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UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

TOWARDS GENERIC CROSS-CULTURAL STANDARDS IN THE ASSESSMENT OF AFRICAN MUSICAL ARTS

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RENÉ IRENÉ HUMAN

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SUPERVISOR: PROF CAROLINE VAN NIEKERK

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International partnerships and interaction is an essential ingredient for creativity in problem-solving, a quality that requires a willingness to frame bold questions instead of depending on conventional answers. It means an open mind, an open heart, and a readiness to seek fresh definitions, reconcile old opposites, and help draw new mental maps. Ultimately it will be the honesty of introspection that will lead to compassion for the Other's experience, and it will be compassion that will lead us to a future in which the pursuit of individual freedom will be balanced with a need for common well-being, and in which our agenda includes empathy and respect for the entire spectrum of human differences

(The Talking Drum, 1996:12)

To Danie, my husband,

and my children Diaan, Jaco, Renette, De Vos and Carien

ABSTRACT

This research contextualizes the measurability of African musical arts (including music, dance, drama, poetry and costume art as an integrated whole), through the introduction of a generic evaluation system, which can be implemented outside its culture of origin as re-contextualized authenticity. An assessment system is developed, entitled, *The Generic Cross-cultural Assessment Framework for African Musical Arts*. The Framework illustrates that: the cultural-educational void between African/indigenous/informal and international/formal music education can be crossed; the development of a reliable, valid and objective evaluation system for African musical arts assessment, which can be recognized internationally to the satisfaction of Western and African cultures, is possible.

African musical arts has only fairly recently begun to be integrated into formal education systems and music curricula for schools and tertiary institutions. At this stage, there is no structured curriculum available for African musical arts in schools. The need for structuring a Framework for contemporary African musical arts assessment, from which a curriculum could be developed, is clear.

The contextualization of the main problem of the research, namely the measurability of African musical arts, took place through: exploration of cultural diversity; translation between cultures; music-cultural integration processes in assessment; cross-cultural dialogue; the learning, teaching and grading situations in different cultures and systems and the integration of different 'voices' from many disciplines. Globalization and change were essential concepts in this research.

The choice of the research designs for this thesis was informed by Western as well as African indigenous music philosophies. A combination of documentary research design (with literature review, content analysis) and deconstruction theory study designs was conducted within the qualitative paradigm. The reseach focused on intercultural understanding and communication, as well as its emic/etic, or insider/outsider approach.

The most important aspects of the research focused, firstly, on Social Studies including Ethnomusicology, Translation Studies, Inter-Cultural and Cross-Cultural Studies; secondly,

on Educational Studies including assessment standards, philosophies and systems; thirdly, on African Musical Arts; and finally, on contemplating the syntheses of all above named outcomes in relation to generic cross-cultural standards.

The emphasis of the thesis is on music-cultural integration processes in assessment of progressive skills development.

KEYWORDS:

African musical arts
Assessment
Cross-culturalism
Cultural diversity
Enculturation
Formal/informal music education
Globalization
International education
Re-contextualized authenticity
Standards

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ACRONYMS

ABRSM	Associated Board of the Royal Schools of Music
ACACA	Australasian Curriculum, Assessment and Certification Authorities
AEEYSOC	Australian Education, Early Childhood Development and Youth Affairs Senior Officials Committee
AERA	American Educational Research Association
AFMLTA	Australian Federation of Modern Languages Teachers Association
AMEB	Australian Music Examinations Board
APs	Assessment Principles
ASCD	Association for Supervision and Curriculum Development
ASEAN	Association of Southeast Asian Nations
BDAM	Bureau for the Development of African Musicology
CUE	Centre for Universal Education
CCE	*Comhaltas Ceoltóirí Éireann*
CCLPM	Concentric Circle Learning Pyramid Model (Mushira)
CCOM	Central Conservatory of Music (of Beijing)
CIIMDA	Centre for Indigenous Instrumental African Music and Dance
CIRCME	Callaway International Resource Centre for Music Education
DoE	Department of Education (South Africa)
GCE	General Certificate of Education Examinations
GMAP	General Music Appraisal Programme
HEQMISA	Higher education quality management initiative for Southern Africa
IFLA	International Federation of Library Associations
IGCSE	International General Certificate of Secondary Examinations
ISME	International Society for Music Education
LCM	London College of Music
MBEC	Ministry of Basic Education and Culture
MEUSSA	Music Education Unit Standards for Southern Africa
NAEP	National Assessment of Educational Progress
NCS	National Curriculum Statement
NGO	Non-Governmental Organization

NQF	National Qualifications Framework
NSB	National Standards Bodies
NSW	New South Wales
OBE	Outcomes-based Education
OBET	Outcomes-based Education and Training
OECD	Organization for Economic Cooperation and Development
PISA	Programme on International Student Assessment
RCM	Royal Conservatory of Music (of Toronto)
RPL	Recognition of Prior Learning
SADC	Southern African Development Community
SAQA	South African Qualifications Authority
SCT	*Scrúdú Ceol Tíre*
SHMC	Shanghai Music Conservatory
UFL	University of Florida

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CHAPTER 1

APPROACHING THE VOID: AIM, RATIONALE, METHODOLOGY

1.1 INTRODUCTION

> It is safe to say that the world of music education is now intrinsically culturally diverse, and so are its challenges and potential (Schippers & Campbell, 2005: 3).

The researcher is interested in contextualizing the assessment and evaluation possibilities of African musical arts (which include the disciplines of music, dance, drama, poetry and costume art), considering generic cross-cultural standards, to be evaluated to the satisfaction of indigenous African musicians (Tagg in Beard & Gloag, 2005:32) in Africa south of the Sahara. Contextualizing the assessment of African musical arts, in terms of progressive skill development, can arguably not only be for the benefit of African cultures but should also be implementable outside cultures of origin, such as Western and Eastern cultures, and made available throughout the global village in which world music functions. Schippers remarks:

> However, at the forefront of the debate, this now does not only concern music traditions from non-western cultures transplanted into western settings, but also western music. Successful strategies from other cultures have made me question preconceptions I have about learning and teaching music in western mainstream traditions and institutions. In that way, our musical culture has almost come full circle: from exoticism to tolerance to acceptance to inclusion (Schippers & Campbell, 2005: 3).

Inclusion, however, should not be considered as an ultimate goal. In the constant dialogue between 'othering'[1] cultures, in which one practises and with which one practises, cultures are engaged with external influences and are continuously in the process of reproduction through time. This may be by imitation, contestation or synthesis and therefore the development of 'hybrid' standards or even 'newness' in standards could form part of this process. The question arises whether a hybrid, and with time a new approach untainted[2] by the bias of an African or Western perspective and standard system, could perhaps develop. In

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[1] Othering is approached here as "a key process of socially constructing and representing other places and peoples" (Mowforth & Munt, 1998:59), in order to deal with 'otherness', customs and beliefs. Edward Said (2003:xxii) defined othering as Orientalism. His world acclaimed view is that Orientalism is a very useful intellectual tool for Europeans in postcolonial studies to explore their own identities and relationships to other people in the world.

[2] 'Untainted' is used as far as this is possible from within one's own culture. Please refer here to the Seven Continuum Model of Huib Schippers (2005a).

this research the creation of 'new spaces' (Agawu, 2003:115) is explored for the possible development of generic assessment standards.

The term 'African musical arts', and not 'African music', was identified as appropriate for this study. It was derived from the book *Musical Arts in Africa: Theory, practice and education* (Herbst, Nzewi & Agawu, 2003), and clearly describes the approach of this research. It also represents "the many ways that music is practiced as an art, in the various parts of Africa", south of the Sahara (Book review by Lucia, 2005:70). "Behind the concept … is a clear agenda to change the way musical arts are not only perceived but also used" (Lucia, 2005:70).

Nzewi first introduced the term 'musical arts' (2001). It "reflects the integrated nature of music, dance, drama and the visual arts in indigenous Africa" (Van Heerden, 2007:17). Both the terms 'music education' and 'musical arts' will be approached as interchangeable concepts for the purpose of this thesis, as dealing with transference of musical knowledge in a holistic manner (also see Agawu, 2003; Hauptfleisch, 1997; Herbst et al, 2003; Van Heerden, 2007:17).

The implied title for this thesis, 'to cross the void between indigenous and international music education', refers to work by Van den Braembussche, Kimmerle and Note (2009) on 'intercultural representation' and the international conference held in 2004 near Brussels, in honour of the artist Everlyn Nicodemus's (2009) exhibition entitled *Crossing the Void.* The concept of 'voids' is borrowed from Nicodemus's exhibition title. Although she focuses on the representation of intercultural trauma in art, the main theme is still embodied in cross-culturalism and re-presentation (Braembussche et al, 2009:191), as is the aim of this research.

The word 'culture' and concept of 'the other' (Joseph, 2004; Joseph, 2005) are interrelated. Nieto (cited in Conteh, 2005:3) identifies seven attributes of culture – it is dynamic, multifaceted, contextually embedded, influenced by social, historic, economic and political factors, socially constructed, learned, and dialectical. Within these constructs, culture is fluid. There are many contradictory viewpoints in this field of constant movement which depends on working environments, different cultures and experiences within each culture. "In fact, in this fluidity and constant questioning may well lie the key strength of cultural diversity in music education for the 21st century" (Schippers & Campbell, 2005:4).

Generic assessment standards will be considered to take cognizance of the assessment of African musical arts in the following areas, to mention but a few: evaluation of the work in retrospect; structurization of African music in which and from which progressive skills development may be evaluated (see Borg, 2007 and van der Merwe, 2007); 'interactive assessment development', which is suggested by the researcher through learner centred education, formative education and process focused education. Through the interaction of all these forces from different cultures, 'newness' may develop.

An important question dealt with in this thesis is how generic assessment should be approached. When moving from one cultural frame into a new and different one, boundaries are crossed, cross-cultural connections are made and caution should be taken not to marginalize or patronize any one group over another (Reimer, 1993:10). The author believes that give and take, the re-marking, erasure and redefinition of boundaries can change understanding. The assessment of cultural skills performance, cultural products, cultural competence and cultural progression are important.

1.2 MAIN RESEARCH QUESTION

The following question is put forward:

Can African musical arts be assessed and a generic evaluation system be developed to introduce generic assessment in a re-contextualized setting as an authentic experience?

From this question five subsidiary research questions arise:

1. How can cross-cultural dialogue help to review and negotiate new, inclusive and developmentally appropriate boundaries and perspectives needed for the construction of assessment standards internationally?

2. How can the most important learning, teaching and grading situations in different cultures, including African musical arts, be identified and incorporated into this process in order to develop cross-cultural generic standards?

3. How can the nature of generic cross-cultural standards, as well as the standards that should be assessed in African musical arts, be determined?

4. How can the place/space of African musical arts in a culturally diverse contemporary society be assessed with reference to the relevance of standards, both globally and for Africans?

5. How can the assessment possibilities of African musical arts with reference to the above four points be contextualized?

1.3 AIMS OF STUDY

African music, mostly a communal activity with informal learning traditions in the past, has only fairly recently begun to be integrated into formal education systems and music curricula for schools and tertiary institutions. In adapting any music into a formal learning context, it is accepted that Western classical music is not the only reference for music education today (Russell, 2007:129). Nzewi feels that "what gets promoted as Africa's modern musical arts genius is largely African mental arts skin adopting European-American intellectual body and soul – the imaging of Africa as a mental colony of Europe and America" and this should be avoided (Nzewi, 2004). Schippers and Campbell (2005:33,34) suggest two options: firstly, turn to the African system of teaching and ignore the Western system and secondly, incorporate both systems/cultures through the process of dialogue. The researcher agrees with Schippers and Campbell's second option.

The focus of the research is on music-cultural integration processes in assessment of progressive skill development. The emphasis, therefore, is not on assessment as such. The generic standards-based assessment processes (standards able to function in more than one culture, and which are accepted by more than one culture) include cultural dialogue within a cross-cultural context; the learning, teaching and grading situations in different cultures and systems, and the integration of these different cultural and educational 'voices' into a generic system.

With relation to structure in education, James Flolu recommends further research on the provision of an educational framework and publications within which "development of strategies for teaching African music to non-Africans can be situated" in order for music educators to "understand the creative principles of ethnic music making and the attitude of ethnic musicians to the music of other cultures, and to decide how to integrate these with

modern conceptions of musical instruction" (Flolu, 2003:8). The author aligned the aim of this thesis with Flolu's recommendations. At this stage, there is no structured curriculum available for African musical arts in schools. This illustrates the need for structuring a contemporary African musical arts assessment framework from which a curriculum may be developed (see appeals by Herbst, 2003). This thesis, therefore, explores the possibility of generic standards-based assessment as a holistic and formative process, with the aim of setting world class standards-levels, as well as the recognition of prior learning (RPL) as found in outcomes-based education (OBE).

The focus is, firstly, on the exploration of the suggested concept of 'generic standards-based assessment' as a holistic and formative process to set standards-levels. Secondly, the researcher explores the meaning of generic cross-cultural standards as all-purpose standards appropriate for large, rather than specific, classes or groups, approached as 'hybrid', or 'generalized' standards.

In considering what standards to assess in African musical arts, the author investigated the assessment practices of international examining bodies, forms of evaluation outside the graded music exam systems such as the principle of Recognition of Prior Learning (RPL) and involvement of culture bearers.

The aim of this research, therefore, is:

The contextualization of generic standards-based assessment as a holistic and formative process with the aim of setting standards-levels for African musical arts.

1.4 METHODOLOGY

The realities of core values and boundaries present in and basic to African philosophies have to be considered in formulating communication research methodologies for Africa. African

communication theory[3] should guide research methodologies, also contextualizing generic cross-cultural standards for African musical arts.

The so-called logical Western mind is confronted by different core values from its own when communicating with traditional African culture. "[T]he logic and rationality we [the Westerners] tend to bring to every situation, are not shared by other members of our society" says Obeng-Quaidoo. The African's mode of intrapersonal communication will be studied and new approaches and methodologies that will fit the African context allowed for (Obeng-Quaidoo, 1985:97).

> The musical arts codify the philosophy of African life systems, reflecting the meaning and processes of communal living. In African life and worldview, the musical arts were intended to transact relationships, monitor and manage the ethos of all societal systems and institutions, inculcate humane sensibilities, and conduct spiritual disposition (Nzewi, 2004: no page number.).

The choice for the research designs was informed by these above-mentioned African indigenous music philosophies, including non-individuality or 'communal living', based on an extended family system; the 'spiritual disposition' evolving around the concept of transcendentalism as well as the ethical concept of 'duty' as functional and not as moral concept (Obeng-Quaidoo, 1985:93).

A combination of documentary research design (reviewing different forms of document with the purpose of reinterpreting data) (see Holsti, 1969) and deconstruction theory study designs (with the purpose of analyzing and contextualizing African musical arts assessment internationally) (see Mehra, 1992) were conducted within the qualitative paradigm. Literature review, as defined by McMillan and Schumacher (1984), became the adopted strategy of documentary study. Content analysis was built into the literature review "to provide a frame for going beyond the descriptive and engaging the analytical" (Mushira, 2010:40). The most important strengths of the qualitative research was the focus on intercultural understanding and communication, as well as its emic/etic, or insider/outsider approach. The researcher

3 This relates to the study of the principles of transmitting information and the methods by which it is delivered as print or radio or television, etc. (Obeng-Quaidoo, 1985:97).

agrees with Nzewi's advocacy of an "em-etic[4] culture exponent," integrating emic and etic approaches to "explain[ing] ... cultural manifestations" (Nzewi, 2004:26).

Design elements include the following: comparative cross-cultural research where the similarities and differences between the West, Africa and the East can be compared; narrative/historical inquiry as a mode of observation as well as a form of reconstructing and/or understanding other viewpoints, philosophies and beliefs focusing on more inductive than deductive reasoning. Emphasis will be on a collaborative effort between the researcher and participants in the form of informal group discussions, workshops and extensive correspondence with specialists in the different fields of assessments, African musical arts, standard setting, African philosophy, etc.

1.5 DELIMITATIONS OF THE STUDY

This study covers a wide area of research and hence the title of the thesis: *Towards generic cross-cultural standards in the assessment of African musical arts*. The term *towards* is understood as moving between different music-cultural and education viewpoints: "sound[ing] simultaneously outside it and within it, to talk about it and at the same time to talk in and with it" and in this process then, this thesis evolves as 'the others of itself' (Bakhtin, 1981:358).

In order to achieve the necessary limitation of the field of study, the following are noted:

The most important aspects of the research focused firstly on social studies including ethnomusicology, translation studies, and cross-cultural studies; secondly, on educational studies including assessment standards, philosophies and systems; thirdly, on African musical arts; and finally, on contemplating the syntheses of all above named outcomes in relation to generic cross-cultural standards.

Although, geographically, 'African musical arts' includes all African musics south of the Sahara, only countries where significant contributions towards a cross-cultural or international education system have already been made, as well as scholars, are highlighted in

[4] Also see Dunbar-Hall's combination of the etic and emic approaches (Dunbar-Hall, 2002:180), based on Middleton's (1990:175) way of defining music as 'etic' (objective and autonomous) and 'emic' (the product of cultural knowledge).

this research. Therefore special consideration is given to countries such as Ghana, Kenya, Nigeria, South Africa, Uganda and also West African countries. Notable scholars referred to are: Kofi Agawu, Emily Akuno, Francis Beybey, John Blacking, Robert Kwami, Evelyne Mushira and Meki Nzewi.

International views will be explored and compared with regards to significant contributions in cross-cultural education from outside the African context – countries such as America, Australia, China, Finland and India.

1.6 DEFINITIONS

The following definitions were found essential for this research and are clarified at the outset of this study.

1.6.1 Authenticity

Authenticity is a requirement for inscription upon the UNESCO World Heritage List. According to the Nara Document on Authenticity, it can be expressed through "form and design; materials and substance; use and function; traditions and techniques; location and setting; spirit and feeling; and other internal and external factors" (UNESCO, 2011:21).

1.6.2 Contemporary

The term 'contemporary' African musical arts, for the purpose of this study, can be categorized as: African music that has kept pace with the requirements of modern day life, and which is relevant to the present day, with its 'roots' in 'traditional' music of the rural areas, but which is now performed in re-contextualized settings.

The following definitions, with reference to Schippers (2008), are formulated as clarification for the legion concepts regarding contact and interaction between cultures.

1.6.3 Cultural diversity

This is the "neutral term referring to the representation of more than one culture" (Schippers, 2008:181).

1.6.4 Enculturation

This is the "process of conscious or unconscious conditioning by means of which people achieve competence in their culture" (Schippers, 2008:181).

1.6.5 Cultural diversity: mono-culturalism, multi-culturalism, cross-culturalism, inter-culturalism and trans-culturalism

> For cultural diversity as a whole, a useful framework is provided by distinguishing between monocultural approaches, in which the dominant culture is the only reference; multicultural approaches, where plurality is acknowledged but no contact or exchange is stimulated; intercultural approaches, which are characterized by loose contact between cultures and some effort towards mutual understanding, and transcultural approaches, which represent an in-depth exchange of ideas and values (Schippers, 2008).

