

CHAPTER 2

BACKGROUND INFORMATION TO MUSIC EDUCATION IN ENGLAND, THE UNITED STATES OF AMERICA AND SOUTH AFRICA

2.1 INTRODUCTION

As a background to providing unit standards for Music in South Africa, the author investigated the content of the frameworks of the attainment standards of the United Kingdom (UK) and the K-12 National Standards of the United States of America. Attention was given to the UK's revised national music curriculum, implemented as from September 2000, as well as the American Standards and assessment criteria of the Music Educators National Conference (MENC). The researcher found that both music curriculums emphasize the need for high-quality teaching and provide opportunity for every learner to achieve at a basic, proficient or advanced level. The researcher visited St Angela's Ursuline Convent School for Girls, London, United Kingdom, during both 1999 and 2000. Contact with some English music facilitators gave her valuable information on and experience in England's new curriculum that could be used in this research. Attending courses for outcomes-based education at Springvale Primary School in Centurion, South Africa, in August 2000, the researcher observed at first hand the similarities in the education systems of the UK and South Africa. However, where the UK concentrates on performing, composing and appraising, South Africa's music education system is working towards an outcomes-based music programme of performing, listening, creating and developing of musical ideas.

To write unit standards for outcomes-based education that can be compared with international standards, it was necessary to make a study of the status quo in South Africa's music education, as well as the development of ideas given at

courses for implementing Arts and Culture for Grade 8 in 2001. Information on the present situation and developments in music education, both nationally and internationally, were gathered by means of

- discussions with John Cox, Head of Music at St Angela's Ursuline Convent School for Girls (Cox has experience of the UK's music curriculum since 1965)
- the internet
- critical friends
- an outcomes-based course at Springvale Primary, Centurion, Gauteng, South Africa, August/September 2001
- MEUSSA meetings
- National Union of Music Educators (NUME) meetings
- interviews with music educators from the following schools in South Africa:
 - Drie Riviere High School in Vereeniging, Gauteng province
 - Eldoraigue High School in Centurion, Gauteng province
 - Irene Middle School, Centurion, Gauteng province
 - Philena Middle School, Koppieslaagte, Centurion, Gauteng province
 - Pretoria Boys High School, Pretoria, Gauteng province
 - Sir Pierre van Rhyneveld High School, Kempton Park, Gauteng province
 - Wonderboom High School, Pretoria, Gauteng province
 - Khutlo Taro Secondary School, Vereeniging, Gauteng province
 - Brits High School, Brits, North-West province
 - Magaliesburg Group of Schools, Magaliesburg, North-West province.

Because the National Curriculum of England and the K-12 National Standards of the United States of America (USA) are discussed in full in Ronelle Bosman's thesis *Unit standards for aerophones in a postmodern South Africa*, only a summary of these contents applicable to this thesis is made on the subsequent pages.

2.2 MUSIC EDUCATION IN ENGLAND

England's revised national curriculum for September 2000 onwards was announced by the Department for Education and Employment (DfEE) in 1999. The main aim of the review of the national curriculum was (DfEE 2000)

to ensure that any necessary changes would promote stability in schools and enable them to focus on raising standards of pupil attainment.

No changes from the previous national curriculum have been made to

- the structure of key stages
- standards (minor rewording in some level descriptions is designed to provide greater clarity)
- statutory assessment arrangements.

Tony Knight, principal officer for Music at the Qualifications and Curriculum Authority (QCA), said:

The aim of the review has been to provide greater clarity and flexibility for teachers by reducing prescription, while keeping change to a minimum. It has been a process of evolution rather than revolution (McKeon 2000:9).

The National Curriculum of England is intended to ensure that pupils (DfEE 1999:3) develop from an early age the essential literacy and numeracy skills they need to provide them with full entitlement to learning, to foster their creativity, and give facilitators discretion to find the best ways to inspire in their learners a joy and commitment to learning that will last a lifetime.

The following is important in the curriculum (DfEE 1999:3):

- an entitlement to learning for all pupils
- detailed, overarching statements on inclusion which makes clear the principles schools must follow to ensure that all pupils have the chance to

succeed, whatever their individual needs and potential barriers to their learning may be

- equality of opportunity
- including of commitment to valuing ourselves, our families and other relationships.

According to the DfEE (1999:4), the basis of the UK's Music Education is

helping pupils to develop the knowledge, skills and understanding they need to live confident, healthy, independent lives, as individuals, parents, workers and members of society.

Angela Major, Head of Music at Christleton High School in Chester, writes in the *Music Teacher* (Major 2000:17):

The new national curriculum 2000 is at first glance everything that most music teachers at key stage 3 have been waiting for. It sets out programmes of study, which integrate performing, composing and appraising.

2.2.1 The structure of England's National Curriculum

The National Curriculum of England uses a system of attainment targets and key stages in providing guidelines for education. Education in England is divided into two levels:

- a general education (General Certificate of Secondary Education), and
- higher education (Advanced Supplementary and Advanced levels).

General education is mandatory for all learners between the ages of five and sixteen, with optional higher education for those up to eighteen or nineteen years of age. The current General Certificate of Secondary Education (GCSE) and a large section of the Advanced levels (A-levels) are the responsibility of the local education authorities.

The national curriculum consists of five Key Stages, as given below with an indication of the provision for Music Education at each stage.

The reader must take note that the term “Grade” used in South African schools is used in the UK schools as “Years”. For instance, in South Africa the NQF level 1 exits at Grade 9 level and in England, learners in their 10th year of schooling are called “Year” 10 learners.

- Key Stage 1 and 2: Years 1–6
- Key Stage 3: Years 7–9
- Key Stage 4, GCSE: Years 10–11
- Key Stage 5, AS level: Year 12
- A level: Year 13.

There is a common structure and design for all subjects, for example:

- knowledge, skills and understanding (what has to be taught in the subject during the stage), and
- breadth of study (the contexts, activities, areas of study and range of experiences through which the knowledge, skills and understanding should be taught).

2.2.2 Key Stages 1-3

The author found useful information in the curriculum for Key Stages 1-3 that gave her valuable background to write unit standards for GMAP at NQF levels 2-4. A summary of the outcomes, the breadth of study and the attainment targets for Key Stages 1-3 follow to give the reader an insight into the basic construction of the curriculum.

2.2.2.1 Outcomes for Key Stages 1-3

Although South Africa has its own unique education system, the following UK outcomes for Key Stages 1–3 provided information that could be used for the formulating of unit standards in Chapters 4 and 5. In Key Stages 1–3 teaching

should ensure that listening, and applying knowledge and understanding, are developed through the interrelated skills of performing, composing and appraising.

Controlling sounds through singing and playing – performing skills

Pupils should be taught how to (DfEE 1999:16-20):

Key stage 1	Key stage 2	Key stage 3
<ul style="list-style-type: none"> ▪ use their voices expressively by singing songs and speaking chants and rhymes ▪ play tuned and untuned instruments ▪ rehearse and perform with others. 	<ul style="list-style-type: none"> ▪ sing songs in unison and two parts, with clear diction, control of pitch, a sense of phrase and musical expression ▪ play tuned and untuned instruments with control and rhythmic accuracy ▪ practise, rehearse and present performances with an awareness of the audience. 	<ul style="list-style-type: none"> ▪ sing unison and part songs developing vocal techniques and musical expression ▪ perform with increasing control of instrument-specific techniques ▪ practise, rehearse and perform with awareness of different parts, the roles and contribution of the different members of the group, and the audience and venue.

Creating and developing musical ideas – composing skills

Pupils should be taught how to (DfEE 1999:16-20):

Key stage 1	Key stage 2	Key stage 3
<ul style="list-style-type: none"> ▪ create musical patterns ▪ explore, choose and organise sounds and musical ideas. 	<ul style="list-style-type: none"> ▪ improvise, developing rhythmic and melodic material when performing ▪ explore, choose, combine and organise musical ideas within musical structures. 	<ul style="list-style-type: none"> ▪ improvise, exploring and developing musical ideas when performing ▪ produce, develop and extend musical ideas, selecting and combining.

