to become independent life-long students (Boardman 1989: 6; South Africa 1997: 14).

Being able to read and write music is certainly a skill that can contribute to independent musical learning and functionality. The number of available music technological aids and

software is growing daily and educational authorities should explore them. The advantages of independent learning, convenience, facilitation and creative enhancement that the use of music technology can bring about, far outweigh the initial cost implications.

Whether music literacy is a negotiable option or an imperative, will receive careful consideration in this dissertation. In agreement with the ideals of many practitioners of Music and Music Education like the celebrated Zoltan Kodály, Carl Orff, Emile Jaques-Dalcroze, Shinichi Suzuki and others, the author believes that Music Education is the right of all children. She supports the Kodály legacy with the words (quoted by Choksy 1981:6) “that true musical literacy – the ability to read, write and think music – is the right of every human being.” Kodály furthermore states, “without literacy today there can be no more a musical culture than there can be a literary one [...] the promotion of music literacy is as pressing now as was the promotion of linguistic literacy between one and two hundred years ago.”

#### **1.7.7 Gradation and adequate pre-knowledge**

The guidelines for learning support material development of the *Department of Education Policy Document* (South Africa 1997:30) conjure up the notion that learning support materials should “be not a graded progression as learning and teaching is learner based and learner paced”. Such a statement is open to grave misinterpretation and underestimation of learner ability. There is no dispute with individualised learning and tempo differentiation, but it should not be confused with proven principles of graded progression.

#### **1.7.8 Metacognition and self-control**

The last decades of the 20<sup>th</sup> century were characterized by education theories that emphasise self-regulation and self-control. Words such as metacognition, metacognitive strategies and metalearning appear in the writings of theorists. When a student manages his own studies, learns something independently and understands his own methods of thinking and his own actions, he is using self-regulation, metalearning or metacognition.

Holt (1964) quoted by Boardman (1989: 14) describes the value of metalearning as follows: “A child is most intelligent when the reality before him arouses in him a high degree of attention, interest, concentration, involvement – in short, when he cares most about what he is doing.”

Metacognition and self-regulation are described in Chapter 2 of this dissertation while the unit standards in Chapters 4 and 5 should be seen against the background of the principles expressed by these theories.

### **1.7.9 Heterogeneity of learners**

In the current system, some learners feel the need and have the means for private tuition in addition to their normal curriculum. They are mostly far ahead of their classmates, while other talented learners who did not have the opportunities struggle to achieve comparable results. This is a source of frustration to both groups. Workable strategies to address the situation will hopefully precipitate from this study and the envisaged unit standards.

### **1.7.10 Music teachers' workload**

Many music teachers work extremely long hours to accommodate all practical lessons. These are on a one to one basis while little understanding is evident from the ranks of educational authorities and administrators for the need to have this type of tuition. Besides, the current economic climate in South Africa is not conducive to individualised instruction. Providers need to find alternative strategies and aids in order to address these problems effectively. Technology could provide some answers and has therefore become imperative to effective self-regulation and self-control.

### **1.7.11 Political (hyper-) sensitivities in South Africa**

Currently the planning and provision of teaching posts is still influenced by political considerations. Politicians and the authorities have not shed the emotions of previous disparities and are often influenced by factors like nationality, language and skin colour. From a survey and various discussions, the author concluded that most teachers from the

previously advantaged communities are more than willing to contribute to removing these disparities and to rectify the failures of the past.

#### **1.7.12 Lack of understanding of the value of the arts in the life of all people**

For years, Music Education in South Africa and in various other countries was regarded as one of the most unimportant subjects. Although many music teachers' and arts teachers' posts are still under threat, the Government Policies and latest National Curriculum Statement are, however, positive on the value of the arts in the lives of South African citizens.

#### **1.7.13 Teacher paradigms**

Resistance to change is a natural human trait. Spruce (1996:1) describes this resistance to curriculum innovations in Britain as follows:

Despite various curriculum initiatives [...] there was resistance to change. This resistance tended to emanate from those teachers who felt uneasy with the new practical approach to music teaching [...]. They believed that the academic aspect of music was what gave it comparable status with the core elements of the curriculum and thus its 'raison d'être' [...]. It was only with the implementation of the National Curriculum that children gained an entitlement to experiencing music through practical and creative involvement with it.

The same is true for many South African providers. Relevant and inclusive unit standards and their effective interpretation and implementation should hopefully contribute to the benefit of all role players in education, the performing and creative arts and the arts industry.

### **1.8 The scope and layout of this dissertation**

This dissertation consists of six chapters. Chapter 1 gives a background to the study and formulates the research questions. The author briefly discusses the methodology of and background to the MEUSSA group and other methodologies used in the study. Target groups and general concerns are briefly discussed.

Chapter 2 is an overview of relevant didactic theories. This serves as background material to the further chapters, which contain specific theory on unit standards (Chapter 3) and the actual proposed unit standards (Chapters 4 and 5). Chapter 4 focuses on unit standards for Culture and Arts, level 1, while Chapter 5 hones in on unit standards for Music as an elective, for levels 1-4.

Chapter 6 bases conclusions on the dissertation's findings as a whole and makes recommendations for further study. Although the work of the MEUSSA team covered a wide area of unit standards, it is certainly not exhaustive. The author will look at areas that the research project did not cover, and make suggestions on how these gaps can be filled.

## **1.9 Sources**

The author, in this dissertation, used sources from the following collections or classifications:

- Music Education
- Music History
- Music Psychology
- Art
- Dance
- Drama
- Education
- Psychology.

## **1.10 Value of the study**

The MEUSSA project provided a group of postgraduate students with the opportunity to rethink Music Education in Southern Africa, at the same time formulating unit standards that would form the basis for direct implementation in the practical educational situation, if approved by SAQA.

As a background to the study, the author included a chapter (Chapter 2) on the philosophical, didactic and psychological principles relevant to Arts Education in South Africa. The purpose of Chapter 2 was to base this study on authentic and proven research on teaching and learning and to offer the survey as background to any member of the MEUSSA group.

The present author extended the brief of the MEUSSA project by including unit standards for the general Culture and Arts learning area. The other members of the project focused on unit standards for Music at various levels and in various categories of Music Education. As the structures of the Culture and Arts learning area are still fallow, the author believes that this study makes a valuable contribution to future developments in this field.

Although the author is qualified as a specialised music teacher, she took up the challenge to write unit standards for the Visual Arts, Dance and Drama as part of the integrated Culture and Arts learning area in Chapter 4, the reason being an urgently felt need for some structure in this new field and for the sake of comprehensivity. After consultation with some specialised colleagues in these areas and the information services of the University of Pretoria, standard sources were obtained. This is a first attempt to produce an integrated view of this learning area. The ideal would be that writers of standards for such a learning area are qualified as Culture and Arts specialists. The author, however, regarded it as imperative that a framework for this important learning area is initiated, as no such specialists are yet qualified in the country. The University of Pretoria (2002: 61-63) instituted a BA Arts Education course at the beginning of 2000. The first students will qualify at the end of 2002. The course focuses on the integration of Drama, Music and Visual Arts. The aim of the course is to prepare students for the teaching and entertainment professions. It is unfortunate that the course does not contain any specific Dance modules while Dance forms an integral part of both the teaching and the entertainment professions.

To provide perspective on elective learning in the GET and FET phases, the author proposed unit standards for Elective Music knowledge and Elective Music creating

(composing) in Chapter 5. Elective learning provides additional learning (enrichment) for learners who have a special talent or inclination in an area.

### 1.11 Notes to the reader

The following comments, in no specific order, are meant to explain some discrepancies in the use of certain terms. They furthermore define some typically South African terminology with which the reader may be unfamiliar and explain some personal preferences of the author.

- Learning area names and terminology changed during the course of the study. The name *Culture and Arts* is the latest form used by SAQA, whereas *Arts and Culture* still appears in some documents. The author used *Culture and Arts* throughout the dissertation except where the term appears in a quotation. In this instance the name *Arts and Culture* was used.
- At some stage, policy documents adopted the term *facilitator* for the older and better-known *teacher*. During 2001, many sources reverted to *teacher*. These terms are used interchangeably with no specific agenda. The author opted mostly for the more familiar *teacher*, but acknowledges the fact that the name *facilitator* is perhaps more functional and descriptive of the context and intent of Outcomes-based education.
- For reasons of simplicity the author uses the pronouns *he* or *his* throughout this dissertation, unless it explicitly refers to a female person. No gender discrimination is intended.
- The colours of the MEUSSA model (see Appendix) correspond with the original colours of the Rubik cube. The adaptations of the model in this dissertation, however, use different colours because the author wanted to place a different emphasis in each adaptation. For the special focus area, the author used bright red. The surrounding squares are in lighter colours according to the given keys to the colour codes.

- The glossary and a list of acronyms are provided on pages xi and xii to define terms relevant to this dissertation.

## CHAPTER 2

### PHILOSOPHICAL, PSYCHOLOGICAL AND DIDACTIC PRINCIPLES RELEVANT TO ARTS EDUCATION IN SOUTH AFRICA

#### 2.1 Basic principles for designing unit standards

As stated in Chapter 1, the writing of workable unit standards based on proven principles of Music Psychology, Music Pedagogy and Music Didactics will contribute to the cultural and spiritual enrichment of South African learners. These principles are in turn embedded in the wisdom of thousands of years: Philosophers have asked questions on education, the quality of life and other forms of human endeavour, and each epoch and culture have come up with their own answers. Often, kernels of the other's truth reappear. What is important is that times and cultures learn from one another.

Frank Heneghan (2001: 60) stresses the importance of and the reasons for a philosophical basis in the process of devising a curriculum, albeit only as an interim step towards the actual teaching and learning practice. He writes that “philosophical enquiry” is essential in the pursuit of the “deeper issues to test the truth of [...] basic assumptions” and forms the intellectual basis of any procedures that follow.

Before planning learning programmes that aim at empowering learners to fit into “a variety of settings in the workplace of the 21<sup>st</sup> century” (Olivier 2000: 59), the following survey on educational theories will form a background to the unit standards that this dissertation will address. This survey will be an attempt to focus on those theories that reflect the essence of learning and those that clarify the essential aspects of learning in order to find authentic solutions for the unique situation in South African music education.

#### 2.2 The need for educational change in South Africa

Edward de Bono is widely regarded as one of the leading authorities on the teaching of thinking skills. He developed the concept of lateral thinking, his term for creative thought,

and his programmes are used all over the world in schools, institutions for higher education and boardrooms of some of the world's most influential business enterprises. He pleads in one of his latest books (2000: 132) for the teaching of “constructive thinking - the most important of all human skills” and for schools that teach “‘operacy’ or the skills of doing”. De Bono feels strongly about education that seeks to realise goals focused on both the needs of individuals and the needs of society, including knowing “how value is really created in society, by business and by government”.

These thoughts of De Bono underline the need for change in education from passive reception by the learners to active response and the importance of a goal oriented approach with clear and accurate priorities. Likewise, the goals of Outcomes-based education (OBE) are in line with any philosophy that regards activity, skills and values as important in the process of acquiring knowledge, competence and a work ethic.

Much research has been done on the theory of learning and of cognitive development during the 20<sup>th</sup> century. This chapter will attempt to give an overview of the most important results of this research, with special attention to those theories that form the basis for Outcomes-based education, the approach that the South African education system has embarked on since 1997.

### **2.3 Educational change in South Africa**

Apart from the fact that change is a natural form of growth, and therefore of life, change becomes a necessity when the old methods and ways no longer serve a new dispensation or when the stakeholders realise that the previous dispensation should and could be improved. Van der Horst and McDonald (1997: 5) stress the urgency for educational change in South Africa towards a system of equal opportunities for all. Learners should above all develop their “critical thinking powers” and “their problem-solving abilities”. These are indeed aims of Outcomes-based education.

The authors of the abovementioned teacher's manual give more reasons why educational change is required. Many learners in the past did not receive adequate educational and training opportunities. The new envisaged curriculum (*Curriculum 2005*) endorses the concept of lifelong learning. This means that all people who were previously

disadvantaged, now have the opportunity to learn. That implies that scholars, adults and youths who have already left school may all enlist in the new education system.

Two South African authors, Kruger and Adams (1998: 4, 5), comprehensively sum up the differences between the old and the new approaches to teaching and learning in Table 2.1, while Table 2.2 by Ashman and Conway (1997: 16), respectively from the University of Queensland and the University of Newcastle, New South Wales, expresses more or less the same ideas.

**Table 2.1: Changes in the approach to teaching and learning envisaged for Curriculum 2005 (Kruger & Adams 1998: 4, 5)**

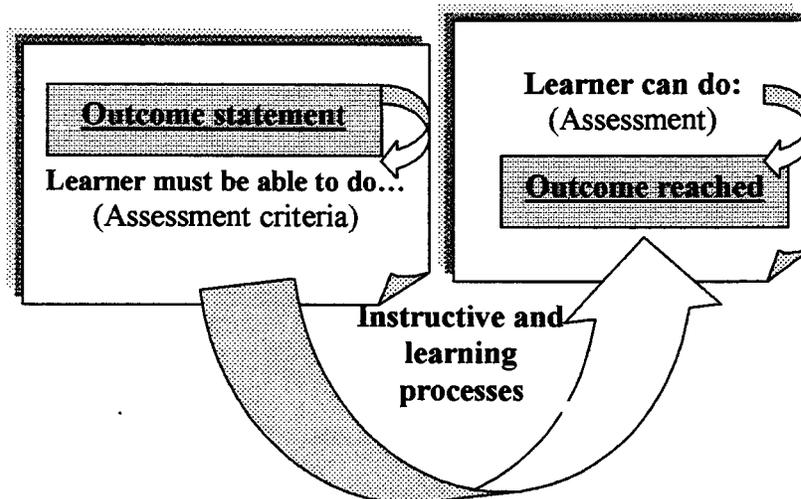
<b>Summary of the old</b>	<b>Summary of the new</b>
<b>From emphasis on:</b>	<b>To emphasis on:</b>
The intentions of the teacher	The results (outcomes) of learning
What the teacher will do	What the learner will do
The teacher as a transmitter of knowledge	The teacher as a facilitator of learning and personal growth
Rigidly specified content	Flexible content within general learning areas
More and more content to be covered each year	The acquisition of key concepts and processes
What can be learnt in a given time	Flexible time allocations
The acquisition of knowledge and skills in artificial settings	Demonstration of knowledge and skills in authentic settings
The acquisition of discrete (separate) competencies	Quality performance on integrated tasks
All learners in class receive the same content	All learners achieve the same outcomes
Tests and examinations to compare, place and grade learners	Assessment in a variety of ways and different situations
Competition and comparison of learners	Co-operation and support of each learner
Learning for its own sake	The application of what is learnt
Learning and assessment are seen as separate	Learning and assessment are integrated, by focusing on performance of meaningful tasks
The criteria of performance are not clearly defined	The assessment criteria are publicly available, with examples
No learning is expected beyond the end of the course	Lifelong learning, with a continuum from novice performance to expert performance

**Table 2.2: Changes in current teaching and learning orientation in Eastern Australia (Ashman & Conway 1997: 16)**

	<b>Teaching orientation</b>	<b>Learning orientation</b>
<b>Focus</b>	Teachers	Learners
<b>Learner's involvement</b>	Mostly passive	Mostly active
<b>Learning</b>	Teacher responsible Context-independent	Jointly responsible Context-related
<b>Desired learning outcome</b>	Retention	Reflection and application
<b>Teacher's attitude</b>	Experts	Coaches or facilitators
<b>Teacher's roles</b>	Good presenters	Good facilitators
<b>Educational outcomes</b>	Production or solution "Tool kit"	Increased skill in applying "tools"

## 2.4 What is Outcomes-based education?

Firstly, Outcomes-based education focuses on the “desired end-results of each learning process” (Van der Horst & McDonald 1997: 7), known as outcomes. Learners need to demonstrate that they have attained the so-called outcomes by being able to do something that they were not able to do before or do with the same level of competency.



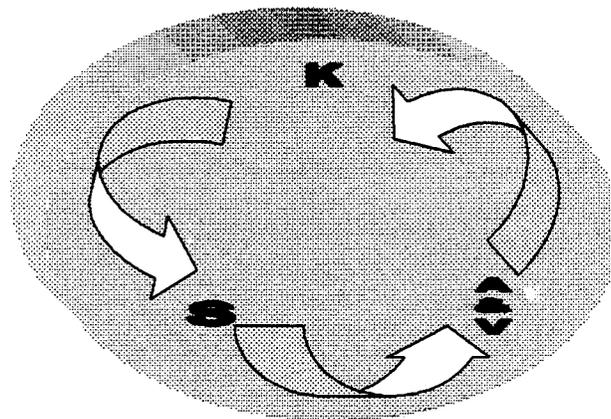
**Figure 2.1: The process of outcome realisation and its focus points seen as one continuous unit**

In the second place, the focus to guide the learners to the realisation of planned outcomes pivots around “the instructive and learning processes” (Van der Horst & McDonald 1997: 7). Outcomes-based education is thus “learner-centred” and “result-orientated”.

The most important phase in this process is the planning and formulation of exact outcome statements. Outcomes should be formulated in such a way that when the effectiveness of the educational process is assessed, the precise outcome statements will directly determine the methods and ways of assessing what the learners have learnt (acquisition of knowledge), are now able to do (skills) and the attitudes (values) they have towards that which they have learnt. In other words, assessment focuses on what the learners know and can do (learning outcomes). The teacher should plan and state the desired learning outcomes in terms of the following generic outcomes:

- Knowledge to be acquired or discovered
- Skills to be mastered and
- Attitudes and values to be formed (Van der Horst & McDonald 1997: 8).

These generic outcomes reciprocally and mutually influence one another. Thus, knowledge supports the acquisition of higher order skills and together they lead to the amelioration of attitudes and values. I have often observed this phenomenon in my teaching career. Figure 2.2 illustrates the interactive nature of outcomes in teaching and learning.



**Figure 2.2: The interactive nature of learning outcomes. Key: K = knowledge, S = skills, A & V = attitudes and values**

Lorber and Pierce (1983: 27), almost twenty years ago, described the same process, only using different terms to express the same conditions. Teachers often speak about what they are doing in class. It is, however, according to Lorber and Pierce, more appropriate to think about what the students will be able to do after the instruction than what they were not able to do before.

In discussing various models for instruction and assessment, the above writers conclude that, for learning to be meaningful, one should begin the planning of instructional procedures with “the instructional results” or in Curriculum 2005 terms, the outcomes. This, however, seems to be the most complex and difficult step in the planning of “instructional objectives”, or in OBE terms, “outcomes”. The reason for this is probably that the teacher must take care to phrase each objective in such a way that it conveys the “exact instructional intent” as well as the degree of competence required (Lorber & Pierce

1983: 5). Many teachers, in my experience, still find it difficult to change their paradigms from content-driven to action-based strategies. The formulation of an outcome should therefore emphasise the verbs describing the actions that learners should master.

## **2.5 Outcomes-based education and the Culture and Arts learning area**

Keith Swanwick (1999: 3) wrote, “Music significantly enhances and enriches our understanding of ourselves and the world. No wonder music is so often interwoven with dance and ceremony, with ritual and healing, and why it takes a central role in celebrating significant life events”. These are all part of culture and are now recognised as valuable for all by the South African authorities.

### **2.5.1 Rationale**

The rationale of the Culture and Arts learning area, according to the *Policy document of the Department of Education* (South Africa 1997: AC<sup>6</sup> 3), is the following: “Arts and Culture are an integral part of life, embracing the spiritual, material, intellectual and emotional aspects of human society”. The importance of culture lies not only in the embodiment of its artistic expression, but lifestyles, behaviour patterns, knowledge and belief systems are all integral parts of the cultural heritage.

The Policy document highlights the importance of Culture and Arts in the life of human beings as “fundamental to all learning” (South Africa 1997: AC 3). None of the other learning areas cut so deeply into all the areas of human endeavour as Culture and Arts. It is imperative for meaningful human life and society. Any effort to minimise the importance of this learning area in all its forms should thus be counterbalanced with an equal amount of energy to rectify its priorities and to impress upon its critics the value and rightful place of this very important learning area.

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<sup>6</sup> Arts & Culture.

## 2.5.2 Culture and Arts learning area outcomes

The *Policy Document of the Department of Education* gives eight outcome statements for the Culture and Arts learning area. They are (South Africa 1997: AC 3):

Learners will be able to

- Apply knowledge, techniques and skills to create and be critically involved in arts and culture processes and products.
- Use the creative processes of arts and culture to develop and apply social and interactive skills.
- Reflect on and engage critically with arts experience and works.
- Demonstrate an understanding of the origins, functions and dynamic nature of culture.
- Experience and analyse the role of the mass media in popular culture and its impact on multiple forms of communication and expression in the arts.
- Use art skills and cultural expressions to make an economic contribution to self and society.
- Demonstrate an ability to access creative arts and cultural processes to develop self-esteem and promote healing.
- Acknowledge, understand and promote historically marginalized arts and cultural forms and practices.

As mentioned before, the formulation of an outcome depends on the verbs (underlined in the quoted passage) describing the actions that the learner should master. These verbs seem to be to the point and relevant to arts educational goals. In the context of both the full outcome statements and the nature of artistic endeavour, some of these goals, however, lack clear direction and subject specific relevancy. As far as the performing arts are concerned, one of the most important and essential activities is artistic performance. Unfortunately, performance is not mentioned.

The outcome statements, according to the mentioned policy document, stress creative involvement. The concept of creative and critical involvement in the arts, as in any subject, should be seen against the background of pedagogical and didactic theory and the proven possibilities and stages of learner development. According to research on learning, creating entails higher order skills and presupposes the mastery of other more basic skills. Creation is an act of composing or putting together, and according to Bloom's taxonomy, on the level of synthesis, the second highest level of human competencies.

Outcomes should furthermore focus on the content of the learning area. One can only hope to achieve other benefits such as social, psychological and other human enhancements such as those mentioned in the outcome statements of the policy document, after years of in-depth study of the artistic content. Besides, according to research over many years, there is yet no guarantee for this.<sup>7</sup>

A discussion of the theories of learning by Piaget, Vygotsky and others should clarify this point, and follows later in this chapter.

The vagueness of the phrasing such as “apply knowledge”, be “involved in arts and culture processes”, “use the creative processes of arts and culture” and “reflect on and engage critically with arts experience and works”, gives no indication of the range or standard of achievement or the type of choices that should be made from an endless list of possibilities.

Any person involved in Arts Education including Music, Dance, Drama or the Visual Arts, will agree that the actual execution (performance) of the artistic “processes” and “products” involves years of dedicated performance practice in these disciplines and needs far clearer and more systematic indications of activity and direction than one vague generality. If statements such as “apply knowledge, techniques and skills”, or “use art skills and cultural expressions” imply performance or listening skills, they could be open to grave misinterpretation. If learners need knowledge and skills to be able to make a contribution to their own and society’s economy, outcomes should be far clearer and more specific. We should seriously consider presenting learners with more relevant and effective vocational guidance than what these statements imply.

The second (“develop and apply social and interactive skills”), seventh (“develop self-esteem and promote healing”) and eighth (“acknowledge, understand and promote historically marginalized arts and cultural forms and practices”) outcome statements all aim for goals that are not purely artistic. They have other motives of developing personal, social and political skills and promoting ideologies. One can only hope to achieve some of

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<sup>7</sup>Demorest and Morrison (2000: 39) conclude: “We are optimistic that the years ahead will yield many exciting findings about the important cognitive, social and emotional roles of music in human life”. Although this article focuses on the claims that music instruction can enhance intelligence, their conclusion may also be applied to the human condition as a whole.

these aims as an added bonus, in any educational situation. Any learning area, not only Music, can make such claims. It is therefore very important that one should revise the Culture and Arts goals to formulate meaningful outcome statements for each component of this learning area. These will receive further attention in Chapter 4 of this dissertation.

The importance of realistic, clear and exact outcome statements of exactly what learners should be able to do for successful Outcomes-based teaching and learning cannot be overemphasised.

## **2.6 Roots of Outcomes-based education**

Two major traditions of the twentieth century influenced current instructional theory and practice. Behaviourism and theories on human memory dominated thought on teaching and learning for many years (Ashman & Conway 1997:18).

### **2.6.1 Behaviourism**

The behavioural approach, initiated by psychologists Watson and Skinner, played an important part in shaping educational theory and practice of academic skills since the mid-1960s. “It had a significant effect on our understanding of how students learn” (Ashman & Conway 1997: 21).

Outcomes-based education inherited the following principles from Behaviourism (Ashman and Conway 1997: 22). These principles still have a marked influence on current teaching and assessment strategies:

- Behaviours should be observable and therefore measurable.
- Learning changes behaviour.
- The aim of a behavioural teaching strategy “is to produce change in each student's performance and to ensure that change occurs as a result of each lesson”.