The concept of multi-culturalism implies no direct interaction between different cultural groups where exchange between cultures may take place. It refers only to "working from an acceptance of cultural differences and separation" (Schippers, 2008:41), as an acknowledgement of the other culture.

Cross-culturalism/inter-culturalism, on the other hand, involves "representation of more than one culture" (Schippers, 2008:181) as well as cultural interaction. Inter-culturalism implies the meeting between cultures (Schippers, 2008:42), which "represents the loose contacts and exchange between cultures, and includes simple forms of fusion" (Schippers, 2008:41).

Trans-culturalism "refers to an in-depth exchange of approaches and ideas" (Schippers, 2008:41). It is the "profound merging of several cultures and value systems" (Schippers, 2008:183), which may take place through, in this case, dialogue in neutral and 'unchartered territory' (see Homi Bhabha's concept of the Third Space, 1994). In this Third Space "something different, something new and unrecognisable, a new area of meaning and representation" may be developed (Schippers, 2008: 42).

The two terms cross-culturalism and inter-culturalism are used interchangeably in the thesis, together with trans-culturalism ('trans' is the Latin synonym for 'cross'). All three these terms refer to dialogue and interaction between cultures. However, in conforming to the aim of the research, the term cross-culturalism is favoured: A cross-cultural approach implies a specific method of comparative music education, as well as a dialogue between different

cultures in order to find similarities, differences, and more effective practices in music education (Kemp & Lepherd, 2007:441).

1.6.6 The difference between educational measurement, assessment and evaluation

> Understanding the differences between [educational] measurement, assessment, and evaluation is fundamental to the knowledge base of professional teachers and effective teaching (Kizlik, 2009).

However, according to the NQF the usage of these terms shifts from context to context and each discipline or sector creates their own fixed working definitions which they apply within their own contexts and which are shared by practitioners in that context, "although another context may use the same term with a different intention. Users of the terminology should make sure that how they are using a particular term is clear" (assessment: http://www.nqf.org.za/download_files/nqf-support/Assessment_FAQ_Question _7.pdf). With regards to this statement, the researcher defines her understanding of these terms by referring to the following authors: Robbins, 2012; Kizlik, 2009; Tymieniecka, 2002; NQF (National Qualifications Framework, 2001a). Thereafter it is indicated how these terms are applied for this research, according to its requirements/needs.

Measurement in education is understood as the

> application of a standard scale or measuring device to an object, series of objects, events, or conditions, according to practices accepted by those who are skilled in the use of the device or scale (Kizlik, 2009).

Assessment is defined as the stipulation of "conditions by which the behaviour specified in an objective may be ascertained. Such stipulations are usually in the form of written descriptions" (Kizlik, 2009). Evaluation[5] on the other hand is understood as "the classification of objects, situations, people, conditions, etc., according to defined criteria of quality. Indication of quality must be given in the defined criteria of each class category. Evaluation differs from general classification only in this respect" (Kizlik, 2009).

[5] With regards to the terms to assess and to evaluate for this research, it is understood as the difference between the judgment of a cultural process of development and the judgement of its end product.

In this research all three these terms, measurement, assessment and evaluation are applied. Measurement normally relates to scientific disciplines such as Mathematics, where it can be defined in numbers. Conventional discourse states that the objective, reliable and valid assessment of arts, as non-scientific discipline, which contains intangible/un-observable components, is not possible. However, this research aims to illustrate the contrary. Although African musical arts as part of arts education may be classified as a non-scientific discipline, valid and reliable assessment (measurement) of arts is possible through process-oriented assessment (by documenting and grading process-oriented models of teaching and assessment). By identifying, analysing, structuring and verbalizing and thereby clarifying the thought and enculturation processes, a clear method for not only assessment, but also teaching and learning, is possible. This brings the concept of measurement into the orbit of arts assessment.

Assessment as interactive part of the judgment process focuses on the process of cultural development. It determines the development at different levels of achievement and gives feedback to both educator and student, be it on the process itself or answering to the outcomes, standards or goals. Assessment, therefore, can include evaluation: making a judgment of the final process/end product/results, placing the collected information into a specific context and then determining, through comparison and according to specified criteria, what has been attained in the final product. Evaluation has general and all-over focus of the final product (grades) in contrast to assessment which focuses on levels of achievement (the cultural developmental processes) as well.

1.6.7 Globalization

In their paper *Definitions of Globalization: A Comprehensive Overview and a Proposed Definition*, Al-Rodhan and Stoudmann (2006) acknowledge the complexity of defining this term. They provide a comprehensive overview of the existing definitions of globalization and proposes the following definition with which the researcher is in agreement:

> Globalization is a process that encompasses the causes, course, and consequences of transnational and transcultural integration of human and non-human activities (Al-Rodhan & Stoudmann, 2006:2).

The term globalization embraces a multitude of disciplines, communities and cultures and reflects many viewpoints, be they economic, social or political. “[G]lobalization is not a single concept that can be defined and encompassed within a set time frame, nor is it a

process that can be defined clearly with a beginning and an end" (Al-Rodhan & Stoudmann, 2006:2). It has different meanings for different peoples and different situations. It encompasses aspects of, for example, economic integration; the transfer of policies across borders; the transmission of knowledge; cultural stability; the reproduction, relations, integration, cooperation, destabilization and discourses of power (Al-Rodhan & Stoudmann, 2006:2).

It was necessary to utilize a broad perspective of the term in order to accommodate essential comprehensive concepts found in this research, such as: multi-culturalism (Aubert, Dunbar-Hall, Palmer, Schippers), cross-culturalism (Aubert, Dunbar-Hall, Palmer, Schippers), genericism (Bhabha, Lévi-Strauss, Mushira, Taylor) and holism (Asmus, Bjørkvold, Mans, Smuts), re-contextualized authenticity (Campbell, Dunbar-Hall, Elliott, Hall, Reimer, Schippers, Westerlund, Brannen). Globalization is a dynamic and ever evolving process, a current, that impacts communities, cultures and economies.

Its impact on music education and its relation to this research, is mentioned:

The future is undeniably situated in the effects of globalization and new thinkings evolving around globalization. Naturally globalization necessitates bridging the 'void' between differing cultures, as this reseach suggests. Globalization's 'trans-cultural and trans-national' influence on education, and by implication, music education, naturally created the concept of cross-culturalism, and also provided the means for its assessment. Cross-culturalism is represented by 'collaborative learning', as a new development. It is strongly interlinked with the philosophy of holism and forms the basis for this research. To holism in its modern context may be added formative education, re-contextualization and re-contextualized authenticity. A 'participatory culture' also implies a holistic view, performance-based education and a praxial approach, closely related to real life settings in the workplace, which includes the concept of cultural competence.

Globalization brought about the concept of 'transformative learning' (Akuno, Heneghan, O'Sullivan) which represents a strong cultural shift (in feelings, thought and action), from only understanding one's own culture, towards appreciating, respecting and understanding as well as practising the musics of other cultures. The learner's way of being in the world is altered. Whatever one says/teaches/assesses implies how one is positioned (Hall, 1994).

1.7 OUTLINE OF CHAPTERS

In this first chapter the background to the research is presented, including its purpose, rationale and motivation. The research question, subsidiary questions and applicable terminology are addressed. Chapter 2 deals with different relevant theoretical perspectives and applied issues of multi-cultural education, within the context of Critical Musicology. with reference to the notion of 'generic standards'. Such standards are contextualized through comparison and exploration of mainly literature sources. An overview of, as well as an attempt to synthesize, different appropriate concepts is made.

Chapters 3 and 4 include an in-depth discussion of the research design and methodology, with reference to assessment and standardized testing as well as generic cross-cultural standards. Special attention is given to the cross-cultural narrative and participatory aspects as part of the data collection, analysis and interpretation process. Chapter 5 presents and discusses the results, conclusions and amalgamation of the research, *The Generic Cross-cultural Assessment Framework for African Musical Arts*. Chapter 6 provides the outcomes, conclusions and recommendations of the study.

1.8 NOTES TO THE READER

The following notes are presented by way of clarification. It is important for the researcher to state from the outset, that:

1.8.1 Where more than one author is listed as referrals in the dissertation, all these referrals to authors will be in reverse chronological order.

1.8.2 The terms learners/students/pupils will be used interchangeably.

1.8.3 The author gives the assurance that secondary sources were only quoted where it was not possible to obtain the original sources.

1.8.4 Where internet sources are cited, with only an author/term, and a date as entry and no page number, the researcher made certain to check that the specific site was searched for relevant page numbers, and no assigned page numbers were found.

1.8.5 With regards to using Wikipedia as a reference for a statement/definition in this thesis, and the somewhat negative perceptions which do exist when referring to this website, assurance is given that the researcher checked the information given on Wikipedia against other sources. The author chose to use some references from this site because of the simplicity of a Wikipedia explanation where complicated concepts are often presented in an accessible, clear and structured way.

1.8.6 In chapter 2, entitled *Thinking the void: Critical musicology*, the traditional title *Literature Review* is substituted with *Critical musicology*, the reason being that the literature study with its different focuses has been interwoven throughout the whole thesis in response to the critical perspectives stated and initiated in chapter 2.

1.8.7 The use of single inverted commas (‘ ’) is intended for the meaning of ‘so-called’, while double inverted commas (“ ”) signify direct quotations.

1.8.8 The use of square brackets [ ] denotes this writer’s comments in a quotation or supplies missing or incorrect words.

1.8.9 Italics are used for African or other foreign terms, names of styles and for emphasis.

1.8.10 “The term ‘African’ is used with the knowledge that no one can claim to make statements that are relevant for the whole continent. While the adjective is used in a general way, in reality it covers a multitude of individual cultures that can only be defined specifically by individual culture bearers” (Carver, 2005:67). However, music from the African continent south of the Sahara originated or originates from the same roots with many similarities. The term ‘African music’ or ‘African musical arts’ is used within this context. In this regard the following observations by Stone (1998) and Mans (2007) are mentioned: African, European and Arabic musical elements have mingled over centuries and are in many cases ‘codominant’.

> The term ‘African music’, to describe the diverse practices across the continent is contestable. However, recognizing that sub-Saharan Africa’s twelve or more main culture areas share many internal elements, and that much transculturation and assimilation have taken place over centuries, there exists a certain uniformity of thought and value systems which go beyond race, binding this huge continent. Literature emphasizes the importance of the lived nature of music and dance – a performance of life, a philosophical, spiritual, societal, and personal expression (Mans, 2007:803).

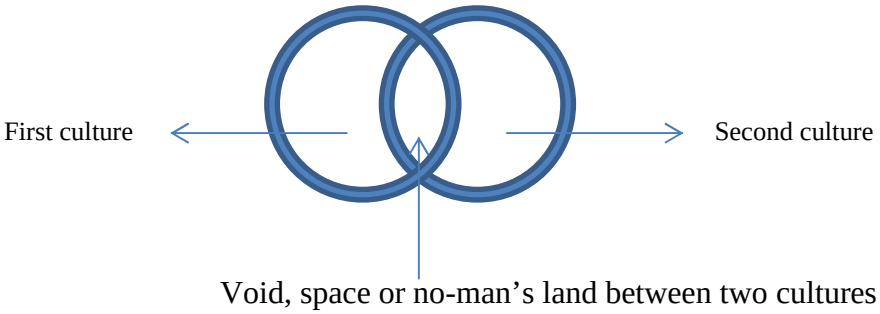
1.8.11 Throughout the thesis the author constantly refers to dual or compound concepts such as 'Western/formal/previously formalized music' or 'African/informal/indigenous music/non-Western'. It is realized that this terminology is not ideal. However, only referring to terms such as Western, non-Western or African music educations could imply too rigid and political an approach for this research. On the other hand, should only neutral terms be referred to, with a 'softer border' such as 'formal' or 'informal' education, the field of study is narrowed down to a large extent. The research focuses on the fact that there is a discrepancy between earlier mindsets and new and more relevant approaches in music education, and this has to be brought to the fore constantly. The notions such as African/informal/indigenous/practical/real life experiences have already been labelled and have given rise to much dialogue. We have here a discrepancy between old and new. Earlier mindsets are represented by terms such as: Western, formal, previously formulated, art music, composed and musicological. New and more relevant approaches stand for African, informal, newly formulated, folk/traditional, ethnomusicological and anthropological. As one of the cornerstones of the research, these incompatibilities must be clearly stated throughout, through dual or compound terminology.

1.8.12 Every source in the References is not directly referred to in the text. The reference list is exceedingly long, due to the scope of this research. However, the assurance is given that every item referenced was consulted and contained material applicable to, and valuable for, this study.

1.8.13 The term 'Towards' in the title illustrates a process of enculturation to accommodate cross-culturalism as a result of the force of globalism: the bridging of the voids between different music cultures. This concept is not only highlighted in the title, but illustrated throughout the thesis, such as in the titles of each chapter: 1. Approaching the voids 2. Thinking the voids 3. Justifying the voids 4.Assessing the voids 5. Becoming the voids 6. From voidness to vividness. All these titles indicate a process of development or enculturation, similar to the development of/in the thesis itself.

1.8.14 The term 'void' is applied in this research as metaphor and device to illustrate a hole, space, or gap. The term void represents 'non-understandings' and 'nothingness' between cultures as found in cross-cultural society, when, due to globalism, cultures are forced to move across or beyond their own cultural boundaries. Here they encounter a void or space or

no-man's land they do not understand (Bhabha, 1994). Bhabha (1994) also describes this void as a Third Space:



It is within this void that this research takes place and where it has relevance: building a bridge(s) across the void(s). This takes place through dialogue and negotiation, in order for cultures to understand and communicate each other's musical culture.

CHAPTER 2

THINKING THE VOID: CRITICAL MUSICOLOGY

2.1 INTRODUCTION

This research brings contrasting perspectives into the orbit of critical musicology: the potential development and implementation of generic cross-cultural standards of African musical arts. It deals with the measurability and assessment possibilities of African musical arts in a contemporary African and global society. This is a holistic and formative approach addressing a multi-disciplinary, as well as inter-disciplinary, field of research including anthropology, education, ethnomusicology, musicology, psychology and social studies. Important aspects such as authenticity, eclecticism and purism will be considered. Although the author takes cognizance of the issue of authenticity, she also accepts the ideas of eclecticism and anti-purism, as music changes over time.

In a multidisciplinary study an overall and objective view of a wide field of knowledge is eminent. Although African music is largely an aural/oral language and has not been widely documented, research and reference material on African music is not only adequate, but beginning in the twentieth century a large amount of scholarly work has become available. The challenge is to contextualize accessibility into this vast field and also how to augment the material into an inter-cultural, structured and ~~measurable~~ assessable form of communication (Personal discussion with Petersen, 2007). For this reason the background of the research has been divided into two separate chapters: chapter two including the philosophical and theoretical issues of multi-cultural/inter-cultural musics and chapter three covering music education (multi-cultural/inter-cultural), with approaches to teaching and learning.

2.1.1 Methodology in the literature review

From an ethnological viewpoint two perspectives are deemed essential: 1. The study was conducted within the qualitative paradigm, its most important strengths being the focus in qualitative research on inter-cultural understanding and communication, as well as its 2.

emic/etic or insider/outsider approach. The researcher is of the same mind as the em-etic culture exponent Nzewi (2004:26), integrating emic and etic approaches in order to understand 'cultural manifestation'.

A comparative literature review was conducted to provide an underlying conceptual framework. Recommendations from this review were examined through critical theory. The content analysis for the research was built into the literature review to provide a frame for going beyond the descriptive and engaging the analytical. The pilot study for this doctoral thesis was the researcher's Masters dissertation entitled *Contextualizing African music in choral performance through the process of translation as negotiation*, in which cross-culturalism in all its facets was addressed (Human, 2006). A vertical in-depth study is not made, but a holistic horizontal approach followed in this research.

The research design combines the following in a strategy to investigate generic-cross cultural standards in the assessment of African musical arts:

- Documentary research, reviewing different forms of documentation with the purpose of reinterpreting data (Holsti, 1969). The literature review, as defined by McMillan and Schumacher (2010) and Notar and Cole (2010), became the adopted strategy of documentary study.

- Deconstruction theory[1] study designs as found in the process of understanding musical understanding, the concept of inter-textuality in music, inter-textual analysis, semiotic practice, re-contextualization and the concept of hybridity (Kilduff & Mehra, 1992).

- Comparative research. Comparing formal and informal education systems and situations.

[1] The term denotes a particular kind of practice in reading and, thereby, a method of criticism and mode of analytical inquiry. In her book *The Critical Difference* (1980), Barbara Johnson clarifies the term: "Deconstruction is not synonymous with 'destruction', however. It is in fact much closer to the original meaning of the word 'analysis' itself, which etymologically means 'to undo' - a virtual synonym for to de-construct. ... If anything is destroyed in a deconstructive reading, it is not the text, but the claim to unequivocal domination of one mode of signifying over another. A deconstructive reading is a reading which analyses the specificity of a text's critical difference from itself" (Cuddon, 1991:1).

2.1.2 Dialogue or inter-textuality in the literature review: voices in theories

The researcher would like to draw a parallel between Klein's (2005) approach of 'inter-textuality' in art music and generic and cross-cultural standards for African music.

Klein approaches musical understanding through "the cultural net of musical texts", a method that scholars use to make sense of musical understanding. The researcher agrees with Klein "that not infrequently books speak of books: it is as if they spoke [speak] among themselves" (Klein, 2005:1). These various and different texts speak among themselves and to readers as well on an inter-textual level. Klein brings together a counterpoint of texts through the voices of Bakhtin, Eco, Jauss, Kristeva and Ricoeur, "as an inter-text granting us meaningful perspective on music as signifying text" (Klein, 2005: ix). This corresponds with the author's approach to inter-textual dialogue, not only between books and texts, but used inter-changeably between musical cultures and musical languages.

The most important point of Klein's discussion on scholars' contributions (such as those of Barthes, Eco, Derrida, Foucault, Lévi-Strauss and Nattiez) is that in the span of a short piece of music, one can refer to Bakhtin's "single utterance" or heteroglossia approach to illustrate the inter-textuality of music. In understanding the implication of inter-textual analysis, one should be well-versed in semiotic practice; in understanding inter-textuality in music, the researcher will refer to inter-textuality in language, as per Bakhtin (Klein, 2005:21). Reference texts of all kinds should be included in this process of understanding music, such as theoretical, biographical, historical, musical, cultural, etc. (Klein, 2005:21). Here Klein (2005:20) refers specifically to Agawu (1991) and Monelle (2000).

Wodak and Fairclough refer to re-contextualization as categorized in Bernstein's work on sociology of pedagogy and pedagogical discourse[2] (Bernstein in Wodak & Fairclough, 2010:23). Re-contextualization is manifested in inter-textuality[3] (see 2.7.1) and inter-discursivity of texts and Wodak and Fairclough investigate the process of re-

[2] See Bernstein's horizontal and vertical discourse theory.
[3] "Intertextuality of text is a matter of how elements of other texts (words, phrases or larger elements) are incorporated within it; the interdiscursivity of a text is the particular combination of different discourses, different genres and/or different styles that characterise the text, and how the deployment of particular discourse, genres and/or styles links to other intertextually related texts" (Reisigl & Wodak in Wodak & Fairclough, 2010:24).

contextualization through these two processes. However, re-contextualization can also be realised as hybrid concept where different texts with 'old' and 'new' elements are 'mixed' (Wodak & Fairclough, 2010:24).