Responding and reviewing – appraising skills

Pupils should be taught how to (DfEE 1999:16-20):

Key stage 1	Key stage 2	Key stage 3
<ul style="list-style-type: none"> ▪ explore and express their ideas and feelings about music using movement, dance and expressive and musical language ▪ make improvements to their own work. 	<ul style="list-style-type: none"> ▪ analyse and compare sounds ▪ explore and explain their own ideas and feelings about music using movement, dance, expressive language and musical vocabulary ▪ improve their own and others' work in relation to its intended effect. 	<ul style="list-style-type: none"> ▪ analyse, evaluate and compare pieces of music ▪ communicate ideas and feelings about music, using expressive language ▪ adapt their own musical ideas and refine and improve their own and others' work.

Listening, and applying knowledge and understanding

Pupils should be taught (DfEE 1999:16-20):

Key stage 1	Key stage 2	Key stage 3
<ul style="list-style-type: none"> ▪ to listen with concentration and to internalise and recall sounds with increasing aural memory ▪ how the combined musical elements of pitch, duration, dynamics, tempo, timbre, texture and silence can be organised within musical structures and used expressively within simple structures ▪ how sounds can be made in different ways ▪ how music is used for particular purposes, e.g. dance. 	<ul style="list-style-type: none"> ▪ to listen with attention to detail and to internalize and recall sounds with increasing aural memory ▪ how the combined musical elements of pitch, duration, dynamics, tempo, timbre, texture and silence can be organised within musical structures and used to communicate different moods and effects ▪ how music is produced in different ways and described through relevant established and invented notations ▪ how time and place can influence the way music is created, performed and heard. 	<ul style="list-style-type: none"> ▪ listen with discrimination and to internalise and recall sounds ▪ identify the expressive use of musical elements, devices, tonalities and structures ▪ identify the resources, conventions, processes and procedures, including ICT, staff notation and other relevant notations, used in selected musical genres, styles and traditions.

2.2.2.2 Breadth of study for Key Stages 1-3

During Key stages 1-3 learners should be taught the **knowledge, skills and understanding** through (DfEE 1999:21)

- musical activities that integrate performing, composing and appraising
- responding to a range of musical and non-musical starting points
- working on their own, in groups of different sizes and as a class
- a range of live and recorded music from different times and cultures.

In addition to the above, learners in Key stages 2 and 3 must use music technology to create, change, combine, manipulate and refine sound.

2.2.2.3 Attainment targets for Key Stages 1-3

The attainment targets set out the knowledge, skills and understanding that learners of different abilities and maturities are expected to have by the end of each key stage as defined by the Education Act 1996, section 353a. Attainment targets consist of eight level descriptions of increasing difficulty, plus a description for exceptional performance above level 8. Each level description specifies the types and range of performance that pupils working at that level should characteristically demonstrate.

The level descriptions provide the basis for making judgements about pupils' performance at the end of Key Stages 1, 2 and 3. At Key Stages 4 and 5, national qualifications are the main means of assessing attainment in music.

Table 2.1: Level descriptions for Key Stages 1, 2 and 3

RANGE OF LEVELS WITHIN WHICH THE GREAT MAJORITY OF PUPILS ARE EXPECTED TO WORK		EXPECTED ATTAINMENT FOR THE MAJORITY OF PUPILS AT THE END OF THE KEY STAGE	
Key stage 1	1-3	At age 7	2
Key stage 2	2-5	At age 11	4
Key stage 3	3-7	At age 14	5/6

The following attainment targets for music are quoted from the National Curriculum for England (QCA 1999b:36-37). They are quoted in full, and given at such length, because it is believed that they can be of direct relevance to South

African music educators, and their careful foundation is useful precisely as given for England:

LEVEL 1

Pupils recognise and explore how sounds can be made and changed. They use their voices in different ways such as speaking, singing and chanting, and perform with awareness of others. They repeat short rhythmic and melodic patterns and create and choose sounds in response to given starting points. They respond to different moods and recognise well-defined changes in sounds, identify simple repeated patterns and take account of musical instructions.

LEVEL 2

Pupils recognise and explore how sounds can be organised. They sing with a sense of the shape the melody, and perform simple patterns and accompaniments keeping to a steady pulse. They choose carefully and order sounds within simple structures such as beginning, middle, end, and in response to given starting points. They represent sounds with symbols and recognise how the musical elements can be used to create different moods and effects. They improve their own work.

LEVEL 3

Pupils recognise and explore the ways sounds can be combined and used expressively. They sing in tune with expression and perform rhythmically simple parts that use a limited range of notes. They improvise repeated patterns and combine several layers of sound with awareness of the combined effect. They recognise how the different musical elements are combined and used expressively and make improvements to their work, commenting on the intended effect.

LEVEL 4

Pupils identify and explore the relationship between sounds and how music reflects different intentions. While performing by ear and from simple notations they maintain their own part with awareness of how the different parts fit together and the need to achieve an overall effect. They improvise melodic and rhythmic phrases as part of a group performance and compose by

developing ideas within musical structures. They describe, compare and evaluate different kinds of music using an appropriate musical vocabulary. They suggest improvements to their own and others' work, commenting on how intentions have been achieved.

LEVEL 5

Pupils identify and explore musical devices and how music reflects time and place. They perform significant parts from memory and from notations with awareness of their own contribution such as leading others, taking a solo part and/or providing rhythmic support. They improvise melodic and rhythmic material within given structures, use a variety of notations and compose music for different occasions using appropriate musical devices such as melody, rhythms, chords and structures. They analyse and compare musical features. They evaluate how venue, occasion and purpose affects the way music is created, performed and heard. They refine and improve their work.

LEVEL 6

Pupils identify and explore the different processes and contexts of selected musical genres and styles. They select and make expressive use of tempo, dynamics, phrasing and timbre. They make subtle adjustments to fit their own part within a group performance. They improvise and compose in different genres and styles, using harmonic and non-harmonic devices where relevant, sustaining and developing musical ideas and achieving different intended effects. They use relevant notations to plan, revise and refine material. They analyse, compare and evaluate how music reflects the contexts in which it is created, performed and heard. They make improvements to their own and others' work in the light of the chosen style.

LEVEL 7

Pupils discriminate and explore musical conventions in, and influences on, selected genres, styles and traditions. They perform in different styles, making significant contributions to the ensemble and using relevant notations. They create coherent compositions drawing on internalised sounds and adapt, improvise, develop, extend and discard musical ideas within given and chosen musical structures, genres, styles and traditions. They evaluate, and make critical judgements about, the use of musical conventions and other characteristics and how different contexts are reflected in their own and others' work.

LEVEL 8

Pupils discriminate and exploit the characteristics and expressive potential of selected musical resources, genres, styles and traditions. They perform, improvise and compose extended compositions with a sense of direction and shape, both within melodic and rhythmic phrases and overall form. They explore different styles, genres and traditions, working by ear and by making accurate use of appropriate notations and both following and challenging conventions. They discriminate between musical styles, genres and traditions, commenting on the relationship between the music and its cultural context, making and justifying their own judgements.

EXCEPTIONAL PERFORMANCE

Pupils discriminate and develop different interpretations. They express their own ideas and feelings in a developing personal style exploiting instrumental and/or vocal possibilities. They give convincing performances and demonstrate empathy with other performers. They produce compositions that demonstrate a coherent development of musical ideas, consistency of style and a degree of individuality. They discriminate and comment on how and why changes occur within selected traditions including the particular contribution of significant performers and composers.