## 2.6.2 Studies on Human Memory

The study of human memory challenged behaviourist theories as far as cognitive research is concerned. During the 1960s, “research into thinking and knowing (cognition) rose to prominence when it was becoming clear that [...] using only behavioural terms was unsatisfactory” (Ashman & Conway 1997: 31).

According to Ashman and Conway (1997: 30), discoveries on how people learn, recall and remember information, led to a new understanding of human memory. The value of the individual’s own involvement and active cognitive participation in the learning process was previously greatly disregarded.

Another development described memory in terms of deep or shallow processing. This is an early precursor of studies on Metacognitive learning which is discussed later in this chapter (2.7.8).

Outcomes-based education furthermore “has its roots firmly embedded in earlier work on educational objectives, Competency-based education, Mastery Learning and Criterion-referenced Assessment” (Van der Horst & McDonald 1997: 8).

## 2.6.3 Ralph Tyler: Basic Principles of Curriculum and Instruction (1950)

Tyler (Van der Horst & McDonald 1997: 9) identified key issues that teachers should consider while planning learning strategies. The following table (Table 2.3) compares Tyler’s issues to phases in the planning of outcomes-based learning situations:

**Table 2.3: How Outcomes-based education developed from Ralph Tyler’s principles**

<b>Tyler’s Principles</b>	<b>Outcomes-based education</b>
Educational purpose (Objectives)	Outcomes statement
Content	Content
Organisation	Process, Activities
Evaluation	Assessment

#### 2.6.4 Benjamin Bloom and the Taxonomy of the Cognitive Domain

According to Ashman and Conway (1997: 41), cognition involves “absorbing, retaining, retrieving, transforming and manipulating acquired information”. The learner not only actively perceives, sorts and decides on priorities of information, but also is emotionally involved in the process. Sonnekus and Ferreira (1979: 56) assert that the affective and cognitive functions are inseparable and mutually supportive. They contend that the emotions (affective functions) provide the necessary basis and support for the cognitive functions.

To many people the cognitive world would seem to embrace the totality of education. Although it is one of the most important components of the learning situation, learning is much more complex than this, and includes other functional areas such as the affective and psychomotor domains. However, as Ashman and Conway (1997: 41) put it so aptly, “our knowledge base provides the building blocks for learning and problem solving”.

One of the first efforts to provide a systematised analysis of human cognitive possibilities was the well-known Taxonomy of Objectives in the Cognitive domain by Benjamin Bloom (Van der Horst & McDonald 1997: 37) in the 1960s. Bloom arranged intellectual objectives in a system from lower order or simpler skills to higher order or more complex skills:

- Knowledge
- Comprehension
- Application
- Analysis
- Synthesis
- Evaluation.

Bloom not only mapped the cognitive domain, but also gave clear indications of how to develop educational objectives for each level and the possible evaluation criteria appropriate to each level according to the planned objectives. Bloom’s Taxonomy forms a very important basis for education, including Outcomes-based education.

### 2.6.5 Competency-based education

A further development after Benjamin Bloom and his colleagues' taxonomies of the cognitive, the affective and the psychomotor domains, was the theory of Competency-based education. This was introduced in America towards the end of the 1960s. The impetus came from various groups such as the business fraternity who started to question the value of current education in preparing learners for the professional world. Learners, according to them, needed to develop the actual skills that they would require in the working world. They pleaded for syllabi that were more in line with skills and knowledge that the real world requires.

Competency-based education focuses on the integration of

- Outcome goals (in terms of specific skills)
- Instructional experience (to teach the outcomes)
- Assessment devices (to determine if the learners have mastered the outcomes).

Competency-based education has a lot in common with Outcomes-based education in that it focused on the achievement of specific competencies. The problem with Competency-based education was that it concentrated merely on skills in isolation, thereby ignoring other important aspects of the total learner. Outcomes-based education aims to educate all aspects of the learner by addressing the cognitive, the affective and the psychomotor domains. It focuses on achieving and developing the knowledge, values and skills of learners. The aims of Outcomes-based education include an integrated approach of learning areas in order to guide learners towards understanding the totality of the world of knowledge from all possible perspectives. Learning areas address the world in the wider context of integrated realms of meaning,<sup>8</sup> instead of breaking them up into isolated subjects as in the past.

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<sup>8</sup> In 1964, Philip Phenix wrote the very important treatise *The realms of meaning* that forms the basis for many epistemological studies during the second half of the 20th century.

### **2.6.6 Mastery learning**

Mastery learning values achievement and believes in the potential to improve abilities in most instances. “Bloom and his associates believed that [...] if the proper conditions can be provided, 90-95% of learners could actually master most objectives” (Van der Horst & McDonald 1997:11). They believed that if learners had more time for mastering a specific task, if different media or materials were provided, or if a diagnosis could be made of which missing pre-knowledge or skills stood in the way of a learner’s mastering of the objectives, the situation could be remedied. The principle of mastery learning is thus to guarantee success through the optimal learning environment, if a proper back-up system is in place.

### **2.6.7 Criterion-referenced assessment**

Assessment is one of the most important tools in the educational situation and in Outcomes-based education. Achievement is assessed to ascertain whether outcomes have been achieved and to determine possible remedial action. Criterion-referenced assessment refers to testing or assessment where learning results are compared to a set standard. Learners’ achievements are thus not compared to one another, “but to a given or set criterion or standard of performance” (specific objectives) (Van der Horst & McDonald 1997: 12). Criterion-referenced assessment has a meaningful role to play in Outcomes-based education where specific outcomes (knowledge, skills and attitudes) are required.

### **2.6.8 Gagné and Briggs (1974): Head, hands and heart**

Gagné’s taxonomy addresses learning in a comprehensive way, including learning as a cognitive (intellectual), as an affective (emotional) and as a psychomotor (physical) matter. Gagné identified five types of learning outcomes (Van der Horst & McDonald 1997: 32):

- Verbal information (Basic communication of information)
- Intellectual skills (Cognitive domain, head)
- Cognitive strategies (Cognitive domain, head)

- Attitudes (Affective domain, heart)
- Motor skills (Psychomotor domain, hands).

### 2.6.9 Krathwohl's Taxonomy of the Affective Domain

The affective domain includes all matters associated with feelings, emotions and values. "Positive and negative feelings, emotions, attitudes, values, interests, appreciations, aspirations, morals, character – all are components of the affective domain" (Reilly & Lewis 1983: 197).

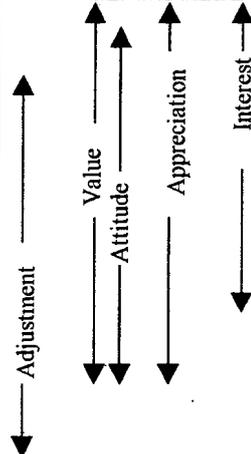
It is unfortunate that teachers do not usually plan for affective objectives, because, as mentioned earlier, the affective domain has a distinct influence on the cognitive domain. Perhaps the cognitive domain received too much emphasis in the past. Reasons for this may be that it is not so easy to assess affective outcomes. On the one hand, they can be highly subjective and debatable, while on the other hand, these objectives usually realise over a long period and teachers may lose track of their attainment.

Bessom et al (1980: 24) describe the aesthetic experience as having a dual nature. It encompasses cognitive aspects, which are both "perceivable and teachable", and the "affective reaction to the organisation" of the cognitive aspects, "which is not teachable".

Krathwohl's taxonomy of the Affective Domain (Van der Horst & McDonald 1997: 40) describes affective behaviours that apply to learning in a similar way as the cognitive objectives of Bloom's taxonomy, that is, in ascending order towards a higher degree of internalisation.

Table 2.4 gives an adaptation of the Taxonomy of the Affective Domain against a list of commonly used affective terms. The arrows indicating the personal manifestation of affective behaviour are of varying length, because these are flexible and unique to each individual and situation.

**Table 2.4: Krathwohl's taxonomy of the Affective Domain against a list of commonly used affective terms (adapted from Reilly & Lewis 1983: 199)**

Krathwohl's Taxonomy of the Affective domain	Commonly used affective terms	Personal manifestation of affective behaviour
Level 1 Receiving	1.1 Awareness 1.2 Willingness to receive 1.3 Controlled or selected attention	
Level 2 Responding	2.1 Acquiescence in responding 2.2 Willingness to respond 2.3 Satisfaction in response	
Level 3 Valuing	3.1 Acceptance of a value 3.2 Preference of a value 3.3 Commitment	
Level 4 Organisation	4.1 Conceptualisation of a value 4.2 Organisation of a value system	
Level 5 Characterisation by a value complex	5.1 Generalised set 5.2 Characterisation	

In Music, one can easily find examples to explain the process of affective growth as displayed in Table 2.4. When a learner first hears an unfamiliar composition or genre, he becomes aware (1.1) of it and is either merely willing or not willing to receive it (1.2). After listening for a while, or for a second time, his attention focuses selectively (1.3) on certain facets.

At level 2, the learner starts to form an opinion, possibly aligned with the opinions of the teacher or of peers (2.1), but soon forms his own internal convictions by willingly showing his preferences (2.2). Later the learner may even defend the work in a discussion, and experience satisfaction in his own conviction (2.3).

At level 3, the learners accept the new work or genre (3.1) as part of their own musical value system (3.2) and may become committed to the style (3.3) (Reilly & Lewis 1983: 199).

When a learner goes as far as level 4 (organisation), his views on this work are assimilated into his total value system along with his views on life, politics, science and other related areas.

At level 5, the work or genre is internalised to such an extent that it becomes an important part of his life or may even guide his choice of career.

#### **2.6.10 Harrow's Taxonomy of Psychomotor skills (1972)**

Performance in the Culture and Arts learning area makes constant use of the Taxonomy of Psychomotor skills developed by Harrow (Van der Horst & McDonald 1997: 42). Where hand-eye co-ordination is needed when playing a musical instrument, dancing, or painting, or where foot-eye co-ordination features as in Dance and Drama or hand-foot co-ordination as in playing an instrument such as the organ, or using the pedal at the piano, teachers should be aware of the taxonomy of motor skills. Like the abovementioned taxonomies, it follows an ascending order from the lowest to the highest degree of ability:

- Reflex movements – involuntary movements.
- Basic movements – containing the elements of more complex movements like the movements of the foot and leg to kick a ball.
- Perceptual abilities – these include the ability of the brain to receive and transmit messages from sensory stimuli such as reading from a visual stimulus or responding to an auditory stimulus. One can think of many examples in Arts Education and performance that make use of perceptual abilities.
- Physical abilities – these are efficient and controlled movements. Physical abilities are dependent on development, age and experience. Instrumental technique relies on the systematic development of physical abilities and skills. These are essential abilities in all the performing arts.
- Skilled movements – these entail simple and complex movements such as a skilled performance on a musical instrument. A successful music performer incorporates an infinite variety of skilled movements into his cognitive and affective musical value systems. Dance similarly incorporates whole body skilled movements to a very high degree.
- Non-verbal communication – this level requires communication forms that do not use words, but communication through gestures, facial expressions, movement, mime, dance and the visual arts.

### **2.6.11 Interaction and Integration of objectives in Outcomes-based education**

It would be interesting to investigate how the objectives from the various taxonomies interact in specific artistic endeavours. An educational situation that facilitates its outcomes while taking cognisance of and planning according to all the relevant types and levels of objectives and their possible interactions can only be successful. Chapters 3, 4 and 5 of this dissertation will consider this point in its formulation and planning of unit standards.

## **2.7 Learning theories**

Jean Piaget was the leader on learning theories in the middle of the twentieth century. Other psychologists and educational theorists such as Jerome Bruner, Lev Vygotsky, the schools of Co-operative Learning, the Constructivist Movement and the Information-processing (IP) School also made important contributions to contemporary models of learning and teaching.

### **2.7.1 Jean Piaget**

The Swiss epistemologist Jean Piaget had an enormous influence on developmental psychology during the 1960s and 1970s when his works were first translated into the English language. Although some of his ideas have been refuted during the last thirty years of the twentieth century, he provided a basis for many theories of cognitive development and learning.

Born in 1896, he spent most of his life in French-speaking Switzerland. He studied at the Sorbonne in Paris. As an adolescent, he became very interested in Biology. His intensive ontological studies of the biological world influenced his later pedagogical theories.

As an ontologist, Piaget reacted to the views of the behaviourists under J.B. Watson and, more recently, B.F. Skinner. Behaviourists asserted that cognitive procedures were merely “by-products of physical and chemical processes”. This theory, according to metaphysical

thinking,<sup>9</sup> “denies the fact that consciousness is an effective factor in human behaviour” (Van Rensburg et al 1979: 224).

Piaget became famous for his theory of developmental stages. He empirically studied the development of his own children and concluded that children passed through a series of unique stages of thinking.

### **2.7.1.1 The Stage of Sensorimotor activity**

This period covers roughly the first two years of a baby's life, before words or symbols are learnt. The main activity of this period is perception, which is “oriented towards action”. (Sutherland 1992: 8, 9).

### **2.7.1.2 The Stage of Operational thought**

The second stage of Piaget's theory of human development consists of two sub-stages, namely the stage of pre-operational thought and the stage of concrete operations.

- **Stage of Pre-operational thought (18 months to six years)**

Firstly there is the period of pre-conceptual thought (18 months to four years). Action still dominates, but it is now internalised. There is, however, no clear separation of cause and effect. According to Piaget, the toddler is not yet capable of grasping concepts while no discrimination of hierarchical classes is possible. When the child has access to language, he can use words to encapsulate his experiences, also known as schema, and store them in his memory in verbal form.

This stage is followed by the sub-stage of intuitive thinking (four to seven or eight years). Immediate perceptions still dominate, but the child is becoming more able to see the whole of something instead of concentrating on one aspect of it. Fundamental cognitive activity becomes less action-based and more verbally based.

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<sup>9</sup> Metaphysics: “the systematic study or science of the first principles of being and of knowledge; the doctrine of the essential nature and fundamental relations of all that is real” (Van Rensburg et al 1979: 299).

This aspect of cognitive thinking, where the child intuitively and immediately becomes aware of things as a whole, is very important to music education, even at later stages of development. At the first hearing of a musical work or fragment, the learner experiences music holistically and immediately. At this stage the sound impression is still diffuse in the mind of the listener. The structure is still vague and nothing is clear and analysed. As the first step in the process of learning according to the well-known principle of hear-see-do, this is the moment of aural perception or sensation. It is cognitively diffuse and the observer is aware of little or no detail. If, through repeated listening and analysis the listener becomes aware of more and more elements of the sound example, he moves to a state of deeper understanding of the work in its context. He starts to hear the underlying structure and style of the work. The sound impression takes on another dimension or layer of meaning. The experience grows from a vague first impression towards an intimate knowledge and deeper understanding of the original intention of the composer. The learner identifies with the process of composing and changes from objective perceiver to subjective conceiver. As already mentioned in the discussion of the affective domain, this phenomenon also has a strong link with affective functioning in Music, Dance and Drama learning.

- **Stage of Concrete operations**

Piaget pinpointed this period between seven and eleven years. Operational thinking is one of the key concepts in Piaget's theory. It is the ability to hold an idea in one's head while one is dealing with a problem. The ideas cannot yet be manipulated purely mentally, as they can be in formal operations, hence concrete operations. The ability to abstract an aspect of the situation mentally is a great step forward in the cognitive development of children. It also includes the ability to think reversibly. An example in music is to be able to deduce that an ascending scale is the same as a descending scale, or that the interval stays the same regardless of whether the highest or lowest note appears first or last.

Transivity is another important ability that develops as part of concrete operations. It is the ability to apply knowledge to new situations and is essential in problem solving (Gagné 1985: 151).

The sorting of objects according to length, size and other criteria, is called seriation. Seriation was another important aspect of cognition that was stimulated by the findings of Piaget. It is a basic aspect of perception in the visual arts.

### **2.7.1.3 Period of Formal operations**

During this period, a person starts to think logically without the help of concrete objects or aids. Formal operational thinking is abstract and adolescents think most effectively in symbolic terms.

### **2.7.2 Bryant and Donaldson**

In Britain, Peter Bryant of Oxford (1972) challenged the work of Piaget. Bryant used the scientific experiment and control group method whereas Piaget used clinical studies of children. Bryant and Trabasso (1971) proved that children developed to concrete operational stages much sooner than Piaget's proposition.

In addition, Margaret Donaldson published an innovative work titled *Children's Minds* in 1978. In this work she investigated children's abilities and the importance of the way children perceive a learning situation on the manifestation of their abilities. When children receive optimal help from a teacher in the form of appropriate language, they have much higher abilities at a younger age than Piaget has ascribed to them.

### **2.7.3 Jerome Bruner**

Bruner (1963, 1972, 1986) follows a child-centred approach where children have the opportunity to discover things for themselves.

His arguments on acceleration may be noted and can be helpful in countries like South Africa where the problem of a widely diverse learner population exists. Bruner and Vygotsky both disagree with Piaget's idea of readiness in his stage theory. Instead of waiting for a child to become ready for the next stage, he could rather be stimulated to the next stage (Sutherland 1992: 62). Language is the most important aid in facilitating this

acceleration and if used clearly and explicitly, acceleration with good results becomes a distinct possibility (Sutherland 1992: 58-59).

Another idea that has relevance to the contemporary South African situation is Bruner's spiral curriculum (Woolfolk 1995: 483). The concept of the spiral curriculum has as its basis the fact that any child can learn any information at any stage, with only a shift in the level of competency. Thus, a concept like tonality can be taught at beginner level as key and key signatures, while the advanced student is able to understand the same concepts at a more advanced and elaborated level such as key, mode, modulation, tonality, atonality and polytonality. This concept can be very useful where teachers in South Africa have to cope with learners with little or no pre-knowledge of certain aspects of music theory in the same class as others with more background. The latter group can gain by doing the same learning content as the others, albeit on a higher level, while interaction between the groups can possibly stimulate acceleration for some, application and a deeper level of learning for the others. The spiral curriculum features in components where technical content (music performance and music theory) is practised to improve skills.

Bruner designed his own theory of developmental stages, simpler than that of Piaget. Bruner described three stages (Sutherland 1992: 61):

- Enactive learning is by doing
- Iconic learning is by means of images and pictures
- Symbolic learning is by means of words or numbers.

With resource-based learning, later in life, children often also have to do things practically with their hands. This is thus not only restricted to the enactive learning phase. When abstract material proves too difficult for learners to grasp, they can be encouraged at any stage to visualise the problem in terms of images or pictures or even enact it in order to obtain a more objective perspective on the problem. An integrated foundation in Culture and Arts may prove useful in this respect.

The idea of play as an educational tool is associated with the enactive stage of Bruner. Many educationalists after Bruner stressed the importance of play as an educational tool,

not only in the pre-school stage, but also for older learners. The South African educationist Van der Stoep (1973: 106-122) designated play as one of the four basic didactic forms. He based his theory on the anthropological premise that play is a basic aspect of life.

#### **2.7.4 Lev Vygotsky**

Ashman and Conway (1997: 96) describe the influence of Lev Vygotsky on Cognitive Psychology and its application to education as follows: “One of his primary contentions was that education should be designed to accelerate children’s cognitive development rather than providing experiences at the individuals’ current level of cognitive maturity”.

Vygotsky was one of the first critics of Piaget’s theories especially where Piaget believed the stages of development were unalterable. Vygotsky’s idea of acceleration of a child’s development proves this point. He formulated most of his ideas during the years 1924-1934, but his writings were only published after Stalin’s death in 1953. During the 1950s and 1960s, his works for the first time appeared in English, at which time he had a strong influence on educational theorists, especially Bruner (Sutherland 1992: 42).

Vygotsky maintained that meaning is socially constructed and therefore essential in the actualisation of learning and even intelligence. Building on this theory of Vygotsky, Joe Kincheloe and his co-authors (Kincheloe et al 1999: 9) emphasise that the social basis of learning is “central to the postformal (postmodern) effort to rethink intelligence”. Because human learning, according to the postformal school of thinking, is situated in the social, political and cultural context of the learner, it is vital that teachers should be better equipped to study the specific situation of each learner (Kincheloe et al 1999:11). This has serious implications for the South African heterogeneous learning population and supports a curriculum that recognises each learner’s own cultural environment.

There are, according to Vygotsky (Ashman & Conway 1997: 97), two important prerequisites for effective learning to take place: firstly, the learner’s readiness to learn, and, secondly, the way a person is taught.

The term “scaffolding”, in use since the early 1980s, relates to the idea of Vygotsky referring to how learning takes place and how learners can realise their potential. A scaffold is a temporary and adjustable support for a builder to reach the higher parts of a building. When the teacher uses scaffolding, he supports the learner until the higher levels are mastered, or until the learner reaches the higher levels independently. The aim in education is for each learner to become independent from the teacher as soon as he is ready for it.

Important educational principles gleaned from this description of scaffolding are:

- Primarily there is a reciprocal relationship between the teacher and the learner. The teacher initiates the learning situation and provides the content. He plans an appropriate learning strategy and focuses and directs the learner’s attention. On the other hand, the learner actively gains knowledge and acquires or improves his skills.
- Secondly, there is a gradual transfer of responsibility from teacher to learner. Ideally, learners should start taking the initiative and teachers should feel free to encourage it (Ashman & Conway 1997: 98).

In agreement with Piaget and other progressive theorists, Vygotsky regarded activity as a very important basic educational principle. Activity in the educational situation, however, should be under the strict control of the teacher (Sutherland 1992: 43).

### **2.7.5 Co-operative Learning and Group Investigation models**

One of the important predecessors of Outcomes-based education is Co-operative Learning where learners work together in small groups. Many co-operative learning methods, however, focus on low-level skills. Co-operative Learning originated as a result of research into methods concerned with getting learners actively involved in their own learning.

The group investigation model emphasises academic achievement and the development of higher-order thinking skills. Learners actively participate in the planning, exposition and

solution of learning problems (Marlowe & Page 1998: 81-83).

### **2.7.6 The Constructivist Movement**

Similar to Co-operative Learning is the Constructivist Movement (also known as the alternative movement). Constructivism proposes that learning involves “constructing, creating, inventing and developing our own knowledge” (Marlowe & Page 1998: 10). The constructivists stressed, for example, the importance of learning experiences outside of school such as those of early childhood learning.

The ideas of Constructivism had their first roots in the writing of well-known educators and writers over many years (Marlowe & Page 1998: 13-16). Jean-Jacques Rousseau (1712-1778), Pestalozzi (1801-1898), John Dewey (1859-1952), Jean Piaget (1896-1980) and the generation of Jerome Bruner, David Ausubel and Schlomo Sharan all endorse the concept of the child’s own personal contribution to learning as the most important element in education.

According to Constructivist theory, the child’s own unique experiences form the basis for the way he constructs his version of reality. A child interprets and analyses any new situation using existing knowledge and thinking processes to build new concepts. He integrates current experiences with existing experiences and pre-knowledge in order to understand and assimilate new information. The important thing is that the child is active in this constructive process. A child learns best in this way. Constructivist thinking promotes independent thinking and therefore the focus is not on transmitting information, but on “questioning, investigating, problem generating and problem solving. It’s about constructing knowledge, not receiving it” (Marlowe & Page 1998: 11).

This implies that because the child is actively constructing his own unique set of principles and ideas, based on his own unique experience-framework, it is difficult to predict exactly what and how a child will learn (Sutherland 1992:79). Although the focus is on the child’s own constructs, it does not mean that there is no content. Teachers need to be aware of these complexities and should have the means and the wisdom to solve problems related to the unique disposition of each individual learner in his class. In order to plan meaningful unit standards for the arts in this country, with generic outcomes such

as “create”, “perform”, “appraise”, one cannot disregard the principles of constructive thinking, teaching and learning.

The Constructivist Movement sees the teacher consequently rather as a “facilitator than a didact” (Sutherland 1992: 82). The term facilitator is often preferred in the current Outcomes-based education system in South Africa.

What makes the task of a teacher, according to constructivist thinking, so much more daunting is the fact that children are all unique in their make-up of pre-knowledge and self-acquired learning strategies. The ideal situation would by implication be either smaller classes or some form of grouping according to abilities (Sutherland 1992: 84).

Later research by Biggs (1985) and others has shown that if the child’s own learning strategies<sup>10</sup> or learning styles are taken into consideration, learning takes place with greater effect. This resulted in the theory of Metalearning and Metacognition (discussed in 2.7.8), which has had a great influence on contemporary educational thought.

In designing a programme, the teacher thus has to consider, as a point of departure, the learner’s existing knowledge, skills, learning strategies and total disposition.