Wodak[4] and Fairclough mention another interesting aspect that may develop between texts in the process of transmission/re-contextualization: hegemony. Because discourse/dialogue/ translation is a social process and includes social agency, social structures and social practices which are all directed at shaping/reproducing/transforming the cultural product, conflicts may develop which may give rise to contestation between the different voices leading to hegemony (Wodak & Fairclough, 2010:22). Again the researcher takes cognizance of Wodak and Fairclough, but refers to the em-etic approach as advocated previously (see 1.4, 2.2.1).

2.2 ESTABLISHING A BASIS FOR DISCUSSION

> Each group, while fundamentally the same as all others, expresses itself in a different musical guise. We should work towards a more emphatic approach and set our minds to adapt to our surroundings or environments … To become more emphatic, we should become chameleon-like and adapt to the new environment (Palmer, 2002: 33).

In order to understand and study 'other' cultures, a Western educated mind often attaches 'labels' to contentious issues and concepts of other cultures in order to contextualize and analyze the culture. The researcher clearly states that adaptability and understanding in a multi-cultural scenario is of more importance than the ability to categorize 'otherness', especially when defining different musical concepts. A heuristic approach is a helpful way of thinking about educational intentions; expanding beyond current borders.

2.2.1 Emic-etic distinctions

Cultural anthropologists largely agree that the goal of anthropological research should be the acquisition of both emic and etic knowledge. Emic knowledge is essential for an intuitive and emphatic understanding of a culture, and it is essential for conducting effective ethnographic fieldwork. Furthermore, emic knowledge is often a valuable source of inspiration for etic hypotheses. Etic knowledge, on the other hand, is also essential for cross-

[4] Also refer to Wodak, 2009.

cultural comparison, the *sine qua non* of ethnology, because such comparison necessarily demands standard units and categories (Lett, n.d.).

In developing generic cross-cultural standards for the evaluation of African musical arts, the ability to be conversant in more than one culture as 'insider' and 'outsider', in order to understand the music of the 'other' as well as interpret it to a culture outside its original cultural context, is of essence. While the outsider gradually becomes embedded into another culture, a point is arrived at where the 'outsider' of a culture experiences a gradual blur of the inside/outside distinctions. At this stage the outsider crosses over from being an outside observer to inside member of a living tradition. The ideal in this developmental process is the ability to function in two different musical cultures from an emic as well as etic viewpoint simultaneously, and to 'translate' between them. The research explores the development of this learning process.

The researcher was born in South Africa and has a national African heritage even though she is not of indigenous black African origin. She considers engaging with African musical arts as an authentic experience. Although she was trained in the Western classical paradigm, she has learnt, performed and continues to engage with African music as an endogenous experience and as a way of enculturation. She closely aligns her musical identity and sense of being to Ntuli's (2001) notion of "endogenous" which refers to the indigenous knowledge that is received from other sources outside the original. As she is not ethnically classified as African (but of Afrikaner background), this 'received knowledge', as explained by Rice, has been assimilated and integrated into her indigenous perspective to the point that it has become part of what Ntuli refers to as a "collective heritage" (Joseph & Human, 2009).

2.2.2 Multidisciplinary research: constructing the field of research

The study of Western musics as well as the influence of non-Western musics on their Western counterparts is normally the field of musicology and Orientalism, while ethnomusicology usually deals with non-Western musics. Western attitudes towards music from elsewhere in the world can be addressed by exploring Western forms of study when engaging with non-Western musics and also by "considering how Western music conveys musics of other cultures" (Williams, 2003:98). Orientalism, as a field of study in Western

literature, initially studied regions deemed oriental (especially the Middle East) and from there it has developed into a separate field known as post-colonial musicology/studies, focusing on previous colonial territories. This touches on Ethnomusicology. Western and non-Western cultures become increasingly porous to one another as part of the development of world music (Williams, 2003:98).

Post-colonial studies founded on Said's pioneering work, *Orientalism* (1978), use Critical Theory to investigate race and ethnicity as constructs and not as part of Euro-centrism. Statements by Said (originally derived from Michael Foucault's (1976) views on hegemony), include 'cultural hegemony' as part of any social construct, whether aesthetic, scholarly or economic. Although this view has been criticized as an over-generalization of the homogeneity of colonialism, the perspective has been very influential in Critical Theory discourses.

Ethnomusicology as discipline has taken an interesting turn in recent years in becoming part of the multi-disciplinary field of the post-colonial/post-modernist arenas. The importance of an ethnomusicological approach to this research is motivated by the following: ethnomusicology developed into and from the combination of three fields, namely comparative musicology, anthropology (which reaches over Western and non-Western borders) and national folklore movements (Williams, 2003:104). They are all founded in the human and social sciences disciplines, as a "lived experience in the present" and understanding "how it feels to inhabit a particular tradition" (Williams, 2003:104). Ethnomusicology as discipline seeks to understand music as experienced by its participants (Williams, 2003:103).

Blacking's contention that ethnomusicology is "a method rather than an area of study" (Blacking, 1990: 3) is of great value for this research. It is necessary to "approach the music-making of any individual human-being in relation to several different 'worlds of music'" (Blacking, 1990: 3). There are so many different perceptions and conceptualizations of music, such as the worlds of music in relation to the human being, to nature, its origin, etc. Worlds of music can also be understood and identified as different musical systems, social and cultural systems, in cross-cultural context, and the different worlds of the individual such as composer's style and listener's repertoire that they create (Blacking, 1990:4).

2.2.3 Universalism: towards a universal philosophy

With regards to common grounds between different musical cultures, Swanwick (1999) is of the opinion that:

> While recognizing the social roots of all music we may sometimes have to cut off cultural labels and help shift out of the way some of the barriers of tribal possessiveness and exclusiveness. One strategy is to recognize that … we can still identify elements which, though they appear in quite different contexts, are common to much music (Swanwick, 1999:106-107).

Reimer questions the notion of authenticity versus universalism[5] and the 'loss' of, or diminishing of, differences (identities, value systems), between cultural systems. Would a "universal stance on the nature and values of music education" be possible when cultural authenticity is still of importance in music education? (Reimer, 2009c:68). Art, according to Reimer, is the most important way to explain the existence of universalism, based on the principle of inclusion rather than exclusion. This research articulates the benefits of a universal philosophy of music education in proposing resolutions of these issues and "formulating positions that, perhaps falling short of a single, completely acceptable, worldwide philosophy – Gesamtphilosophie if you will – will nevertheless help us portray what such a philosophy might look like" (Reimer, 2009c:70): sharing between cultures, without losing one's own identity in a global world.

There is a need to understand and come to know 'other' cultures and musics. To share and influence one another will only enrich lives and give a better perspective on one's 'own' situation (Reimer, 2009c:71). Educators are not only bound to their own students, communities and countries, but are unified universally for a common cause, interest and beliefs, where shared characteristics transcend cultural differences. At the same time one can transcend boundaries and clarify what one holds in common as music educators: sharing knowledge one is still able to respect one's own and other cultures.

Reimer proposes that a universal philosophy in music and music education is desirable and possible, but has not been explored, articulated or recognized internationally. He claims that "universally accepted values of teaching and learning of music" can be identified (Reimer,

[5] Universalism in music and music education is understood by Reimer as inclusiveness, comprehensiveness; a vision large enough to include seemingly or actually incompatible beliefs and values (Reimer, 2009c:68).

2009c:68), suggesting four interrelated strategies through which such an inclusive universal philosophy of music education may be explored and constructed: formalism[6], praxialism[7], referentialism[8] and contextualism[9]. These four positions are interconnected and cannot be applied independently of one another (Reimer, 2009c:83). They should essentially be considered and reconciled, as none of them are perfect in themselves, in the articulation of a universal philosophy of music/music education.

The strategies incorporated in this research include a holistic evaluative approach where the appreciation of the product (formalism/the work itself), the process (praxialism/how the work is performed), the message communicated (referentialism/the recognition of the meanings in the music) and its cultural context (contextualism/beliefs, values and traditions) are considered. Geertz's note that "art is a cultural system" (Geertz, 1973:12) is also borne in mind.

Universalism in arts/aesthetics, education and culture is widely debated. According to Scrunton (1986) a universal aim in arts is to acquire a certain response from an audience through the communication of musical sounds within an intentional order. These sounds are understood and recognized by the audience from within their own cultural reference framework. Here "responses depend upon prevailing psychological and social conditions" (Scrunton, 1986:353) and in the case of music, whether the audience is able to listen to the music with understanding.

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[6] Formalism is the authentic product or "artistically formed materials" developed through creativity of the musician (Reimer, 2009c:77). 'Music' according to formalism, is "the thing being done", and not the activity or quality of the product (Reimer, 2009c:75). It can only be appreciated by those enabled to understand the product through knowledge and own experience.

[7] Praxialism focuses on the process, the doing, the activity that gives music its meaning. Reimer mentions Elliott's approach that concentrates mainly on the process of performance. "To appreciate music, one must be a performer" (Elliott, 1995:14,39). But although performance is essential in understanding music, it should not exclude other ways. "Indeed music cannot exist without products and processes as completely interdependent" (Reimer, 2009c:78).

[8] Referentialism implies the communicative function of music; how the message is brought over, and understood. It is the recognition of the meanings of the music and the incorporation into the musical experience as such by the listener as encoded by the composer into the music (Reimer, 2009c:78).

[9] Contextualism explains the value and nature of music through the socio-cultural functions of music; its cultural participation; music in its cultural context. Music's processes, products and communicative functions are located in beliefs, values and traditions of specific times and places.

Mans (2009) incorporates the aim of arts with three principles relevant to this work: firstly, music always has a purpose, secondly, these purposes are socially motivated and thirdly, through these socially motivated meanings and values, music can be recognized, grouped and systematized. All three these principles are universal traits and important cultural acts (Mans, 2009:23,24).

2.2.4 Similarities and dissimilarities in experience of arts

Armstrong explores similarities in experience of the arts in different cultures of the world and comes to the conclusion that the creation of meaning and value in a society/culture (in the 'inner' world more than the 'outer' world) is universal at the level of the "very beingness, or phenomenality" (Armstrong, 1975:11) the culture provides for its members. As anthropologist who explores the 'inner' world more than the 'outer', but determines that the inner experience is manifested in the outer, he comes to the conclusion that

> Since the inner can only be made manifest in the outer, the humanistic anthropologist regards a culture's manifested patterns of activity as containing significance beyond, or below, any description of it, at the level of the very beingness, or phenomenality, the culture provides for its members. At this level we reach a universal condition of all cultures – that all derive from a common imperative [crucial] which is aconceptual and existential [crucial shaping of one's self chosen destiny] (Armstrong, 1975:11).

Armstrong describes his field of research of arts as aesthetics. It is "the theory or study of form incarnating feeling" (Armstrong, 1975:11). Seeing that 'feeling' is narrow in its meaning, he uses the word "affect"[10], when describing the outer manifestation of inner experiences directed by culture. In other words the product of a culture, such as a musical composition, will be called an "affecting presence" (Reimer, 2009c:84). The "affecting presence" is the visual presentation, the product or incarnation of the inner feelings and experiences of man/woman from within a specific cultural framework. It is the "witnessing" of the core of the inner being of a person; of the personal world of humans; "not a utensil but an act ever in the process of enacting itself – an instance of incarnated experience"

[10] Affecting = heart-rending = touching = moving = have an effect on = make something happen = emotive. It is the unaccountable and basic fact of one's awareness.

(Armstrong, 1975:19, 20). It is "the living forms of his [human] consciousness … presentations of being" (Armstrong, 1975:19,20).

> What is universal is music's power to incarnate its cultural affective consciousness – to universally serve as a powerful means for processes to be activated which capture within them, in the forms they produce, the outward manifestations of the aconceptual, experienced meanings at the root of the human condition as each culture experiences that condition … Music culturally is the particularity of the affect incarnated by a culture's musical processes as they create its musical products (Reimer, 2009c:86).

One important characteristic of the human condition is its "consciousness each culture exists to foster" of its inner values, unique to that culture; about its understanding of sameness which ties a cultural group together. This 'consciousness of sameness' can also be recognized in other cultures and through arts it can be shared with other cultures. These inner experiences of a culture are expressed through its outer music affecting presences (arts) (Armstrong, 1975:81) This outward expression of a specific culture's values are "referred to and transformed into sharable embodiments" (Reimer, 2009c:87).

> Music education, it can be argued under this conception, celebrates and perpetuates the most fundamental quality of the human condition – that humans are conscious of themselves among similar selves, are capable of experiencing the qualities of that consciousness, are capable of creating presences which make that human condition sensible (available to our sense) and therefore *sharable.* The tasks of a universal philosophy of music education are to build on these insights … to honour the distinctiveness of each of the world's cultures and musics, and to continue to clarify that which is universal about both culture and music (Reimer, 2009c:87).

In this regard, each culture gives its own stamp, value and/or importance to arts from within its own cultural framework. Each artwork also constitutes the culture's own inner consciousness or affecting presence.

To the researcher's mind and in agreement with Reimer (2003), McCarthy & Goble (2002) Hopton-Jones (1995) and Goodkin (1994), the sharing of music is not only a universal trait, but one can also become more unified while retaining cultural diversity. Palmer (2002) concludes that there are at least three commonalities between cultures: firstly, all species make music, secondly, all species have rules by which they organize their sound and thirdly, sound is always applied within a specific cultural framework (Palmer, 2002: 34).

To be able to share music with and appreciate and evaluate the music of another culture, one should firstly understand 'foreign' music. The aim of the teaching of such music should be for understanding.

2.3 CULTURAL DIVERSITY AND CROSS-CULTURALISM

An important barrier in cross-cultural understanding is often the people themselves. They tend to see all cultures outside their own experience as 'different' and the immediate reaction is to compare, and usually negatively, with their own culture. Often what is not understood of a new culture is rejected. "[C]omparisons work best when we use them for guidance rather than rejection" (Palmer, 2002:33).

2.3.1 Locating cultural diversity[11] through its terminology

Schippers suggests that the different cultural perspectives on diverse societies, integrated into the standard terminology in cultural studies and world music, translate very well to a cultural approach in music education (Schippers, 2008:41). He brings multi-culturalism[12] and cultural diversity[13] into the same spheres. Although Schippers suggests that, historically, multi-culturalism has attained a somewhat negative political connotation, while cultural diversity presents a neutral term (Schippers, 2008:39), the researcher will use these two terms interchangeably as mostly found in the literature.

The author was confronted by a myriad of terms regarding cultural diversity, but identifies strongly with Schippers's approach to these concepts. Reflecting on the musical transmission process, she was constantly confronted with the concepts of multi-culturalism, cross-culturalism and inter-culturalism. In agreement with Schippers (2010), she argues that multi-culturalism in education makes provision for the teaching of different musical cultures simultaneously but still functioning as separate entities. Cross-culturalism, however, presupposes interaction, integration and the working together of different cultures in education.

Inter-culturalism points only to meeting between cultures, but not definite interaction between them, whereas trans-culturalism (the fusing of musics) advocates full integration of musical cultures. The essential terms mono-culturalism (a single cultural approach,

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[11] This is the "neutral term referring to the representation of more than one culture" (Schippers, 2008:181).
[12] Referring to a community or society of more than one culture (Schippers, 2008:38).
[13] According to Wikipedia, cultural diversity is being respectful to other cultures besides your own (Cultural diversity. http://wiki.answers.com/Q/).

considering no other cultures), multi-culturalism, inter-culturalism and trans-culturalism are therefore favoured by the author in the context as developed by Schippers for his Seven Continuum Transmission Model (SCTM): indicating development in a learning process along a continuum, illustrating a developmental process from a mono-cultural to trans-cultural state in inter-cultural competency in education (see 1.6.5).

In the SCTM these terms are approached as categories of development on a continuum and not as an indication of working and negotiating over cultural borders. The researcher came to the conclusion that the concept of 'working and negotiating together over cultural borders', and not necessarily 'blending over cultural borders' or 'acknowledging separate identities but with no interaction over cultural borders', could best be clarified and summarized by the term cross-culturalism, which involves the 'representatives or representation of more than one culture'.

2.3.2 World music

> 'World music' is the phenomenon of musical concepts, repertoires, genres, styles and instruments travelling, mixing or establishing themselves in new cultural environments (Schippers, 2008:38).

Although the concept of world music is vague in definition, it implies all musics of the world. For Aubert (2007) this not only includes inter-cultural experiences with popular musics but experiencing traditional music of non-Western cultures as well. According to both Bakhtin (1981) and Aubert (2007), cultural globalization[14] is not an exclusive Western process, but a process of diverse cultural influences, where a transient identity develops and "we are the other and the other is in us" (Aubert, 2007:53). Hybridity and universal syncretism are inevitably bound to the concept of world music and can translate musics into new spheres (Aubert, 2007:53).

World music, according to Schippers, is influenced by its location, in which timeframe and different belief systems it is situated. World music is understood as, firstly, a conception of a specific people, society, topography and time, secondly, music from a people other or

[14] Globalization is a process that encompasses the causes, course, and consequences of transnational and transcultural integration of human and non-human activities (Al-Rodhan & Stoudmann, 2006:2).

different, thirdly, cultural interaction, fourthly, commodity and fifthly, a philosophical notion (Schippers, 2008:37).

Aubert (2007) objects to world music as a form of cultural levelling, bringing the notion of cultural authenticity to the fore. The implication of the words tradition, authenticity and context can be approached as aims in themselves and may be interpreted in different and almost contradictory ways. The author agrees with Schippers that these concepts may well be "defined by … static nature, or by … very capacity to change: the concept of living traditions crucial to understanding many forms of world music" (Schippers, 2005a:29). The researcher maintains that world music, when referring to art music, classical music, traditional music and/or jazz, is based on the fact that "art nourishes itself on necessity" (Aubert, 2007:54). 'Necessity' today is determined to a large extent by the divergent powers of globalization and of world music:

> Thus, if we want to attach to the reality in which we live, we are required to re-evaluate the notion of culture and notably that of musical culture …They [new and cosmopolitan music all over the world] are certainly products of culture, but of a culture undergoing mutation, constantly oscillating between requirements of the local and those of the global (Aubert, 2007:7).

In sum, world music involves a constant process of change and interaction between the different musics of the world.

Changes and mutations have also found their place in education and specifically world music education over time (Colwell & Richardson, 2002). Reshaping of education around "teacher-centred versus student-centred learning, broadness versus specialisation, the order of learning and teaching styles, definitions of outcomes and competency-based learning; talent, motivation, authentic learning and the creation of a stimulating learning environment" is found (Schippers, 2005a:33).

Dunbar-Hall discusses the influence of globalization on how music is taught and learned and how music education and musical meaning are reshaped through this process. In relation to this research it should be kept in mind that meaning of music may change, due to its function and locality and the different contexts in which it is practised. In this way the original purposes of the music as social activity or cultural artifact may be negated and works could be given new aesthetic positions that derive entirely from their roles as pedagogic examples

(Dunbar-Hall, 2005a:129). This emphasizes the many meanings of music when applied in a re-contextualized, local or global setting. It confirms that ways of teaching and learning can also be determined by music's location and purpose (Dunbar-Hall, 2005a:130).