In summarising the music curriculum of Key Stages 1-3, the author came to the conclusion that it was well prepared and of a high standard. Browsing the internet for information, the author is aware of the fact that upgrading of the curriculum is still going on by means of articles and lesson examples (QCA 2001).

In order to compile a GMAP for NQF levels 2-4, the author also made a summary of the Oxford, Cambridge and RSA examinations (OCR) that are used in many schools in the UK.

2.2.3 Oxford, Cambridge and RSA Examinations (OCR) in Music

The Oxford, Cambridge and Royal Society of Arts Examinations Board's (OCR's) purpose is to (OCR 2001:1)

develop, promote and provide a flexible range of qualifications which recognise the achievements of learners through all the phases of life and work.

OCR published their AS/A level music syllabus during 2000. The specification of study is designed to offer learners structured opportunities to develop their knowledge, understanding and skills in Performing, Composing and Listening and Appraising. It encourages them to become (OCR 2000: 5):

- more informed performers through study of their instrument and pieces written for it
- more skilled composers through study of compositional techniques and styles
- understanding listeners through study of a range of different types of music and the backgrounds to them.

The focus for learning in all of these is provided by four Areas of Study (OCR 2000: 5):

- Area of Study 1: Exploiting the Resource
- Area of Study 2: Techniques of Melodic Compositions
- Area of Study 3: Dance Music
- Area of Study 4: Traditions and Innovation.

The Areas of Study define a wide background of knowledge and understanding of music and its context in different traditions, and require close, in-depth study of relevant repertoire.

The UK's schools started with the new syllabus in September 2001, and are busy with support and in-service training for facilitators, for example (OCR 2000: 1):

- A full programme of In-Service training meetings arranged by the Training and Customer Support Division (telephone 0944/1223 552950)
- Specimen question papers and mark schemes, available from the Publications Department (telephone 0994/870 8706622)

- Past question papers and mark schemes, available from the Publications Department (telephone 0994/870 8706622)
- Coursework guidance materials
- Examples of marked work
- Written advice on coursework proposals
- A report on the examination, compiled by senior examining personnel after each examination session
- Individual feedback to each Centre on the moderation of internally assessed work.

Detailed information is given above, because the researcher finds that in-service training in South Africa's new outcomes-based education does not supply detailed information to facilitators, and the British information could be used as an example. NQF level 1 as an exit qualification realizes as from 2002 in South Africa, and yet it is a sad fact that nobody has formulated precisely what will be expected of the outcomes and attainment targets for the said qualification.

The author will give only a summary of the OCR GCSE in Music, because not all the information is relevant to her research, and as mentioned before, Ronelle Bosman (2001) has done a thorough investigation of the National Curriculum of the UK. If the reader is interested in further information, the complete document can be obtained from www.OCR2000.uk.

The GCSE builds on and develops the integrated approach to music at Key stage 3 of the National Curriculum. Areas of Study, encompassing music drawn from Western Classical traditions, contemporary innovations and the music of other cultures, provide breadth of content and depth of focus. Candidates entering for the GCSE should have achieved a general education level equivalent to at least National Curriculum Level 3, or a distinction at Entry Level within the National Qualifications Framework (OCR 2001:7).

The course consists of three components (OCR 2000: 11):

Component	Title	Duration	Weighting
1	Coursework	-	60%
2	Terminal Task	30 minutes	15%
3	Listening Examination	Up to 1 hour 30 minutes	25%

All coursework will be internally assessed and externally moderated. The coursework is divided into two parts (OCR 2000: 6):

- Part A: Integrated Coursework (linked Performing, Composing and Appraising)
- Part B: Further Performing (two pieces) and Further Composing (one piece).

The discussion of the marking criteria below is essential, because it was necessary for the author to gain expertise and information for her research for the GMAP with the option to specialise in Ensembles for available instruments that she proposes in Chapter 5 of this thesis.

2.2.3.1 Marking criteria for internally assessed work

The following criteria are to be applied in the assessment criteria for performing an individual part in an Ensemble (OCR 2000: 37) and Performance Appraisal (OCR 2000: 41-42). They are also quoted in full, because the researcher finds that they can be of direct relevance to the proposed General Music Appraisal Programme (GMAP), NQF levels 2-4 and Ensemble Specialisation as discussed in Chapters 4 and 5.

□ **Assessment Criteria for Performing an Individual Part in an Ensemble**

When making their assessment, teachers are reminded that the standard expected is one that can be met by candidates who have received tuition only in the classroom situation.

The assessment criteria for performing have been designed to give greater weighting to the musicality of the performance than to the difficulty of the part being assessed. Candidates should be advised to select pieces that enable them to demonstrate their musicality. It is important to appreciate that it is better to perform a simple piece well than a more difficult piece badly.

The part assessed is to be allocated a mark out of 10 using the following indicators:

Table 2.2: Assessment Criteria for Performing an Individual Part in an Ensemble (OCR 2000: 37)

1-2 marks	The performance has a little fluency but does not communicate the intended effect of the piece. The ensemble is held together mainly by the other performer(s).
3-4 marks	The performance has some fluency and uses tempo, dynamics and phrasing appropriately. It attempts to communicate the intention of the piece. The candidate demonstrates awareness of the other performer(s).
5-6 marks	The performance is fluent and demonstrates technical control adequate to the demand of the music. It communicates the intention of the piece with some success. The candidate co-ordinates their part with the other performer(s).
7-8 marks	The performance is confident and fluent and displays good technical control appropriate to the demand of the piece. It has a sense of direction and shape and communicates the intended effect successfully. The candidate performs with sensitivity to the other part(s), making appropriate adjustments to meet the demands of co-ordination and balance.
9-10 marks	The performance demonstrates confidence and fluency with technical control, which supports musical expression. The performer provides a convincing and memorable interpretation of the piece. The candidate demonstrates empathy with the other performer(s).

The initial mark for the performance of the assessed part (maximum 10) is to be added to a mark out of 5 based on the technical difficulty of the part performed.

Table 2.3: Assessment Criteria for the technical difficulty of Performing an Individual Part in an Ensemble (OCR 2000: 37)

0-1 marks	A simple piece which uses a limited rhythmic and/or melodic range with easy movement between notes, in an easy key.
2-3 marks	A piece which requires a range of rhythmic and/or melodic change with some technical demands in terms of articulation, phrasing, gradations of dynamics and key.
4-5 marks	A more complex piece involving sustained control, with more intricate technical demands in terms of an extended range and control of tempo, dynamics and phrasing.

Once a mark out of 15 is obtained it should be multiplied by 2 to give a mark out of 30.

OCR recommends the use of Music technology when performing. Musical enhancement may apply in one of three ways (OCR 2000: 38):

- effects added during or after the recording of the performance of the piece
- the use of multi-tracking
- the use of a computer/midi/sequencing package.

□ **Assessment Criteria for Appraising**

Three sets of criteria are to be applied in the assessment of Appraising within the Integrated Coursework:

- Performance Appraisal (10 marks)
- Composition Brief (10 marks)
- Composition Appraisal (10 marks).

The three marks for Performance Appraisal, Composition Brief and Composition Appraisal are to be added together. Only Performance Appraisal will be quoted here, because it relates to the proposed General Appraisal Programme and Ensemble specialisation for NQF levels 2-4.

Table 2.4: Performance Appraisal (OCR 2000: 41)

1-2 marks	The candidate knows how the instrument is used in the piece, can provide some background information about it and can make a simple comparison with the two other pieces studied. The candidates make a simple judgment about the effectiveness of their performance in conveying the intention of the composer.
3-5 marks	The candidate identifies some of the instrument-specific techniques used in the piece, shows understanding of the way the instrument is used and how this is similar to or different from the two other pieces studied. The candidate makes a judgment on the effectiveness of their performance in terms of technical fluency, and its success in conveying the composer's intentions in relation to the genre.
6-8 marks	The candidate recognises how the composer has used the capabilities of the instrument in the piece (through range and performing techniques). Characteristic features of the piece are identified and musical comparisons are drawn with the two other pieces studied. The candidate evaluates the success of his/her performance in communicating the compositional purpose, referring to specific performance details.