The Constructivist Movement was furthermore responsible for the important theory resting on the balance between theoretical constructs and practical learning (Sutherland 1992: 79). If learners are actively involved in their own learning, there is a danger of overemphasising practical experience and neglecting theoretical knowledge. In music education, this is often the case. This needs further attention when contemplating the balance between theoretical knowledge and practical experience in arts education and when designing unit standards for Music and for Culture and Arts.

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<sup>10</sup> Strategies refer to the many ways in which we take in (encode), store and retrieve (decode) information (Ashman & Conway 1997: 43).

### 2.7.7 The Information-processing (IP) school

According to the adherents of this school, achievement does not depend on the age or developmental level of the learner, but rather on the effectiveness of the learning process. The focus is therefore on a single learning activity that occurs at a given time. In other words, the actual process of cognition is important.

Richard Sternberg (1993) influenced the theory of Information-processing with his theories of human intelligence. He described six factors that constitute intelligence. They are (Sutherland 1992: 86):

- Spatial ability
- Perceptual speed
- Inductive reasoning
- Verbal comprehension ability
- Memory
- Number ability.

The Information-processing theory is a theory of competences, but the context in which learning takes place and the individual learner's adaptation to the process of learning play an important role.

The learner has to adapt to his learning environment. Considering individual differences, information processing can lead to considerable differences in the learning outcomes. These are due to the component processes, the strategies that combine with these processes, and the mental representations on which the processes and strategies act. The ways in which individual learners direct their attention have an influence on the learning results.

Sternberg put the Information-processing theory into practice and in doing so made some useful distinctions between teaching groups and teaching individuals. This produced significant results, especially for environments where both settings are relevant.

Information-processing regards short-term memory and knowledge as important prerequisites for learning efficacy. As knowledge is stored in some linguistic form, language skills are of the utmost importance for learning. This theory sees learning as a complex and vital process, in contrast to the simplistic stimulus-response causality of the behaviourists.

### **2.7.8 The Metacognitive approach**

Spinoza (1632-1677) said, “if somebody knows something, then he knows that he knows it, and at the same time, he knows that he knows that he knows” (Weinert & Kluwe 1987:1).

Ever since Spinoza made this statement, educationalists have been thinking about how to optimise learning and have contemplated strategies to motivate learners. Post-behaviouristic theorists in the last decades of the 20<sup>th</sup> century are acutely aware of the importance of learners’ own active participation in learning. A constant theme in all these writings is self-regulation or self-control. When a learner is aware of his own thinking and is able to monitor and direct his ways of acquiring knowledge, he is using a metacognitive strategy. According to Kruger and Adams (1998: 154), “some people define metacognition as thinking about thinking”; or as Weinert and Kluwe (1987: 8) expound, “metacognitions are second-order cognitions: thoughts about thoughts, knowledge about knowledge, or reflections about actions”.

The acquisition of metacognitive skills entails higher-order thinking processes that manifest at various levels, for example (Ashman & Conway 1997: 135-136):

- Conscious or implied use of a special strategy as “in problem solving”
- “Organised thinking” using particular effective processes
- “Deliberate and considerate planning, monitoring and the evaluation of a particular process”.

The following paragraphs briefly explain a number of metacognitive approaches:

### **2.7.8.1 Direct explanation**

“Direct explanation involves teaching a student about the nature and application of a specific strategy” (Ashman & Conway 1997: 136), for example to assist them to internalise certain information more effectively.

### **2.7.8.2 Scaffolded instruction**

One of the most important strategies of cognitive and metacognitive teaching and learning is scaffolded instruction. In the beginning stages of a learning unit, learners are supported. As the learning improves, the support (scaffold) is gradually removed so that the learner becomes more self-sufficient and self-motivated (Ashman & Conway 1997: 137). This is also known as self-regulation (see below).

### **2.7.8.3 Co-operative learning**

Co-operative learning is currently well known in South Africa and is frequently used in Outcomes-based education where a teacher has large groups to facilitate. Students form small groups and co-operation between group members is encouraged. Learners, for example, need to apply the principles of self-regulation (metacognition) when another group occupies the teacher’s attention.

### **2.7.8.4 Peer tutoring**

Hand in hand with co-operative learning and group work, goes peer tutoring. Peer tutoring has been successful because the students are actively involved in the learning process. Students may “exchange information while working on the same assignment, one student acts as the instructor to others, students take the instructor role in rotation” (Ashman & Conway 1997: 152) and students learn from one another by observing others’ work. It is important to note that students do not assume the role of the teacher but still operate under the teacher’s guidance.

### **2.7.8.5 Self-regulation**

When a student manages his own studies, learns something independently and understands his own methods of thinking and his own actions, he is using self-regulation. Another aspect of self-regulation is a learner's awareness of his own strengths and weaknesses. It has the advantage that learners are able to manage their learning strategies more effectively (Ashman & Conway 1997: 149). Students who are motivated and effectively applying metacognitive strategies in learning processes are self-regulated.

The success of self-regulated learning depends on a number of conditions. They include effective instruction that helps students become more objective about their own work, that develops abilities to freely and openly express their thinking methods, and instruction that encourages "active participation and collaboration" (Ashman & Conway 1997: 149). Furthermore, it is important that teachers are committed to the use of self-regulation and that they encourage their students to apply this strategy.

Ashman and Conway (1997: 152) summarise the conditions for successful application of Metalearning and Metacognition strategies as follows:

- Strategies should be functional and meaningful.
- Instruction should demonstrate what strategies can be used, how they can be applied, and when they are helpful.
- Students should believe that strategies are useful and necessary.
- There must be a match between the instructed strategy and the learner's perceptions of the task.
- Successful instruction must instil confidence and feelings of self-efficacy.
- Instruction should be direct, informed and explanatory.
- The responsibility for generating, applying and monitoring effective strategies must be transferred from instructor to student.
- Instructional materials must be lucid, considerate and enjoyable.

## **2.8 Theories of Intelligence**

The last two decades of the 20<sup>th</sup> century presented us with new ideas on theories of intelligence, which had a distinct influence on curriculum planning. Howard Gardner's Theory of Multiple Intelligences paved the way for the realisation that intelligence is more complex than the IQ results of previous theories of intelligence. Likewise, Robert

Sternberg describes intelligence as a compound phenomenon in his Componential Sub-theory of Intelligence. Building on Sternberg's book, *Beyond IQ: A triarchic theory of human intelligence* (1993), Joe Kincheloe and others are working on a more democratic view of intelligence where the person's environment and disposition plays an important role in the manifestation of his cognition and intelligence.

### 2.8.1 Howard Gardner's Theory of Multiple Intelligences

Gardner explains his theory as follows (Gardner 1992: 6):

It is of the utmost importance that we recognize and nurture all of the varied human intelligences, and all of the combinations of intelligences. We are all so different largely because we all have different combinations of intelligences. If we recognize this, I think we will have at least a better chance of dealing appropriately with the many problems that we face in the world.

The concept of intelligence has been reconsidered during the last twenty years and new theories have been developed. One important theory on the nature of intelligence is the Theory of Multiple Intelligences that Howard Gardner introduced with his book *Frames of Mind* (1983).

Gardner refuted the traditional concepts of intelligence, which based intelligence testing on the verbal-spatial orientation of human beings. He proposed a theory of intelligence, consisting of seven intellectual proclivities, and recently he added an eighth,<sup>11</sup> with each of them "having its own pattern of development and brain activity" (Ashman & Conway 1997: 55).

These areas of human potential are:

- Linguistic
- Musical
- Spatial
- Logical-mathematical
- Bodily-kinesthetic

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<sup>11</sup> "Naturalist intelligence": Project Zero, Harvard University. URL: <http://pzweb.harvard.edu/>

- Inter-personal (being in touch with one's own emotions)
- Intrapersonal (as in leadership ability)
- Naturalist intelligence.

Although they are part of the individual's genetic make-up, they have the potential to develop further, or remain undeveloped as a result of the individual's cultural and societal experiences. According to Gardner, the ideal is for individuals to develop all the potential intelligences, or at least be given the opportunity to do so.

Certain areas of human endeavour require the activation of intelligences beyond their own domain. Musical performance, for example, requires besides the musical intelligence also bodily-kinesthetic and interpersonal intelligences. It is postulated that, for instance, musical intelligence can also be essential for other domains outside music, such as dance, and even advertising. In essence, "nearly all domains require proficiency in a set of intelligences, and any intelligence might be necessary in a wide range of domains" (Ashman & Conway 1997: 58). Or, in the words of Gardner (1992: 88): "Nearly all cultural roles and tasks in any domain or field require a combination or blend of intelligences."

### **2.8.2 Robert Sternberg's Componential sub-theory of intelligence**

Robert Sternberg (1993: Back cover) is professor of Psychology at Yale University. He made an in-depth study of the nature of intelligence, and the various theories, past and present on intelligence. He (1993: 41-42) explains intelligence, in contrast to previous writers on intelligence, as a compound phenomenon.

The first component deals with the context of intelligence. The socio-cultural environment of an individual plays a distinct role in his understanding of the world in which he lives. The second component deals with the relationship between intelligence and the external world of an individual. The influence of experience in a given task or the relative novelty of a task determines the quality of an individual's behaviour in the given matter. The third addresses how intelligence is influenced by the internal world of an individual.

Sternberg's theory is important for Arts Education in the sense that it describes how a person perceives external sensations and translates them into conceptual representations, how a person transforms one representation into another (lateral thinking) or how a performer translates a conceptual representation "into a motor output" (Ashman & Conway 1997: 58). That includes, for example, what happens when a musician reads music, and interprets and executes it fluently, or when a dancer or an actor studies a role and performs it.

### **2.8.3 Contextualised cognition and intelligence**

Joe Kincheloe and others (Kincheloe et al 1999) are working on a reconceptualisation of education and are advocates of a more democratic and inclusive view on intelligence. They propound that when intelligence is observed and acknowledged within the cultural and social milieu of a learner, cognitive powers are clearly enhanced and activated.

Kincheloe and Steinberg's respective critiques on the theories of Piaget and his school have led to the theory of "Postformalism", "a type of postmodern analysis" (Kincheloe et al 1999: 146). They feel strongly against cognitive theories that disregard the cultural or political dynamics at work in the realisation of cognitive powers. Kincheloe and his co-authors write (1999: 5):

Utilizing recent advances in social and educational theory, we have attempted to construct a sociopolitical cognitive theory that understands the way our consciousness, our subjectivity, is shaped by the world around us.

As an educational discourse based on "the postformal values of human emancipation, social justice, and multiple perspectives" (Kincheloe et al 1999: 151) the theories of postformalism are of special interest to our curricular discourse in South Africa.

## **2.9 Postmodernism**

Although the wisdom of the past often clarifies current affairs, the life-giving forces and innovations of the present should not be disregarded. As time evolves, circumstances change, and paradigms have to shift in order to stay relevant and meaningful.

Slattery (1995: 17) proposes that there have been at least two major paradigm shifts in the history of mankind. The first change occurred when the old “isolated nomadic communities” gave way to “feudal societies”. The second major change was the industrialisation of tribal and feudal societies resulting in unlimited resources, “economic growth”, and unprecedented advances in science and technology. Social progress and the thriving of rational thought processes accompanied this period of change.

The first period Slattery calls the premodern period. It dates from about 1000 BC to 1450, and the second, the modern period, dates from 1450 to about 1960. The first period was changing slowly; and was “rooted in mythology and an aristocratic culture with integrated artistic styles”. During the modern period, the mass-culture of the middle-classes dominated the cultural world (Slattery 1995: 18).

Since the 1990s it is becoming abundantly clear that a “radically new global conception of life on the planet and existence in the cosmos is underway” (Slattery 1995: 16). This new worldview is generally known as Postmodernism. Slattery characterizes Postmodernism as follows: It entails “fast-changing and cyclical concepts of time with sundry cultures and many genres of expression”. Because of rapid changes, and faster and improved methods of contact and communication, information is disseminated globally and instantly. True to the general spirit of its adherents, it requires flexibility, co-operation, peaceful negotiation, a new social order of mutual understanding and acknowledgement, “respect for the wisdom embedded in all cultures” and of the interdependence of various cultures (Slattery 1995: 18).

Implications for education are radical. In designing a curriculum or learning programmes, these principles of our times should receive serious consideration. It seems proper and logical, firstly in a globalised world and secondly in a multicultural society like South Africa that we join the protagonists of Postmodernism in their arguments “against elitism” and “bureaucracy” (Slattery 1995:23). The fact that we value creativity, and the production of learners’ own knowledge, allowing for metacognition and promote eclecticism, makes us partners in the quest to provide the most relevant opportunities for the learners of our time.

The current South African situation, however, poses according to MEUSSA colleague Ronelle Bosman (2001: 4-74) a problem:

The matter is not a simple one of treating all learners as understanding and living in a postmodern culture, because a large number of learners are, for example, not even computer literate. [...] Educators must be able to communicate with their learners in a meaningful way while trying to find common ground between the learners' world after school and the school curriculum.

Bosman (2001:4-75) maintains, “both classical music and education are at odds with a postmodern condition, both functioning better in a modernist establishment”. Before music educators in South Africa can help learners discover their own music (a postmodern principle) they should be sensitised “to the values of all the ‘others’ practising music in this country.” The present author feels that positive aspects of postmodernism should, however, not be attenuated by the situation as it is, but, in the words of de Bono (2000: 277):

My point is that the system is excellent but inadequate. Our excellence in working with ‘what is’ has meant that insufficient attention has been paid to the ‘what-can-be’ side of thinking.

Slattery (1995: 17-26), describes Kincheloe’s (1993) mapping for a postmodern curriculum as one that should include thinking that stimulates:

- Metaphoric cognition that entails seeing relationships between seemingly different things. Integration of the different learning areas of Curriculum 2005 could be regarded as a form of metaphoric cognition;
- A connection of logic and emotion by extending the parameters of imagination so that the cognitive, affective and psychomotor functions of learners collectively enhance the learning result;
- Holistic thinking that allows us to see the bigger picture “where no one ideology or episteme dominates” (Slattery 1995: 17);
- Developing “the cognitive power of empathy”, which Slattery describes as “a new zone of cognition with an expanded concept of the self-in-relation” (Slattery 1995: 17);

- Contextualised educational materials and events, which is indispensable for arts education;
- “Understanding the interaction of the particular and the general” (Slattery 1995:26);
- Transcending notions of cause and effect to create non-linear holism;
- “Seeing the world as a text to be interpreted rather than explained” (Slattery: 27);
- Exploration that reveals “larger patterns of life-forces (as in Carl Jung’s concept of synchronicity) for meaningful connection between causally unconnected events” (Slattery 1995: 27).

According to Clive Beck (2001: 1), philosophical Postmodernism “has done more good than harm and it has done an awful lot of harm”. In contrast to a number of deconstructive postmodernists, David Griffin and his co-authors, on the other hand, promote Constructive Postmodernism “through a revision of modern premises and traditional concepts” (Slattery 1995: 30). Griffin et al advocate an approach that seeks integration of the best of both worlds in order to create a new and better civilisation. As such, it can challenge convention, mix styles in a global community, have tolerance of ambiguity, emphasise diversity, accept innovation and change while at the same time constructing new relevant realities.

Writers like Giroux, Chet Bowers and others (Slattery, 1995: 32) stress “interconnectedness across boundaries”. This has implications for education and for contemporary educational principles in a multicultural South Africa. The ideal is to promote a sense of connectedness between generations, between different cultures and an awareness of the ecology of the natural world. The move away from any “centeredness”, for example Eurocentrism or Afrocentrism, is endorsed by this philosophy.

The plea for creative thinking is captured in the words of Beck (2001: 7) on postmodernist inquiry: “postmodernist insights require a major shift in our conception of inquiry. No longer should we see ourselves as seeking to uncover a pre-existing reality; rather, we are involved in an interactive process of knowledge creation.” Along the same lines, Edward de Bono advocates “what-can-be thinking” (valuable thinking) instead of “what-is

thinking: What-is thinking is concerned with truth; what-can-be thinking is concerned with value” (De Bono 2000: 133).

These aspects of Postmodernism are important background material for the next chapters of this dissertation, that aims to design relevant and meaningful unit standards for Music and Culture and Arts education in South African schools at the beginning of the 21<sup>st</sup> century.

## **2.10 Summary**

Research on the theory of learning and of cognitive development made an important contribution towards the current education system in South Africa. The system of Outcomes-based education focuses on desired end-results and the application of learners’ own creative and cognitive abilities, while the nurturing of social and interactive skills are regarded as valuable.

The principles of Behaviourism, studies on Human memory, Competency-based education, Mastery learning and Criterion-referenced assessment all contributed to current educational beliefs. These theories stress the importance of the cognitive, the affective and the psychomotor domains in effective teaching and learning.

One of the predecessors of Outcomes-based education is Co-operative learning. It was designed with the purpose to get learners actively involved in their own learning. Working in groups, they actively participate in the planning, exposition and solution of learning problems. Peer tutoring and self-regulation both emanate from Co-operative learning.

The Constructivist movement also stresses the learner’s own responsibility towards learning. The quality of learning is relative to the degree of creative thinking and making or producing.

Sternberg described the Information-processing theory as a process in which learners have to form new concepts independently, using their prior learning as a basis. This approach was followed by theories of Metalearning and Metacognition, Self-regulated learning and finally educational theories based on the principles of Postmodernism.

The author presented a description of these theories as background material to the writing of unit standards in Chapters 4 and 5. Chapter 3 explains the general structures of the South African Qualifications Authority and the National Qualifications Framework before it takes a closer look at the nature of the Arts and of Music in order to determine the most appropriate application of these theories to education practice.

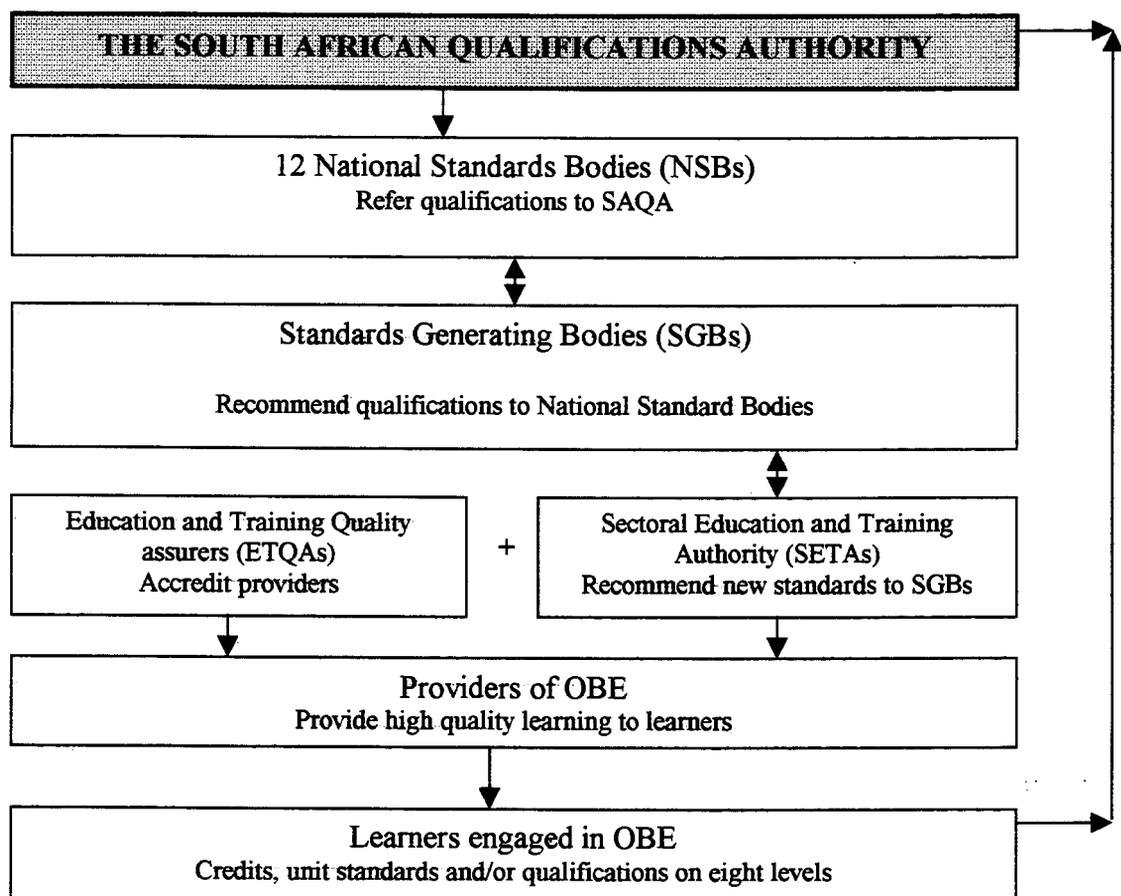
## CHAPTER 3

### BACKGROUND TO WRITING UNIT STANDARDS FOR THE CULTURE AND ARTS LEARNING AREA

#### 3.1 Education legislation in South Africa

The South African Government instituted a framework, the National Qualifications Framework (NQF), for Education and Training with the purpose of providing and ensuring quality learning for all learners in South Africa. The main role players in this framework are the South African Qualifications Authority (SAQA), the National Standards Bodies (NSBs), the Standards Generating Bodies (SGBs) and the Education and Training Quality Assurers (ETQAs).

Figure 3.1 is an adaptation of Olivier’s summary (2000: 27) of the infrastructure of this framework and each role player’s function:



**Figure 3.1: SAQA infrastructure**

As Petro Grové, of the MEUSSA team, discusses the SAQA framework (Grové 2001: Chapter 4) in detail, the following brief overview only will be offered for the purpose of this dissertation. The author will refer to Grové's description as background to the exposition of this chapter. Grové (2002: 1) explains the organisation of learning fields by the National Qualifications Framework (NQF) as follows:

To organise 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 Culture and Arts learning area is in the NSB 02 field.

### **3.2 National Qualifications Framework**

The NQF level 1 consists of unit standards and qualifications that form a unified and comparable set of learning outcomes represented by eight integrated learning areas. The NQF regards education as a process where knowledge, skills and attitudes (values) are realised and enhanced holistically. The framework is flexible and makes provision for easy transfer of credits and qualifications between learning areas. It aims for qualifications that are accepted nationally and internationally, and that provide career opportunities for learners, which will have a positive influence, both on the society as a whole and on the country's economy.

The framework endorses principles of integration and coherence in order for learners to see the bigger picture, and to be able to move between levels and areas of learning. It furthermore supports the principle of a smooth progression through the levels of qualifications in customised and flexible combinations of components. The system recognises prior learning that learners may have obtained through formal, non-formal and informal learning or experience.

### **3.3 Qualifications**

SAQA (2000c: 4) defines a qualification as

A planned combination of learning outcomes which has a defined purpose or purposes, and which is intended to provide qualifying learners with applied competence and a basis for further learning; and it means the formal recognition of the achievement of the required number and range of credits and such other requirements at specific levels of the NQF as may be determined by the relevant bodies registered for such purpose by the SAQA (NSB regulations).

In order to obtain a qualification in a field, learners need to comply with unit standards that describe the outcomes, the level, magnitude and range of credits. Attaining the “exit level outcomes and associated assessment criteria” (SAQA 2000d: 45) may also lead to a qualification. In such a case, the qualification is determined by the exit level outcomes and not the unit standards.

### **3.3.1 Elements of a qualification**

A qualification should contain three elements (SAQA 2000d: 46; Olivier 2000: 21-22), namely:

- **Fundamental elements:** These are competencies needed to undertake other learning contained in the qualification such as literacy or numeracy (“the grounding or basis”), or any other pre-knowledge necessary for a qualification.
- **Core elements:** Elements that are contextually relevant and therefore compulsory to the qualification are core elements.
- **Elective elements:** Optional elements, from which a learner may choose, are elective elements. Electives are additional learning at the appropriate NQF level that contributes to the achievement of a qualification.

### **3.3.2 Criteria for a qualification**

A qualification should comply with the following criteria (Olivier 2000: 22). It must

- Involve a planned combination of outcomes
- Empower and enrich the learner in terms of employability, self-image as well as opening new routes to further training

- Provide benefits to the learner's environment, society and economy
- Comply with the NQF's objectives
- Contain specific and critical cross-field outcomes that promote life-long learning
- Be internationally comparable and have "national and international recognition and credibility" (SAQA 2000b: 19).

### **3.4 Unit standards**

SAQA (2000a: 22) defines a unit standard as follows:

Unit standard means registered statements of desired education and training outcomes and their associated assessment criteria together with administrative and other information as specified in these regulations.

Olivier (2000: 23) adds the fact that unit standards are "nationally agreed and comparable statements", and that they mutually interrelate and support one another. SAQA prescribes a specific form for the writing of unit standards to which this dissertation will adhere in the proposed unit standards in Chapters 4 and 5.