2.4 UNDERSTANDING MUSICAL UNDERSTANDING[15]

> Strict adherence to narrow definitions of what it means to be musical can preclude the development of multiple, diverse conceptions of musical knowledge, musical value and musical understanding (Russel in Campbell et al, 2005:128).

The most important debates around musical understanding[16] are examined by scholars such as Fiske (2008), Colwell & Richardson (2002), Tolbert (2001), Cross (2001), Walker (1986, 1996) and Blacking (1976). They centre around philosophy, psychology and sociology of the musical experience: humanly organised sound; musical perception; music and culture; music and the mind; musical experience and the mind/brain. "When human consciousness becomes manifest in sound" people are not only able to study, understand and perform different musics from different cultures, but also to understand the human consciousness of other cultures so different from themselves (Palmer, 2002:34).

The two most relevant theories on musical understanding, as suggested by Carl Seashore, initially as far back as 1947 and then again in 1983, are: 1. The Copy Theory which proposes that music perception is only a "duplication of stimulus events" (Fiske, 2008:228), the music is not interpreted by the brain of a person, but has already been 'created' before it reached the listener. The cultural variable in this case is generally irrelevant to the music perception itself (Fiske, 2008:227). 2. The Construction Theory developed after the 1970s puts forward music perceived as an 'acoustic stimulus' which the brain processes as its own precepts out of the information received. What we 'hear' is what the brain has created. The importance of the Construction Theory is that it focuses on the listener's own cognitive system as the location where the music is processed and heard.

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15 "Musical understanding is demonstrated in the ability to communicate to an audience as performer, to listen to musical work and appreciate it, and to compose or improvise" music (Parai, 2002:231).

16 In a quest to define music, Greek philosophers Aristotle, Plato and Pythagoras explained the effect of music on musical behaviour. German philosophers Kant, Schiller, Schopenhauer and Hegel brought music and aesthetics to the core of the human experience, while Wundt, Strumpf and Helmholtz considered music a sensory stimulation. Music has also been explained as acoustics, the development of scales, a form of perception and cognition and aesthetic communication (Fiske, 2008:ii; King, 2004).

There are two main branches of semiotics[17]: firstly, the American branch with C.S. Peirce as leader and secondly, the European branch with A.J. Greimas as its leader (Brannen, 2004: 8). This research is concerned with the work of Peirce: finding cultural meaning in/through music performance.

The Peirce Theory, as developed by Charles Sanders Peirce (1931-1935 & 1977), is regarded as the foundation of pragmatism or practicality. For this research the unique and comprehensive way in which he addresses issues of human cognition, semiotics and cultural difference will be used to illuminate music as experienced in different cultural contexts, the concept of inter-cultural competence, and cross-culturalism in contemporary education.

> Consider what effects, that might conceivably have practical bearings, we conceive the object of our conception to have. Then, our conception of these effects is the whole of our conception of the object (Peirce, 1931-1935:5.402).

Peirce's pragmatic concept of 'affect' explains how different peoples/cultures/groups, engaging different worldviews, develop their different forms of music by giving them human meaning and value (Goble, 2009:76). This may present itself in two different ways in a community where it is practised: firstly, accepting or reconciling with the 'traditional' worldview or concept of reality or secondly, accepting or reconciling new concepts or worldviews, but still within the parameters of the collective psychosocial mind of the specific community. Within these semiotics, the "resulting sound artifacts as Signs manifesting aspects of the worldview of those from whom they stem" (Goble, 2009:76) may be analyzed and the perceived reality of that specific group/culture may be understood.

When the cross-cultural music assessment paradigm is situated within the different cultural settings where societies conceptualise musical practices differently and they are on different

[17] "The American branch, led by C. S. Peirce (1940, 1965), focuses on logic and meaning and the development of categories of signs that have become central in linguistics linked to philosophy. The European branch, represented by the Paris School (Ecôle de Paris) founded by A. J. Greimas (1966), followed the work of Ferdinand de Saussure (1916) and Luis Hjelmslev (1953). It is concerned with the relationship between signs and the manner in which they produce meaning within a given social context" (Brannen, 2004:8).

levels technologically, educationally, economically and politically, as is the case with this thesis, it is clear that the development of African musical arts assessment standards is a highly complex undertaking.

The aim of the thesis may now be considered from Peirce's pragmatic perspective: the contextualization of generic standards-based assessment as a holistic and formative process with the aim of setting standards-levels for African musical arts implemented outside cultures of origin as world musics. This ideal, is in keeping with Peirce's pragmatic perspective of concepts of different cultures/'bundles of habits' and their respective worldviews and understandings of reality. The research partakes in a "sonic semiosis" (Goble, 2009:76), working together, bridging the cultural divide on an educational level on the interesting aspect of cultural assessment.

Blacking (1976), Volk (2004) and Fiske (2008) provide insight into different understandings of reality; of musical understanding, discussed below.

2.4.1 Musical understanding and the mind: patterns in the voids

> Music is music, and auditory perceptual mechanisms, being the same for all of us, will for all listeners more or less result in the same constructed patterns and be comprehensible to anyone who pays attention to them (Fiske, 2008:230).

Humans are not born with a fixed type of understanding, but with a fixed procedure according to which understanding is cultivated, namely "pattern-construct construction" (Walker in Fiske, 2008:xii).

2.4.1.1 Pattern-construct construction

> Musical understanding, as cognitive pattern-construction and inter-pattern comparison processes, which are interpreted in a (contextual) framework formulated by learned cultural values, is both genetically determined and a product of cultural embedding (Fiske, 2008:256).

A person's listening strategy is a natural part of the perceptual process of the brain and of making sense of incoming musical stimuli. While identifying patterns, and while constructing patterns, music is understood. It is a simultaneous process in the brain of interpreting the sounds performed at the moment they are heard, remembering them and forming templates and then comparing with other cultures. Each musical stimulus is explained by a 'template' (a

network-acquired perceptual category) in the brain, at the moment of perception. The brain is part of a process of understanding the complex constructions of sound by constantly comparing musical patterns with one another during active listening to different musics. Music cognition is a search for inter-pattern tonal-rhythmic relationships which are limited to three particular kinds of patterns which are: 1. The same 2. Derived from other patterns or 3. Distinctly different (Fiske, 2008:v). This "basic [pattern-]concept applies cross-culturally and is (probably) a general principle of musical understanding" (Fiske, 2008:v). Therefore it can be applied in the development of compatible cross-cultural standards for assessment of a generic learning process.

John Blacking uses the performance of the *tshikona*[18] (the national dance of the Venda) by Venda children to illustrate the importance of the understanding and developing of pattern-concept templates. When the Venda child improvises, he/she is expressing the systems and structures of the Venda culture (Blacking, 1976). "[I]n order to create new Venda music, you should *be* a Venda, sharing Venda social life from early childhood" (Blacking, 1976:98)**.**

2.4.1.2 Performance of the music

The performance itself is an essential part of the learning process. Active and developed listening is essential when applied in formal education; active music-making and experiences with music should be the focus, with less emphasis on theory-based learning. The understanding of the music through performance, in other words the 'act of performance' and the making of music, become important, especially in education.

The auditory perceptual mechanisms with which pattern construction can be identified are not the only compatible form of musical understanding. The brain is not simply a basic structure and a mechanical organism with predictable responses to stimuli which is a biology shared by all. The brain has a "high degree of malleability which is susceptible to experience and development" (Fiske, 2008:237). This flexibility enables further development and change of the brain through practical experience of a situation. This approach is shared by theorists such

[18] Having been influenced by the 'adult' *tshikona* versions since early childhood, the children understand and know the different patterns of the *tshikona* dance. They are then able to 'improvise' their own songs on these examples and implement these patterns in their own music (Blacking, 1976:94). The children's performance is subject to a series of interrelated, structured systems in which these songs have been sung and of which they have now become part (Blacking, 1976:94-97).

as Ian Cross (2001) and Elizabeth Tolbert (2001). This ability of the brain to change/develop/understand other cultures is the basis on which this study is founded, and will be discussed further in chapter 3.

A 'tuned neural network' is usually created before six years of age. The 'template' created through auditory perception before this age becomes relatively permanent. This 'learning window', which 'dies' after the age of six, is replaced by a 'practice window' that never closes, but continues to expand through a person's life, even though the period of 'natural' learning has then expired. Learning does not come naturally after this age and takes place in the 'practice window' period, where all musical impulses received are tested, assessed or explained according to this template (Fiske, 2008:250).

A tuned musical neural network may have formed a relatively permanent template of, for instance, pitch duration and the perceptual understanding of Western diatonic harmony during the learning window period (Fiske, 2008:250). This Western diatonic harmony template becomes the norm for the listener through which all music received auditorily is now assessed and accepted or rejected. The non-Western music pitch-duration may be experienced as dissonant or 'out-of-tune' when compared to the Western diatonic harmony template. But the 'flexibile component' now enables the brain to understand and accept Western and African pitch systems as 'different'. This understanding and flexibility takes place through experiencing and practising/performing African music in the 'practice window' period. It is only a "sign of memory of learning taking precedence over auditory mechanism design" (Fiske, 2008:251). The fact that African music is an oral and aural language stresses this point: it can be more effective to perform yourself than to refer to music symbols or written communication, or even listen to the music.

Cross-cultural understanding and cross-cultural practice are therefore possible. When the two principles of perception and culture interact, new possibilities develop.

2.4.2 Musical understanding and culture

> Because music is humanly organized sound, it expresses aspects of the experience of the individuals in society (Blacking, 1976:89).

Musical understanding is not only a physiological, cognitive pattern-construction process in which patterns are compared, but it is "both genetically determined and a product of cultural embedding" (Fiske, 2008:256). The cognitive part of musical understanding is shaped by culture. The cultural component of this process can be subdivided into: 1. A framework of learned cultural values which encompass the transference of information by behavioural means, most particularly by the process of teaching and learning and, in contrast, 2. the transmission of genetic information passed by the direct inheritance of genes from one generation to the next (Bonner, 1980:9).

Music and culture are integrated concepts and the one is not possible without the other. Merriam's (1977) definition of ethnomusicology, as the 'study of music as part of culture', formalised this perception (Williams, 2003:103).

In order to understand or know 'how musical man is'[19], one should be able to describe exactly what happens to any work of art and this will not be possible until we understand what happens to human beings who make the music (Blacking, 1976:30-53):

> Music is a synthesis of cognitive processes which are present in culture and in the human body: the form it takes, and the effects it has on people, are generated by the social experiences of human bodies in different cultural environments. Because music is humanly organized sound, it expresses aspects of the experience of the individuals in society (Blacking, 1976:89).

Mansfield (2002:192) is of the opinion that, through music making, cultural dialogue takes place where we have an understanding of music from a broader praxis informed by cultural studies and investigation. Similarly, Volk (2004:6) asserts "the greater the knowledge one has about the culture, and the expectations or rules of its music, the greater the understanding or perception of meaning, of that music will be". Such understanding can only build pathways to greater tolerance and appreciation of 'other'– and here 'other' is aligned to that of non-Western music.

A person starts to understand what gives meaning to people's lives when it is expressed in music. How one understands music or how one makes sense of the 'incoming stimuli' is part of the way one grew up; of one's experience, education, culture and the understanding of other people's cultures. Music is essentially something we construct and this act of

[19] Blacking, J. 1976 (1973). *How Musical is Man?* London: Faber and Faber.

construction is the result of both genetic processes common to all humans, and environmental factors which are culture and person specific (Fiske, 2008:xvi).

2.4.3 The flexible component[20] in musical understanding

> Music, therefore, confirms what is already present in society and culture, and it adds nothing new except patterns of sound (Blacking, 1976:54).

One should be able to make a cognitive evaluation and experience music-cultural patterns which are different from one's own culture's musical patterns. The brain should then be able to decide to accept the musical patterns cognitively, as not the same but understandable, or reject, as different and not acceptable. Walker's contention is that

> we are not precluded from ever developing an understanding of the music of other cultural groups because there is a flexible component in the pattern-construct construction of meaning which enables us to learn (Walker, 1996:104).

What is the ideal for cross-cultural understanding? In the discussion of his visit to China and his aim of proving whether his Western template ear could understand non-Western Chinese music, Fiske remarks that one should be able to immerse oneself in a culture different from one's own and then "identify musically relevant patterns, acquire an understanding of their function within the foreign musical language and accommodate these according to an expectation system that is distinctly different from my own" (Fiske, 2008:287).

The researcher is of the same mind as both Fiske and Walker and proposes that cross-cultural understanding and practice of cultures other than one's own is possible through the process of enculturation[21]. The reader is referred to Ntuli's (2001) notion of "endogenous" as indigenous knowledge from other sources outside the original knowledge system. Rice (2003a) explains this as 'received knowledge' which has been assimilated and integrated into the indigenous perspective to the point that it has become part of a shared heritage.

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[20] Music can express social attitudes and cognitive processes, but it is useful and effective only when it is heard by prepared and receptive people who have shared, or can share in some way, the cultural and individual experiences of its creators.

[21] With reference to Wiggins (2005), Green (2002), Nettl (1983) and Merriam (1964) the characteristics of the process of musical enculturation are: 1. the formal and informal aspects embedded in socialization and education where 2. the process of learning and improvisation is integrated (Wiggins, 2005:13).

A person is not only able to understand and practise the music of cultures other than his/her own, but is also able to develop his/her appreciation and even evaluation of 'the other' culture's music and music education. Being inter-culturally adept in music making, music teaching and music evaluation implies taking into consideration the inseparability of music, culture, society and language, as would be the case in cross-cultural education and assessment.

> Music is a synthesis of cognitive processes which are present in culture and in the human body: the form it takes, and the effects it has on people, are generated by the social experiences of human bodies in different cultural environments (Blacking, 1976:89).

2.4.4 Music as a form of communication: comparing 'speech language' and 'musical language'

Music as a medium of communication between people is a "language that is culturally rooted and socially enacted, with the purpose of conveying meanings" (Byron, 1995:v). Music is a special kind of language which induces and invokes the participation of the whole person, body and soul, and not just the intellect. The fact that people are able to convey and receive messages as tone, melody and rhythm is an intellectual as well as biological achievement: "While all human kind has this innate ability, musics, like the languages people speak, have their own propositional structures, grammars, and vocabularies" (Byron, 1995:v).

Approached from a linguistic perspective a 'musical language' is similar to a language induced by speech perception. Many important commonalities between musical languages and speech languages may be identified, such as the "innate neural" and acoustic capabilities present in both musical and speech languages (Walker, 1996:107). Both music and language are processed in the brain and by the same "auditory brain mechanisms" (Fiske, 2008:223); both language and music only exist while the process is taking place (Fiske, 2008:i); both can only be processed during the specific time the sound is produced; both are based on auditive and cognitive perception; both have their own structure and rules to abide by, and both are culturally integrated processes with 'templates' which develop over time, especially during childhood years (Fiske, 2008:223). A musical language is similar to a foreign speech language in that it can only be understood through a process of translation between the languages.

But why compare a musical language with a speech language and the process of translation? The reason is once again to demonstrate that a 'foreign' musical language, be it musical or speech language, can be understood and evaluated; that there are similarities to work from and differences to respect, and when referring to this research, as part of the evaluation process and perhaps even the development of a universal set of values, people are able to evaluate, understand, teach, learn and practise music of cultures other than and different from their own.

2.4.5 Musical understanding and assessment

Assessment strategies interlink with the concept of musical understanding: all the most prominent facets of musical understanding can be interlaced with the idea of assessment. Although these facets are identified by the researcher as assessment tools for monitoring the learning pathway in the 'backward design' approach, the implementation of these tools lies outside the scope of this thesis, but is recommended for further research (see 6.4.3.2).

- Interpretation is not only explaining a problem, but internalizing the problem. It is often linked to the way in which a musician expresses him/herself in the music (Parai, 2002:233). The concept of interpretation implies student-centred learning and not a strictly teacher-centred approach.

- Application is the "ability to use knowledge effectively in new situations and diverse contexts" (Parai, 2002:235). In the process of understanding, one should be able to use, adapt, customize and take ownership of the knowledge by using it. When ownership is taken, including in the case of African musical arts performance, students start thinking like master musicians.

- Empathy or cultural sensitivity is the ability to "get inside another person's feeling and worldview … a learned ability to grasp the world from someone else's point of view" (Parai, 2002:238). The student becomes an active participant in real life situations, as a 'constructor of meaning' and not a mere passive knowledge receiver.

- Self-knowledge is the concept of understanding one's own cultural limitations and how one's "patterns of thought and action inform as well as prejudice understanding" (Parai, 2002:239) and subsequently, through reflection, being able to make changes and adjustments. The student is then engaged in the process of self-assessment and self-development, where understanding occurs without the help of the educator.

All these aspects can be used to assess musical understanding of a student. Is the student able to interpret the music and apply the knowledge; is the student culturally sensitive; to what extent has the student formed an own musical identity?

2.5 POST-COLONIAL THEORY: DESIRE ACROSS BOUNDARIES OR NEW BEGINNINGS?

> It is sometimes said that the worst thing to happen to Africa was the arrival of the white man. And the second worst was his departure. Colonialism lasted just long enough to destroy much of Africa's indigenous cultures and traditions, but not long enough to leave behind a durable replacement (Godwin, 2006:153).

The researcher takes cognizance of post-colonialism and its trends, and particularly acknowledges the following aspects:

2.5.1 Post-colonialism and its aftermath

This research is located within the historical framework of post-colonialism[22], which, in cultural studies, is often categorized as 'post-modernism'. Post-modernism questions this assumption and whether the world and its surroundings can be understood clearly and objectively. It touches on the issue of hegemony and universal values as clearly dealt with in this investigation: "What does it mean for Westerners to study the music of non-Westerners and does this process automatically impose a form of knowledge that distorts as it informs?" (Williams, 2003:xi).

The impact of colonialism on African cultural systems is still an on-going debate (Comaroff, 1985:3). The outcome of colonialism in Africa has been vast and produced a very complex

[22] "Post-colonialism was … a way of coming to terms with the Orient that is based on the Orient's special place in European Western experience" (Said, 2003:1). Orientalism refers both to a condition and to the discourses which theorize that condition (Rice & Waugh, 2002:360).

society. Scholars such as Comaroff (1985) and Agawu (2003) harbour different views on the impact of missionisation, the strongest outflow of colonialism in Africa. Hegemony as a global and universal concept has not only been present in the missionary form of education, but is clearly illustrated in Said's analysis of Conrad's *Two Visions in the Heart of Darkness*, which refers to the 'scramble for Africa' in the 1870s and its subsequent recovery from colonialism.

Literature on 'theorizing the condition'[23] of post-colonialism is varied and voluminous and only the most relevant discourses for this research are taken cognizance of here.

Firstly, the basis for the theory of colonialism and post-colonialism as developed by Said's *Orientalism* (1978) is cursorily discussed. Said's contribution to post-colonial theory suggests hegemony related to power and race, among others, which was initially focused on the relation between the colonizer and the colonized. He made use of Foucaldian post-structuralism and of the Gramscian concept of hegemony to illustrate that Europe's construction of the East or 'the other' was its way of affirming the West for itself (Rice & Waugh, 2002:360). Hegemony, as part of post-colonial discourse and in the context of this research, is to be found in the idea of authenticity ('art 'proper' and 'false art'), which is interlinked with notions of Western hegemony, blackness, otherness and difference.