9-10 marks	<p>The candidate understands the subtleties of how the composer exploits the potential of the instrument in the piece. The piece is evaluated in the context of its purpose and contribution to the tradition, and features that are both similar to and different from the two other pieces studied are identified.</p> <p>The candidate evaluates the success of the performance in the context of the musical and technical demands of the piece, identifying performance detail that conveys the intentions of the composer.</p>
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2.2.3.2 Moderation

All internally assessed work is marked by the facilitator, and then submitted to moderated at the OCR centre. The purpose of moderation is to ensure that the standard of work and marks for internally assessed work are the same for each school, and that the same standards across the range of candidates are applied. The same method was used during 2001 for the Grade 12 examinations in Gauteng, South Africa. Schools had to submit portfolios of learners who were identified by the Department of Education to be moderated. After moderation, the portfolios were sent back to the schools with valuable ideas and notes to assist facilitators for the next year.

2.3 MUSIC EDUCATION IN THE UNITED STATES OF AMERICA

According to John Drummond, Blair Professor of Music at the University of Otago in New Zealand, and currently President of the International Society for Music Education (ISME), we all throughout the world

need to stand up and make a noise about the value of music education. There is now massive evidence to show the benefits that learning can bring (Drummond 2000:2).

In a recent article "A Challenge for Change in Music Education", Charles Leonhard, a distinguished teacher, lecturer, and author in music education for over six decades, looked back at successes and failures of past attempts to

improve music education and made suggestions for improvements. He wrote (1999: 41):

There is, however, reason to be hopeful about the future if music educators prepare themselves intelligently. The present political, educational, and social climates present a historically unique opportunity to make arts education, including music education, an integral part of the general education of all children.

Leonhard also writes in the same article about Music Education in the future. He suggests (1999:42):

We must work from the ground up to meet the national organizations halfway ... We all must become activists in the arts education network if we are going to profit from the opportunities currently being created by arts education leaders and organizations.

The American education system uses a standards-based approach to education, and has no national curriculum. National standards provide a different perspective for education in the sense that they “speak of competencies, not a pre-determined course of study” (Artsedge 2000:12). In other words, explicit statements of the results expected from (arts) education at specified levels are prescribed, and not detailed curriculum content. These standards are also a reflection of national values and beliefs regarding the position of arts in the community.

According to the authors in the Artsedge document (2000:9–10), arts education standards can make a difference, because the standards insist and ensure that

- arts education is not a hit-and-miss effort, but a sequenced learning enterprise across the four arts disciplines, thus ensuring basic arts literacy,
- arts education takes a hands-on orientation by letting students be continually and creatively involved in the study of arts,
- students take a global and universal perspective in learning about cultural diversity,
- students are involved in connecting the different arts and other disciplines,
- students are taught to use technology to understand the relationship between the use of essential technical means and the achievement of desired ends,

- students are helped to develop problem-solving and higher-order skills, which are necessary for success in life and work.

The author agrees that providing arts education in the form of unit standards also assists learners in forming a broader understanding of interrelated areas. She also finds that learning about the visual arts or music of a country could, for example, gradually lead to a better understanding of the culture, politics and values of the people of that country.

In the light of the foregoing it is clear that high educational standards are regarded as a priority by American authorities.

2.3.1 Standards in the United States of America

American standards for the arts are grouped in clusters for pre-kindergarten, grades K-4, grades 5-8 and grades 9-12. Each cluster contains a content standard with several achievement standards, associated with the content standard. The content standards stay the same for all grades, while the achievement standards are gradually upgraded in difficulty. The goal of the standards in arts education is to "arrive at a broad-based, well grounded understanding of the nature, value and meaning of the arts as parts of their own humanity" (Artsedge 2000:29).

Standards for music in the United States take as point of departure the fact that education should start from a very young age (two to four years) using active bodily response, singing and playing instruments as well as introductory experiences with verbalisation and visualisation. It is also considered important to use music literature of a high quality and from various cultures, styles and time periods (MENC 2000:2).

Music standards are grouped into seven outcomes (McREL 1997a:1):

- Singing

- Performing
- Improvising
- Composing and arranging music
- Knowing and applying criteria (judgement)
- Reading and notating
- Understanding the relationship between music, history and culture.

The National Standards of the United States of America (Education World 2000:1-13; MENC 2000:1-18) will be briefly described and discussed below:

2.3.1.1 Pre-Kindergarten Standards

Content and achievement standards for early childhood development in the pre-garten phase include:

- singing and playing instruments
- creating music
- responding to music
- understanding music.

2.3.1.2 Grades K-4 Standards

The 9 voluntary content standards are:

- singing alone and with others
- performing on instruments, alone and with others
- improvising melodies, variations and accompaniments
- composing and arranging music within specific guidelines
- reading and notating music
- listening to, analysing and describing music
- evaluating music and music performances
- understanding relationships between music, other arts and disciplines outside the arts
- understanding music in relation to history and culture.

The above content standards are used for all grades from K-12, while the level of achievement standards is gradually increased for each new grade. (See Tables 2.5 to 2.8.)

Table 2.5: Standards for Grades K-4 (MENC 2000:5-7)

CONTENTS	ACHIEVEMENT STANDARDS GRADES K-4
SINGING ALONE AND WITH OTHERS	<ul style="list-style-type: none"> • Singing independently (on pitch and in rhythm, with appropriate timbre, diction and posture maintaining a steady tempo). • Singing expressively (with appropriate dynamics, phrasing and interpretation). • Singing a varied repertoire of songs from memory, singing ostinatos, partner songs and rounds, and singing in groups (blending vocal timbres, matching dynamic levels and responding to the cues from the conductor).
PERFORMING	<ul style="list-style-type: none"> • Performing on pitch and in rhythm (using appropriate dynamic levels and maintaining a steady tempo). • Performing easy rhythmic, melodic and chordal patterns on classroom instruments. • Performing a repertoire of diverse genres and styles expressively, echoing short melodic and rhythmic patterns. • Performing in groups (blending instrumental timbres, matching dynamic levels and responding to the cues from the conductor). • Performing independent instrumental parts.
IMPROVISING	<ul style="list-style-type: none"> • Improvise “answers” in the style of a given rhythmic and melodic phrase. • Improvise simple rhythmic and melodic ostinato accompaniments. • Improvise simple rhythmic variations and melodic embellishments. • Improvise short songs and instrumental pieces using a variety of sound sources.
COMPOSING AND ARRANGING	<ul style="list-style-type: none"> • Create and arrange short songs and instrumental pieces within specific guidelines. • Use a variety of sound sources when composing.
READING AND NOTATING	<ul style="list-style-type: none"> • Start learning traditional music notation, and must be able to read note and rest values from breves to quavers, in 4/4, 3/4 and 2/4 metre signatures at the end of grade 4. • Read simple pitch notation in the treble clef (major keys only). • Identify and correctly interpret symbols and traditional terms referring to dynamics, tempo and articulation. • Use standard symbols to notate metre, pitch, rhythm and dynamics in simple patterns.
LISTENING AND ANALYSING	<ul style="list-style-type: none"> • Identify simple music forms. • Demonstrate perceptual skills with regard to music of various styles and cultures. • Use appropriate terminology in explaining music, music notation, music instruments and voices and music performances. • Identify the sounds of a variety of instruments and voice timbres. • To respond through purposeful movement (swaying, skipping, dancing), to prominent music characteristics or to specific music events while listening.
EVALUATING	<ul style="list-style-type: none"> • Be able to devise criteria for evaluating performances and compositions. • To explain their personal preferences for specific music styles and works.