Unit standards have the purpose of providing a document for meaningful learning assessment, forming the basis for learning programmes and acting as a guide to prepare learning materials. Unit standards are quantified in terms of so-called credits and through the number of hours required to master a specific unit standard. These hours, known as notional hours, are calculated as follows: The equivalent of one credit is 10 notional hours. Notional hours are not fixed, as some learners may take longer to complete a unit standard, but they give an indication of the average time learners may spend on a programme to achieve these standards. Unit standards require certain prescribed numbers of credits for each qualification.

### **3.5 Outcomes**

To achieve qualifications, learners must demonstrate that they have mastered the outcomes described in the unit standards and have earned the required number of credits. There are three types of outcomes, together with their corresponding range statements.

#### **3.5.1 Critical outcomes**

Critical outcomes are “those generic outcomes that inform all teaching and learning” (SAQA 2000a: 21). They involve problem-solving skills, social and interactive skills within a group, organising skills, the development of critical value judgements, effective communication skills in various modes, the ability to use science and technology in a responsible way, and insight into and application of the understanding of the world as a set of related systems (SAQA 2000a: 8).

#### **3.5.2 Specific outcomes**

Specific outcomes include knowledge, technical and cognitive skills and values or attitudes germane to the specific learning area or primary focus.

#### **3.5.3 End-product outcomes**

End-product outcomes, also known as exit-level outcomes, are knowledge, competencies and learning area specific value judgments demonstrated by a qualifying learner at the end of a programme.

#### **3.5.4 Range statements**

Range statements describe “the scope, depth and parameters of the achievement” (South Africa 1997: 19). The range statements are guidelines to the content areas and their complexity, but are flexible and free in the choice of specific content and depth of learning outcomes. Whereas the same learning content may appear at various levels in the NQF, the range statements will provide indications of specific dimensions at the particular level of competency, thus following a spiral curriculum.

### **3.6 Learning programmes**

A learning programme is a “provider-specific” (Olivier 2000: 26) package or course that will lead learners to a qualification through fulfilment of the requirements of unit standards. Learning programmes depend on accreditation of an ETQA, which ensures proper alignment to registered unit standards and qualifications on the NQF. Learning programmes should include critical outcomes, specific outcomes, assessment criteria, range statements, performance indicators and notional time (South Africa 1997: 17).

### **3.7 Record of learning**

Learning providers will accumulate and keep a detailed record of each learner’s learning. These records contain all credits, unit standards and qualifications achieved on various levels of the NQF by each learner. When the learner moves to another learning environment, he takes his record along.

### **3.8 Assessment**

Assessment is an essential ingredient of any learning situation. The outcomes-based approach to assessment is, however, more holistic and comprehensive than in traditional teaching. The aim of assessment is to reveal the learner’s understanding, skills and attitudes. Assessment in outcomes-based education employs various methods of assessment such as (Van der Horst & MacDonald 1997:168):

- Alternative assessment - not exam driven
- Performance assessment - assessment of learners’ performance as a demonstration of knowledge, skills or values
- Holistic assessment - integrated and not isolated knowledge, skills or values
- Observation-based assessment - the teacher observes learners’ performance of objectives
- Input-based assessment - tests recall of contents
- Norm-referenced assessment - learners’ performances are compared with one another

- Summative assessment - a combination of all types of assessment employed in the learning process to assess the learners' total achievement during a term, a unit or a year
- Criterion-referenced assessment - when outcomes are assessed against a set of pre-determined criteria
- Formative assessment - optimises learning, as learners are continuously assessed during activities to determine how and where learning can be improved.

### **3.9 Focus of this dissertation**

This dissertation will focus on NQF levels 1 to 4 and their equivalent level 4 of the Adult Basic Education and Training band (ABET) for Music. NQF level 1 is the first exit point in the school system and ends the phase bearing the name “General Education and Training band” (GET). The GET band includes Grades 7 to 9 and leads to the senior phase, levels 2 to 4, respectively grades 10 to 12, also known as the Further Education and Training band (FET).

Chapter 4 will concentrate on unit standards for Music as a sub-field of the general Arts and Culture (NSB 02) programme, while the focus in Chapter 5 will be on Music as an elective, specifically Music creating (composing) and Music appraising (Music knowledge), within the same field.

### **3.10 Mapping unit standards for Music: the MEUSSA model<sup>12</sup>**

David Elliot (1995: 9) compares a philosophy with a map of a country or a city. He says a map provides the visitor with a “comprehensive overview of a territory”, pointing out all the main routes without supplying the details of every feature in the location. Like a map, a philosophy provides us with a basic orientation and overview of the field. As a means to map the different focus areas in Music Education, the MEUSSA team adopted the MEUSSA model, designed by Petro Grové. Although not meant to be philosophical, the purpose of the MEUSSA model is to map Music Education in a most flexible and

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<sup>12</sup> The MEUSSA model appears in an unpublished article (Grové 2002: *Unity in the diversity of standards and qualifications - a new perspective for Music in Southern Africa*) attached at the end of this dissertation (Appendix) with the author's permission.

comprehensive way. The MEUSSA model is the MEUSSA team's attempt to orientate and describe Music Education incorporating the most important aspects of its field. The model also serves as an aid to formulate generic unit standards. As such, the model acts as a template for outcomes that form the basis for specific unit standards. The author of this dissertation uses adaptations of the model in Chapters 4 and 5.

The generic outcomes described in the MEUSSA model can be compared to the four learning outcomes described in the *Draft Curriculum statement for Arts and Culture* (South Africa 2001: 17-18):

- The learner is able to create and present work in each of the art forms [MEUSSA model: Create and perform]
- The learner is able to reflect critically on artistic and cultural processes and products in past and present contexts [MEUSSA model: Appraising]
- The learner is able to demonstrate personal and interpersonal skills through individual and group participation in arts and culture activities [MEUSSA model: Attitude and perform]
- The learner is able to analyse and use multiple forms of communication and expression in arts and culture [MEUSSA model: Perform, analyse, appraise, conceptualise, contextualise].

The MEUSSA model does not claim to be applicable to all possible situations in Music Education, but gives a clear guide to the skills, knowledge and values the average learner can hope to achieve. True to the aims of SAQA, the model has the potential to include virtually unlimited permutations and combinations. To be precise, the number of possible configurations in the MEUSSA model is 43,252,003,274,856,000 (Grové 2001: 3-10). The model will act as a guide to describe unit standards for music learning in South Africa in order to satisfy the needs of all learners who will benefit from the Culture and Arts learning area. As the needs change, the model can be adapted accordingly.

### **3.11 The nature of music**

Before considering unit standards for Culture and Arts (NSB 02) and its sub-field, Music, one has to look at the inherent characteristics of this learning area and its unique modes of communication/promulgation, as, in the words of Elliot (1995: 12), "the nature of music education depends on the nature of music." Considering the nature of music and Music

Education, the constituents of music comprise the surface layer as far as its intrinsic meaning is concerned.

### **3.11.1 Constituents of music**

Music is a multidimensional phenomenon (Elliot 1995: 92). It involves (Elliot 1995: 34) “several interrelated dimensions of meaning.” On the surface, it consists of sounds (different pitches), silences and rhythmical patterns within a metrical framework. Another dimension is its structure, or musical design, generally known as form. As all music is embedded in different cultures and periods, the character, genre, and style presents us with other layers of meaning usually classed as ethnomusicology, history, structure and style. Traditions of performance practice, individual interpretations, and expression of mood and emotion are further layers of meaning in music. The basic constituents of music can thus be classified into various categories of complexity or levels of meaning. This classification features in the MEUSSA model as “knowledge”. It is important to note that knowledge, skills and attitudes form a dialectic relationship where knowledge is a condition for the development of skill and together they lead to the third outcome, namely an improved attitude or greater appreciation of the phenomenon being studied, in this instance, music.

The challenge to musicians and educators is to lead learners to realise the multitude of possibilities and combinations of dimensions and to focus on the salient features that a musical work possesses.

Elliot (1995: 54) describes knowledge of music as musicianship. Musicianship is an all-embracing term that comprises different types of knowing, namely “formal, informal, impressionistic” and “supervisory” (metacognitive) knowledge, together functioning as “procedural” knowledge and culminating as “musicianship”. These types of knowing are the main aim in Music Education and will be explored later in this chapter.

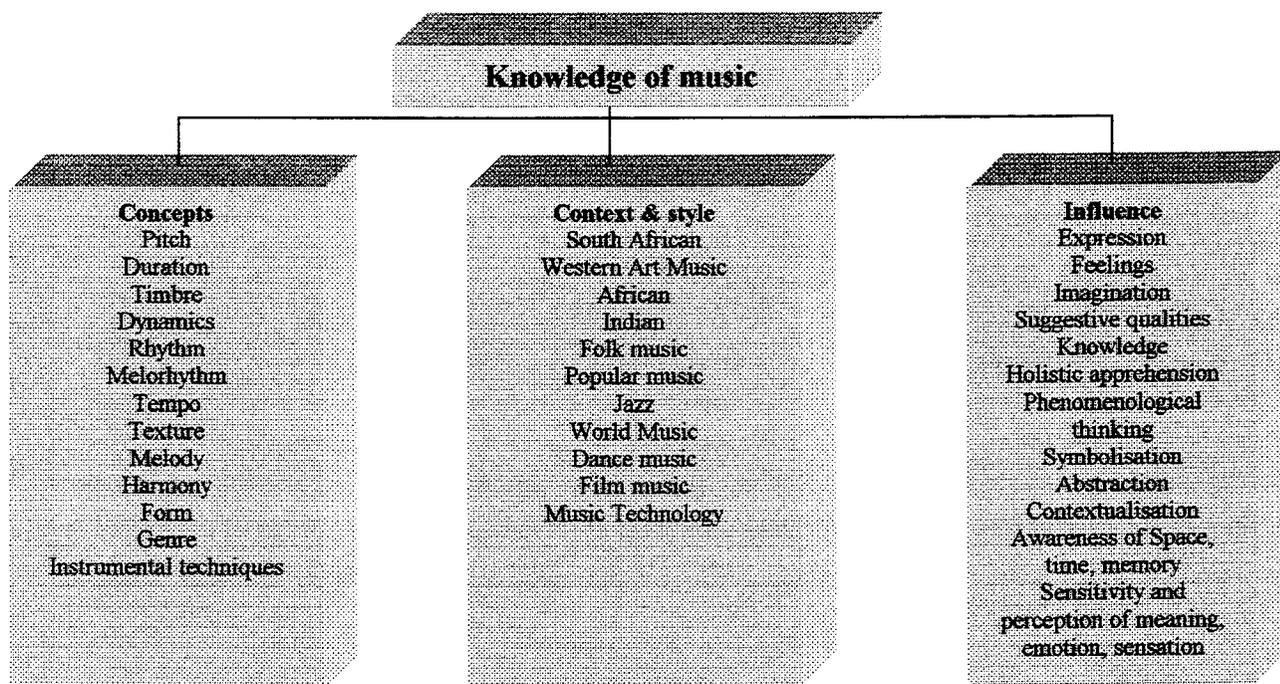
Without content, no learning is possible, and therefore a discussion of musical content follows:

- The first aspects comprise the most basic phenomena, those without which music cannot be music: sound and silence.
- Elements of sound are pitch, duration, dynamics and timbre. To place these in a hierarchical order: pitch and duration are core essences of music, while dynamics and timbre feature as qualitative enhancements of the totality of musical sound.
- First in the evolution of a musical work are the organisation of sounds and silences into definite pitch and duration.
- Dynamics and timbre are those elements that contribute to the interest, style and character of a particular work. It is interesting to note that J. S. Bach, for instance, wrote his fugal masterpiece *Die Kunst der Fuge* for no particular instruments (timbres), as he must have regarded the intrinsic quality of the work of prime importance and musically sufficient in itself. Music can still be recognised as music, regardless of timbre and dynamics.
- On a more complex level, patterns, structure and balance form the foundations of musical construction and design. Here the basic elements of music in combination form higher order structures of musical thought and reside on a deeper level in the MEUSSA model.
- The context of any artistic creation manifests in its genre, style and culture.
- Feelings, emotions, expressions of intensities, extra-musical phenomena, rites, religions and festivities are all part of the influence of music on the human psyche and imagination.<sup>13</sup>
- Music's suggestive/illustrative qualities are utilised/exploited in music for movement, to enhance poetry and to accompany dance and film.

Figure 3.2 is an attempt to capture the essence of the musical constituents as manifested in musical knowledge envisaged in the MEUSSA model:

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<sup>13</sup> See a discussion of Aesthetic theories, Referentialism, Expressionism and Formalism later in Chapter 3.11.3.



**Figure 3.2: The constituents and qualities of musical knowledge**

The MEUSSA model aims to accommodate the constituents of musical knowledge in any combination, together with skills and attitudes, and at any time.

### 3.11.2 Musical epistemology

Elliot (1995: 33) describes music making as “a multidimensional form of thinking” while Eunice Boardman (1989: 1) elaborates on the relation of music study to thinking. She emphasises the relationship between the development of thinking processes and the acquisition of a particular body of content. The book *Dimensions of Musical Thinking*, of which she is the editor, emphasises that “each domain has special ways of thinking typically used by specialists in that field.” Boardman applies it to musical thinking and writes that students who are involved in any form of musical endeavour engage “in the same kinds of thinking as the professional” although not necessarily on the same level or at the same depth (1989: 2). Elliot (1995: 56) applies the same idea to the listening skills of audience members (people who are not necessarily trained as practical musicians) by the following statement: “To understand and appreciate (or value knowledgeably) an intelligent performance, a spectator (or audience member) requires the same kinds of knowing as the performer(s) including a reasonable level of procedural knowledge”. This

suggestion is important for all listening, but in this dissertation, has special meaning for the general approach of the Arts and Culture learning area (see Chapter 4).

Furthermore, meaning or knowledge cannot exist without consciousness. Mihaly Csikszentmihalyi (Elliot 1995: 52), a renowned cognitive psychologist, describes consciousness as a system of three interrelated groups: attention, awareness and memory. Attention, awareness and memory constitute the human meaning-making system we call consciousness. “Consciousness” can be regarded as synonymous with “self”. Awareness consists of three capacities: “cognition, emotion and volition (or intention).”

From the above, the author concludes that cognition means “to know”, in the broadest sense of the word. It includes all verbal and nonverbal processes through which we organise, recognise, relate, recall and apply information and apprehensions. Cognition in music entails apprehension of the way musical materials are organised, reorganised and recognised by listeners and performers alike. It includes how various elements and components are related and how composers, improvisers, arrangers, conductors, listeners and performers interpret them.

Phenix (1964: 142) describes the acquisition of aesthetic meanings as “by acquaintance and not by description”. He writes: “Each work of art contains its own meaning and speaks for itself”. He furthermore asserts that understanding of art works occurs immediately through direct perception. In the words of Howard 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). The best way to study a work of art would then be to listen to a musical work, or to look at and scrutinise a painting or a sculpture.

Phenix (1964: 143) writes, “The language of art, [...] is nondiscursive, symbolical and metaphorical”. Many writers like Gardner, Cassirer and Langer agree about the Arts’ capacity to abstract concepts in symbolic form. Langer (1951: 21) emphasises “that symbolism is the recognised key to that mental life which is characteristically human”. Gardner (1973: 14) maintains that human knowledge always implies the ability to make abstractions and to “capture and convey their content in symbol systems” such as music, painting and language. Artistic knowledge requires thus of artistic creators, audience

members and performers to develop these abilities and sensitivities fully. In the planning of unit standards for Music, and of the learning area Culture and Arts, this dissertation will consider outcomes that address aspects of symbolisation, abstraction and contextualisation, besides the development of an awareness of space, time and memory.

The study of music remains incomplete if one does not take cognisance of the important role that feeling and emotion plays in the realm of artistic meaning. Meaningful outcomes for Arts Education should aim to develop sensitivity towards emotional aspects and sense experiences within the context of the whole range of human awareness and thought.

Information is all sights and sounds, thoughts and emotions, situations and events we encounter. As discussed in Chapter 2 of this dissertation, information originates externally and is internalised through cognitive processes. The human meaning-making system and its application to music study, are summarised in Figure 3.3.

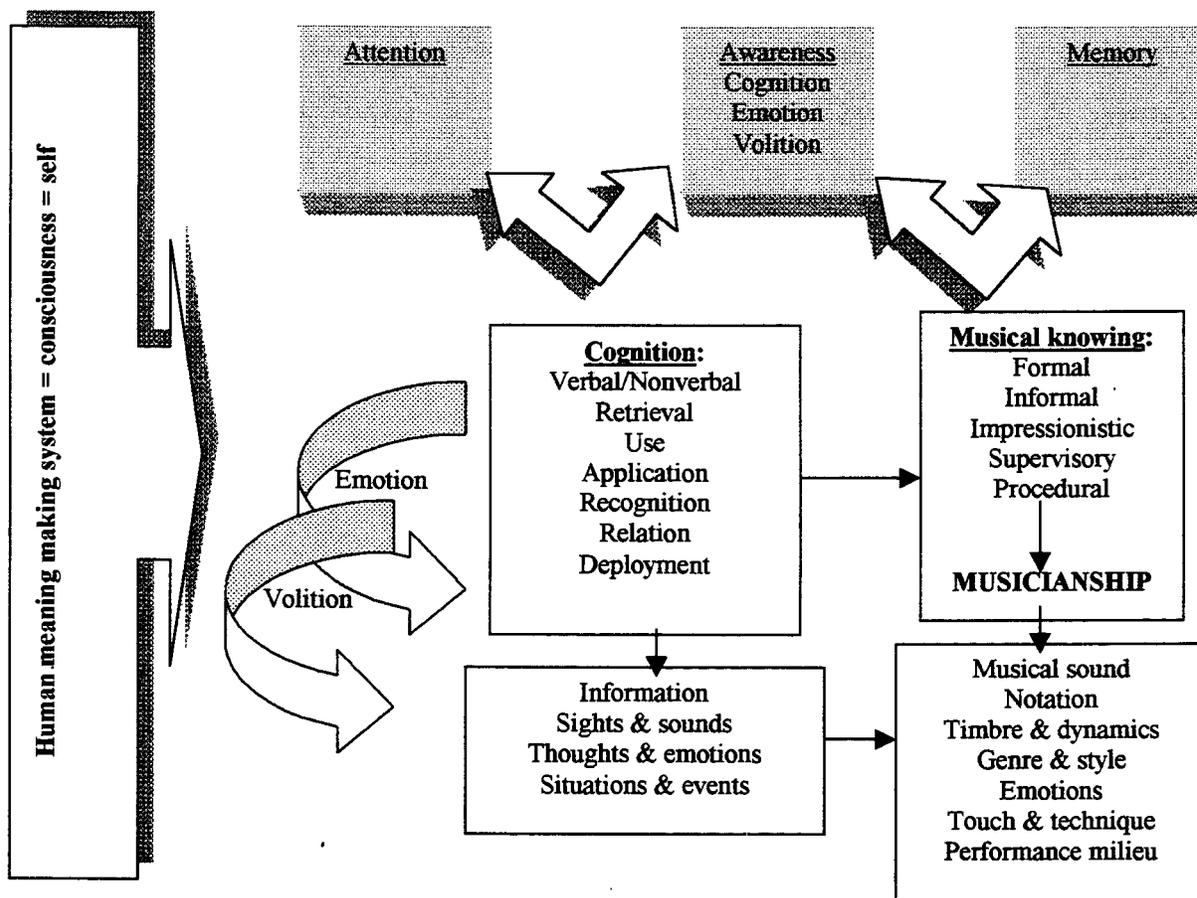


Figure 3.3: Human consciousness and meaning applied to music (adapted from Elliot 1995: 52, 112)

### 3.11.3 Musical perception

Because music consists of structures of sounds and silences, the primary perception of music is an aural perception. The natural mode of becoming aware of music is thus through listening. The sound source can be either one's own playing, or another's playing. The mode of perceiving music remains the same. For this reason, Music Education theories often stress the importance of listening to music and describe methods for facilitating music listening in class. To most music teachers, however, this poses a problem. Learners do not generally listen to musical works for more than a few minutes at a time, unless there is careful direction and supervision. Only a small percentage of the population in many countries of the world attend concerts where pure listening to whole works of longer duration is the norm. In this way, music listening has become stigmatised as an elitist activity. The culture of background music in many instances such as in restaurants has done nothing to promote intensive listening.

The following observation is therefore interesting to consider: Abeles, Hoffer and Klotman (1994: 67) contend that about 96% of all music in the world is not intended for passive listening, but to accompany other activities. They write: "The idea of listening to music in a contemplative way is largely a product of Western civilization, with its objective manner of thinking." To Elliot (1995: 155), music students need to learn "what there is to listen for in musical works" in a meaningful or "thought-full" (1995:78) way. Music listening involves a cognitive "thinking-in-action in relation to the various combinations of these dimensions when they are present together in the temporal events of a musical performance" (1995: 158). In other words, the listener ought to know what to listen for and how to listen in the proper context. Abeles et al (1994: 68) discuss the following theories related to why and how people listen to music:

- **Referentialism** believes in music's capacity to encompass specific or non-specific meanings beyond merely musical ones.
- **Expressionism** propounds that music symbolises feelings, states of human being and psychological processes. Susanne Langer, John Dewey and others are advocates of musical expressionism. Langer (1957: 15) writes: "a work of art is an expressive form created for our perception through sense or imagination, and what

it expresses is human feeling”. The essential characteristic of life (physical and mental) is movement, which manifests in “patterns of motion and rest, of tension and release, of agreement and disagreement, preparation, fulfillment, excitation, sudden change” and so forth. She writes (1951: 183) “that musical structures logically resemble certain dynamic patterns of human experience”. Because the forms of human feeling are much more congruent with musical forms than with the forms of language, music can reveal the nature of feelings with a detail and truth that language cannot approach (1951: 191). Bennett Reimer supports the theory of **Absolute Expressionism**. He states (1970: 74) that “art works are expressive forms in which the conditions of livingness have been captured so that people can regard them and understand them”.

- **Formalism** or **Absolutism** considers only the formal properties of a work of art, such as balance and order, as meaningful.
- Between these theories, there are a limitless number of variations and synthesis of viewpoints.

Elliot (1995: 39-40) presents us with a more comprehensive definition of music making and listening than Langer, Reimer and their followers. He relates listening and performing cognitively and emotionally through the full spectrum of musical dimensions involving thinking, knowing, feeling, expressing, representing, characterising and so on. He pleads for a practical and integrated approach to music listening and performing in the context of all the “ideas, associations, and circumstances that surround, shape, frame, and influence” the essential human activity that is music. Elliot maintains that the older theories are mostly one-sided and incomplete. He (1995: 42) writes: “Music is a multidimensional human phenomenon involving two interlocking forms of intentional human activity: music making and music listening. These activities are not merely linked; they are mutually defining and reinforcing.”

Apart from these theories on music making and listening, the writers of unit standards for learners in South Africa will have to investigate and consider the African views on musical practice. In order to be nationally and internationally recognised and accepted, we however need a broad and all-inclusive viewpoint of man’s contact with music.

### 3.11.4 Conceptualising music

Perception is no guarantee for understanding. To understand means to be able to form the appropriate concepts. The action/activity of forming musical concepts appears in the MEUSSA model as conceptualising, using the verb to describe what the learners should be able to do (outcome). Conceptualising or thinking in the arts should ideally be unique to thinking in the arts. Students should develop the ability to consider art objects for their intrinsic value and react appropriately to their particular appeal. One needs imagination and sensitivity to perceive art objects in their own intrinsic and natural mode. Abeles et al (1994: 77) maintain: “What is needed is an imaginative, sensitive, and perceiving way of beholding visual objects and listening to aural objects”.

The task is to know the constituents and qualities of the art and to approach the artistic components through the best way they present themselves. One way would be in the vein of T.S. Eliot’s (1969: 112) advice on the appreciation of his Lucy poems: “I feel no need for any light upon the Lucy poems beyond the radiance shed by the poems themselves”. I believe that this approach, contrary to traditional didactic principles, has a place in Music Education. David Elliot’s critique (1995: 246) on traditional curriculum making has relevance. He pleads for education that provides “continuous and active immersion in meeting significant musical challenges in the contexts of authentic music cultures.” Swanwick (1968: 66) asserts, “to get the full benefit of any piece we must first know the style, that is to say, we must understand the vocabulary and grammar of what we hear”, and continues, “this ‘knowing’ is not just an intellectual thing but is largely a question of feeling the significance of the piece in its context, and of feeling the import of each part of the piece in relation to the whole”.