Secondly, the most important works by Bhabha (Third Space) and Spivak (the Diasporic subject and marginalized migrant) as part of the colonial discourse should be noted (Mishra & Hodge, 2005:385,387). Thirdly, agency, as the representation of a culture and the issue of authenticity are controversial points in post-colonialism. Fourthly, the conceptualization of race, ethnicity, ethnic identity and hybridity should be considered (Williams & Chrisman, 1994:17). Fifthly, thought needs to be given to hegemony, blackness, otherness, power relationships and difference in the form of power (Williams & Chrisman, 1994:18). Lastly, third world and Diasporic experience, encompassing a complex set of cultural, ethnographic, political and economic processes and conflicts, relates to this research and will be discussed.

[23] "[T]he term has come to refer both to a condition (here post-coloniality) and to the discourses which theorize that condition" (Rice & Waugh, 2002:360).

2.5.2 Cultural identity

On the basis that a person always talks from 'within a specific cultural framework' of time and space, everything that is said should always be understood in 'context': whatever one says implies how one is positioned (Hall, 1994:392).

> Far from being grounded in the mere recovery of the past, which is waiting to be found, and which when found, will secure one's sense of oneself into eternity, identities are the names one gives to the different ways one is positioned by, and positions oneself within, the narratives of the past (Hall, 1994:394).

The current dilemma of contextualising cultural identity in a new and globalized world where concepts of displacement, the Diaspora and 'perpetual wanderings' have become buzz words, is portrayed by Gupta (2010) in her interview with Spivak:

> I think one has to be comfortable with the notion that one has one's own cultural identity and that one doesn't necessarily have to be at "home", so to speak … we are forced to travel, just because of what is going on around us (Gupta, 2010).

Cultural identities are not only points of identifying the constant unchanging scene through the past, but cultural identities are also an act of positioning in the current situation. The researcher maintains that "identity does not proceed in a straight unbroken line, from some fixed origin" (Hall, 1994:395), but has two axes − of similarity and continuity. In the case of African musical arts in a globalized and changing world, adaptations have to be made in the approach to education.

Hall clarifies the concept of continuity in cultural identity as: 1. A "shared culture" (Hall, 1994:393) where all cultures share the same roots. Hall questions the 'oneness' of such a shared culture and agrees with Fanon's suggestion of the development of a new identity: "not the rediscovery of our roots but the production of identity" (Fanon in Hall, 1994:393). 2. "[B]eing and as becoming" (Hall, 1994:394). Cultural identity is suggested here as continuous development and change. Identity is interlinked with the past and with the future. Cultural identities have a history, but due to globalization, the constant changing world in which one lives and the constant 'play' of economics, politics, culture, and power, they are also in a constant state of change and evolution. Instead of thinking of identity as an already accomplished fact, which the new cultural practices then represent, one can think, instead, of

identity as a 'production' which is never complete, always in process, and always constituted within, not outside, representation.

Different places, times and situations in a person's life ask for different questions and answers to their positions. Cultural boundaries are constantly changed or re-sited (Hall, 1994:396). Is identity part of this change, of "this infinite postponement of meaning?" (Hall, 1994:397). Difference persists inside and along continuity (Hall, 1994:396) as the meaning in culture changes from day to day. A person needs to adapt constantly to his/her changing daily situations in order to reach true meaning in a culture: the constant rethinking of a person's own repositioning is important (Hall, 1994:398). This endorses the motivation for this research into crossing boundaries and developing new approaches in education.

Bhabha's (1994) specialist discourse around cultural displacement crystallizes in the concepts of hybridity, hybrid identities and power (Mishra & Hodge, 2005:382). The term 'hybrid', voiced by Bhabha as the "transnational of the translational" (Bhabha, 1994:173), has become the mantra of post-colonial theory and focuses on the Diasporic subject, the migrants and minorities, "who are at once here and elsewhere and whose presence disrupts received definitions of the nation" (Mishra & Hodge, 2005:383).

> [The Diaspora is a] wandering people who will not be contained within the Heim of the national culture and its unisonant discourse, but are themselves the marks of a shifting boundary that alienates the frontiers of the modern nation (Bhabha, 1990:315).

Hall also defines 'real' and 'imagined' identity of the Caribbean Diaspora. The many 'cultural presences' of the complex Caribbean identity include European, African and American cultures. Caribbean identity was the recognition of a necessary heterogeneity and diversity. The Caribbean had to reposition itself in a changed cultural milieu (Hall, 1994:402) and a new national culture was developed (Hall, 1994:403).

The researcher works and lives in South Africa in a diverse and heterogeneous country with eleven official languages. She considers engaging with African musical arts as a way forward to negotiate an internationally recognized 'space' for African musical arts. With Bakhtin (1981), she asserts that identities do not only "lie on the borderline between oneself and the other", but, whether by birth or place, these roots are already "half someone else's" (Bakhtin,

1981:293). The author believes that African music practitioners, such as herself, may also accept the implied identity extension to include the aspect and potential benefits of generic cross-cultural acceptance and understanding (Joseph & Human, 2009:1,2).

2.5.3 Post-colonialism relocated

> If post-colonialism has indeed made us aware of this fundamental fact of critical continuity, then its insights may be readily deployed to honour its achievements and used as a platform from which to understand other scenes, in other times, in other paradigms (Mishra & Hodge, 2005:399).

Post-colonialism provides a perspective and context not only on the past, but "the way the set of terms around 'postcolonial(ism)' functions in current critical discourse" (Mishra & Hodge, 2005:377) can be utilized in the field of cultural diversity: one should be able to understand the past and present and use it as a guide to the future, to work out the "social purpose of criticism" (Mishra & Hodge, 2005:398). In developing generic cross-cultural standards for African musical arts the concepts identified by post-colonial discourse will be addressed: identity, hybridity, authenticity, the Diasporic experience, otherness and difference.

2.6 DIFFERENCE, CHANGE AND 'GENERIC NEWNESS' AS AN AUTHENTIC EXPERIENCE

> The notion of difference, although undermining the concept of unity, also points the way to a new mode of thinking (Degenaar, 1996:17).

Engaging with difference, and specifically cultural difference, is an imperative component of this research. The study draws from Bhabha's (1994) 'Third Space Theory' in which he suggests where this engagement with difference − the crossing of cultural boundaries where cultures are able to interact and new 'hybrids' are formed − is located. Bakhtin locates it along the "border zones of cultural contact" (Bakhtin in Papastergiadis, 2005:56). The third space is a neutral and safe area, a no-man's land unrestricted by boundaries and prescription of different cultures; here cultures are able to interact unhindered. Through a process of 'giving and taking', of creative interaction and dialogue, interchange as well as the re-evaluation of existing boundaries may now take place. As 'agent of change' the author supports this theory while engaging with difference between African and non-African cultures regarding the evaluation of African musical arts.

Interaction with difference inevitably implies a state of moving over boundaries, being "neither One nor the Other but something else besides, in-between" (Bhabha, 1994:219). It brings concepts such as mobility, multi-culturalism and inter-culturalism, and especially hybridity, into its orbit. It is difficult to disentangle these notions from one another, because, when referring to the one, the other is implied. Hybridity may be defined as "a state of in-betweenness" (Kapchan & Strong, 1999:245), where an individual does not belong anywhere or to any culture, but at the same time to everybody and to all cultures involved. During this process of engaging with difference, one is confronted with the importance of cultural identity and boundaries: one should first negotiate one's own identity, understand what the boundaries in one's own culture are, and where these boundaries are located, before addressing difference in other cultures. To be able to move between different cultures a person has to know exactly where he/she comes from (Bhabha, 1994:28).

Closely related to hybridity is the notion of genericism. Taylor (1985) introduces this concept through the notion of a clearly expressed language which is easily understood to provide a basis for cross-cultural understanding:

> It will almost always be the case that the adequate language in which we understand another society is not the language of our understanding, or theirs, but rather what one could call a language of perspicuous contrast. This would be a language in which we could formulate both their way of life and ours as the alternative possibilities in relation to some human constants at work in both (Taylor, 1985:125).

The relevance of Taylor's quotation to this research is communication through understanding the differences, accepting the differences and identifying mutual needs. The assumption is made that mutual exposure of culture challenges participants to focus on developing a language of mutual understanding through negotiation of difference in a postmodern world, characterized by differences and in which we can understand those differences and negotiate them (Degenaar, 1996:24).

Aligned with hybridization is the concept of 'change' (Bhabha, 1994:28): it is "the unhinging of forms from their rootedness in history … the recombination [of these forms] in novel ways" (Lévi-Strauss, 1971:562). The researcher redefines this recombination of forms in the dialogue on hybridity and change as generic newness in cultural interchange, which is associated with interaction, change, adaptation, negotiation and creativity in contemporary

society (Papastergiadis, 2005:47). Culture as generic newness "is the 'inter' – the cutting edge of translation and negotiation, the in-between space – that carries the burden of the meaning of culture … and by exploring this Third Space we may elude the politics of polarity and emerge as the others of ourselves" (Bhabha, 1994:38,39). Persons may emerge as 'the others of themselves', as transformed, during a process of engagement with another culture. A person(s) may develop a wider perspective, understanding the 'meaning' and essence of the lives and musics of other cultures. Generic newness implies the possibility of not only new material, new styles and new genres (Papastergiadis, 2005:47), but also change and evolvement within the individual interacting with a different culture. African music itself is hybrid in the sense that it is constituted of many different nationalities.

In sum, culture and music form an on-going and ever-changing process that does not only interact with a changing society but also reflects it. Continual change and development is part of the global world in which one lives and to which one should adapt. Creative engagement with difference and otherness over a period of time cannot only emerge as generic newness, but also as an authentic experience. Therefore, generic cross-cultural standards, as all encompassing, generalised and hybrid standards, will be approached as an authentic experience.

Generic newness and engagement with difference as an authentic experience is understood in this research through the adaptation process as authentic re-contextualization.

2.7 RE-CONTEXTUALIZATION: ENGAGING WITH DIFFERENCE

Music cannot be separated from its context of time, space, society or ideology or from its cultural context, because the full reality of the music practice is that it is not only structure and aesthetics, but also cultural context.

> However, having established that context is an undeniable presence, contemporary performance and teaching practices demonstrate that traditions can be successfully recontextualized. The "re-rooting" of numerous traditions in new cultural settings challenges the idea that (particularly world) music should always be experienced in its original context. Many musics travel remarkably well from one context to another, and this should be taken into account when creating situations in which music is taught and learned (Schippers, 2005a:30).

African musical arts need to be accommodated in formal music education and assessment structures. This 'accommodation' will take on the form of re-contextualized culture in education.

The researcher brings the concept of re-contextualization[24] into the space of discourse analysis and pedagogical discourse[25], concerned with the analysis and understanding of, as well as inter-textuality between, texts. Cultural reproduction/transmission is dependent on practices and processes which develop in broader cultural contexts: in their relation to other elements of social processes – written texts, spoken texts, translated texts and 'texts' of music, language and culture as well. Music is interchangeable with the concept of analytical discourse. It is "mainly in discourse that consent is achieved, ideologies are transmitted, and practices, meanings, values and identities are taught and learnt" (Fairclough, 1995:219).

Bernstein theorizes that impartiality in transmission is not possible. The dominant perspective in transmission is generated through power relations and therefore contextualization "indicates whose 'social' is speaking" (Bernstein, 1999:164). A cultural 'perspective' becomes part of the 'principle' of the re-contextualization process. The recontextualizing principle for Bernstein is "a principle which removes (de-locates) a discourse from its substantive practice and context and re-locates that discourse according to its principles of selective reordering and focusing" (Bernstein, 1999:171). Such discourse is re-located and removed from its original social basis with specific power relations where it was practised as 'actual practice', to a 'virtual practice'/simulated practice. The 'gaze'[26] now becomes part of the 'outcome' of the recontextualizing principle (Bernstein, 1999:171) and guides the recontextualizing process.

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[24] [R]econtextualisation is the process by which the consumer [music cultural recipient] or transferee [music-cultural translator] makes sense of the product, practice, or service transferred from abroad into his or her own culture (Brannen, 2004:605).

[25] Bernstein distinguishes and differentiates between two fundamental forms of pedagogical discourse, vertical and horizontal discourse which are in opposition to one another: vertical discourse creating 'symbolic' mastery, and horizontal discourse creating 'practical' mastery of 'forms of knowledge' (Bernstein, 1999:158).

[26] See Bernstein's discussion (1986, 1996) on 'gaze' as introduced by Foucault (1976) in *The birth of the clinic.* Also see Dowling (1997).

The researcher takes cognizance of Bernstein's principle and description of the re-contextualization process, but still refers to the em-etic approach as significant to this research.

2.7.1 Re-contextualization and meaning

Moving contents of cultures from one location to another, as in the case of African musical arts, from a local African context to a global or international educational setting, will always be problematic because re-contextualization includes two processes, namely transmission and reception:

> [A] new environment offers greater opportunity for equivocality in sensemaking. In other words, it is not just the mechanics of articulation that are problematic; it is that sensemaking occurs in context, and when context is not shared, meanings often shift in transfer [between musical cultures] (Brannen, 2004:603).

Of essence to this research is the "inter-textual nature of the process of transmission and reception" (Brannen, 2004:595), as well as the ability to follow the process of 'shifts in meanings' as cultural products travel from one culture to another[27]. The cultural product goes through "recipient culture sensemaking filters that attach pre-existing meanings to them as they enter the new environment" (Brannen, 2004:603, 604). In re-contextualization it is not only the transferor that should be taken into account, but also the transferee (Brannen, 2004:596). Here the communication takes place in the cultural language system of one culture, decoded in the context of the other (Samovar et al, 1981; also see Mushira, 2010).

2.7.2 Translation out of context

Aubert (2007) explores the re-contextualization process of the Indian tantric ritual dance, *Tirayattam*, from its 'original' setting to a music presentation on stage. Due to time reduction/ management and space reduction/management and issues of interaction and respect, no real 'trance dance' on stage should or could be presented. 'De-ritualisation' became part of the translation into an 'out of context' stage setting.

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[27] See Brannen's graphic representation (2004:604, figure three) of the rudimentary aspects of re-contextualisation, identifying three key triggers of semiosis in trans-national transfer.

The change in function of this ritual dance was clear to the insiders themselves and to the transcribers. There was a vast difference between the function of the original *Tirayattam* ritual and the re-contextualized stage presentation; a redefinition of roles had now occurred.

> The interaction between traditional music genres of the world and their new audience develops like a game of mirrors in which each looks to the other for the reflection of his or her own ideal: on one hand, a need for prestige and wherewithal; on the other, a quest for authenticity and openness. This relationship testifies a redefinition of roles, in which it is not ourselves but the other whom we value as exemplary (Aubert, 2007:32).

For this research re-contextualization is a given, to which the translator should constantly be responsive: recognizing, anticipating and monitoring the process to apply as a positive asset for the contextualization and development of generic cross-cultural assessment standards.

After discussing re-contextualization, the following questions arise: How and what does re-contextualization signify? What is translated? What is lost in translation; what is new in translation? What does translation out of context mean for this research?

2.8 ENGAGING WITH CULTURAL DIVERSITY: UNDERSTANDING INTER-CULTURAL COMPETENCE

The importance of assessment of inter-cultural competence in education and specifically music education, to enable learners to function in a global setting, is increasingly being recognized by educators throughout the world. Educators are seeking ways to assess whether or not students have actually acquired inter-cultural competence and whether they will be able to live in a multi-cultural world. Learners want to confirm whether their inter-cultural progress is adequate. Assessment as a form of feedback/reference to effective teaching can provide information on whether the inter-cultural teaching has assisted the students to develop inter-culturally to the required level.

Defining basic conceptions in terminology may prove to be controversial. Inter-cultural competence always implies ‘communicative competence’. The ability to communicate is first and foremost. Terminology as well as the aim of inter-cultural education has changed over time from ‘knowledge of the foreign culture’ as ‘cultural awareness’ to ‘inter-cultural

competence' which implies not only a knowledge of another culture, but includes performance and behavioural aspects as well (Sercu, 2004:76).

Chomsky questions the "envelope" of competence: the skills, knowledge and attitude (explicit and implicit) (Chomsky, 1965:3) characteristic of inter-cultural competence. In education theory today, competence is defined in specific knowledge domains: cognitive strategies (intellectual awareness), metacognitive strategies (knowledge regarding one's own functioning and self-regulation) and affective characteristics (emotions, attitudes and convictions) (Sercu, 2004:77), which the researcher suggests should be integrated into the development of assessment standards for the understanding and categorization of inter-cultural competence in music education: cognitive strategies, metacognitive strategies and affective characteristics.

2.8.1 Competence and performance

It is important to understand the relationship between competence and performance or "applied competence", adapted from Enslin & Pendlebury (1998:10) by Grové (2001). Applied competence is an umbrella term of practical competence (addressing the practical aspect of music), foundational competence (addressing the reasons why it is done) and reflexive competence (working on the integration of above mentioned aspects).

Sadler (2009) expands the concept of "[k]nowing how vs. knowing that (being able to do on demand, know-how vs. knowing about how to do it, as propositional but not experienced knowledge)" into 'knowing to', which constitutes the actual competence of performance (Sadler, 2009).

> [L]earners can be said to have learned something when three conditions are satisfied. They should be able to do, on demand, something they could not do before. They have to be able to do it independently of particular others, those others being primarily the teacher and members of a learning group (if any). And they should be able to do it well. Assessment of learning should be directed towards gathering evidence for drawing inferences about capability under these conditions, not the scaffolded [or coached] conditions (Sadler, 2009).

2.8.2 Competence as process of change

Inter-cultural competence development is a process of change which first takes place in "thinking, attitudes and behaviours regarding cultural diversity" (McAllister & Irvine, 2000:3). Secondly, it is a process of change, moving along a continuum within a person, focusing on understanding and integration of another culture. A person is considered cross-culturally competent when he/she has

> achieved an advanced level in the process of becoming inter-cultural and whose cognitive, affective and behavioural characteristics are not limited but are open to growth beyond the psychological parameters of only one culture ... The inter-cultural person possesses an intellectual and emotional commitment to the fundamental unity of all humans and, at the same time, accepts and appreciates the differences that lie between the people of different cultures (Gudykunst & Kim, 1984:230).

Such a person should have an unbiased approach and develop the appropriate skills of mutual understanding, positive attitudes and positive social action (Bennett, 1995:263).

2.8.3 Competence and learning outcomes

It is important to understand the relationship between learning outcomes, competence and competencies. It is suggested by some scholars that meaning of the terms 'learning outcomes' and 'competence' contexts could differ in different countries (e.g. Bohlinger, 2007). Allais suggests that these terms (such as 'competencies', 'competences', 'competency', 'capabilities') should also be understood in terms of the education systems in which they are located (Allais, 2010:ix,x).