UNDERSTANDING OF THE RELATIONSHIP BETWEEN MUSIC, THE OTHER ARTS AND DISCIPLINES OUTSIDE THE ARTS	<ul style="list-style-type: none"> • To identify similarities and differences in the meanings of common terms used in the various arts (for example form, line, contrast). • To identify ways in which the principles and subject matter of other disciplines are interrelated with music.
UNDERSTANDING MUSIC IN RELATION TO HISTORY AND CULTURE	<ul style="list-style-type: none"> • To identify (by genre or style) aural examples of folk music from various cultures and periods. • Describe how elements of music are used in these music examples. • Identify and explain the daily use of music. • Identify and describe the roles of musicians in various settings and cultures. • Demonstrate appropriate audience behaviour for the context of music performed.

2.3.1.3 Grades 5-8 Standards

The following quotation describes the phase or stage of the learner between eight and twelve years:

The period represented by grades 5-8 is especially critical in students' musical development, as the music they experience and create often becomes an integral part of their personal preference and perspective (MENC 2000: 8).

To participate in the Grades 5-8 standards it is presumed that students have successfully complied with the standards for grades K-4.

Content standards for grades 5-8 are the same as for Grades K-4, but a gradual increase in the level of achievement standards is given in Table 2.6 below.

Table 2.6: Standards for Grades 5-8 (MENC 2000:8)

CONTENTS	ACHIEVEMENT STANDARDS GRADES 5-8
SINGING ALONE AND WITH OTHERS	<ul style="list-style-type: none"> • A technical level difficulty of 2 when performing alone, on a scale of 1 to 6. • Music sung in two or three parts. • Participation in choral ensembles. • Singing from memory for some songs as well as music from different genres and cultures, performed with appropriate expression.
PERFORMING	<ul style="list-style-type: none"> • Performing on instruments alone and with others accurately and independently. • Performing on instruments alone and in small ensembles on at least one instrument. • Play with good posture, playing position and breath, bow or stick. • Music representing different genres and styles must be presented. • A difficulty of 2 on a scale of 1 to 6 for at least one string, wind, percussion or classroom instrument. • Participation in instrumental ensembles must be on a level of difficulty of 3 on a scale of 1 to 6.
IMPROVISING MELODIES, VARIATIONS AND ACCOMPANIMENTS	<ul style="list-style-type: none"> • Simple harmonic accompaniments are expected. • Improvised melodic embellishments and simple rhythmic and melodic variations on given pentatonic melodies. • Short unaccompanied melodies over given rhythmic accompaniments must also be improvised.
COMPOSING AND ARRANGING	<ul style="list-style-type: none"> • Short pieces within specific guidelines for a particular style, form, instrumentation or compositional technique must be demonstrated while showing how the elements of music are used to achieve unity and variety, tension and release, and balance, first steps in the arrangement of pieces for instruments other than the instruments for which it was written. • Use a variety of traditional and non-traditional sound sources and electronic media for composing and arranging.
READING AND NOTATING	<ul style="list-style-type: none"> • Read whole, half, quarter, eighth, sixteenth and dotted notes (note values are named according to the American system) as well as rests in 2/4, 3/4, 4/4, 6/8, 3/8 and semibreve metre signatures. • Read simple melodies in both the treble and bass clefs, as well as defining standard notation for pitch, rhythm, dynamics, tempo, articulation and expression. • Use standard notation to write down their own musical ideas • Participation in a choral or instrumental ensemble to reinforce sight reading skills.
LISTENING TO, ANALYSING AND DESCRIBING MUSIC	<ul style="list-style-type: none"> • Appropriate terminology must be used to describe specific events in a piece of music, for example the entry of an instrument or sudden tempo changes. • Music of different genres and styles will be used for analysis of musical elements. • Demonstrate knowledge of basic musical principles, e.g. metre, rhythm, tonality, intervals, chords and harmonic progressions in their analyses.

EVALUATING	<ul style="list-style-type: none"> • While listening to music performances, students must learn to develop criteria for evaluating the effectiveness and quality of others' and their own performances, compositions, arrangements and improvisations. • Constructive suggestions are encouraged.
UNDERSTANDING OF THE RELATIONSHIP BETWEEN MUSIC, THE OTHER ARTS AND DISCIPLINES OUTSIDE THE ARTS	<ul style="list-style-type: none"> • Transformation of similar events, emotions, ideas or scenes using characteristic materials of two or more arts must be investigated and compared. For this aim visual stimuli (visual arts), movement (dance), human relationships (theatre) and sound (music) may be used • The way in which subject matter of other disciplines taught at school is interrelated with that of music may also be investigated, for example issues to be considered when setting music to text (language arts), or frequency ratio of intervals (mathematics).
UNDERSTANDING OF MUSIC IN RELATION TO HISTORY AND CULTURE	<ul style="list-style-type: none"> • Distinguishing characteristics of high quality representative styles and genres from various cultures must be described, classified and compared • The functions of music and roles of musicians in different cultures of the world must also be investigated and consequently compared.

2.3.1.4 Grades 9–12 Standards

Three levels of achievement, namely *basic*, *proficient* and *advanced*, have been established for grades 9-12. "The basic level represents achievement that shows distinct progress but has not yet reached the proficient level called for in the National Standards for Arts Education" (MENC 1997:2). "The proficient level is intended for students who have completed courses involving relevant skills and knowledge for one to two years beyond grade 8. The advanced level is intended for students who have completed courses involving relevant skills and knowledge for three to four years beyond grade 8" (MENC 2000:12).

The minimum standard for every student graduating from high school is the proficient level in at least one arts discipline. Students at the advanced level are expected to achieve the standards for both the proficient and the advanced levels.

Table 2.7: Proficient standards for Grades 9-12 (MENC 2000:12)

CONTENTS	ACHIEVEMENT STANDARDS (PROFICIENT STANDARDS) GRADES 9-12
SINGING ALONE AND WITH OTHERS	<ul style="list-style-type: none"> • Sing with expression and technical accuracy a large variety of vocal literature with a difficulty scale of 4 (on a level of 1 to 6). • Sing music written in four parts, demonstrating ensemble skills, with or without accompaniment.
PERFORMING	<ul style="list-style-type: none"> • Performing on instruments alone and with others with a difficulty of 4 on a scale of 1 to 6 with adequate technical accuracy and expression. • Demonstrate well-developed ensemble skills while performing in small ensembles with one student per part.
IMPROVISING MELODIES, VARIATIONS AND ACCOMPANIMENTS	<ul style="list-style-type: none"> • Improvise stylistically, appropriate harmonising parts, rhythmic and melodic variations on given pentatonic melodies or melodies in major and minor keys, and to improvise original melodies over given chord progressions.
COMPOSING AND ARRANGING	<ul style="list-style-type: none"> • Creativity in composing music in several distinct styles. • Arrangement of pieces for voices and instruments other than those for which the piece was written. • Composition and arrangement of music for voices and various electronic and acoustic instruments to test the knowledge of ranges and traditional usages of sound sources.
READING AND NOTATING	<ul style="list-style-type: none"> • Read an instrumental or vocal score of up to four staves • Students participating in choral or instrumental ensembles must be able to sight read music with a level of difficulty of 3 (on a scale of 1 to 6) accurately and expressively.
LISTENING TO, ANALYSING AND DESCRIBING MUSIC	<ul style="list-style-type: none"> • Aural examples of a varied repertoire of music from various styles and genres must be analysed by describing the uses of musical elements and expressive devices. • Knowledge of the technical vocabulary of music, as well as compositional devices and techniques must be demonstrated and explained.
EVALUATING MUSIC AND MUSIC PERFORMANCES	<ul style="list-style-type: none"> • Develop specific criteria for making informed evaluations on the quality of a performance, compositions, arrangements or improvisations. • Comparison to a similar or exemplary model for effective evaluating must be used to exercise the ability to evaluate the quality of the above mentioned.
UNDERSTANDING OF THE RELATIONSHIP BETWEEN MUSIC, THE OTHER ARTS AND DISCIPLINES OUTSIDE THE ARTS	<ul style="list-style-type: none"> • Explain how artistic processes, elements and organisational principals are used in similar or distinctive ways in various art forms. • Compare the characteristics of two or more arts within a specific period or style, using appropriate examples, and ways in which the principles and subject matter of various disciplines outside the arts are interrelated with those of music.