Originating from Science and Mathematics education that are in many aspects antithetic/unrelated to the nature of music learning, traditional curriculum theory is, according to Elliot (1995: 246), “oblivious to a fundamental reality of music and music education”. Whereas the sciences rely on verbal conceptualising of materials, the nature of music demands a procedural approach. Elliot (1995: 246) emphatically states, “the procedural essence of musicianship is epistemologically prior to verbal conceptualization.” Langer (1951: 197) describes the essential nature of Music as unconventional, “unverbalized freedom of thought”. Conceptualising in Music is therefore

unique to Music, and other models of thinking do not necessarily illuminate essential music knowledge.

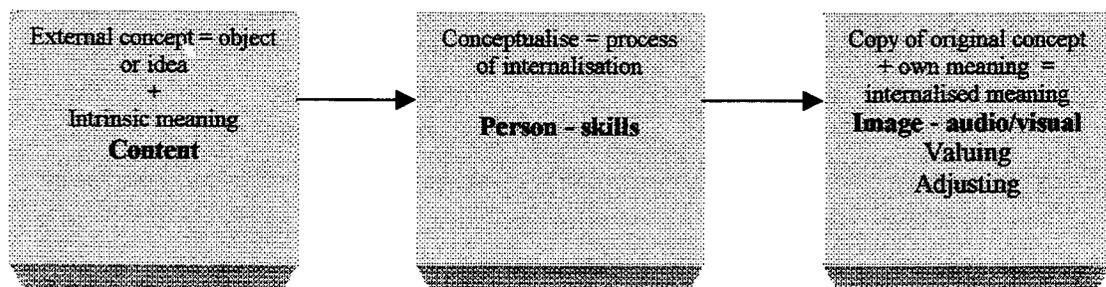
The above descriptions by T.S. Eliot and David Elliot should not lead us to believe that the teacher's active role in curriculum planning and theory is unnecessary. Music Education needs careful planning in addition to the "praxial" curriculum (Elliot 1995: 267) that aims to "engage learners in musical actions, transactions, and interactions that closely parallel real music cultures". Teachers need to become adept at facilitating musical-thinking-in-action in active class situations. Providers should also take care not to engage in performance activities only, without balancing them with well-planned cognitive activities.

If we depart from the premise that the type or quality of teaching and learning can influence the outcome, it may lead us to possible answers to the question of how to reach the ideal situation. The author of this dissertation is convinced that teaching and learning strategies should be approached holistically and broadmindedly to help learners reap the benefits that music can provide in their lives. The research of North et al (2000: 269-270) suggests that the learning content of school music could be responsible for problems schools encounter. Although music is of prime importance to adolescents, they surmise, "school music is out of touch with the needs of many pupils". North and his co-writers (2000: 256) maintain that Music is the least popular subject in Britain's secondary schools. To be meaningful, learning content in schools should include both classical and popular music. Their research results also suggest that teachers need to focus more on learners and their needs than on learning content.

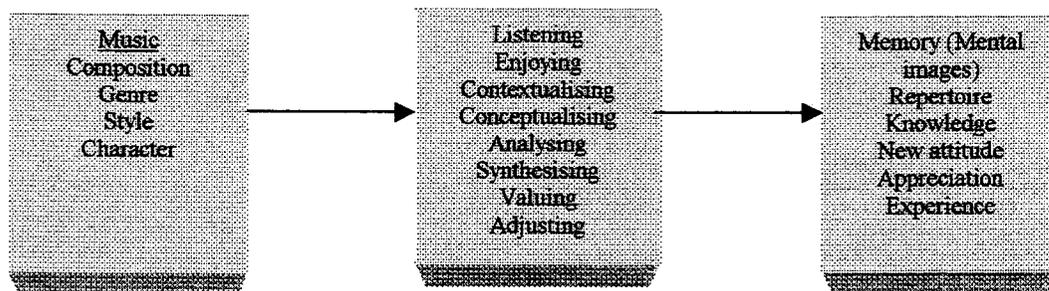
The situation in South Africa is that school music was virtually non-existent in secondary schools for a number of years and is gradually being re-introduced in the compulsory Culture and Arts learning area. Although no recent research on the success and popularity of general music in schools in South Africa exists, I believe that the situation may be similar to that in England. However, preliminary results of a survey done in a number of schools in South Africa show a positive trend in the new learning area where comprehensive and relevant study materials were available. Further research, incorporating a wider sample over a longer period, however, will be necessary.

Music Education certainly needs a more flexible approach. However, if school music programmes incorporate the learners' preferences, that is, the music they listen to outside of school, the teachers often experience the problem that the learners know more about the learning content than they do. As suggested in Chapter 1 and in the research by North et al (2000), including popular music as part of a programme can only be beneficial. The present author believes that a broad-based curriculum including a great variety of materials, genres and styles is best for learners at levels 1-4 in the South African Qualifications Framework.

How does conceptualisation take place in music? As suggested earlier on, the nature of music requires special procedures for concepts to be internalised. The following diagrams represent conceptualisation in general:



**Figure 3.4: The process of conceptualising in general**



**Figure 3.5: The process of conceptualising and its application to Music**

What makes conception in the performing arts different from other learning areas, is the fact that the final product is essentially perceived and conceived as it happens, or in Elliot's (1995: 59) words, "thinking-in-action". This is what Elliot means with a "procedural" or a "praxial" approach. It is similar to the artistic philosophy of the early Greeks who regarded music as a performance art (Elliot 1995: 24). Because of its temporal and ephemeral nature, the essence of the musical events has to be captured while listening to it, or otherwise committed to memory. Unless electronically recorded, there will never be an exact copy of the original performance. Each performance is unique, a recreation of the original. In the same way, valuing and adjusting take place during the performance and not afterwards, as in many other human endeavours.

The listener conceptualises and values the performance as it occurs. This again entails thinking/conceptualising-in-action in the same manner that the performer of music thinks/conceptualises. Thinking-in-action while listening to music does not, however, require the same level of thinking-in-action that a performer needs.

The realisation of music teaching and learning goals requires that one considers the essential ingredients in the process of music making, music perception and conception. Authentic learning in music demands the same procedures as those of the professional musician as described in the previous paragraphs. It requires the interaction of the following aspects and role players against the matrix of the composer's intentions, embodied in the composition:

- The constituents of music converge as a multilayered and multidimensional composition. It embraces the full musical content, including the actual sounds, its character and structure in the context of style, genre and cultural milieu.
- The performer or recording (the sound source) presents the musical content imbued with his personal preferences (to a greater or lesser degree) and procedural musicianship. The performer gives his personal interpretation of the composer's intentions against the background of his procedural knowledge and experience of the particular musical style.

- The listener with his disposition, emotions, preferences, and procedural musicianship receives the performance and ideally, actively and critically participates in the meaning-making process.

These assumptions will form the basis of the writing of unit standards for Music Education in an attempt to provide a frame of reference for an effective curriculum theory, specifically for the generic unit standards “music creating” and “music appraising”.

The quality and range of education in the Arts determine the quality of the experience. Swanwick (1999: 3) describes the aesthetic experience of music: “at times music has the power to lift us out of the ordinary, to elevate our experience beyond the everyday and the commonplace”. For him the important question is how musicians and teachers can help “audiences and students towards the possibility of ‘such perfection’”.

Whether the relationship between education and aesthetic experience has ever been investigated and scientifically proved or not, many years of teaching in the Arts has shown me that improved knowledge and skills resulted in enhanced regard of the subject matter. An in-depth empirical study may prove beneficial to Arts Education in future.

### **3.12 Musical (artistic or aesthetic) experience**

The word “aesthetic” is mostly associated with the fine Arts or the performing Arts. Therefore, when people think about education in the Arts, the concept of aesthetic education, and all its implications, is always under discussion (Abeles et al 1994: 74). To many people aesthetics is synonymous with beauty. David Elliot (1995: 21), however, explains that, according to the original meaning of the word aesthetic, it had little to do with the idea of beauty. “It derives from the Greek word aesthesis, meaning ‘sense experience’ or perception.”

Abeles et al (1994: 74-76) list a number of characteristics that aesthetic experiences comprise. They are:

- Aesthetic experiences have no practical use or purpose and are self-sufficient.

- The value of aesthetic experiences resides in the fact that they provide “insight, satisfaction, and enjoyment” to people.
- Aesthetic experiences involve both feelings and intellect.
- Aesthetic experiences involve “focus of attention”. In order to appreciate and understand a work of art, one should concentrate and think deeply about it.
- First-hand experience of an artwork is more important than finding out about it from secondary sources. “An aesthetic experience must be experienced.”
- Aesthetic experiences enrich and make people’s lives more meaningful.
- The value of aesthetic experiences resides in both the quality of the art object and the understanding and intensity of the viewer or listener’s attention. “There is a reciprocal relationship between object and observer.”

Swanwick (1999:7) warns against a one-sided view of aesthetic experience in the Arts by affirming that the aesthetic is “but one element of artistic activity.” He maintains that “the Arts are symbolic forms”, that “they are shared systems of meaning”, that they “develop within particular traditions” and that music always “involves cognitive activity”.

It will be emphasised in this dissertation that the quality and range of Arts Education are determining factors in the quality of the experience. Abeles et al (1994: 76) also maintain that some people have a stronger inclination towards the Arts than others do. The present writer feels that this statement, whether true or not, should not influence the educational approach supported in this dissertation, and is adamant that all learners are entitled to the benefits the Arts offer.

Culture certainly has an influence on what people regard as aesthetic. Ideas on the aesthetic properties of the Arts change with time. It is important that learners develop mutual tolerance for the musical cultures that exist in a multicultural South Africa. Globalisation requires knowledge and appreciation of music of many cultures of the world, in order to achieve true understanding of the psyche of the so-called Global Village.

The study of music cultures of the world is the terrain of Ethnomusicology and World Music, while the changes that have occurred through time and the study of stylistic

development are the concern of Music History and Musicology. These influences will be addressed in the MEUSSA model under “appraising”. The procedural nature of music furthermore demands that the outcomes, not only of “appraising”, but also of “performing”, acknowledge the cultural and stylistic elements of particular works when performed.

What are the characteristics of aesthetic thinking? According to Abeles et al (1994: 77), a prerequisite for aesthetic thinking is to perceive all the properties of the artwork “in combination” and “in relationship” to one another. Principles such as “unity, variation, symmetry or balance, and theme”, form mutual relationships and always underlie aesthetic thinking and understanding in the Arts, thus a study of an artwork in its full context.

According to Elliot (1995: 23),

Musical works exist to be listened to in one and only one way: aesthetically. To listen to musical works aesthetically means to focus exclusively on their so-called aesthetic qualities, the elements or structural properties of musical works: melody, harmony, rhythm, timbre, dynamics and texture and the organizational processes (e.g. variation, repetition) that give form to these qualities.

He continues (1995: 23):

The term “aesthetic experience” refers to a special kind of emotional happening or disinterested pleasure that supposedly arises from a listener’s exclusive concentration on the aesthetic qualities of a musical work, apart from any moral, social, religious, political, personal, or otherwise practical connection these qualities may embody, point to or represent.

Are the modes of thinking and experiencing artistic works all the same, or do the different Arts and/or artistic components need different modes of thinking? According to Abeles et al (1994:78), “the rational and aesthetic modes of thinking are not antithetical [...] the rational way is not anti-aesthetic, it is nonaesthetic.” The rational and aesthetic “modes of thought” are present in most people.

### 3.13 Generic unit standards for Music in South Africa

As a first premise (exercise), the MEUSSA team investigated frameworks from a variety of countries, the reason for this being international comparability. Countries like the United States of America (various states), England, Australia and New Zealand provided a basis for a basic structure of unit standards. These frameworks are extensively discussed in the theses of various members of the MEUSSA team (Chapter 1.5.1).

To design a model for unit standards for South Africa, the needs of South African learners have to determine their final content and structure. The MEUSSA team considered the following aspects in their model:

- South Africa is a multicultural, multilingual country and the music of every culture in South Africa, as one or more options (electives) or as part of a general synopsis, should be included in the framework.
- The possibility that regional languages, cultures and preferences form the basis for combinations of fundamental, core and elective elements for a qualification will have to be considered.
- Many of these cultures and languages were previously neglected as far as formal Music Education is concerned. At the same time, amongst these same cultures, informal education and musical practices flourished.
- Music Education in South Africa has a longstanding formal tradition of European (Western Art) music cultures. In order to be internationally equitable and to respect this tradition, Western Art Music should continue to have a place in South African Music Education.
- Based on proven didactic principles, guidelines gleaned from philosophies, the nature of music and the ideals of the new policies of the South African education system, the model contains three generic unit standards: “Music creating”, “music performance” and “music appraising”.

Chapter 5 of this dissertation will concentrate on unit standards for music creating and music appraising as essential support elements for music performing.

### 3.14 Music creating: definition and rationale

*Roget's Thesaurus* (Dutch 1972: 56) gives the following connotations for the word “create”: “Cause, ground and consequent, aetiology, authorship, origination, invention, discovery, inspiration, generation, evocation, provocation, reason, cause, primum mobile, producer, stimulant, source, genesis, element, germ, seed”. As a synonym for “production”, this source (1972: 61) lists, amongst others, origination, invention, original work, output, fabrication, construction. In short, creation boils down to a beginning or a product of some kind, either new or in a new form and usually refers to a higher order mental activity (inspiration).

According to Ned Herrmann (1995: 186), “creativity in its fullest sense involves both generating an idea and manifesting it – making something happen as a result”. Hickey and Webster (2001: 19) express the same idea by saying that the “creative process begins with an idea or intention and ends with a creative product.” Elliot (1995: 216), however, adds the important dimension of merit or quality. He says, “Creative is a congratulatory term that singles out a concrete accomplishment that knowledgeable people judge to be especially important in relation to a specific context of doing and making.” He repudiates the notion of describing any activity that involves painting, making or playing as creative activities. He writes (1995: 216): “people create by means of drawing, composing, dancing or experimenting. Whether we call these forms of action creating or creative depends on the quality of what gets done.”

Lumsdaine and Lumsdaine (1995: 14) write that “creativity is playing with imagination and possibilities, leading to new and meaningful connections and outcomes while interacting with ideas, people and the environment.” They maintain: “Creativity is a dynamic activity that involves conscious and subconscious mental processing. Creativity involves the whole brain!” Ned Herrmann (1995:186), father of the Four Quadrant Brain model, propounds, “Creativity in its fullest sense involves both generating an idea and manifesting it. [...] To strengthen creative ability, you need to apply the idea in some form that enables both the experience itself and your own reaction and others’ to reinforce your performance. As you and others applaud your creative endeavors, you are likely to become more creative.”

One can now deduce that creation, and specifically artistic creation, implies the generation, invention or growth of something of unique quality or character. It means either putting something there that was not there before, or finding new connections and new relationships between things, and arranging them in new and original ways. Lumsdaine and Lumsdaine (1995: 14) also emphasise the role of the imagination, thus connecting with *Roget's Thesaurus'* (Dutch 1972: 56) nuances of inspiration, evocation, even provocation and stimulation.

### **3.14.1 Unit standards as a precipitation of creative theories**

In order to write unit standards for music creating, one could make a selection from the possible connotations as a basis for focusing on specific outcomes. Table 5.1 is an attempt to put possible unit standards for music creating to words. The first segment of music creating is composing. Brophy (2001: 34) maintains that music creativity can be demonstrated through composition and improvisation. He differentiates between composition and improvisation, in that with composition the composer creates new music with the intent of revising it if necessary. Improvisation, on the other hand, is a more spontaneous form of creation that occurs in a unique moment in time with no intention of revision or even repetition.

### **3.14.2 Types of thinking (logic) involved in the creative thinking process**

De Bono (2000: 35), one of the important proponents of creative thinking, differentiates between “rock logic” and “water logic” (flow logic). By implication rock logic is unchangeable, but water logic allows for thought processes to flow and change like water in a river. He says, “Flow logic is more concerned with what happens next: where does our mind flow to. Flow logic opens up possibilities”. One of the elements of creation is certainly to produce new possibilities and this type of thinking that opens up new possibilities is certainly a prerequisite for creative thinking.

What also concerns Arts educators is constructive thinking that gets something done to improve a situation or to make things more interesting. In order to create something one has to be able to construct or to make something.

De Bono (2000: 57) comes closer to explaining creative thinking when he describes the way an architect goes about designing a house. He makes use of standard materials, but puts them together in a particular way, according to the needs of the owner and the possibilities of the environment. In the same way, he says, “music makes use of standard notes yet each piece of music is an original design. Design is a matter of putting together what we know in order to achieve what we want.” He also states that design is the opposite of analysis, which means to break things down into their basic parts. In this sense, analysis and synthesis or composition or designing are different sides of a coin, and in education, these concepts go hand in hand. In education, one would like learners to understand and see objects from different perspectives. In Music Education, creative objectives are achieved when learners compose, but in learning how to compose, they should also know how others (composers) have done it. To study an existing composition in order to learn how to compose, thus includes its analysis.

Swanwick (2000: 10) believes that “all music students should have the chance to produce and respond to music in all layers of musical discourse, whatever the activity.” He writes that composition and improvisation are necessary elements of Music Education because of the opportunities they provide to make decisions and develop ideas. Various researchers at the University of London, where Swanwick until recently was Professor of Music Education, have produced evidence that musical understanding is enhanced and more complete if students have access to a “range of musical possibilities”, including performing, composing and listening. They found that learning should be comprehensive and integrated.

Elliot (1995: 215) gives two poles of creative thinking when he states that music creativity is perhaps only for geniuses on the one hand, and on the other hand, as is often asserted, that every instance of music making is in fact creative. Educational theorists need to clarify this point and formulate an unequivocal definition of what creativity really is.

Another point that De Bono (2000: 58) raises in connection with design, in contrast to merely putting things together, is that design has a special benefit, namely an aesthetic value. A piece of clothing serves the same purpose whether it was designed by a designer or simply made like all other similar pieces of clothing. Well-designed clothing has a commercial or a fashion or aesthetic value. Music of different values exists all over the

world and has existed during many periods in history. Some works have a higher aesthetic value than others do. In designing unit standards for music, we have to consider how learners can develop their abilities to critically distinguish between works of varying quality in their own creative efforts as well as in existing works.

### 3.14.3 The creative process

Lumsdaine and Lumsdaine (1995: 16) describe creative thinking as

a process where the available resources and information are explored first. The mind then subconsciously incubates ideas and possibilities until - quite suddenly - a definite decision on the solution emerges. This is the “aha” phenomenon. The conscious mind verifies this solution and makes minor modifications as required to make it practical. But since the first idea that comes to mind may not necessarily be a superior idea, a method that invites many different ideas before making a judgment may result in a higher-quality solution.

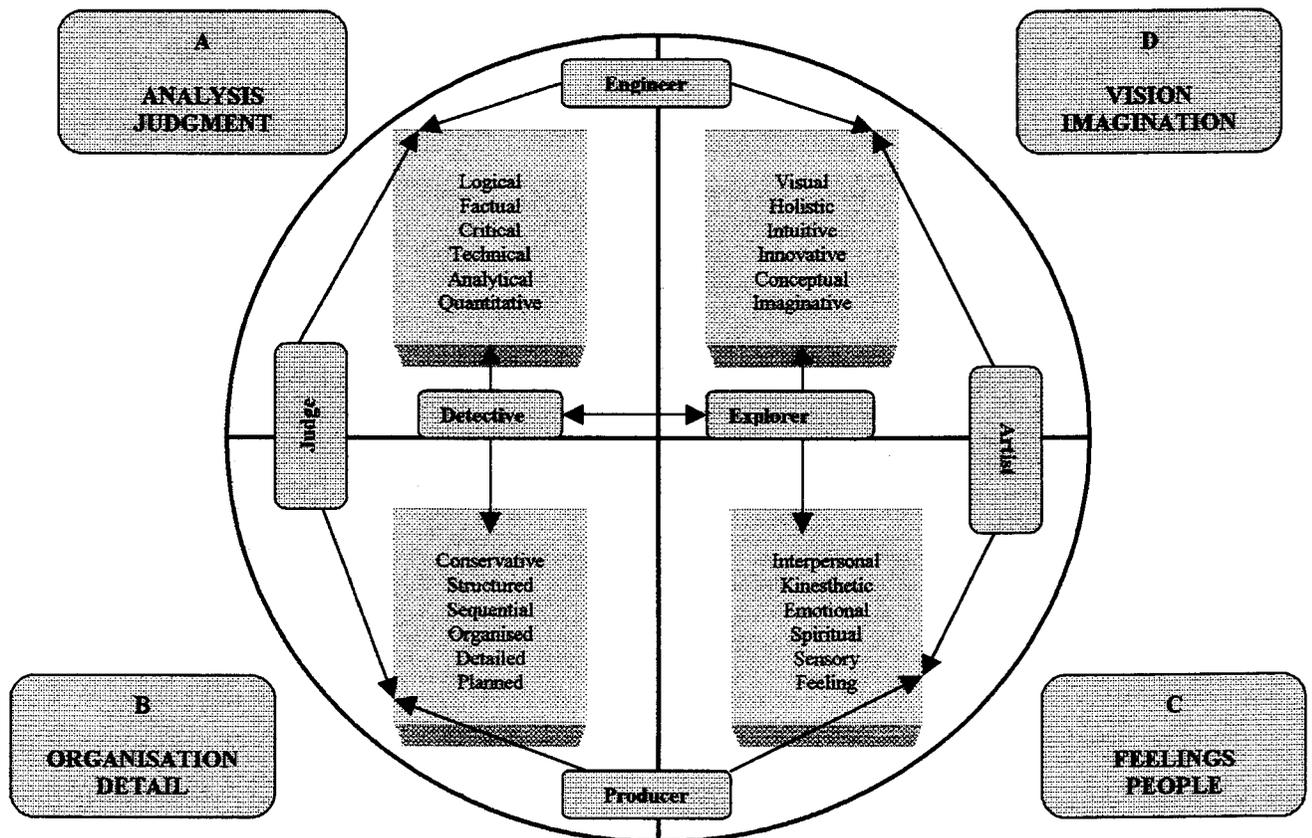
This description shows clearly how the creative process as a problem-solving process occurs. To be creative the creative person needs an awareness of many possibilities, should be prepared to explore these possibilities, allow enough time to come to a point of illumination, and follow the creative steps until a satisfying product emerges.

Graham Wallace, as quoted by Herrmann (1995: 187-188), described the creative process in four steps or phases:

- Preparation: Definition of the problem, need or desire and investigation of options.
- Incubation: The creative mind steps back from the problem to think about it.
- Illumination: Ideas take shape, the composer sees/hears ideas in combination (as a whole) or in part. This stage can be very brief.
- Verification: Activities are executed and the mind observes the result critically in order to make adjustments if necessary.

Ned Herrmann (1995: 191) added another two phases to the creative process. He denotes the process as a moving back and forth between the four brain quadrants. To clarify this

process, one firstly needs to observe the elements of Herrmann's four quadrants of brain dominance with each quadrant's typical thinking. Figure 3.6 (after Lumsdaine & Lumsdaine 1995: 80, 101) includes the brain dominance types as metaphors of typical preferences of stereotypes: Judge, Detective, Engineer, Explorer, Artist and Producer.<sup>14</sup>



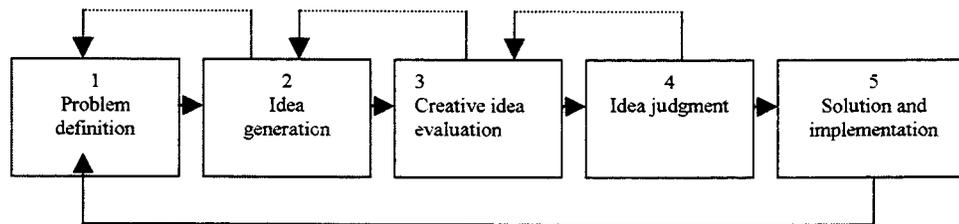
**Figure 3.6: Herrmann's four-quadrant model of Brain dominance (adapted from Lumsdaine & Lumsdaine 1995: 80, 101)**

Lumsdaine and Lumsdaine (1995: 17) give a fresh perspective on the creative process. As engineers, their main concern is problem solving, and they accordingly describe the creative process according to Herrmann as the creative problem solving process:

<sup>14</sup> These metaphors are explained after Table 3.1

Creative problem solving has five distinct steps that correspond with different, distinct mindsets or thinking modes. Creative problem solving is a sequence of successive phases of divergent thinking followed by convergent thinking.

Figure 3.7 shows the sequence and interaction of the different steps in the process of creative problem solving.