There is a difference between the two terms competence and competencies. They are "usually used synonymously, but their subtle distinction lies in potential versus actual ability. In other words, competence (potential) as a general characteristic vs. competencies as the demonstrated skill in performing (actual ability) an actual task in the area where one has this potential" (Sadler, 2009). Assessment of African musical arts should be based on demonstrated skill of the actual task, as well as knowledge and cultural sensitivity regarding the African aesthetics. Both these concepts are used in the study, but mostly the potential competence) is addressed as a general understanding of the different competencies.

2.9 THE CONCEPT OF AESTHETICS IN A MULTI-CULTURAL SOCIETY

> It should be kept in mind that art is a process by which man's inner and outer environments can be explored and understood; to enable us to live in and make sense of this world we live in (Small, 1977:4).

Through art and its aesthetics, humans are enabled to make sense of the world they live in. Placing aesthetics in context of this research, the aesthetic and praxial philosophies of Reimer and Elliott are referred to, as well as the evaluation of excellence of an artwork.

2.9.1 Aesthetic and praxial philosophies in music education

The two most prominent philosophies of music education, aesthetic and praxial, have different concepts of what 'music' is. The aesthetic philosophies are rooted in the "universalizing notion of music as an object meriting formal analysis", while the praxial philosophies stress the understanding of the different meanings of musical practices of socio-cultural traditions. Goble suggests that both philosophical perspectives should inform elementary and secondary music education (Goble, 2008:70).

Reimer and Elliott, as exponents of the aesthetic and praxial philosophies of music education, stand opposed to one another. Reimer's aesthetic approach to education, which is applicable to this research, asserts the importance of 'listening' and of aesthetic music philosophy as an ever-changing discipline, renewing itself and adapting to current situations (Reimer, 1996). Reimer states:

> Aesthetic education, then, can be regarded as the education of feeling ... The deepest value of music education is the same as the deepest value of all aesthetic education: the enrichment of the quality of people's lives through enriching their insights into the nature of human feeling (Reimer, 1970:39).

In contrast, Elliott's praxial philosophy of music education advocates performance as 'superior' to 'listening' (Elliott, 1995). A praxial approach develops musicianship and listenership and involves aspects of "performing-and-listening, composing-and-listening, arranging-and-listening, conducting-and-listening" as a simultaneous development of musicianship and creativity. Elliott explains the word praxial as "music [that] pivots on specific kinds of human doing and making … that are purposeful, contextual and socially embedded" (Elliott, 1995:14).

According to Bowman (2007:111), however, an appropriate balance between performing and listening should be encouraged, with which the researcher's holistic approach to education is in agreement. The following question comes to mind: 'What is the place of performance practice in music education in a globalized world regarding indigenous musics, where the importance of performance practice is of essence?'

Bringing this question into the realm of the assessment of African musical arts in formal education proposes that both these views can be incorporated into a music education philosophy. The researcher also echoes Heneghan (2001:330) that these views could naturally lead to the consideration of standards as objective solution to a philosophical issue.

2.9.2 The evaluation of art

"The function of art is to give objective existence to feelings, which by themselves are private and transitory" (Reimer, 2009b:193). In order to explore what an artist feels inside, he/she should have a medium through which to do so. In the case of music, sound and rhythm will be the medium. This journey of exploration culminates in the creative act, the product, the artwork. The artist has to be in touch with his/her feelings and has to be honest about them (Reimer, 2009b: 196).

Humans feel the "need for aesthetic nourishment by the power of good art" (Reimer, 2009b:200) and standards for the judgment of good art are about the judgment of the quality in art and aesthetic art forms.

To be able to understand and evaluate 'good art', the following should be confirmed:

> Purpose and meaning of the music
> What levels of achievement are important for a specific culture
> What is traditionally recognized as 'good' art in the specific work's context
> What is culturally recognized as good art
> What is mastery outside education
> What is novice and mastery in art to the people of a specific culture (Reimer, 2009b:191).

Art also gives existential meaningfulness to human life: it enables a person to give meaning and make sense out of his/her life; it improves the way a person lives. This approach plays a prominent role in the evaluation of African musical arts. The message conveyed could be a

prominent aspect of arts evaluation, where the artist's intentions, feelings and experiences are considered (Van der Merwe, 2007:56).

The evaluation of arts in this research is based on a cultural approach because values and evaluation differ in diverse cultures. The expressive qualities/aesthetics[28] of arts determine their greatness and are "associated by human creative productions" (Van der Merwe, 2007:53,54), which would have a different understanding in each culture. The researcher emphasizes, from the outset, that her approach to the evaluation of arts is culture-based and focuses on an unbiased approach.

2.9.3 Judging artistic excellence: A Western perspective

The form of a work of art is the 'how' of the artwork. It encompasses its meaning; what it is saying; how it achieves excellence through its intrinsic aesthetic "excellence of expressive form" (Reimer, 2009b:193). Quality of art is often a matter of taste and subjective judgment, when determining the excellence of work within its original – or re-contextualized – setting (Reimer, 2009b:193).

Is it possible that the excellence of an artwork outside its original cultural location can be judged through the implementation of generic assessment standards? The researcher refers to four criteria/standards Reimer (2009b) proposes for determining quality or excellence of any artwork in any cultural setting, also outside its original cultural location. All these criteria/standards lie on a continuum located from excellent to poor (Reimer, 2009b:199).

2.9.3.1 Criterion of intrinsic qualities: craftmanship/skill

"Craftmanship [or skill] is the expertness by which materials of art are moulded into expressiveness" (Reimer, 2009b:194). Creating a work of art encompasses the engagement with the specific material used in/for that art form (e.g. the use of sound in creating African music). This requires devotion, knowledge and skills of the artist.

2.9.3.2 Criterion of detecting sensitivity/expressive values and honesty

[28] The word aesthetic means "sensation", "sense perception" or "feeling" (French & Wettstein, 2003:28).

An important criterion for quality or excellence in art is sensitivity to detect honesty in the artist's work, the response of the audience towards the artwork and to detect and be able to create a response and evoke emotion through the artwork in the eye of the beholder. Art of great value should always be honest and the artist also honest in working, moulding and creating the material into a work of art.

2.9.3.3 Criterion of identifying imagination and creativity through an enlivening experience

Art should be enlivening, should never be boring, uncreative or a cliché or, at worst, a deadening experience. "The criterion of imagination deals with the vividness of an art object and its performance" (Reimer, 2009b: 196). The reaching of an emotional depth or feeling of "being alive" is what is used as a criterion for judging the quality or excellence of the artwork. "Every good work of art, no matter how simple, should have enough originality to vivify our feelings, to bring them to more vibrant life" (Reimer, 2009b:197).

2.9.3.4 Criterion of recognizing authenticity and morality in art

Authenticity implies morality in art. The moral aspect in aesthetics questions "the genuineness of the artist's interaction with his/her materials" (Reimer, 2009b:197). There should always be an honest and true interaction by the artist with his/her material. It is not a one-sided process, but interactive.

2.9.4 The aesthetic conception of the world in African thought

> In African cultural life, there is no differentiation between art and other areas of life (Kimmerle, 2009:43).

Art as an aesthetic concept for the African is not separated from everyday life, but permeates all spheres of communal and personal life.

In the sound and movement world of African musical arts, critical analysis of sound or emotions as experienced in Western art are not of importance, but a "total perfection of the relationships contained in a piece of sound: everything exactly right in its right place" (Tracey, 1986:30), and a total integration of the musicians with the music is of importance – a healing and regenerative experience (Tracey, 1986:30). African arts may be described as

having a playful character, but the playfulness is not without obligation, because, in the end, "pure sound and pure form is intended" (Kimmerle, 2009:45).

The importance of the audience as recipients of the works of art is clearly illustrated through the communal concept of participation. The recipient is never a passive viewer or listener but partakes in all forms of music making being actor, recipient, performer and participant (Kimmerle, 2009:45).

Morality in African aesthetics is approached as a form of beauty as well. Because art is integrated into all domains of life, it encompasses making human life a work of art as well. The development of a good character, for instance, influencing the community positively, is also seen as a form of art (Kimmerle, 2009:46). The mind and the body are integrated into one and so become an artwork. The concept of Ubuntu, and its values of caring and sharing, is part of the concept of morality in African musical arts (Kimmerle, 2009:48).

The Western concept of aesthetics stands in strong contrast to the African aesthetic approach. With the importance of music as commodity also came the aesthetic importance of classical music in the nineteenth century – one of the fashions of these times (Imada, 2004:67). Aesthetics or the concept of focused listening to enjoy music of high quality developed the most important Western concept of aesthetics. Art was ranked as "the place where people were able to have the purest experience of beauty" (Imada, 2004:66,67).

The Western mind has been influenced to a great extent by its education system (Small, 1977:3) which is focused on individualism in contrast to the non-Western culture, and specifically African music, that is based on communal creativity and innovation (Beybey, 1975). The European music tradition has been observed as the norm over a long period, but although it was a product of its time in Europe and one of the most "astonishing cultural phenomena" of the post-Renaissance (Small, 1977:1), the Western concept of aesthetics does not have to be accepted by everyone in the world (Imada, 2004:69).

2.10 AFRICAN ASSESSMENT STANDARDS REVISITED: PHILOSOPHICAL CONCEPTS

> The aim of African music has always been to translate the experience of life and of the spiritual world into sound, enhancing and celebrating life (Beybey in Omolo-Ongati, 2005:60).

The liberation of Africa and its peoples from centuries of racially discriminatory colonial rule and domination had far reaching implications for educational thought and practice. The transformation of educational discourse in Africa requires a philosophical framework that respects diversity, acknowledges lived experience and challenges the hegemony of Western forms of universal knowledge (Higgs, 2008:244).

The intricate artistic mind of the African musician is clearly reflected in his/her music philosophy:

> African music education is firstly an informal process. The first principle in traditional African music education is the encouragement of mass musical cognition through active participation. The participation enables the identification of special aptitudes and capabilities. The second principle is the production of specialized or specialist musicians who become the culture's music referents, with the responsibility of maintaining as well as extending standards of repertory. Formal music education is found in African cultures in the form of apprenticeship systems, initiation schools, and music borrowing practices. The aim is to produce master musicians (Nzewi, 1999a:73).

It should be kept in mind that African music has been excluded from formal music education in the past and the informal learning traditions have to be approached with insight and sensitivity if they are to be incorporated in the formal learning context. It cannot only be a substitution of African for Western theory, history and practice, because "African musics are rooted in a philosophical framework that is quite different from that of western music" (Carver, 2002: synopsis).

The 'African-ness' of African music is reflected in its functionality regarding its role and meaning in society (Omolo-Ongati, 2005:60). 'Good' in African musical arts can be determined by achieving what the music was created for in a specific setting (Omolo-Ongati, 2005:60). Through interactive music making and through real experience, true knowledge of the music is developed.

Odora-Hoppers captures the crux of African musical arts education philosophy:

> We seek an education that can enable people to bring to the field, rich collective experiences and abilities, and which can permit these to be given place and name in the scheme of things. It is an education that builds capacities, fosters resistance and the creation of alternative models, as well as facilitates the unshaping of old roles. It is an education that can permit each human-being to participate in naming the world on terms that they can understand (Odora-Hoppers, 2008:24).

Communal music making, specialist musicians as master musicians and apprenticeship systems within which master musicians can be trained are the aims of African musical arts education. These aims also highlight compatible standards for formal as well as informal musical arts education.

Carver (2002) contributes to Nzewi's discussion with seven general African philosophical concepts from which she suggests that a philosophy for music education could be drawn:

> African music education prioritizes active music-making.
> Technical skills are not seen as a barrier to participation.
> Excellence is measured in the relationships – social and musical –
> rather than in the perfected technique.
> Community music-making is highly valued.
> Learners are empowered to make music for themselves.
> Music is learned aurally, not through notation.
> Music is integrally connected to activities that take place during music-making
> and often involves corporeal participation (Carver, 2002:7-2).

The researcher proposes that these philosophical aspects of African musical arts as suggested by Nzewi and Carver could be integrated into a generic educational assessment system.

2.11 CONCLUSION

In conclusion of this chapter, research question 1.1 is re-stated and then answered:

How can cross-cultural dialogue help to review and negotiate new, inclusive and developmentally appropriate boundaries and perspectives needed for the construction of assessment standards internationally?

Chapter two has considered and facilitated inter-textual and cross-cultural dialogue and perspectives on some of the most prominent philosophical and theoretical issues of multi-cultural musics. Although a more focused discourse on multi-cultural music education will continue in chapter three, the following conclusion can be made in answer to the research question above:

‘Thinking’ the voids in this chapter encompassed cross-cultural dialogue through interchange and negotiation between cultures: exchanging views, beliefs, philosophies and ideologies. This interaction identified both ‘sameness’ and difference of cultures was identified. This provides a basis from which international assessment standards for African musical arts may be constructed: thinking the voids may now turn to justifying the voids.

CHAPTER 3

JUSTIFYING THE VOIDS: ASSESSMENT PROCESSES

3.1 INTRODUCTION

> The major points that I have been trying to make thus far are two. First, the forms of evaluation that are now employed to assess the effectiveness of school programs have profound consequences upon the character of teaching, the content of curriculum, and the kinds of goals that schools seek to attain. Evaluation procedures, more than a reasoned philosophy of education, influence the educational priorities at work within the schools. Second, these evaluation procedures rest upon largely unexamined assumptions that are basically scientific in their epistemology, technological in their application, and have consequences that are often limited and at times inhospitable to the kinds of goals the arts can achieve (Eisner, 1976:139).

As an outflow of chapter 2 in which the most relevant literature in the field of cultural diversity and philosophical and theoretical issues has been highlighted, the focus in this chapter will be on assessment[1] processes and the apparent voids between different 'types of educations'[2] and their assessment processes.

Globalization has brought to the fore an awareness of cultural diversity. Cross-cultural music education is now a global phenomenon (McCarthy, 2009; Borg, 2007; Omolo-Ongati, 2005 and Schippers, 2005a). As people cross boundaries through migration, travel and media, so does music: constantly being recreated, modified/refashioned, adapted and re-interpreted in an everchanging world. World music today is a practical force to be reckoned with, and becoming a major factor in designing music education for the future. Over the past fifty years, since after WWII, formal education, represented by a monolithic and cultural-hegemonic Western value system, has now shifted its focus towards a multi-cultural educational approach, encompassing diverse musical traditions within different social, historical and cultural contexts. Expanding on this Merriam (1964) says:

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[1] Assessment comes from the root word 'assess' and is the process of identifying, collecting, analysing and interpreting, as well as the application of information about the extent and quality of a student's performance and achievement, or programme effectiveness (Sadler, 2005:177; DoE, 2001:104; Asmus, 1999:24). Assessment means to sit down and value together (cf. the taxes which had to be paid during the Roman era).

[2] The term 'types of education(s)' or 'types of assessment(s)'; types of knowledge(s) or 'types of thinking(s)' is relevant to this research in the sense that they are parallel narratives that somehow interact. Cultural diversity implies more than one type of knowledge, education, assessment, etc. The plural (educations, assessments, knowledges, thinkings) implies different forms of the same concept. The researcher therefore frequently refers to the plural music educations, music knowledges, etc. instead of the descriptive 'types of music education', etc.

> [W]hile some nonliterate societies lack formal institutions, this in no sense means that they have no educational system ... The confusion for most Westerners lies in the distinction between education and schooling; the lack of formal institutions in no way suggests that education, in its broadest sense is absent (Merriam, 1964:146).

Educators have been forced to reconsider their response to the reality/existence of world music/culturally diverse musics, and how musics are practised in 'real life' today. Notions of achieving cross-cultural learning and teaching, of understanding 'other' cultures and of developing universal approaches towards teaching, learning and assessment are eminent. The focus in contemporary education has gradually shifted towards Outcomes-based, assessment-driven and process-orientated education.

3.2 'VOIDNESS': CONTEMPLATING THE VOIDS[3]

The researcher motivates her conception of the term 'void', as an empty area, a space of nothingness, 'devoid of understanding'. 'Voidness' may imply being bound between two poles, or, the distance left between two poles when they are set out. Void may also imply an open space or a break in continuity (http://www.thefreedictionary.com/void; groups.google.com/group/void-discussion). In sum, 'the voids' between educations, as understood for this research, imply an open space, or a break in continuity between two poles which are devoid of understanding.

Bringing this definition into the sphere of generic African musical arts education, voidness is contained in non-understandings, discrepancies and incompatibilities between different educations brought about by globalization. Aspects of formal and informal educations; holistic and un-holistic approaches; integrated and compartmentalized educations, may be mentioned here. Students must be enabled to step into these voids and function within and between differences of real life settings in a global world.

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[3] At this stage, and with regards to concepts such as 'Western/formal/academic and African/informal/ indigenous/practical/real life experiences', the researcher does not believe she is guilty of binary thought processes (also see 1.8.11). The thesis is assessing the *voids* between different concepts in education. It constantly wants to clarify the different types of voids between the different concepts mentioned. Actually, for this thesis, these voids need to be defined in one descriptive term, able to include all concepts describing the voids.

3.2.1 Implications

'Voidness' for the research is found in the following areas and a solution to address this voidness in each case, is discussed.

Firstly, in contemporary education one of the most important consequences between educations/assessments is the shift towards recognition of formal as well as informal musical-pedagogical approaches. Learning *how* to make music has now evolved towards *playing* or *making* music together. Music education, to the researcher's mind, should embrace formal Western as well as informal non-Western educational techniques and methodologies (Folkestad, 2005; Wiggins, 2005 and Nketia, 1979). The full spectrum of popular, world and indigenous musics in music education should be accommodated[4].

> Informal learning should no longer be regarded as an inferior form of learning whose main purpose is to act as the precursor of formal learning; it needs to be seen as fundamental, necessary and valuable in its own right, at times directly relevant to employment and at other times not relevant at all (Coffield, 2000: 8).

In her research on music processes in Kenyan music, Mushira (2010) found that indigenous/informal Kenyan music education has a basis similar to contemporary formal types of education. Together with Mans (2000), Njoora (2000), Akuno (1997) and Bruner (1960), the researcher asserts that the adaptation/translation of indigenous teaching, learning and assessment processes has the potential of "facilitating breadth, depth and mastery in music education", be it formal or informal (Mushira, 2010:89).

Secondly, voids signpost compartmentalized approaches in education taking place in categorized 'boxes', often without involvement of the educator or student in one another's thinking processes. Compartmentalized approaches stand in contrast to a holistic educational attitude. Together with Borg (2007) and Black et al (2004), therefore, the researcher advocates that teaching, learning and assessment should take place simultaneously, as found in informal music education with African musical arts, where, as example, music is performed and taught through collective processes, embedded in socialization and communality, representing a holistic and integrated educational process (Folkestad, 2005; Wiggins, 2005; Green, 2002; Nettl, 1983; Merriam, 1964).

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[4] It should be kept in mind that this research is focused on process-oriented teaching, learning and assessment of African musical arts. Therefore the focus will be on indigenous musics, although, at the same time, popular as well as world musics, will be implied.

Thirdly, voids are found in the intersection and synergy between music research/ethnomusicology and practical music education, as situated broadly within the discourse of multi-culturalism. Ethnomusicology and education should communicate more effectively with one another in order to contribute to society (Petersen, 2008; Lucia, 1988; Oehrle, 1987) and with "human development, which lies at the heart of transformation and social reconstruction" (Harrop-Allin, 2005:123).