UNDERSTANDING MUSIC IN RELATION TO HISTORY AND CULTURE	<ul style="list-style-type: none"> • Unfamiliar, representative aural examples of genre, style or historical period must be classified and the reasoning motivated. • Sources of American music (for example swing, Broadway musical or blues) must be identified, tracing the evolution of those genres and the association of well-known musicians with the specific genres. • Various roles of musicians with their activities and achievements must be identified.
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Table 2.8: Advanced standards for Grades 9-12 (MENC 2000:12)

CONTENTS	PROFICIENT STANDARDS (ADVANCED STANDARDS) GRADES 9-12
SINGING ALONE AND WITH OTHERS	<ul style="list-style-type: none"> • Sing repertoire on a level of 5, on a scale of 1 to 6. • Sing in ensembles music written in more than four parts, with one student per part in small ensembles.
PERFORMING	<ul style="list-style-type: none"> • Performing on instruments alone and with others a difficulty of 5 on a scale of 1 to 6 with adequate technical accuracy and expression. • Demonstrate well-developed ensemble skills while performing in small ensembles with one student per part.
IMPROVISING MELODIES, VARIATIONS AND ACCOMPANIMENTS	<ul style="list-style-type: none"> • Improvise stylistically, appropriate harmonising parts in a variety of styles. • Improvise original melodies over a given chord progression.
COMPOSING AND ARRANGING	<ul style="list-style-type: none"> • The only indication in this standard is that students compose music, demonstrating imagination and technical skill in applying compositional principles.
READING AND NOTATING	<ul style="list-style-type: none"> • Read full instrumental or vocal score by describing the way in which musical elements are used. • Explain all transpositions and clefs. • Interpretation of all non standard notation symbols used by 20th century composers. • Sight reading of music with a level of difficulty of 4 (on a scale of 1 to 6).
LISTENING TO, ANALYSING AND DESCRIBING MUSIC	<ul style="list-style-type: none"> • The ability to perceive and remember musical events (for example fugal entrances, chromatic modulations) in an aural example. • Compare relative ways in which musical materials are used in given examples of different works in specific genres or styles. • The elements of music in a given work that make it unique, interesting and expressive must also be analysed and described.
EVALUATING MUSIC AND MUSIC PERFORMANCES	<ul style="list-style-type: none"> • Evaluate the aesthetic qualities of a musical work. • Explain the musical means used to evoke feelings and emotions.

UNDERSTANDING OF THE RELATIONSHIP BETWEEN MUSIC, THE OTHER ARTS AND DISCIPLINES OUTSIDE THE ARTS	<ul style="list-style-type: none"> • When different art forms in different historical periods and cultures are viewed, students must compare the uses of characteristic elements, artistic processes and organisational principles in these arts. • Explain how the roles of practitioners of different art forms are similar and different in the production and presentation of the arts. These could include creators, painters, composers, playwrights, dancers, actors, conductors, directors, and lighting designers.
UNDERSTANDING MUSIC IN RELATION TO HISTORY AND CULTURE	<ul style="list-style-type: none"> • When viewing a specific musical work, students must identify and explain the stylistic features that serve to define its aesthetic tradition as well as its cultural or historical context. • Music genres that were influenced by two or more cultural traditions must be identified and described. • The cultural source of each influence must be identified and the historical conditions that led to the synthesis of influences must be traced.

A few American states have, until now, produced their own sets of frameworks, based on the National Standards provided by the MENC. Examples of frameworks produced by four states, namely those for Alaska, Missouri, North Carolina and Texas are briefly discussed in the thesis of Annarine Röscher, one of the MEUSSA members. Therefore no further information will be given of these frameworks here.

2.3.2 Attainment Targets

As already mentioned, the music education situation in the USA makes provision for a basic level, proficient level and an advanced level.

The **basic level** represents achievement that shows distinct progress but has not yet reached the proficient level called for in *National Standards for Arts Education*.

The **proficient level** represents the level of achievement expected of every student according to *National Standards for Arts Education*.

The **advanced level** represents achievement significantly above the proficient level recommended in *National Standards for Arts Education*.

2.4 CAN THE MUSIC STANDARDS OF ENGLAND AND THE UNITED STATES BE APPLIED TO SOUTH AFRICA'S UNIT STANDARDS FOR MUSIC?

The most important point of criticism regarding the standards discussed in 2.2 and 2.3 is that they presuppose that every school will have facilitators who are specialists in music. This is not the case at present in South Africa. In England and the United States the job market for music facilitators varies widely by geographic area and by subject specialists. In England, music facilitators come from a broad range of musical, academic and performance arts backgrounds and bring to the profession a wide range of instrumental skills. Employment and career prospects for Music facilitators are very good, but still there is a shortage of music facilitators, as stated in the guidelines for Postgraduate Courses of Music (PGCE) at the Middlesex University in London (2001):

As music is a subject in which there is a shortage of teachers, additional funds are available to support trainees with financial difficulties.

In the Occupational Outlook Handbook (2000) the shortage of facilitators in the United States is described in the following way:

Many inner cities – often characterized by overcrowded conditions and higher than average crime and poverty rates – and rural areas – characterized by their remote location and relatively low salaries – have difficulty attracting enough teachers, so job prospects should continue to be better in these areas than in suburban districts.

The same situation occurs in South Africa, where the country has the serious challenge of untrained facilitators with no expertise to teach music, and simultaneously no vision of better job prospects. Classes are usually too big to give attention to the assessment standards of Britain and the United States.

The author is of the opinion that in England too much emphasis is given to composition skills in the outcomes for Key Stages 1–3. In the United States a more balanced curriculum underlines the outcomes for composition and

performance skills. Both countries stress a creative, skills-based approach to practical music making and give opportunities for prospective instrumental facilitators to focus on their specialist area.

The attainment targets of England and the United States as discussed previously, gave the researcher relevant information that could be used for the writing of unit standards for a GMAP and an ESP for available instruments for NQF levels 2–4.

2.5 STATUS QUO MUSIC EDUCATION IN SOUTH AFRICA'S SECONDARY SCHOOLS

Where General music (Class music) was previously taught, it has largely been phased out by most secondary schools. Music as well as Music Performance, as school subjects, are also struggling to survive. The new outcomes-based education system is going in a direction that will have little opportunity for Music as an elective. It will then be mostly learners who can afford private lessons who will be able to take the subject for NQF level 4 (Grade 12). Marianne Feenstra (NUME 1999:3), General Secretary of NUME (National Union of Music Education), stated the following in a proposal to the Gauteng Department of Education (GDE):

Learners who presently opt for Music Performance as a subject (an option that was provided to cater for the disadvantaged community) are now compelled to obtain private music tuition, thus achieving the opposite of what was intended: only the wealthiest learners can afford private music tuition.

The GDE is the first Education Department that has started with the idea of Magnet schools (also called “focus schools”) for 2001. In a proposal made by the Subcommittee of the Task Team for Magnet Schools on 19 June 2000, NUME (2000:1) defines a magnet school as an

existing school with an existing infrastructure at which learners follow a normal instruction programme with the value-added option of a programme of

excellence in the arts. This arts centre (which will at first mainly be a music facility), is, therefore, a department within the existing school structure.