**Figure 3.7: The creative problem-solving process (Lumsdaine & Lumsdaine 1995: 53)**

To apply the creative process to music creation, the author of this dissertation compiled Table 3.1. The second column gives the steps of Lumsdaine and Lumsdaine (a) and those of Herrmann (b). Column 3 gives the brain quadrants used for the particular type of thinking. The predominant quadrant is in bold type capitals, while capitals in normal type indicate secondary thinking modes. Quadrants that function to a lesser degree are in lower case. Column 4 indicates the types of thinking. Some types of thinking alternate during certain activities and are followed by arrows to indicate this reciprocation (Steps 3 and 5). Generic activities appear in column 5, while Lumsdaine and Lumsdaine's occupational metaphors in column 6 describe the stereotypical behaviours as mentioned in Figure 3.6. Parallel steps in music creation, as the author of this dissertation sees them, appear in column 7.



**Table 3.1: The creative process applied to music (adapted from Lumsdaine & Lumsdaine 1995: 17-18; Herrmann 1995: 191)**

	Step	Quadrant Thinking (Figure 3.6)	Type of thinking	Activities	Metaphor (Figure 3.6)	Music creation Parallel
1	a) Problem definition b) Interest	A B d c	<b>Convergent</b> <b>Atomistic</b> <b>Logical</b> <b>Factual</b> <b>Structured</b> <b>Sequential</b> <b>Planned</b>	Collect information Analyse Condense	Detective Explorer	Composition planning
2	a) Idea generation & elaboration = ♥ of the matter b) Preparation	D c	<b>Divergent</b> <b>Holistic</b> <b>Intuitive</b> <b>Innovative</b> <b>Conceptual</b> <b>Imaginative</b> <b>Sensory</b>	Brainstorm Parallel thinking Modelling	Artist Engineer	Motive design, structuring and developing Conceptualising: First motive Second motive Third and or fourth Possibilities (related or contrasting)
3	a) Creative idea evaluation b) Incubation & illumination	Whole-brain ABCD	<b>Divergent →</b> <b>Convergent (Synthesis)</b> <b>Focused</b>	Idea synthesis ♥ Better ideas Best solution Make practical	Engineer	Play, improvise, listen, criticise, decide, revise
4	a) Idea judgment b) Verification	D → A Integrate D & A  A ranking B choose best solution	Divergent	Explore criteria Improve Rectify flaws Sort, group, combine, elaborate, develop, synthesise Look/listen for quality	Judge	Improvise various Possibilities Variations
5	a) Solution b) Application	C → B	Divergent → Convergent → Divergent → Convergent As many stages as needed	Decisions Best solutions Most practical Put into practice	Producer	Performing Teaching Recording Revising Performing etc.

The following exposition summarises the occupational metaphors used by Lumsdaine and Lumsdaine (1995: 17-18):

- Detectives: Collect as much information about a problem area as possible.
- Analyse the data and condense it to its major causes or factors.
- As explorers we brainstorm the context of the problem and related issues.
- As divergent-thinking artists, we use brainstorming to get many “wild and crazy” ideas.
- Divergent thinking is at first continued in the engineer’s mindset, as ideas are elaborated.
- The focus shifts to idea synthesis and convergence to better and more practical solutions.

- As judges, we use divergent thinking to explore criteria and make constructive improvements to the final ideas in order to overcome flaws.
- This is followed by convergent thinking, which results in decision-making and selection of the best idea for implementation.
- Implementation in itself is a new problem that requires creative problem solving.
- As producers, we are again involved in alternate periods of divergent and convergent thinking.
- Creative problem solving is thorough and takes time.
- The quality of ideas improves if the mind is given enough time to incubate and think through the problem.

Herrmann (1995:191), on the other hand, describes the following phases in the creative process:

- **Interest:** Together with “application” this phase emphasises the need to mentally motivate and satisfy the need to create a work of art. It is a general phase, “probably distributed across all four quadrants” but concentrating on the A and possibly the B quadrant. The individual starts to collect information, begins to analyse the situation, condenses and organizes data.
- **Preparation:** The D and C quadrants are active, because preparation involves gathering information, “organising and developing a plan of action”. Brainstorming or lateral (parallel) thinking is usually the most effective method to gather as many ideas as possible, before serious contemplation leads to final decisions.
- **Incubation** utilises the C and D quadrants. These thinking modes involve “contemplation, subconscious processing, reflection, mulling, visualization, and sensory perception”. Ideas are synthesized, the individual weighs and thinks of better ideas, or better solutions to make implementation more practical.
- **Illumination** is when an idea suddenly becomes clear, the so-called “aha” phenomenon. The idea is sometimes “formulated non-verbally” at this stage.
- **Verification:** The individual formulates and verbally and logically captures the newfound idea. Cognitive evaluation occurs in the A and B quadrants to verify the feasibility of the solution or the idea. The individual explores various criteria (interacting between quadrants D and A) to improve or rectify any possible flaws.

He sorts, groups and combines ideas, elaborates or develops them, synthesizes different ideas, and evaluates the quality of the growing product of composition.

- Application engages all four quadrants, but typically starts in B and then subsequently involves A, C and D. Decisions are made on what the best solutions are, the most practical ways of implementing them and how to put the idea/s into practice.

#### **3.14.4 The creative process applied to music**

The process inherent in any product of human endeavour follows a certain course. It has a beginning, a source or origin (that is the idea), follows a course (the phase of creating or making) and finally reaches the completed product, or the creation. This course can, however, be factorised into (reduced to) smaller units.

##### **3.14.4.1 Problem definition - Interest**

When the creator gets the idea, he usually decides what to do with it. In the Arts, the beginning phase is often believed to be the phase of inspiration. In music, the first idea could be a small part of the whole like a motive, a rhythm or a few notes. Conversely, the first notion of a potential composition could be the macro structure, that is, the genre or the form of the potential composition, depending on the disposition and preferences of the composer. Sloboda (1986: 6) maintains that “successful composition relies on the ability to be sensitive to very large-scale structures, so that detailed working out can be governed by a conception of the overall framework.”

The present writer feels that the macro structure approach often gets better results if the composition is on a small scale, like a melody of eight, twelve or sixteen bars. If learners first conceptualise the overall structure, the basic form and the length, it acts as a basic orientation. They then work from point to point, that is from phrase to phrase within a thoroughly planned structure. The other possibility would be to work in a linear way, proceeding from beginning to end. The author interviewed composers and creative learners to find out how they experienced the creative process. Most of these descriptions indicate a linear approach, that is, working from the first motive or phrase, in a linear way, to the end of the composition. A wider sample, however, may produce different results.

Lumsdaine and Lumsdaine (1995: 154) describe a creative problem solving process that is akin to the creative process:

The first step is the “comprehensive problem definition” (in music, design of a composition, motive, phrase, structure, etc.). At this stage, facts and details are important. According to the Ned Hermann Brain dominance model, what the creative thinker needs is “the quadrant A (and some quadrant B) thinking of the detective” (Lumsdaine & Lumsdaine 1995: 154). At the same time, he should keep the whole picture, “the contextual connections, and the systems approach” or the macro-structure of the growing musical work in view. This involves “the quadrant D (and some quadrant C) thinking of the explorer” (Lumsdaine & Lumsdaine 1995: 154).

#### **3.14.4.2 Idea generation and elaboration – Preparation**

The next step is where the creator (composer) explores and elaborates the conceived idea. The composer incubates the idea and thinks laterally to get new ideas or to conceive other forms of the same idea (variations). At the same time, he has to keep the bigger picture in mind. That is the overall structure, form or genre, because that is where the process leads.

Idea generation is “the heart of the creative problem-solving process” (Lumsdaine & Lumsdaine 1995: 198). Quadrant D (imagination) and quadrant C (feelings or sensory experiences in Music, Dance and Drama) are important features at this stage. The rules of brainstorming are (Lumsdaine & Lumsdaine 1995: 199):

- Generate as many solutions as possible. Do not give complete and rationalised ideas. “Just toss them out.”
- Encourage wild ideas.
- No criticism is allowed – judgement is deferred until later. Humour, applause, ululation etc. is acceptable.
- Make new connections between unrelated ideas. Compare in this respect de Bono’s notion of lateral thinking.
- What the composer intends and plans he makes and finally uses, for the specific purpose for which he planned it.

### **3.14.4.3 Creative idea evaluation – Incubation and illumination**

At this stage the composer needs to evaluate the created ideas. This could be done by playing, improvising, listening, criticising and making decisions on whether to retain the ideas or to revise them. The composer can now decide how to combine different ideas, how to get the best solution or how to make ideas more practical. This is a very important step in the creative process because the quality of the final product will be determined by how the composer evaluates and incubates the ideas and what conclusions he makes.

### **3.14.4.4 Idea Judgement - Verification**

Before finalising the creative process, the composer makes final adjustments after all the criteria have been explored. Improvements, variations and other combinations are made in order to improve the musical work. In some cases there would be a need to elaborate a certain idea, and after experimentation and careful listening, these could be implemented.

### **3.14.4.5 Solution, implementation or application phase**

When the composition is completed, the work can be performed, rehearsed, taught, recorded and, if necessary, revised or otherwise arranged. The people involved at this final stage again have to make decisions on what the best solutions to problems of tempo, dynamics, phrasing and so on should be. They play the role of the producer and go through all the stages of convergent and divergent thinking as is necessary. All four brain quadrants are utilised.

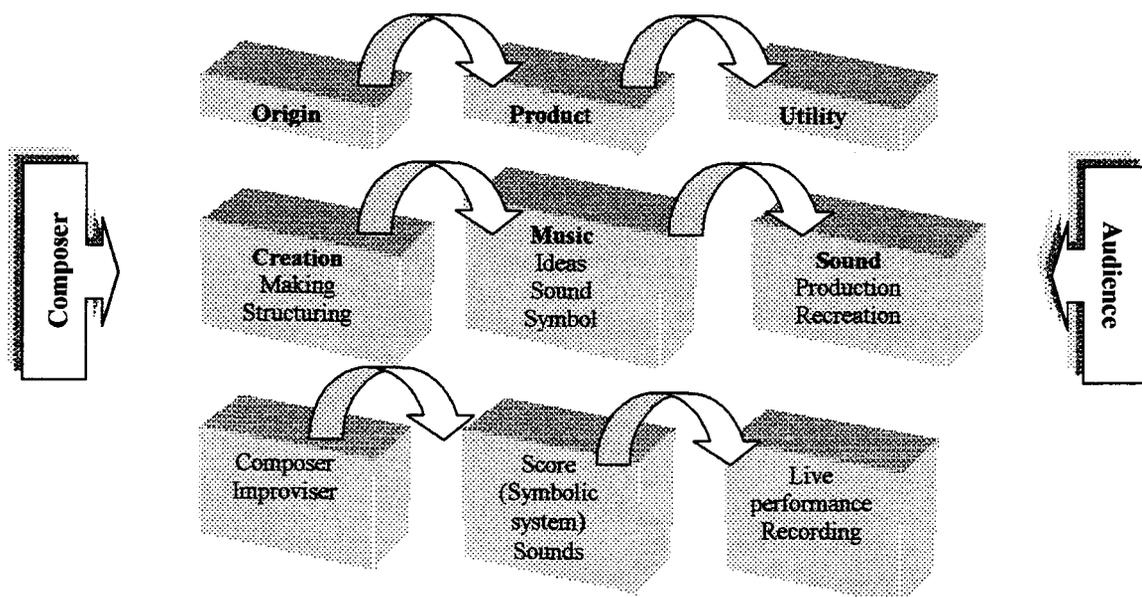
It is at this stage that the intent of the composer meets the disposition, knowledge and procedural essence of the performer's music to deliver the final product to the listening public where it is received within the context of the disposition of the audience.

Elliot (1995: 39-40) describes the production of music from the premise of three dimensions:

If music is essentially a form of intentional human activity, then music must necessarily involve at least three dimensions: a doer or maker, the product he or she makes, and the activity whereby he or

she makes the product. However, this is obviously incomplete. For in any instance of human activity the doers do what they do in a specific context. [...] By context, I shall mean the total of ideas, associations and circumstances that surround, shape, frame, and influence something and our understanding of that something.

Figure 3.8 visually represents this process in the creation of music. The arrows indicate how the process proceeds from its origin, through the created product (on paper) to the point where what Aaron Copland (1972: 21) calls the “sonorous image” realises as actual sound. The top line shows the three main phases in the process from creating (composing), through the composition (creation) itself to its practical implementation as the sounding/performed composition. The second and third lines explicate this process in more concrete form.



**Figure 3.8: The three-stage process from creating to producing as applied to Music**

### 3.15 Music appraising: definition and rationale

The *Concise Oxford Dictionary* (Fowler & Fowler 1970: 55) defines the word “appraise” as follows: “(Esp. of official valuer) Fix price for, estimate”.

According to *Roget’s Thesaurus* (Dutch 1972: 180), synonyms for “appraise” and words with similar connotations are “estimate, measure, calculate, gauge, value, evaluate, appraise, rate, rank, take stock, meditate, examine, investigate, check, inquire, comment, criticize, review, dissert, report on, scan, censor, censure.”

In the context of music learning, “appraising” could thus mean: To decide on or estimate the (artistic/musical) value of a performance or a musical composition; this could also mean to weigh the good, not so good and bad, or successful, less successful or unsuccessful qualities of a piece of music, performance or interpretation; it could even have the connotation of a wild guess (estimate). It often 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 music or a performance depends on the time of appraisal or the disposition, knowledge, attitudes, taste, preferences, culture and background of the appraiser.

The list of connotations from *Roget’s Thesaurus* also leads us to words and concepts like “meditate”, “examine”, “investigate”, and “inquire”. The Latin origin of the word “meditate” means “to think about constantly, ponder, intend, devise, reflect, practise, work over in performance” (Morwood 1995: 83). This implies constant focus and study or investigation of something, and in this instance, music. Words like “examine”, “investigate” and “inquire” are associated with careful study, analysis and drawing conclusions. They imply constant work towards certainty and definite answers.

Thus, on the one hand the word “appraise” implies something indefinite and subjective such as “estimate” or even “guess”, while the other connotation has to do with certainty and objectivity. Although these connotations somehow contradict one another, it could be an indication of the true nature of artistic thinking and artistic endeavour. Art was seldom if ever intended to have absolute meanings.

### **3.15.1 The Australian approach**

The Australian statement on the Arts identifies three broad approaches to defining and understanding the Arts (Australia 1998: 1-2):

The first is concerned with art forms as symbol systems – constructed sets of meanings. [...] The second approach considers the Arts to be aesthetic forms of knowing and expressing, suggesting that they are primarily sensory experiences, valued for their capacity to enhance life through aesthetic or felt experience. The third approach starts from the proposition that the Arts are

embedded in their social and cultural contexts and that they may be viewed as embodying and reflecting their origins.

The AEC Curriculum and Assessment Committee (CURASS) state that these statements “are not mutually exclusive and obviously do not exhaust the possibilities”. They assume that the Arts may be studied from many different perspectives “and that all considered conceptions of the Arts are worthy of discussion” (Australia 1998: 2).

Comparable to the three generic outcomes opted for by the MEUSSA group, the Australian framework describes three strands within the art forms:

- Creating, making and presenting include exploring and developing ideas. Students have the opportunity to “work with artistic processes” to develop, select and refine ideas” and learn to make decisions.
- Arts criticism and aesthetics (appraising, conceptualising) are the second main focal point of the Australian frameworks. The members of CURASS believe that Arts criticism “develops verbal and conceptual skills”. They furthermore profess that students gain knowledge of how “social and cultural values and meanings are constructed, challenged and reconstructed” through the Arts. By criticising, they are led to “describe, analyse, interpret, judge, value and challenge arts works and arts ideas” and develop aesthetic values within the context of social and cultural values” (Australia 1998: 4).
- Past and present contexts (contextualising) are studied and students learn that knowledge and critical thinking about the Arts determine the values of artistic endeavours in the past. “Analysing, researching, understanding, interpreting and questioning the Arts of both past and present contexts” lead to true understanding of artistic phenomena (Australia 1998: 4). The medium of experience needs serious contemplation because the outcomes in the performing arts of Music, Dance and Drama are mainly actions. Assessment should thus be done in a variety of ways including portfolios, notated scores, video and tape recordings, students’ commentaries, projects, essays and computer-generated presentations.

### **3.15.2 The approach of the United States of America**

The standards of the USA (United States of America 2000: 8-17), grades 5-8 and 9-12 proficient and advanced standards, provide mainly for conceptualising. They list statements such as “listening to, analysing and describing music”, “evaluating music and music performances”. These outcomes imply furthermore that learners should be able to use appropriate terminology to describe certain aspects of a musical work such as the identification of genre and style, metre, rhythm, tonality, intervals, chords and harmonic progressions in their analysis (grades 5-8). For grades 9-12, learners must be able to analyse musical works and aurally identify and describe music, make informed evaluations about music and understand music in its historical and cultural context. Students are also required to distinguish between musical practices, genres or styles

Contextualising is addressed with descriptions such as “understanding relationships between music, other Arts and disciplines outside the Arts” and “understanding music in relation to history and culture”. Outcomes in this regard entail investigation, comparison, classification; explanation of their interrelations and similarities, even with unfamiliar works and in addition, classification of genres, styles, or historical periods of musical works and works from the other art forms. Students must have the ability to discuss the uses of characteristic elements, artistic processes, and organisational principles in the Arts.

Synthesising, valuing and appreciating are by-products of successful conceptualising and contextualising, listening, and analysing. These are meaningfully integrated with creating and performing as these mutually support and enhance one another. The USA standards make provision for “valuing” and “appreciating” through the development of criteria for the effectiveness and quality of musical performances, compositions and improvisations.

### **3.15.3 The British approach**

In Britain the National music curriculum comprises the following perspectives and it was in these terms that the MEUSSA team decided to formulate the South African framework:

- Performing

- Composing (“creating” in the MEUSSA model)
- Appraising (responding and reviewing). Three domains for response are important, namely cognitive, affective and skill learning responses. The standards require listening; identifying and analysing, listening and evaluating; comparing, differentiating, discriminating, internalising and recalling; communicating, expressing opinions using appropriate terminology and adapting own ideas accordingly.
- Listening (applying knowledge and understanding) should be developed through the interrelated skills of performing, composing and appraising (England 1999b: 6).

#### **3.15.4 The New Zealand approach**

The New Zealand National Framework (Grové 2000: 2) approaches Music Education from the following perspectives:

- Making music includes performing, composing, arranging, improvising, conducting, directing, describing, managing and directing music for public performance and for studio and live recording.
- Music Education and Training addresses the therapeutic use of music and instrumental teaching methodology. It includes creative improvisation, knowledge of the therapeutic use of music, of the ability to select and present music for therapeutic use and knowledge of how to teach instrumental music.
- Music studies include basic musical knowledge, listening, reading, writing and knowledge of genre, analysis, research methodology, study of New Zealand music and 20<sup>th</sup> century music.
- Music Technology studies music retailing, recording and recording technology, acoustics and the ability to design and produce products through the means of sound technology.

### 3.15.5 Appraising in frameworks of Australia, USA, UK, New Zealand and MEUSSA: Summary

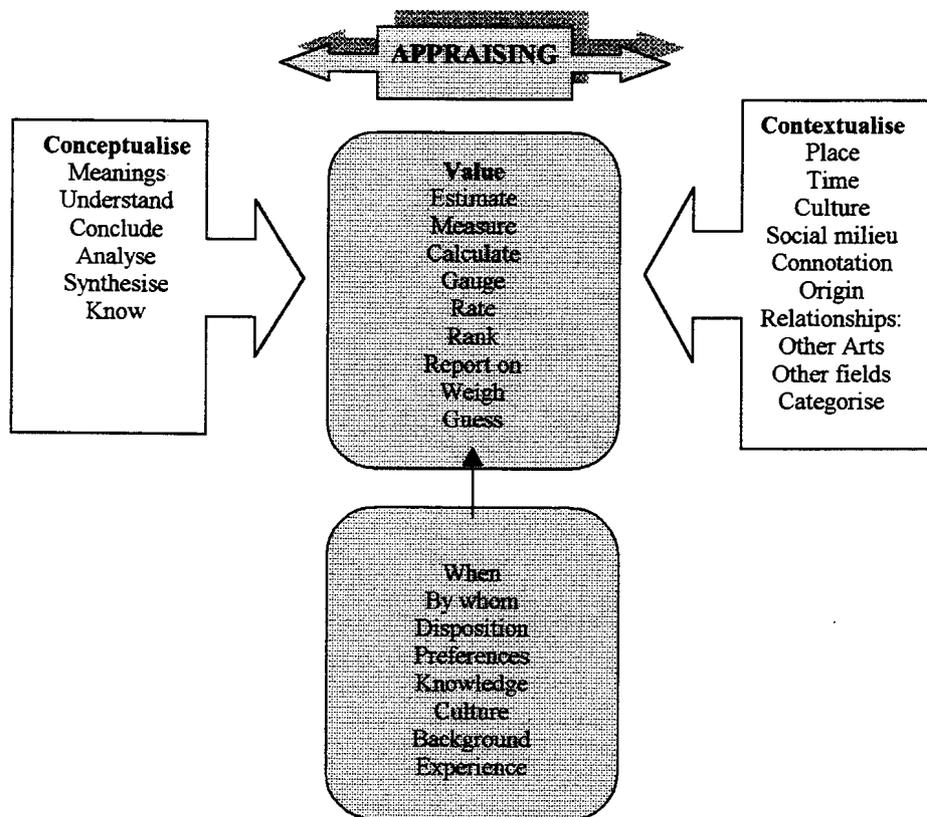
Table 3.2 summarises the frameworks of various countries and shows the MEUSSA group's choice of corresponding generic outcomes.

**Table 3.2: Comparative summary of the various frameworks of Australia, USA, UK, New Zealand and MEUSSA**

<b>Australia</b>	<b>USA</b>	<b>UK</b>	<b>NZ</b>	<b>MEUSSA</b>
<b>Understanding</b> Symbol system Aesthetic knowing & expressing Social & cultural contexts.	<b>Conceptualising</b> Listening Analysing Identifying Describing Evaluating Perceiving.  <b>Contextualising</b> Understanding Relationships History Cultures Other Arts.	<b>Appraising</b> Aurally: Identifying Analysing Evaluating Compare Differentiate Discriminate Internalising Recalling Communicating Expressing Knowing Adapting.	<b>Music making</b> Describing Managing Directing Performing Creating Knowledge Listening Reading Writing Knowing genre Analysing Researching.	<b>Appraising</b> Conceptualising Contextualising Analysing Synthesising Valuing Appreciating.  <b>Listen and</b> Identify Describe Perceive Recognise Investigate Compare Differentiate Discriminate Internalise Recall Communicate Direct.

### 3.15.6 Appraising: the MEUSSA approach

According to the MEUSSA model, Appraising includes the two generic outcomes conceptualising and contextualising. Together they lead to the development of the ability to evaluate music. Evaluating music depends on the disposition, preferences, background, experience, culture and knowledge of the learner. Figure 3.9 expounds the elements of appraising which will be used as a basis for South African unit standards in Chapter 5 of this dissertation.



**Figure 3.9: The elements of Appraising as a generic unit standard in the Arts**

### 3.16 Summary

To provide a background of the principles of unit standards in the South African context, the author investigated the structures and mission of SAQA and the National Qualifications framework. Terminology and other relevant background information to support the writing of authentic unit standards were explained. The author discussed how the flexibility of the MEUSSA model captures the aims of the *Draft Curriculum Statement for Arts and Culture* (2001), and how it takes cognisance of other frameworks in a number of countries.

In order to design an authentic and feasible framework for South African Arts Education, Chapter 3 investigated the typical epistemological traits of Music, and theories of musical perception and conceptualisation. Furthermore, it discussed Music creating and Music appraising in greater detail in order to find an effective formulation of unit standards as a precipitation of creative and appraising theories. It is important, when contemplating ways

to underpin the eventual practical implementation of theories that researchers consider exactly how the process proceeds from idea to action. The author found the ideas of Edward de Bono, Keith Swanwick and David Elliot especially meaningful in this respect.

The discussion of the creative process is supported by the writings of Ned Herrmann, one of the world's leading proponents on creativity, and Edward and Monica Lumsdaine, both from the Michigan Technological University, who made an in-depth study of Herrmann's ideas on creative thinking. They applied the Herrmann theories to the Engineering field. Similarly, the author of this dissertation translated these theories to the field of the Arts.

Music teaching and learning needs to take an objective view of the musical phenomenon in all its facets and contexts. Music appraising as a generic outcome functions as a means to determine the value of Music and to examine its components and contexts, against the background of history and culture. Music appraising also focuses on the structures of Music. It is part of the essential triadic and reciprocal structure: Music creating, Music performing and Music appraising.

To ensure the international comparability of South African unit standards, the MEUSSA group studied the frameworks of other countries. The author briefly summarised the Australian, American, British and New Zealand approaches as far as appraising is concerned and compared them with the envisaged unit standards of the MEUSSA group.