Fourthly, re-contextualization (the transmission of cultural-educational information from one cultural context to another) implies 'voidness' between for instance, different types of educations regarding issues of authenticity, reliability and validity. Objectivity and unbiased approaches in the assessment process therefore come to the fore (Hamill, 2005; Wiggins, 2005). Controversial dialogue on aspects of praxial music education, aesthetic music education, performance-oriented music education, reconsidering aesthetic experience in praxial music education, etc. (see Westerlund, 2003; Regelski, 1996; Elliot, 1995; Bowman, 1993; Dewey, 1958), leads the researcher to contemplate an inclusive philosophy/approach of education/assessment to bridge these divides. However, despite all issues mentioned, she still upholds that re-contextualization lies at the heart of the development of compatible cross-cultural educational standards on an international level.

Fifthly, the evaluation of arts education, be it formal or informal, is often viewed as unscientific, invalid and unreliable when compared to the non-artistic sciences internationally. The reason is that creative arts are still not fully able to deliver quantifiable outcomes which are easier than non-artistic sciences to uphold and defend (Myers, 2002). As is the aim of this research, and in agreement with Strater (2006a), Asmus (1999) and Houtz and Krug (1995), accountability in music assessment needs to be recognized internationally for academic legitimacy. The researcher proposes engagement and dialogue between 'real-world' situations and students as well as educators. With regards to characteristics and teaching, learning and assessment concepts as found in indigenous musics such as African musical arts, this could be of great value, providing valuable mechanisms for educator training.

Lastly, the avoidance of an objective, balanced and integrated assessment approach to all domains of learning is noted (also see Hanna, 2007). A holistic assessment notion of the cognitive, affective and psychomotor domains of knowledge has been avoided by educators

to a large extent. Recognition of the importance of all learning domains in music assessment, as well as a balance of equality in importance between domains, is stressed.

Together with Hamill (2005) the researcher argues that continual change and reshaping of educational methods, techniques and approaches forms an inevitable part of contemporary educational development. Adaptation to changing situations in all walks of life, be it through modification, analysis, comparative understanding and/or development of 'newness', is eminent. Although the voids in music education encompass disagreements and irreconcilabilities between cultures internationally, many compatibile aspects underlie opposing music-educational cultures. Stepping into the voids through interaction, exchanging of praxial and theoretical ideas and continual cross-cultural dialogue and musical-cultural understanding between educations may be facilitated by: the development process of generic cross-cultural assessment values for culturally-specific music educations, and world music educations.

3.2.2 Learning theories

The researcher takes cognizance of the 'voidness' between different learning theories, other than those which have been highlighted for this research. Theories on multiple intelligences[5], for example, imply that different brains learn in different ways and that different educations should adapt to this fact. Students should be allowed to express themselves through their intelligence-experiences such as verbal/linguistic, logical/mathematical, visual/spatial, bodily-kinesthetic, musical, interpersonal, intrapersonal, naturalistic, and existential[6]. Multiple forms of intelligences imply multiple forms of teachings, learnings and assessments, which further widen voids in assessment of arts.

Although the concept of complexity thinking in education lies outside the scope of this research, the following are noted:

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[5] Gardner initially proposed seven intelligence types: verbal-linguistic, logical-mathematical, musical, bodily-kinesthetic, spatial, interpersonal and intrapersonal (Gardner, 1983, 1993). These have been reframed since 1999.

[6] Gardner (2011) is hesitant about including this ninth intelligence, but he acknowledges the importance of the sense of who we are in the world, and that all of us come to terms with this idea in some way, with which the researcher is in agreeement (http://strokehelp.wordpress.com/multiple-intelligences-theory/). One should know oneself before being able to understand the 'other'.

- Different taxonomies on assessment principles of higher order thinking in cognitive taxonomy[7] (Brookhart, 2010) or scholars investigating various educational taxonomies, should refer to Chan et al (2010[8]), New Bloom's Taxonomy (Hanna, 2007), Bloom's Taxonomy (1959[9]), Bloom's Revised Taxonomy[10], the SOLO[11] Taxonomy (2002), Anderson et al (2001) as well as Kember's Reflective Thinking Model (1999).

- Marzano and Kendall (2007) have distinguished types of knowledge from types of thinking. Greenstein (2010), Chan et al (2002), Marzano (2001) and Hauenstein (1998) accentuate the essentiality of the affective domain in development of musical growth.

Hanna's New Bloom's Taxonomy (2007) focuses on a cognitive approach in music education in order to place music within an equal assessment academic field to non-artistic sciences. Changes have been made to the major, cognitive process categories as found in the original Bloom's Taxonomy, in order to develop a more holistic, objective and practical set of criteria. The description of the standards has been changed from noun to verb: remember, understand, apply, analyze, evaluate, create (Brookhart, 2010). The researcher incorporates the verbs as description of standards, rather than nouns.

Cognizance is taken of all the above differing multi-lateral forms of thought which bring the concept of holistic thinking to the fore: inclusion and acknowledgement of similarities as well as dissimilarities of cultures, learning processes, theories, assessment processes and philosophies form the foundation on which this research is based.

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[7] "Cognitive taxonomies are organized schemes for classifying instructional learning targets into various levels of complexity. Several different taxonomies have been developed for sorting learning targets" (Brookhart, 2010:40).

[8] The application and value of three different educational taxonomies in measuring students' cognitive learning outcomes were tested: the Structure of the Observed Learning Outcomes (SOLO) taxonomy, Bloom's Taxonomy and the Reflective Thinking Measurement Model.

[9] "The taxonomy of Bloom, Englehart, Hill, Furst and Krathwohl (Bloom's Taxonomy) is a classification of degrees of knowledge of the cognitive domain moving in a cumalative manner from the simplest to the more complex levels. They include (1) knowledge (2) comprehension (3) application (4) analysis (5) synthesis and (6) evaluation" (Collins, 2011:76).

[10] Lorin Anderson, a former student of Bloom, made some changes to the cognitive domain in the learning taxonomy, the most prominent being: changing and rearranging the names in the six categories from noun to verb forms (Pohl, 2000). This new taxonomy reflects a more active form of thinking and is perhaps more accurate.

[11] SOLO is claimed to be applicable in measuring cognitive learning outcomes in different kinds of subjects among different levels of students and on different types of assignments (Biggs & Collis, 1982; Hattie & Purdie, 1998).

3.3 RESEARCH DESIGNS

> Strategies for applying pluralism challenge us because, for the most part, we have been steeped in a Western way of teaching and thinking about music. Pluralistic strategies contradict current teaching; they require rethinking what happens in the music curriculum. Acknowledgment of the cultural embeddedness of teaching styles and ways of approaching music is essential. Allowing the voices of all musics into the dialogue of teaching can draw attention to the cultural positions of music, musicians, teachers, and students (Dunbar-Hall, 2005b:1).

Different scholastic approaches from different 'schools' take music education into new and often uncomfortable territory where cross-culturalism challenges those with a traditionally hegemonic Western perspective on music education. The designs relevant for the research (mentioned here in a broad grouping as suggested by Hofstee, 2006:120-131) include critical theory, ethnographic research, comparative analysis, theory development, evaluative research and deconstruction theory.

3.3.1 Critical Theory

> The interpretive aspect of educational criticism represents an effort to understand the meaning and significance that various forms of action have for those in a social setting (Eisner, 1976:145).

Critical theory[12] encompasses the structures underlying the "superficial descriptions of 'consensual reality'" (Hofstee, 2006:125). For this research three contrasting approaches are utilized: a multiliteracies pedagogy, an authenticity approach and a re-contextualization approach.

Harrop-Allin (2005) describes a multiliteracies pedagogy[13] as the recognition of many ways of understanding the world; as stating an inclusive attitude towards different cultures' music-educational practices. The researcher takes a critical view on society: facilitating dialogue between cultures on ideological and societal aspects, the research is also dealing with the diversity of meaning-making in music through different methods. African musical arts

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[12] Critical theory is an examination and critique of society and culture, drawing from knowledge across the social sciences and humanities. The term has two different meanings with different origins and histories: one originating in sociology and the other in literary criticism. This has led to the very literal use of 'critical theory' as an umbrella term to describe any theory founded upon critique (http/:www.wikipedia.org/wiki/Recontextualisation).

[13] Multiliteracies Pedagogy was developed by the New London Group in their paper entitled: *A Pedagogy of Multiliteracies: Designing Social Futures'*, 1996, published in the *Harvard Educational Review*. "The term 'multiliteracies' engages with the multiplicity of communication channels and media and emphasizes the 'increasing salience of cultural and linguistic diversity'" (Cope & Kalantzis, 2000:5). It was further developed in Cope and Kalantzis's *Multiliteracies: Literacy Learning and the Design of Social Futures* (2000).

involve multi-modal approaches towards teaching, learning and assessment and are an excellent exponent thereof.

Cultural theory, reflecting on authenticity as the authentic presentation of music education; the authentic approach to assessment and creative education as well as authenticity vs. copied or non-genuine learning experiences, does not lie within the scope of this research (Schippers, 2010; Bagby, 2002; Szego, 2002; Elliott 1995), but is recommended for further research. An authentic approach is supported: performing music within its 'original' setting, staying close to its cultural roots, even when travelling 'outside of its culture of origin' (see 6.4.7). Re-contextualization, to the researcher's mind, always implies change (see 2.7) in new settings.

Authenticity within the re-contextualization process, is applicable to this research as follows: aiming to create or recreate 'within the style' of the original music; aiming for a 'pure' and faithful imitation of the original musical setting based on a deep founded knowledge of the music culture.This, for the researcher, implies 'recontextualized authenticity'. Imitation can never be exactly the same as the original. Authenticity as found in re-contextualized context, infers immersion into the 'authenticities' of the culture and its music through listening, exploring, respecting and understanding (Campbell, 2004), e.g. the 'African-ness' in African musical arts. To be able to accommodate and respect difference, also in music and music assessment, personal and cultural recognition of the self and the other is essential: then, and then only can cross-cultural understanding and integration come about.

Thus, the following questions arise: "What does the interactive and intricate process of performance and assessment involve; would an 'outsider' be able to give meaning to the aesthetic, performance context of another culture's approach as an 'authentic' performer?" The author agrees with Robbins and Howard's statement that

> there is no such thing as an 'absolute' standard but only a conceptual referent given meaning by those that use it and the community of practice or culture to which they belong (Robbins & Howard, 2007:11).

3.3.2 Cultural Studies

Although cultural studies[14] is an academic field grounded in critical theory, according to Hofstee's grouping of research designs, the researcher will deal with cultural studies separately as "a way of clarifying the relationship between music education and culture" (Dunbar-Hall, 2005b:1).

Placing contemporary music education assessment within the realm of cultural studies recognizes and accepts that teaching, learning and assessment are culturally embedded. It refers to assumptions about knowledge, the implemention thereof, how knowledge is constructed and taught, and how knowledge construction implies culturally influenced ways of presenting its objects of study in a specific culture. Cultural diversity, however, forms part of cultural studies and embraces the concepts of difference, power and hegemony. The 'reductionist' Western approach (formal, analytical, theory-based and individualistic learning process) versus the African 'gestalt' approach (holistic, informal learning processes prioritizing the integration of active performance-based musical experiences) clearly illustrates this statement (also see Dunbar-Hall, 2005a and Carver, 2002).

In accordance with Mackinlay and Dunbar-Hall (2003), the difference between these two approaches can only be contextualized when the cultures and their education systems are compared and analyzed. Cultural dialogue is here eminent. To teach different types of musics is also to teach the historical, social and political contexts in which they exist; to raise debates over the efficacy of the pedagogic act, and to uncover the dialectic and musical tensions that surround it.

With regards to cultural dialogue and 'recontextualized authenticity', a cultural studies approach upholds the culturally autonomic meanings of the music as practised in the original culture (Dunbar-Hall, 2005a), but also an understanding of the culturally autonomic meanings of the host culture and the discrepencies which may arise. A similar discordance presents itself here, as was found in critical theory (3.3.1). Assessment, with regards to understanding and mastering of evaluation, appreciation and assessment strategies of the

[14] "Cultural studies are an avowedly political and politicized area of study. It defines the study of cultural artifacts, such as *music*, as a dialogue between the artifact, its creators and practitioners, and those who study it. It is concerned with exposing and deconstructing the positions of each of these to show how some cultures exert power over others" (Dunbar-Hall, 2005b:1).

'original' culture when re-contextualized into the host culture, should be developed through dialogue. Here, in a neutral space, devoid of bias and political and hegemonic issues, values and concepts of importance should be clarified for the benefit of both/all cultures involved. This leads to the recommendation of a generic approach towards assessment standards, to the advantage of all parties involved.

3.3.3 Ethnographic Research

For this research the intersection between music research and music education also lies within the field of ethnomusicology. Together with Harrop-Allin (2005) and Blacking (1990) the author is of the opinion that music educational transformation should be strongly informed by an ethnomusicological stance; specifically its utilization as a method of critical thinking rather than seen as only an area of study.

A cross-cultural ethnographic approach emphasizes: careful mediation with cultural and aesthetic sensitivity between different cultural-educational contexts; a recognition of reflexive consciousness of the researcher's own theoretical stance, making provision for unbiased and pre-meditated attitudes which recognize music and music assessment as universal practices.

The researcher is well aware that an ethnographic research design could imply weaknesses of subjectivity and unclear and unfocused results of the outcome. To provide a more balanced slant, an em-etic approach with the involvement of cultural 'insiders' and first language informants was constantly kept in mind (Tucker, 1992).

3.3.4 Comparative analysis as evaluative research

Through comparative analysis as an evaluative research design, different teaching, learning and assessment standards and processes across national and international borders were investigated and compared for differences and similarities as well as inventive and resourceful contributions. These standards and processes were then evaluated to determine how the effect and/or success levels of the different educations and assessments could benefit/aid compatible assessment standards, specifically for African musical arts.

The researcher acknowledges the limitations and weaknesses of suitable and accurate criteria as a form of interpretation of this type of research design (Hofstee, 2006), but still upholds the significant contribution of comparative analysis towards this research.

3.3.5 Deconstruction Theory

Deconstruction Theory[15] 'takes apart' and then 'puts together' accepted and acknowledged lines of thought on a specific subject or in a specific field. This approach of critical thinking and analytical inquiry is ideally suited for this thesis, especially with regards to the understanding and analysis of African musical arts as process-oriented or functional musics.

In her book *The Critical Difference* (1981), Barbara Johnson's clarification of the term converges with the above mentioned statement by the author of taking music education into new and often uncomfortable territory where cross-culturalism challenges those with a traditionally hegemonic Western perspective:

> Deconstruction is not synonymous with 'destruction', however. It is in fact much closer to the original meaning of the word 'analysis' itself, which etymologically means 'to undo' - a virtual synonym for 'to de-construct'... If anything is destroyed in a deconstructive reading, it is not the text, but the claim to unequivocal domination of one mode of signifying over another. A deconstructive reading is a reading which analyses the specificity of a text's critical difference from itself (Johnson, 1991).

3.4 METHODOLOGY AND APPROACHES

Research designs as discussed in the previous section were incorporated into the following methodology section, but will only be implied and not explicitly highlighted again in each section.

3.4.1 Research instruments

As indicated in chapter two, data collection from preliminary research for the author's Masters dissertation as well as an extensive literature review was used. Further sources of data were derived from deconstruction theory. A collaborative effort between the researcher

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[15] "A school of philosophy that originated in France in the late 1960's, has had an enormous impact on Anglo-American criticism. Largely the creation of its chief proponent Jacques Derrida, deconstruction upends the Western metaphysical tradition. It represents a complex response to a variety of theoretical and philosophical movements of the 20th century, most notably Husserlian phenomenology, Saussurean and French structuralism, and Freudian and Lacanian psychoanalysis" (Encyclopedia of Contemporary Literary Theory, 1993).

and specialists in their respective fields regarding this research also provided large sources of data. A few examples are:

- Informal conversations/discussions with representatives of Departments of Education (Australia, China, Kenya, South Africa, Uganda, United Kingdom, USA, etc.).

- Extensive correspondence on an international level between the researcher and relevant scholars.

- Dialogue with practitioners and scholars through conferences attended (e.g. Association for Educational Assessment, Africa) and presentations made; scholarly workshops between universities (e.g. University of Pretoria and Thames Valley University; London College of Music) and professional organizations (The Talent Centre, U.K.: Systems for Quality Assuring Professional Judgements; Australian Learning and Teaching Council) which provided additional material.

3.4.2 Musical understanding

All musics may be cognitively understood, but culturally defined. Musical understanding[16] (see 2.4) evokes contradictory discourse. The researcher accentuates the importance of musical understanding approached from a cognitive and experiential perspective; culturally rooted and part of integrated cognitive processes (Fiske, 2008; Campbell, 2004; Blacking, 1976). This research focuses on musical meaning-making, musical performance and comprehensive musicianship in the form of conceptual musical understanding:

- Conceptual learning enables the student/learner/educator to take a more objective and critical stance towards envisioning a holistic learning experience in music creation, music performance and music appraisal (Grové, 2001).

- The importance of active music making enhances musical understanding and musical performance; only by performing oneself ('knowing by doing') will the understanding

[16] The researcher approaches musical understanding as musical knowledge and musical values; "the ability to communicate to an audience as performer, to listen to musical work and appreciate it, and to compose or improvise" (Parai, 2002:231). In a quest to define music, Greek philosophers Aristotle, Plato and Pythagoras explained the effect of music on musical behaviour. German philosophers Kant, Schiller, Schopenhauer and Hegel brought music and aesthetics to the core of the human experience, while Wundt, Strumpf and Helmholtz considered music a sensory stimulation. Music has also been explained as acoustics, the development of scales, a form of perception and cognition and aesthetic communication (Fiske, 2008:ii; King, 2004).

and appreciation of musics, different from one's own, be developed to their full extent (Grové, 2001; Blacking, 1990). Bringing the development of performance into the context of generic educational evaluation is crucial. Practical music making is a social reality in African musical arts; an educational keystone and a form of mass communication. Moreover, the act of performance/praxial music education (Elliott, 2005) is advocated by contemporary Western music education as well.

- Green (2003) divides musical understanding into two sections: the inherent meaning-making, where a work of art may have significant value or meaning to one listener within a specific cultural milieu, but could be relatively valueless for another listener 'outside' this culture, and the 'delineated meaning', referring to the social context in which a work is produced or created.

One of the most important if not *the* most important aspect of identification of internationally compatible assessment standards in education should be a focus on musical understanding: the practical implementation of theory; the utilization of universal cognitive experiences and basic cognitive processes in the form of continual dialogue between cultures as part of this process.

3.4.3 Reconsidering philosophies: aesthetic experience in praxial music education

Contradicting and confusing discussions on aesthetic[17] and praxial[18] philosophies confront contemporary realities in music education. The aesthetic approach, with Reimer (2005) as leading exponent, has been strongly opposed by Elliott's (2005) praxial approach (also see Westerlund[19] (2003), Regelski (1996), Bowman (1993) and Dewey (1934).

With regards to the generic, holistic and comprehensive approach of this research: aesthetic and praxial music education philosophies should not be understood as opposed to one

[17] Aesthetics as a philosophy refers to a directly contemplative, abstract, and intellectual experience, with focus on listening, formal analysis and the existential meaningfulness of life. Aesthetics can be traced to a Western form of thinking (Westerlund, 2003). The word aesthetic means 'sensation', 'sense perception' or 'feeling' (French & Wettstein, 2003:28).