NUME stated that a Magnet school should (2000: 1):

- be geographically well-situated and easily accessible to the widest community within a particular geographical area (not necessarily district-bound)
- recognise the important cultural role that it will play within the community in which it is situated and within the province
- support the magnet school concept
- in the short term (approximately 5-10 years), implement a dynamic music programme at various levels
- be prepared to build up an arts centre in approximately 5-10 years.

The researcher recommends that General music with the option to specialise should fall under the umbrella of every individual school. The idea is that Music as elective will feed the music centres and vice versa. General music as a core will identify learners for both the subject and music centre. Where schools have no facilities, they can still make provision for the subject by sending interested learners to the nearest Magnet school. Every school should have the opportunity to develop. Magnet schools are there to accommodate specific learning material and facilitators, but must not be the only schools to develop.

Table 2.9 illustrates the status quo of music in six schools in South Africa. The author interviewed facilitators of Gauteng and North-West Provinces because according to her, they are two of the most extreme provinces in music education, varying from one of the most densely populated provinces in the country (Gauteng), to a sparsely populated province (North-West). These provinces thus represent the spectrum of provincial education provision in the country.

The following schools were interviewed by means of the internet, telephone and informal personal interviews:

School 1: Wonderboom High School, Pretoria, Gauteng province, mainly white learners.

School 2: Irene Middle School, Centurion, Gauteng province, only black learners.

School 3: Magaliesburg group of Schools, Maanhaarrand, North-West province, mainly black learners.

School 4: Brits High School, North-West province, mainly white learners.

School 5: Philena Middle School, Knoppieslaagte, Centurion, Gauteng province, only black learners.

School 6: Sir Pierre van Rhyneveld High School, Kempton Park, Gauteng province, mostly white learners.

Table 2.9: Summary of Music Education in six schools (Gauteng and North-West provinces) 2001

	School 1	School 2	School 3	School 4	School 5	School 6
Class Music		Informal singing and dancing for all Grades	Informal singing and dancing for all Grades		Informal singing and dancing for all Grades	
Music as a Subject	Grades 8–12 Music and Music Performance			Grades 8–12 Music and Music Performance		Grades 8-12 Music and Music Performance
Elective	School choir, Recorder ensemble, Brass Band	School choir	School choir	School choir, Symphony orchestra, Recorder ensemble, String ensemble	School choir	School choir, School orchestra
Core	Culture and Arts	Culture and Arts	Culture and Arts	Culture and Arts	Culture and Arts	Culture and Arts

Looking at the above table, it is obvious that some schools in South Africa have more opportunities than other schools. Philena Middle School, for example, only has black learners at present, and no experienced or trained music facilitators. The researcher visited Philena Middle School on 1 March 2001. Nana Mthimkhulu, the principal of the school, made the following statement: “We have

no expertise or facilities to teach Culture and Arts or Music as a subject at our school”.

In an interview, Marethe King of Sir Pierre van Rhyneveld High School said:

In my school we deal with a large number of pupils from the previously disadvantaged communities. We find that there are many learners who are very keen to learn to play an instrument. Due to the lack of opportunity in the black schools and the lack of resources, they have not had the chance.

The author asked the following question to the above-mentioned schools: “How do you apply Music in your schools?”

The following basic answer was received from all the schools, proving the need for Unit Standards to be written by a team of experts: “We need guidance, unit standards, syllabuses and training. We do not know what is expected from us.”

As a Music Teacher at a Secondary school since 1964, the researcher has experienced that

- not all learners have access to music education
- most music facilitators aim for technical performances that are in many cases unrealistically high
- facilitators aim for theoretical exercises rather than theoretical musical development
- there are not enough opportunities for ensemble and group work
- basic entrance requirements for music are too high to give all learners the opportunity to take Music as an elective for Grades 8-12.

In outcomes-based music education the Department of Education gives all learners the opportunity to enrich themselves in Arts and Culture, throughout the period of compulsory schooling (Grades 1-9). What happens, thereafter, remains a matter of grave concern to music educators.

At the outcomes-based course presented in August/September 2000 at Springvale Primary School in Centurion, it was officially stated that as from 2001 no school could accommodate Music as a subject for Grade 8. Music will have to be an elective after school hours. Although this statement was made, some schools, for example Centurion High School, Pretoria Boys High School and Brits High School, give learners the opportunity to incorporate specialised music as part of their curriculum. It is important that attention should be given to this matter with the writing of Unit Standards for Music.

2.6 MUSIC IN SOUTH AFRICA'S OUTCOMES-BASED EDUCATION FOR CULTURE AND ARTS, GRADES 7-9

With the incorporating of Arts and Culture for Grade 8 in secondary schools for 2001, changes were made to the school curriculum, which will run into more changes and new ideas for 2002 and later.

For the traditional music facilitator, outcomes-based education is the beginning of a new way of teaching. Used to traditional class music, and teaching music as a specialised subject with small groups of learners, the music facilitators are sceptical and resistant to change. To deal with these facilitators, courses were held to make them more "open-minded". It is easier to adopt a new way of teaching if you know how, and if you have the material.

In countries all over the world changes are constantly made to music education to accommodate schools, learners, etc. In a 1985 article by Robert C. Ehle (1985:30), at that time associate director, School Music, of the University of Northern Colorado at Greeley in the United States, he wrote:

Change is inevitable. It occurs in all aspects of life and is happening today in many ways. We are constantly informed about changes taking place around us and we are also constantly coming across things in our lives that are not as they were formerly.

Still, great art resists change. Consisting, as it does, of the best of many centuries' work, distilled, refined, analyzed, and preserved, it provides a basis more substantial, more worthy, more valuable than most of culture's residue. In particular, it provides enjoyment and satisfaction to a degree matched by very few objects. It is precisely because of this that it is so highly valued and, consequently, preserved.

Fads in art are usually and probably spurious simply because they cannot produce objects of the value of traditional ones. The artist is usually aware of this, skeptical and resistant to change as a result, and for good and obvious reason. Still, change does occur in art, just as surely as it does in any other area of life. In music, change often takes place gradually, imperceptibly, until, suddenly, a new idiom bursts fully formed upon the world, as if it had just occurred spontaneously, and yet on closer examination, we find that the roots of the new art have existed for many years. For example, Stravinsky's *Rite of Spring*, seemingly so new in 1913, actually has roots in Impressionism, and in Russian nationalism of Rimsky-Korsakov and Mussorgsky. Also, the atonal compositions of Schoenberg have long roots in the chromaticism of Wagner, Mahler, and Strauss.

The author feels strongly that change is necessary in all facets of schooling. Learners' circumstances and needs change constantly, and the facilitator must be able to accommodate and apply changes where possible.

The first approach to change in South Africa's education is the adoption of an outcomes-based education system. Cas Olivier, involved in South African Qualifications Authority (SAQA) and Curriculum 2005 developments from the onset, notes that in outcomes-based education (2000:5-6)

Learning differs from traditional learning in the sense that traditional learning is input, or for that matter, content or competency driven.

Olivier writes (2000:6):

Outcomes-based learning is based on end-results and is learner-driven. This is achieved by obtaining, mastering and employing contextualised knowledge, skills, values and procedural steps. The context within which it takes place is critical, since it gives meaning to the learning.

The role of the teacher/trainer becomes that of a facilitator who provides guidance to learners to achieve outcomes. Guiding and mentoring learners

through learning processes does this. Assessment automatically follows the same route.

Kader Asmal, South Africa's current Minister of Education, writes in the Foreword of the draft document of the National Curriculum Framework for Further Education and Training (NCF for FET) (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. The new curriculum should move towards a new, balanced learning experience that will provide flexible access to further education, lifelong learning and higher education, and to productive employment in a range of occupational contexts.

The NCF for FET provides the organising framework for the development of a new, integrated system that will ensure (South Africa 2000:17):

- nationally agreed upon outcomes
- a single system of qualifications
- flexible learning pathways between the education and training sectors and the labour market
- articulation and transfer of credits
- recognition of previous self-learning and work experience for credits towards a qualification, and
- international comparability of qualifications.