The next two chapters focus respectively on unit standards for the Culture and Arts learning area and on Music as an elective.

## 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.

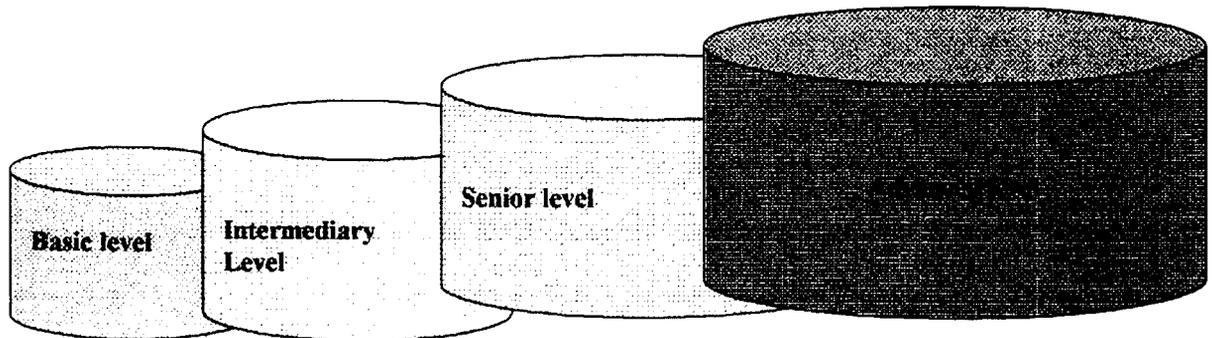


Figure 4.1: Interpretation of the Spiral curriculum: levels growing in range

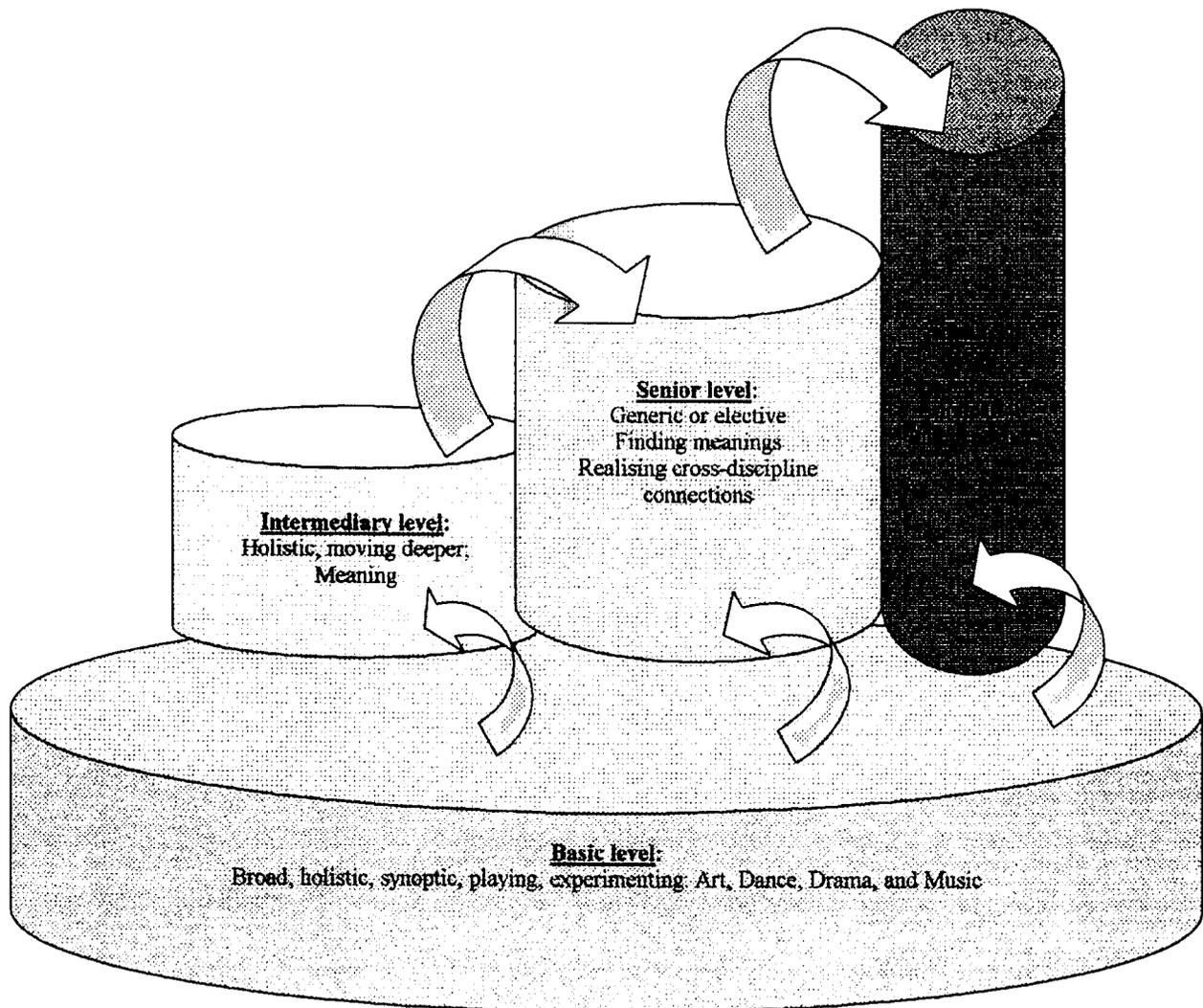


Figure 4.2: Interpretation of the Spiral curriculum: from broad-based shallow to narrow and deep

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**

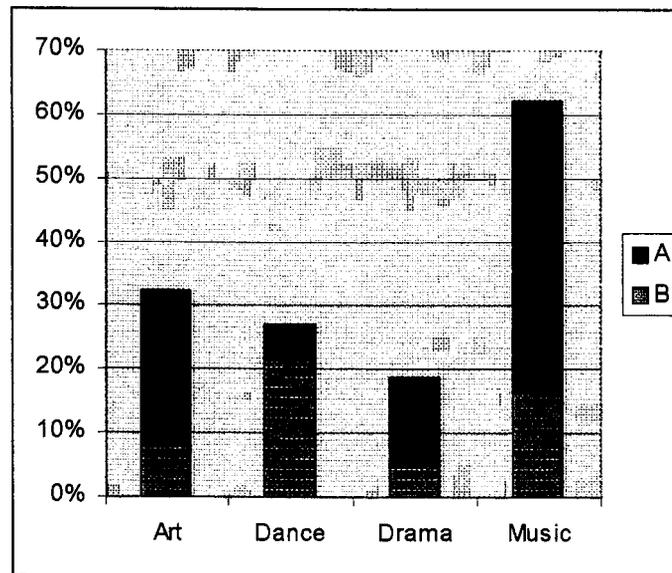
Teacher training is a crucial factor in the vast backlog in South African education. Firstly, the many trained teachers who are currently employed to facilitate the Culture and Arts learning area are only qualified and confident in one of the arts. Results from a survey done by the author of this dissertation 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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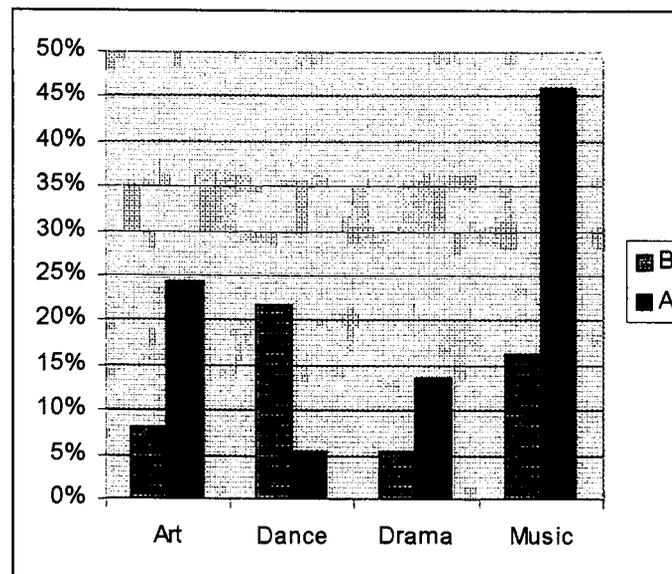
<sup>20</sup> All types of certification are offered as qualifications, such as Grades 1-8 by examining bodies (Unisa, RSM or Trinity College of Music). In one instance, a respondent has no qualifications, but plays the saxophone, which was included as some form of qualification.

<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**

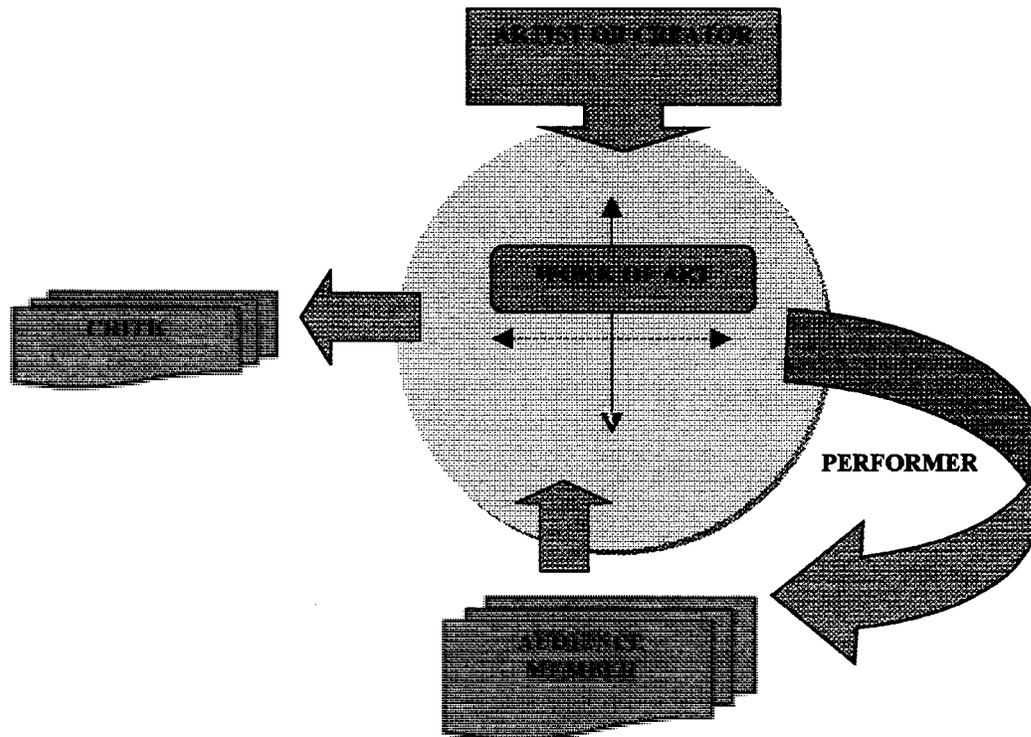
Philosophers and psychologists have tried for many years to provide adequate answers to the question of what art is and how people experience art. Howard Gardner (1973: 30) describes the artistic process as “communication of subjective knowledge” (of a symbolic object). It is a deliberate and intentional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

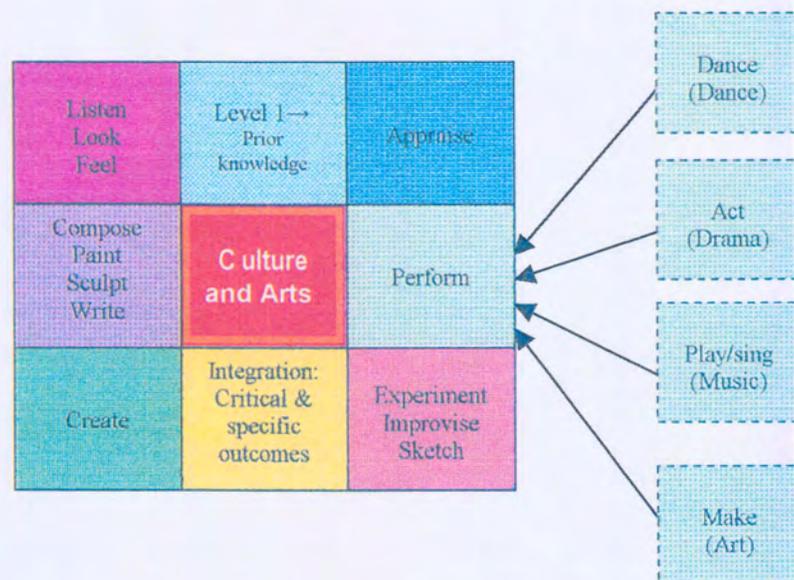
	<b>Art</b>	<b>Dance</b>	<b>Drama</b>	<b>Music</b>
<b>Conception</b>	Holistic Atomistic Aesthetic Creative	Temporal Spatial Ephemeral Artistic Creative	Temporal Spatial Ephemeral Artistic Creative	Temporal Ephemeral Artistic Creative
<b>Perception</b>	Visual	Visual & Kinesthetic	Visual, Auditive & Kinesthetic	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.

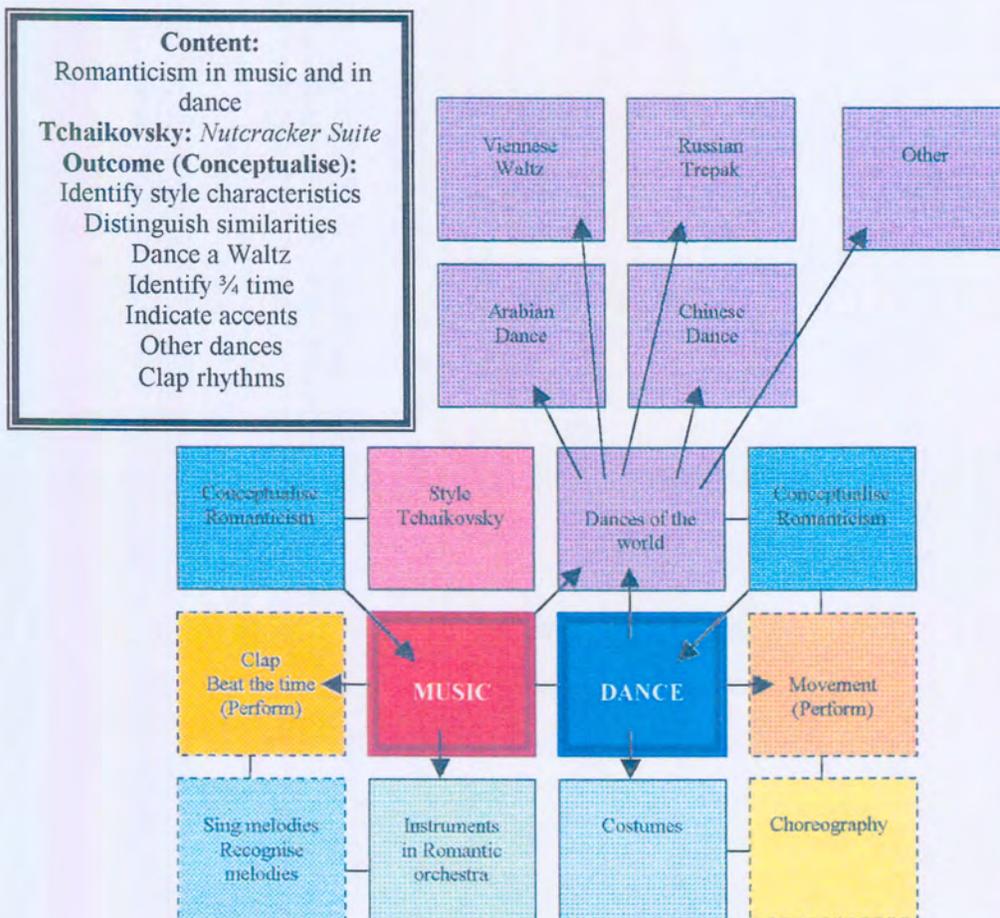


Figure 4.7: Exemplars of the integration of Music and Dance (Conceptualising)

#### 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 Fosytror 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

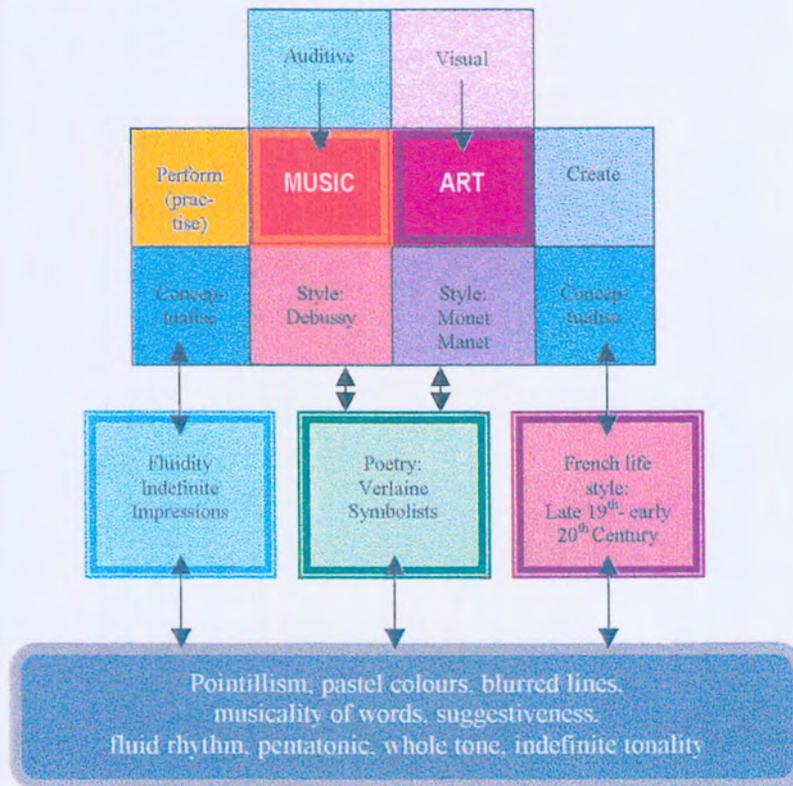


Figure 4.9: Exemplars of integration between Music and Art, influenced by other learning areas

#### 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>	
Learners should demonstrate the ability to	Learners will have basic skills on level 2 of a scale of 5 to	Learners know and are able to discuss, explore and	
<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):</b> To give all learners the opportunity to develop their skills to practise the arts, and to communicate artistic experiences to others.			
<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”.

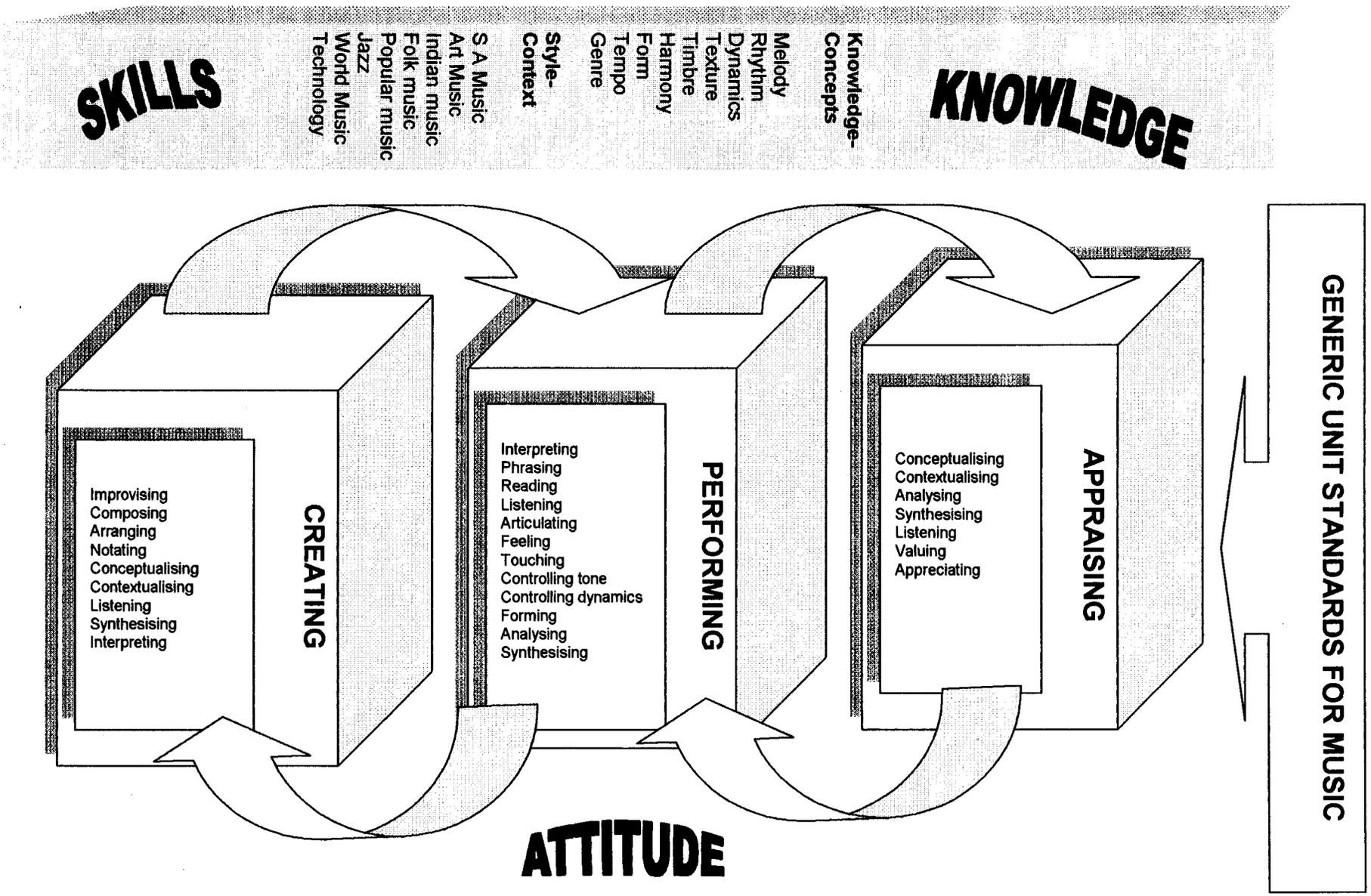


Figure 5.1: Interpretation (1) of the MEUSSA Model: Unit standards for Music as an elective

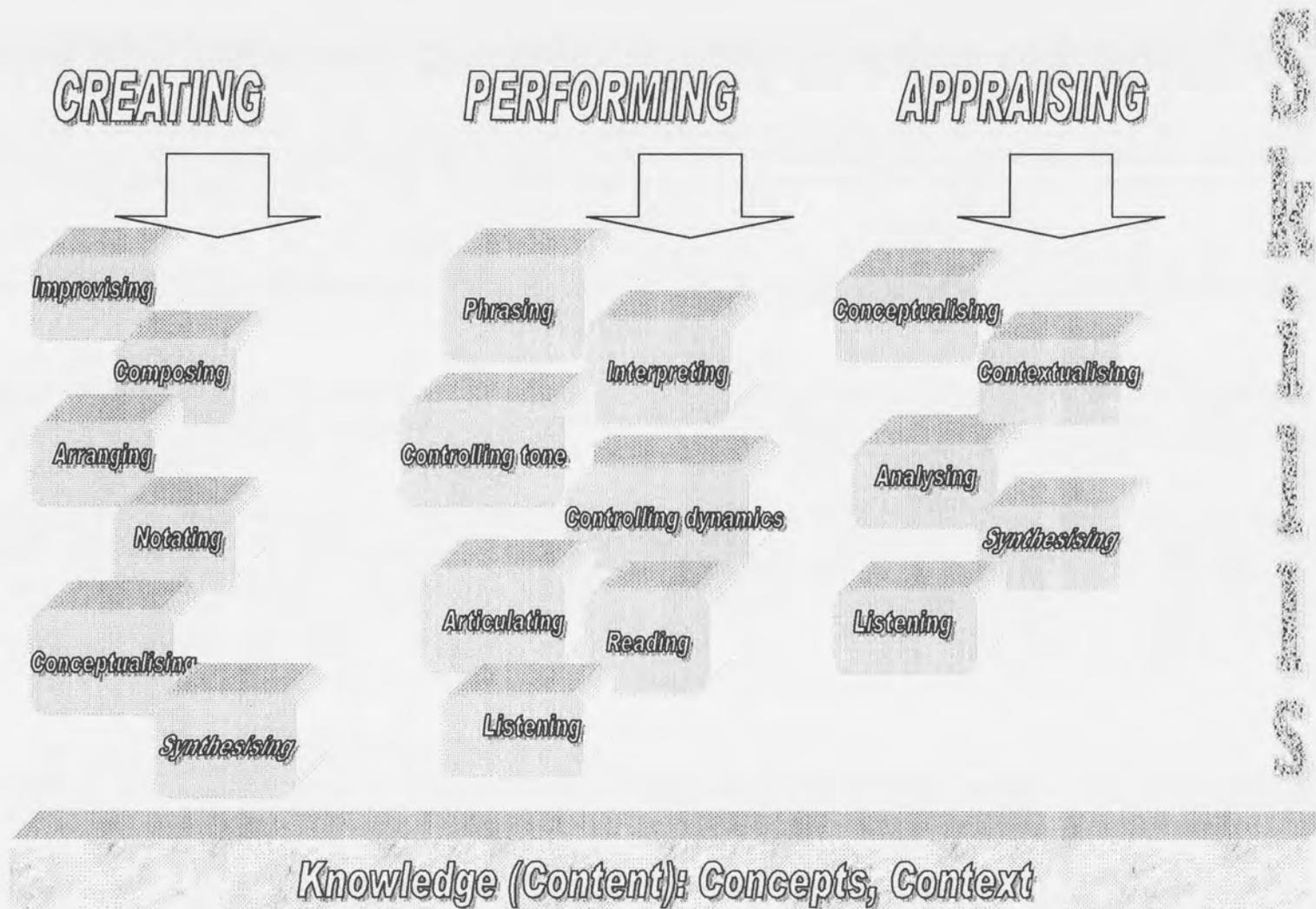


Figure 5.2: Interpretation (2) of the MEUSSA Model: Unit standards for Music as an elective

## 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

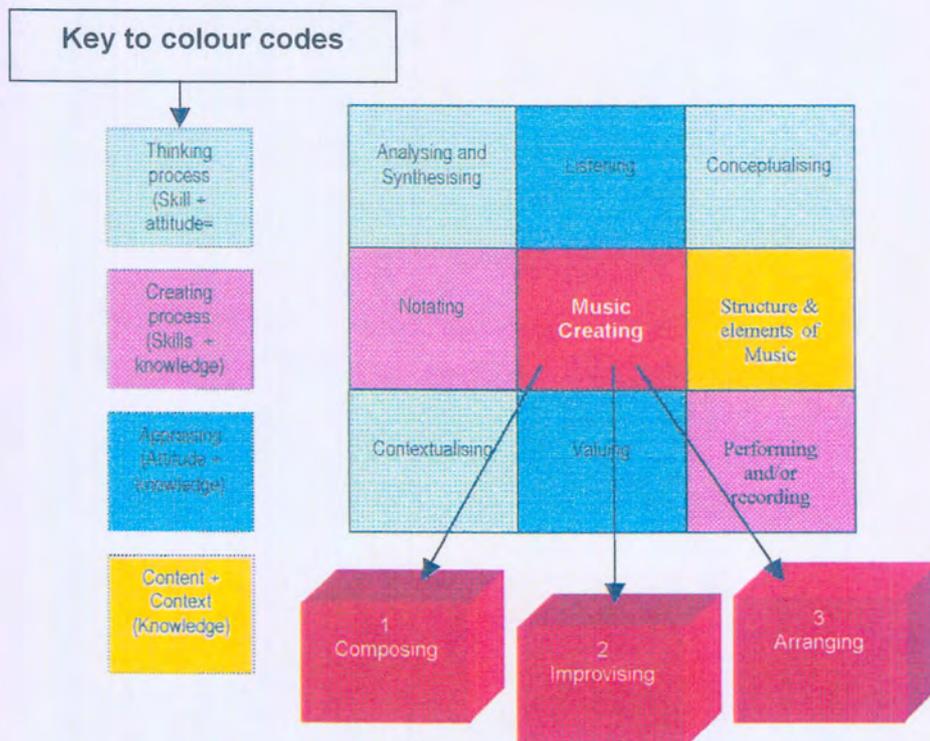
As described in Chapter 3 of this dissertation, creating in the arts and specifically music has a number of connotations and nuances. On a generic level, the following broad issues will be used as points of departure to devise possible specific outcomes. They are not in any hierarchical order and are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

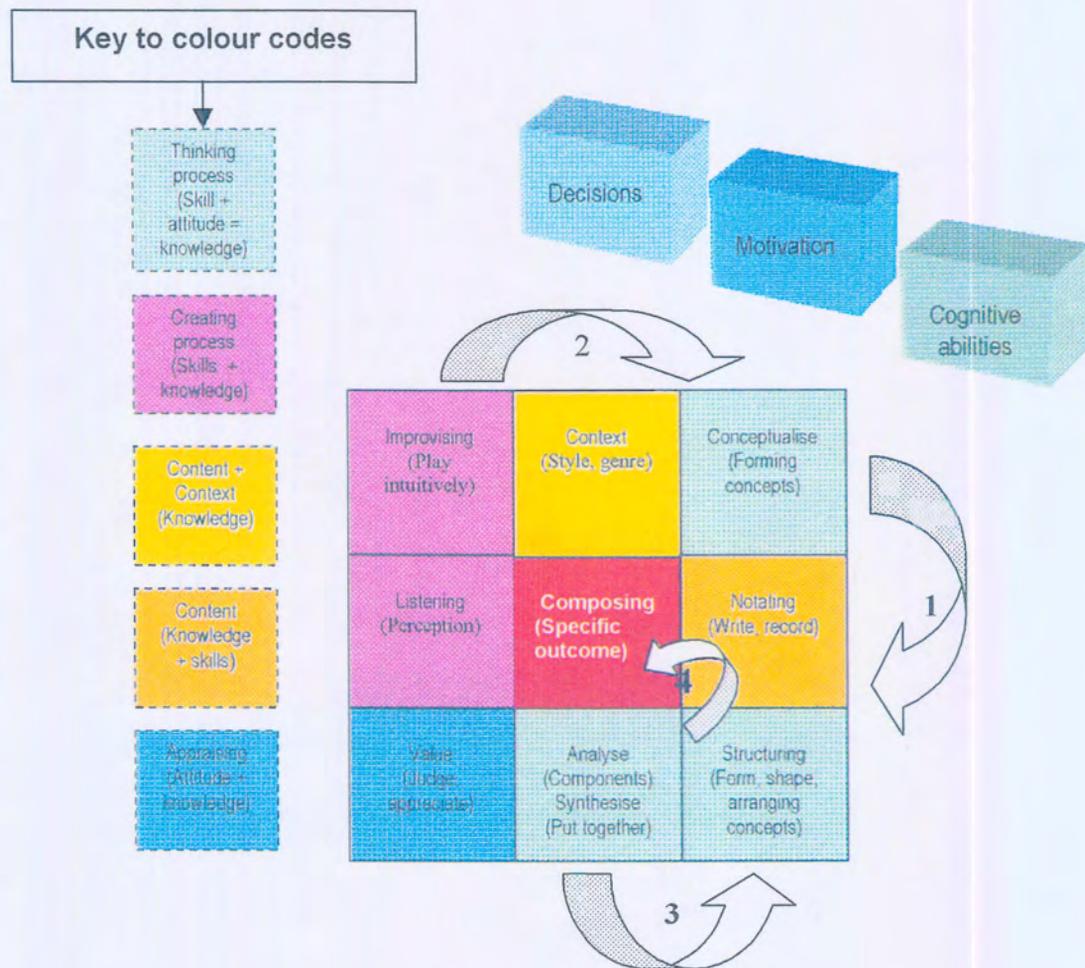
In order to **appraise** (blue squares) a created musical work, the learner has to **listen** to the result, and form some idea of its **value** in terms of his knowledge of style and other musical criteria. The lilac squares represent some form of **creating**, which is again supported by **knowledge** 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.

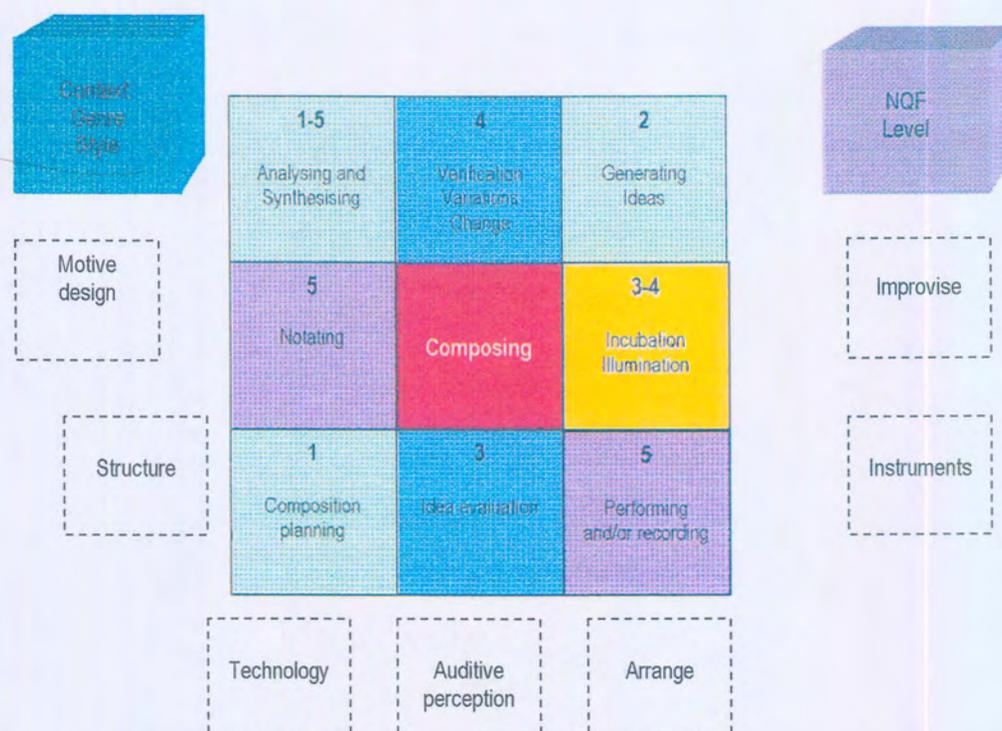
The squares in the MEUSSA model are multidimensional, with each cross-section revealing deeper dimensions of the same basic model. Grové (2001: 3-6, 3-7) described this feature of the MEUSSA model in Figures 3.3 and 3.4 of her thesis (Figures 3 and 4 in the Appendix). Combined, these two figures form 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),

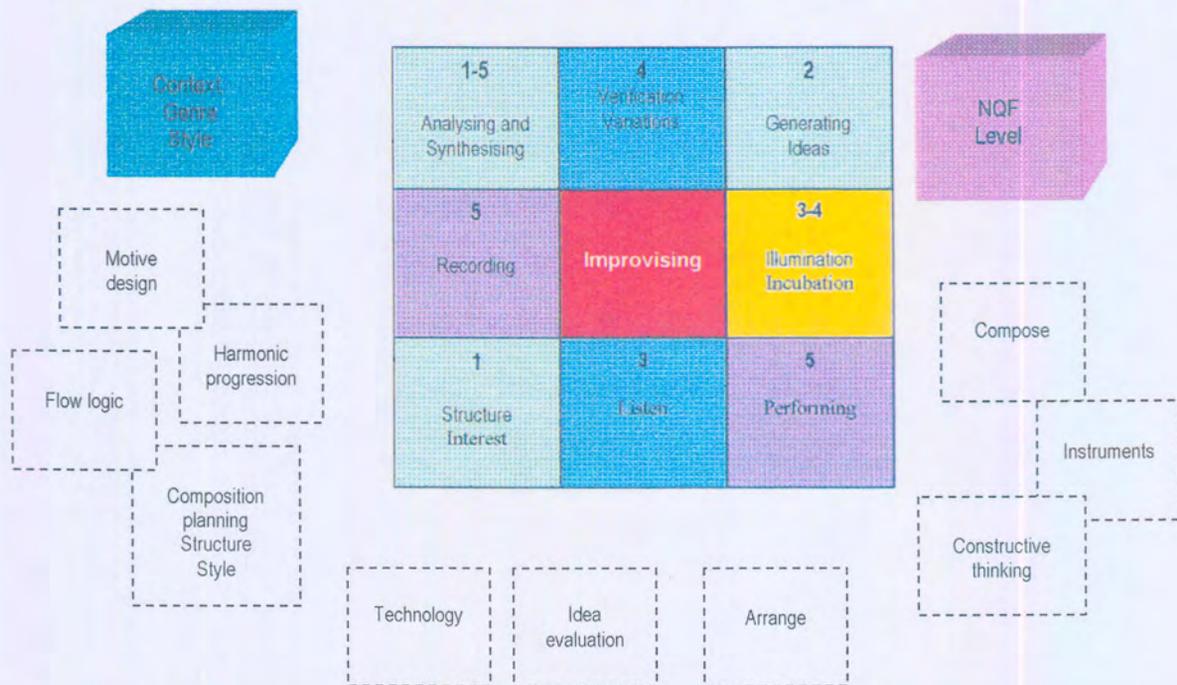
Herrmann (1995), Lumsdaine and Lumsdaine (1995), and De Bono (2000). The squares on the outside of the core cluster represent possible alternative specific outcomes that become available at each turn of the cube.

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**

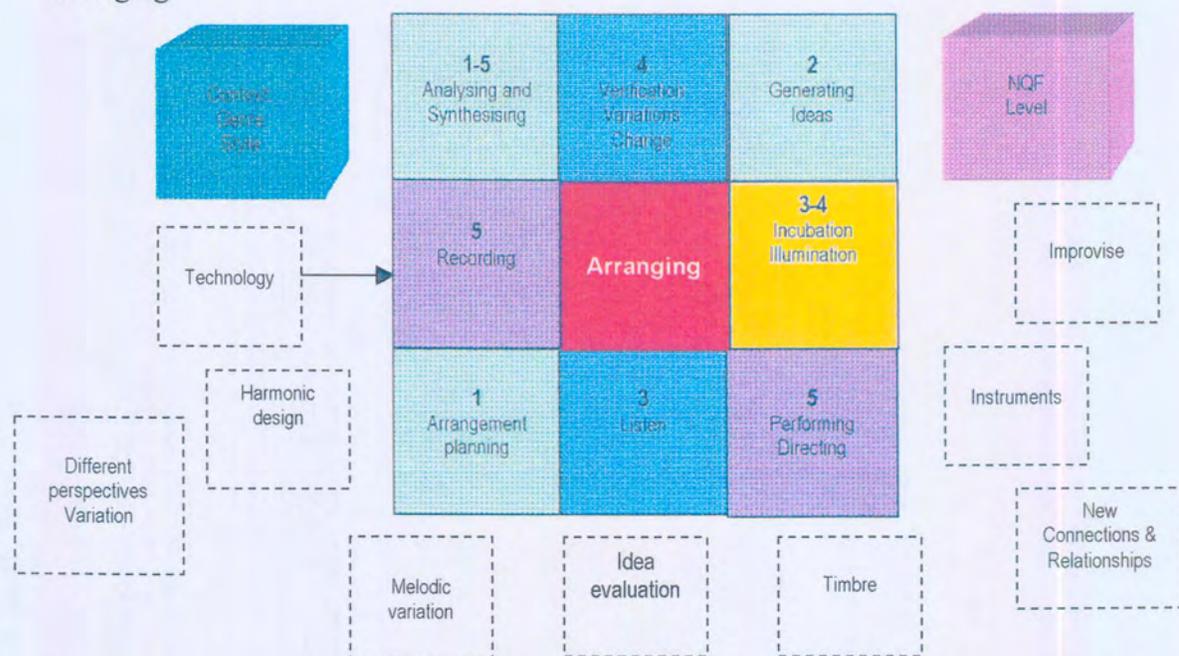
Ideally, Music creating should always produce a musical work or improvisation of merit and of a unique quality (Elliot 1995: 216). However, in an educational situation at a beginner level, the focus often moves from quality to the exercise of production, regardless of its quality. It is the task of the 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>	<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>• <b>Compose a variety of least five short<sup>32</sup> works, chosen from:</b> <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
<b>Verbs:</b> <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>	<b>Verbs:</b> <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>	<b>Verbs:</b> <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.

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<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.

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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.

## 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.

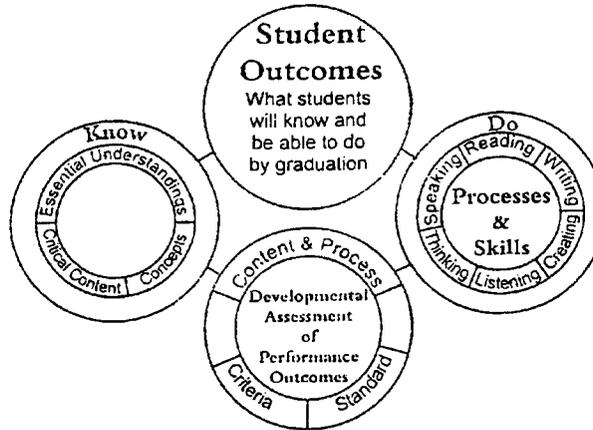


Figure 1 - Erickson model (Erickson 1998:46)

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).

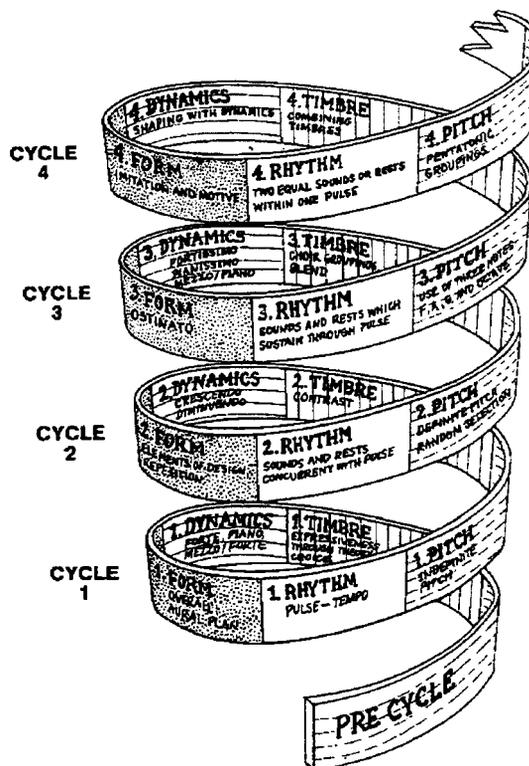


Figure 2 – MMCP concept spiral (Mark 1978:110)

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

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.

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

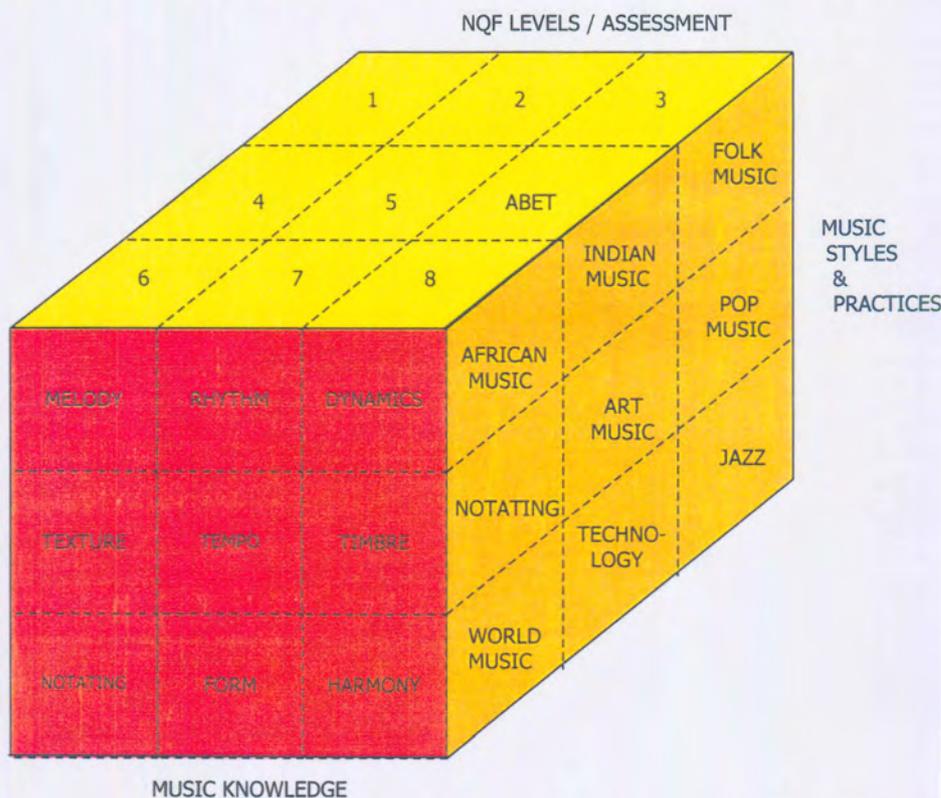
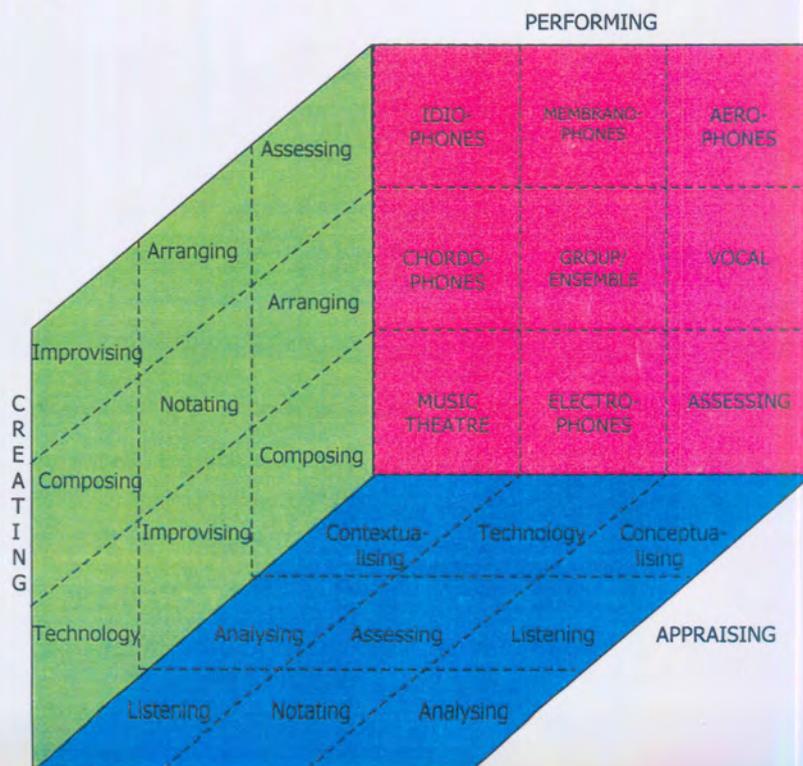


Figure 4 – MEUSSA Model: Music Creating, Performing and Appraising



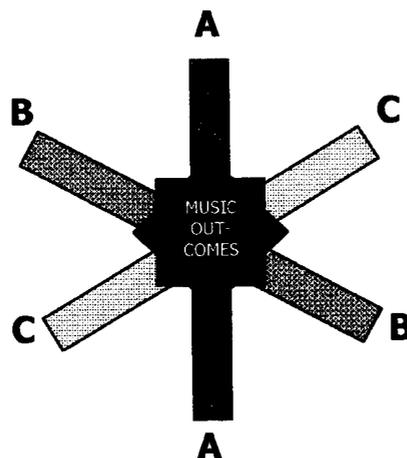
In *Diagram 2* below, the context of the model based on the Rubik’s Cube is mapped according to the six sides of the cube. It has to be remembered that these sections are moveable and changeable, hence the broken lines. The aspects are listed in a diagram merely for the sake of providing a summary. The 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.

CREATING	MUSIC SKILLS		MUSIC KNOWLEDGE			
	PERFORMING	APPRAISING	KNOWLEDGE	STYLE	NQF LEVELS	
Improvising	Idiophones	Conceptualising (Knowledge)	Conceptualising	S. African Music	8	A
	Membranophones		Melody	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

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.

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



Figure 6 - Combination

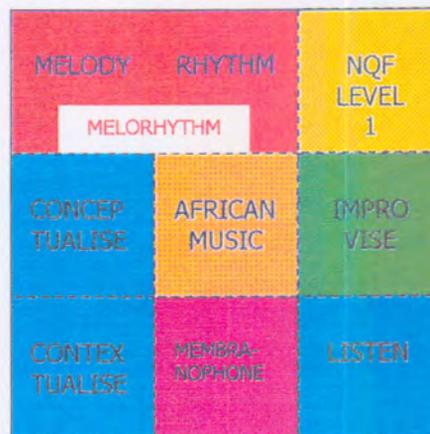


Figure 7 - Combination

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 better 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).

◆ *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.

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◆ *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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