Two kinds of learning outcomes have been identified, namely critical outcomes and specific outcomes. The draft document (South Africa 2000:17) defines critical and specific outcomes as follows:

Critical outcomes express the intended results of education and training in a broad sense, whereas specific outcomes express the results of more narrowly defined aspects of the education process linked to the required competencies.

SAQA has identified seven critical outcomes. All learning, whether at tertiary level, school or in the workplace, should be organised to help learners achieve these outcomes. The critical outcomes state that learners should be able to (South Africa 2000:45):

- Identify and solve problems and make decisions using critical and creative thinking
- Work effectively with others as members of a team, group, organisation or community
- Organise and manage themselves and their activities responsibly and effectively
- Collect, analyse, organise and critically evaluate information
- Communicate effectively, using visual, mathematical and/or language skills in the modes of oral and/or written presentation
- Use science and technology effectively and critically, showing responsibility towards the environment and health of others
- Demonstrate an understanding of the world as a set of related systems by recognising that problem-solving contexts do not exist in isolation.

These outcomes have been adopted by SAQA and agreed to by the Departments of Education and Labour after a great deal of debate and consultation with a wide range of stakeholders. They reflect essential qualities that all South Africans will need if they are to build a new democratic society and to create a thriving economy.

In addition, SAQA requires that learners should learn to (South Africa 2000: 45):

- Reflect on and explore a variety of strategies to learn more effectively
- Participate as responsible citizens in the life of local, national and global communities
- Be culturally and aesthetically sensitive across a range of social contexts
- Explore education and career opportunities
- Develop entrepreneurial opportunities.

These twelve outcomes in total must guide all work done in schools – in all grades, in all Learning Areas and even in informal interactions and extra-mural activities. In this sense, they are cross-curricular outcomes. The critical outcomes have a major influence on the kind of learning environment that learners need, and the kinds of activities that they must engage in if they are to progress toward achieving the outcomes. All the critical outcomes require learners to be actively engaged with their learning, to work both individually and as a member of a team or group, and to interact with learners different from themselves and with real world situations. It is not possible for learners to develop critical problem

solving skills, skills of working effectively as a group, or organising and managing themselves, and of showing cultural and aesthetic sensitivity, if they are passive recipients of abstract theory. They need opportunities to try things out, to test ideas, to reflect on their processes of learning. They need a learning environment in which they are valued, and in which they are required to respect and value others' points of view, to engage in constructive debate and to develop effective communication skills. And, as far as possible, their learning must link to their world experiences, and help them access those parts of the real world that they have yet to encounter for themselves.

Outcomes-based education is about achieving outcomes. Some of the most important questions to be asked about learners are:

- Has the learner achieved the outcomes?
- Has the learner made progress toward this achievement?
- Is the learner developing toward the outcomes?

In order to answer these questions the facilitator will have to look at evidence of what learners know and can do, for example:

- learners' behaviour in groups and in individual work
- answers to questions
- the kinds of questions asked by learners of the facilitator and of their peers
- written work, such as compositions and tests
- their projects, such as ensemble playing, musical performances and improvisations.

In order to assess learning, facilitators have to set tasks that enable them to collect evidence about the learner's achievement of the intended learning. The

outcome and the task must be closely linked for the learners to show how well they can solve problems.

Provided the task is aligned to the outcome, a wide range of tasks will give evidence of learners' knowledge, skills and attitudes associated with the achievement of that outcome. Evidence can be gained by observing learners in the process of completing the task, as well as by looking at the product of the task.

Judgements about how well learners are doing are based on evidence of their achievement. These judgements make use of criteria that describe what performance would be if the outcome was to be achieved. The learner's performance is evaluated against this set of criteria. If the learner's performance has the qualities described by the criteria, then the learner has met the criteria, and has therefore achieved the outcome, called criterion-referenced assessment. A set of criteria forms the standard that is used to judge the learner's performance.

In outcomes-based education, outcomes can be attained at different rates, and in different ways.

The reader will find more about the assessment of ensemble/group work in Chapter 4.

2.7 THE NEW PARADIGM VERSUS THE OLD PARADIGM IN SOUTH AFRICA'S EDUCATION

Table 2.10 highlights the differences between the old and the new approach to education. The following table was discussed at an OBE-course at Springvale Primary School in Centurion, Gauteng, during August 2000 (OBE-course 2000:12):

Table 2.10: The new paradigm versus the old paradigm in South Africa's education

CONTENT-BASED EDUCATION PRINCIPLES	OUTCOMES-BASED EDUCATION PRINCIPLES
<ul style="list-style-type: none"> • Teachers transmit information to passive students. • The classroom and activities are teacher-centred. • Information in the syllabus is independent of the student's life-world and experience. • No credit is given for prior knowledge or skills outside the formal education situation. • Rigid, compartmentalised subjects with little or no cross-reference. 	<ul style="list-style-type: none"> • Teachers are no longer seen as mere transmitters of knowledge, but as facilitators of meaningful learning. • The classroom and activities are learner-centred. • The focus is on a wide variety of outcomes (knowledge, skills, understanding, attitudes, dispositions, values) to be achieved, in other words, the focus is on the application of knowledge and skills. • Learning and learning programmes are relevant to real-life situations and to the experiences of learners. • Credit is given for prior knowledge and skills acquired outside the formal education situation. • Knowledge and skills are integrated across the learning areas in order to prepare learners for real life, where knowledge is seldom compartmentalised.
METHODOLOGY/TEACHING STYLE	METHODOLOGY/TEACHING STYLE
<ul style="list-style-type: none"> • Students are often expected to repeat information like parrots and to learn information by rote without the necessary understanding. • Teachers mostly make use of chalk and talk methods and lecturing to impart information. • Teachers are responsible for delivering information and for the fact that learning should take place. • All students work at the same pace – a pace dictated by the syllabus and the teacher. The diversity of learner styles and levels of ability are not taken into account. 	<ul style="list-style-type: none"> • Learners are expected to think critically, to solve problems creatively, to reason, to reflect, to research and to participate actively. • Facilitators make use of team and collaborative teaching strategies and learners engage in group/pair work, as well as activities, debates, experiments, role play, etc. • Learners construct their own meaning and take responsibility for their own learning by being actively involved in research, debates and experiments. <p>Learners determine and work at their own pace – a pace dictated by their unique situation, the barriers to their learning, their levels of ability, etc.</p>

<ul style="list-style-type: none"> • Prescribed textbooks (with information often strange to life-world and experience of learners) concentrate on delivering the exact contents of the prescribed syllabus 	<ul style="list-style-type: none"> • A wide diversity of learning materials encourage an eclectic approach, taking into account a wide range of resources with a view to facilitating information relevant to the life-world of the learners.
ASSESSMENT	ASSESSMENT
<ul style="list-style-type: none"> • The knowledge of students is evaluated through rigid time-bound tests and end-of-year-exams. • Evaluation of students' knowledge focusses on retention of facts. • Evaluation is done mostly by individual facilitators who mark work. 	<ul style="list-style-type: none"> • The outcomes reached by learners are assessed on a continual basis to give an overall picture of an individual learner's progress. • Assessment of learners is comprehensive, using a number of assessment techniques and criteria that include the assessment of knowledge, skills and dispositions. • Learners and facilitators do assessment.

2.8 SUMMARY

After researching General Music Education in secondary schools in England, the United States of America and South Africa, the researcher is prepared to address specific aspects of the National Qualifications Framework (NQF). Issues such as a General Music Appraisal Programme for NQF level (Grades 7-9) and NQF levels 3-4 (Grades 8-10) are the areas in which she is most interested. In Chapter 3 she makes a proposal for a General Music Appraisal Programme (Grades 10-12) that should give access to music education for all learners interested in the subject.