[18] A praxial music philosophy stresses the understanding of the different meanings of musical practices of socio-cultural conditions. It focuses on action and interaction, musicianship and creativity. African musical arts form part of this philosophy. A praxial attitude motivates the value of art as the simultaneous development of practical musicianship and creativity, socially embedded in communal activity, as found in African musical arts.

[19] Detailed analysis on differences between Reimer and Dewey, as well as Elliott and Dewey, is presented in Heidi Westerlund's *Bridging experience, action, and culture in music education* (Ph.D. Dissertation, Sibelius Academy, Helsinki, 2002).

another, but inclusive of one another. The philosophies are applied as tools of cultural understanding: of understanding the diverse values and meanings of arts in different cultures and how these different concepts can be brought together.

The researcher found the following four principles helpful in applying the aesthetic and praxial philosophies as tools for musical understanding:

> (1) [D]efinitions of art, culture, and creativity depend on the cultural values, preferences, and realities of residents and other stakeholders in a given community; (2) the concept of participation includes a wide array of ways in which people engage in arts, culture, and creative expression; (3) arts, culture, and creative expression are infused with multiple meanings and purposes simultaneously; and (4) opportunities for participation in art, culture, and creative endeavor often rely on both arts-specific and non-arts-specific resources (Jackson & Harranz, 2003).

Although both the praxial and aesthetic philosophies are of importance, the research methodology regarding generic assessment standards is based on a more praxial and process-oriented philosophy. A praxial attitude motivates the value of arts as the simultaneous development of practical musicianship and creativity, socially embedded in communal activity, exactly as found in African musical arts.

Bringing the assessment of African musical arts into the cross-cultural sphere of standards-based assessment of this research, it should be noted that both the praxial and aesthetic philosophies have been accommodated. The focus of the aesthetic-praxial debate in cross-cultural context lies in the understanding of the different philosophical concepts, and not in evaluating which philosophy underlies which educations. To the researcher's mind a generic standards-based approach is an inclusive approach. Educators/trainees/students should understand what aestheticism and praxialism mean within the context of their teaching, learning and assessment; where they would place their work within these philosophies, also with reference to a recontextualised setting. Working on a continuum between aesthetic and praxial values, the development of the understanding and integration between these philosophies can be determined. The value of a continuum is that it bridges multiple thought processes.

3.4.4 Holism, performance-based assessment and globalization

Assessment and a praxial approach can be integrated through well-constructed performance-based education. The most valuable asset of performance-based[20] assessment lies in its holistic approach accommodating conceptions which are firmly ingrained in the suggested generic, standards-based, cross-cultural educational approach:

- As a praxial, formative and process-oriented approach not only the product but also the thinking processes involved can be evaluated and improved; evaluation becomes less individualistic and more developmental; students learn to work in groups with other students (Cushner et al, 2006; Scott, 2004; Grové, 2001).

- As an authentic[21] and 'real-life' experience students are enabled to demonstrate their skills, abilities and knowledge. They learn to interact with their environment and learn skills of co-operation and collaboration on a wider scale within the community.

Suggestions such as these clearly indicate the importance of alternative forms of evaluation such as generic standards for assessment in cross-cultural context.

The concepts of holism[22] and globalization (see 1.6.7) share and correspond in their philosophical thought processes**.** Holism ('the whole is always greater than the sum of its parts') enriches and augments almost all new developments and thinkings generated through globalization. Holism in the context of this research has many aspects which can make a contribution to modern-day education. Holism's original meaning is drawn from the African Gestalt[23] approach in education, of inclusion which prioritizes holistic, functional and informal learning processes as found in 'real life' situations, integrated with active

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[20] Assessment of performance may be described as "gather[ing] information about students' abilities to perform tasks that are found in real-world situations" (Asmus, 1999:24).

[21] Authentic assessment requires students to be effective performers with acquired knowledge (http://en.wikipedia.org/wiki/assessment). Authentic assessment refers to assessment that aims to assess knowledge, skills, values and attitudes in contexts that closely resemble actual situations in which such knowledge, skills, values and attitudes are used (National Curriculum Statement, nd.:89).

[22] Smuts defined holism as "The tendency in nature to form wholes that are greater than the sum of the parts through creative evolution" (Smuts, 1926:88).

[23] Gestalt psychology gives Fritz Perls integrating framework principle for Gestalt therapy. Gestalt belongs to the pattern or model of a set of elements and Gestalt psychologists consider that organisms unconsciously perceive whole models or patterns and not some pieces of it. Full patterns have different characteristics and they are not noticed when you analyze parts. Perception is not a passive process. It is not an outcome of sense organs stimulation received in a passive way. Integral organization of everything about the person should be considered (http://www.gestalttheory.com/history/).

performance-based musical experiences. Mans also mentions the concepts of communal, connective, relevant and enjoyable learning (Mans, 1997:265).

Bjørkvold (1992) and Mans (1997) suggest the term *ngoma*[24], which, to the researcher, is an affirmation of the propagated concept of holism. *Ngoma* (a universal term common to many African languages) describes an inclusive approach encompassing, music, dance, humankind and the world as organic whole (Bjorkvold, 1992:63). What is important in this discussion is the interrelatedness the ways in which music, arts, education and dance interact with one other and with social structures within the conceptual framework of *ngoma* (Mans, 1997:77). "These holistic connections are reflected in performance" (Mans, 1997:78,79).

> The logic of art or aesthetics is the logic of integration or co-ordination whereby the individual and the universal are fused together, while intuition and imagination transform the sensuous and the intellectual experience into one aesthetic continuum … African thought makes no clear-cut distinction between subject and object, mind and body, self and world … Life-Force, Sound and Word are identical (Anyanwu quoted in Mans, 1997:79).

It is not only a question of "merely the doing of different things together, but rather a case of one thing becoming another – a transformation", where visuals become dance; dance becomes a story; singing becomes the drawing, etc. (Bjørkvold, 1992). In performance the individual becomes part of community, but also part of the music, linking earth to heaven, past (via ancestors) to future (via children). Apart from the holistic thinking in terms of music (sound) being one with Life-Force and world, the centrality of the music-sound phenomenon to creativity, intelligibility and rationality is of crucial importance to an educational philosophy … performance … has a purpose and function larger than itself [and] encourages total involvement, which in turn feeds back as excitement and enjoyment, leaving a sense of satisfaction (Mans, 1997:80).

Arts education as ngoma is realized by Mans as an alternative form of education which could move "us [in this research] in a direction presently unexplored, as we link the wisdom of the past to modern modes of expression and to the wider world" (Mans, 1997:365).

With regards to problems as encountered in cross-cultural, alternative and generic issues found in education and specifically assessment, the value of holistic evaluation lies in its

[24] *Ngoma* equals and refers to "holism, communality and orality among other things" as well as "using indigenous and other cultural practices" (Mans, 1997:265). Therefore music and dance naturally form an essential part of the concept of *ngoma*.

overarching and inclusive approach that facilitates differing, contrasting multi-lateral forms of thinking.

Holistic thinking improves and underscores compatible, consistent assessment standards and criteria for all educations involved, including African musical arts.

With regards to holism and clearly supported by the preceding evidence, the following conclusions were made:

- Features a formative multi-disciplinary, as well as inter-disciplinary educational and assessment approach.
- Appreciates values and incorporates contrasting learning theories, communication processes, formal and informal educational approaches, assessment processes and educational philosophies, aesthetics and cultures into standards-levels for global education and assessment.
- Balances contrasting perspectives and incompatibilities as found between different educations, thinkings, cultural values, etc.
- Represents alternative styles of teaching, learning and assessment, as integrated and embedded in real life experiences, in contrast to compartmentalized, traditional Western educational forms, where no or little involvement is found between the thinking processes of teacher and learner.
- Is inclusive and brings together similarities in educational processes or parts of processes as enriching experience.
- Acknowledges an integrated assessment notion incorporating all domains of learning/knowledge (cognitive, affective and psychomotor) in assessment, underscoring the education of the whole person.
- Is found in generic processes propagated in this research, for and in formal and informal music education, such as the ‘cyclic’ pathway identified in African musical arts which resembles the concept of holistic development in formal education.

- As concept, assimilates assessment for this research through the implementation of a process-oriented continuum, ~~measuring~~ assessing multiple thought processes illustrating a holistic educational approach.

- Capacitates people to be assessed through the concepts as found in the recognition of prior learning (RPL), which acknowledges that learning may take place outside the conventional formal learning contexts. Holism encompasses all forms of education, be they formal or informal. The important point is that evidence of applied knowledge must be presented.

A holistic approach enables the development of generic standards-based assessment, bridging cultural differences with the aim of setting standards and standards-levels for African musical arts.

3.4.5 Assessment-driven education: Holism through backward design

> It is here that referential adequacy comes into play. Since criticism's aim is the re-education of perception, good educational criticism, like good criticism of anything else, should help readers or listeners see more than they would without the benefit of the criticism. In this sense, the test of criticism is empirical, more empirical than numbers usually signify. The test of criticism is empirical in the sense that one asks of the criticism whether the referents it claims to describe, interpret, and evaluate can be found in the phenomena to which it attends …Thus, educational criticism provides educational policy and the more narrowly defined aspects of educational decision making with a wider, more complex base of knowledge upon which to deliberate (Eisner, 1976:148,149).

Assessment-driven education through the implementation of backward design[25] focuses firstly on the outcomes, goals and objectives for teaching, learning and assessment and secondly, plans instruction and development, closing the voids between what students already know and what they need to know (Addendum 8). Assessment-driven education begins with the end in mind: identifying the desired results; determining acceptable evidence and planning learning experience (see Popham, 2011; Fischer & Frey, 2007; Wiggins & McTighe, 1998). Placing African musical arts in a re-contextualized setting, applying the tool of backward design, the question should be: 'What must a student/educator know or be able to do in order to become a practitioner of African musical arts?'

[25] "Initiated in 1998 by Wiggins & McTighe a curriculum model entitled *Understanding by Design*, in which curriculum and instruction are developed "backward", was proposed: teachers and developers learn to begin with the end in mind. The aim is visualising the end product. And that ripples back into your design, through the types of activities which will get you there. Backward design suggests that teachers must plan with an outcome in mind. They evaluate with the intent to use findings to drive instruction" (Edutopia, 2010).

The researcher is aware of the many negatives regarding assessment-driven education, such as the teaching, learning and assessment of aspects that are 'easy to measure' as well as 'easily observable to measure' in music education. However, one of the most positive aspects of assessment-driven education found appropriate and which was incorporated into this thesis, is the backward design approach. Backward design encourages the development of education as a holistic and integrated concept:

- It determines the outcomes first and then works backwards through the sequencing of the steps. Firstly, the outcomes, goals and objectives (identifying desired results) are recognized. The second step would be towards curriculum development and planning (determine acceptable evidence) and, lastly, working on a backward continuum, the instruction/teaching is planned. The second and third concepts, however, lie beyond the scope of this thesis and will be recommended for further research (see 6.4.3.2).

- Through its process-oriented approach. By sequencing the processes of the different types of educations and assessments, reliability and validity of different cultural knowledges are encouraged and the training and teaching possibilities of the different cultural knowledges are improved. In other words, determining "which skills and knowledge[s], depend[ing] on mastery of which other skills and knowledge[s]" (Popham, 2011:36) should be assessed.

- By checking for understanding. It "completes the circle of assessment, planning and instruction by providing teachers and students with evidence of learning. In addition, it is consistent with several other educational innovations" (Fischer & Frey, 2007:14).

3.4.6 A holistic approach: encompassing the voids

> The highest function of education is to bring about an integrated individual who is capable of dealing with life as a whole (Krishnamurti, 1953).

Although, given the topic of this research, the main focus is on generic cross-cultural assessment standards, the importance of a holistic approach towards cross-cultural education and assessment should be asserted.

In order to avoid being caught up in different theories on learning, different types of educational philosophies, curricula, formal and informal educational approaches, aesthetics, cultures and structures, a holistic methodology and attitude is advocated, which should address universal and contemporary educational needs. This research in itself motivates the concept of holism: considering compatible, consistent standards and criteria for all educations and assessments; "accuracy of content, depth of knowledge, organization of information, and engagement of audience[s]" (Greenstein, 2010:145) should be acknowledged.

While contextualizing the concept of holism in modern day education, the researcher identified multiple convergences between the practical implementation of the concept of holism as found in African musical arts education and the international modern day requirements in holistic education. Robins states:

> Holistic education is a philosophy of education based on the premise that each person finds identity, meaning, and purpose in life through connections to the community, to the natural world, and to humanitarian values such as compassion and peace. Holistic education aims to call forth from people an intrinsic reverence for life and a passionate love of learning … The term holistic education is often used to refer to the more democratic and humanistic types of alternative education. Robin Ann Martin describes this further by stating, 'At its most general level, what distinguishes holistic education from other forms of education are its goals, its attention to experiential learning, and the significance that it places on relationships and primary human values within the learning environment' (Robins, 2000c).

Holism in contemporary education encompasses the following and extends the idea of holistic education in African musical arts education:

- Transformative learning[26], seeking to educate the whole person through selfknowledge; capability to handle relationships; resilience and understanding aesthetics (Holistic Education: http://www.holistic-education.net/).

- "Holism understands knowledge as something that is constructed by the context in which a person lives" (Holistic Education: http://en.wikipedia.org/ wiki/Holistic_education). By developing critical and reflective thinking skills … some degree of personal or social transformation is required" (Holistic Education: http://en.wikipedia.org/wiki/ Holistic_ education).

- Connections, inter-connections and trans-disciplinary[27]enquiry are emphasized as opposed to fragmentation in holistic education. Martin (2002a) illustrates

[26] Transformative learning involves a change in the frames of reference that a person may have.

this point further by stating that, "[m]any alternative educators argue instead that who the learners are, what they know, how they know it, and how they act in the world are not separate elements, but reflect the interdependencies between our world and ourselves" (Holistic Education: http://en.wikipedia. org/wiki/Holistic_education).

- Communalism and interaction with the community forms an integral aspect of holistic education. The classroom as community extends to the school and to the town/city as an interrelated ever-enlarginig community of humanity (Forbes, 1996).

3.5 INTEGRATED ASSESSMENT-DRIVEN EDUCATION: A DRIVING FORCE IN THE ASSESSMENT REFORM DEBATE

Assessment[28] forms an integral and driving force in the standards reform debate. Integrated assessment-driven education and standards are the two most important aspects of the assessment reform debate to reflect upon (Scott, 2004).

Assessment-driven education is clarified to a large extent when comparing it with traditional standardized forms of testing[29] (see Greenstein, 2010; Hargreaves et al, 2010; Yip, 2008; Fischer & Frey, 2007; Borg, 2007; Van der Merwe, 2007; Cushner et al, 2006; Reimer, 2005; Elliott, 2005; Black et al, 2004 and Black & Wiliam, 1998a). The assessment concepts of importance are: summative assessment, formative assessment, assessment *for* learning and performance-based assessment.

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[27] Transdisciplinary inquiry is based on the premise that division between disciplines is eliminated. One must understand the world in wholes as much as possible and not in fragmented parts. "Transdisciplinary approaches involve multiple disciplines and the space between the disciplines with the possibility of new perspectives 'beyond' those disciplines (Holistic education: http://en.wikipedia.org/wiki/Holistic_education).

[28] [Assessment] looks carefully to the whole individual within the educational process and context; it implies a comprehensive, individualized evaluation of the person's strengths as well as areas that are in need. Assessment is formative; that is, it is an in-process act in which the information derived is used as feedback to both teachers and students as to how and where they might begin to look if change is desired (Cushner et al, 2006:392).

[29] In this respect [comparing assessment and testing] assessment might be considered a generic term as well, which can include testing (though more commonly 'educational assessment' is thought of as antithetical to 'testing'), and in most contexts of debate the terms represent the opposite ends of a continuum of approaches to identifying and describing achievement (Athanasou & Torrance, 2000:263).

Drawing on various authors (see Hargreaves et al, 2010; Sadler, 2010, 2009; Van der Merwe, 2007; Airasian, 2005; Drinkwater, 1997), the researcher defines her conception of assessment-driven education: it is a clear understanding on both the sides of the educator and the student of a specified standard which the student is aiming to achieve in his/her education. This standard has not yet been achieved by the student, but both the assessor/educator and the student are willing to adjust their actions to enable the student to close the gap between current levels of achievement and those that still have to be obtained. This 'adjustment' process of assessor/educator and student takes place through a route of planning, gathering information and giving feedback about learner performance. Continual assessment–against specified standards, optimizes conditions for success.

3.5.1 Formative and summative assessment

In most countries throughout the world standardized testing as found in summative assessment is an accepted form of knowledge testing (Anderson et al, 2001). Summative assessment (assessment, tests, examination and grading) takes place only after the learning process has been completed, at the end of a teaching and learning process, and makes the understanding of the allocation of marks problematic for learners (Anderson et al, 2001). There are, however, concerns as to the relationship between the stated purpose of a standardized test and what it really measures, reliability of the tests, cultural bias and validity of measurement of student performance. However, there is still a place for summative assessment in the final phase of the formative evaluation process, determining the overall effectiveness of an educational program.

Formative assessment[30], on the other hand, is an ideal basis from which to approach the development of generic cross-cultural assessment standards: it provides transparency of the assessment process; it facilitates interaction between teaching, learning and assessment, "when the evidence is actually used to adapt the teaching work to meet learning needs" (Black & Wiliam, 1998b: 2,10); it facilitates dialogue between the teaching and learning processess and enables students to reflect on and communicate about their learning; it considers ways in which assessment can support learning; it motivates active participation in

[30] Although outside the scope of this research, the reader is referred to Popham's (2011) *Application Framework for formative assessment*: To make: an immediate instructional adjustment; a near-future instructional adjustment; a last-chance instructional adjustment; a learning adjustment and lastly, a shift in the setting of classroom-teaching.

the assessment process which leads to motivated learner-centred education; it is a process-oriented learning progression[31], evaluating not only the product but also the process of teaching, learning and assessment.

Formative assessment is therefore student focussed, instructionally informative and outcomes-based. Generic cross-cultural assessment standards are based on a formative assessment approach.

3.5.2 Assessment 'of' learning and assessment 'for' learning

In assessment of learning the purposes of accountability, ranking or certifying competence of students are prioritized, which refers back to summative assessment. Assessment 'for' learning, on the other hand, enhances and aids the student's learning experience, excluding negative aspects of comparison or grading.

Assessment for learning, an integrated concept of assessment driven education, is the process of seeking and interpreting evidence for use by learners and their teachers: deciding where the learners find themselves in their learning process; where they need to go, and how best to get there. The researcher underlines Yip's (2008) plea for change in education through an assessment 'for' learning approach.

In conclusion, integrated assessment-driven education for this research implies the purposes of the learning program, the competence required, the learning outcomes to be demonstrated and the criteria determining the realisation of these outcomes (Hattingh, 2003:6). These concepts of assessment-driven education correspond very well with similar performance-based concepts as identified in African musical arts.

3.6 PROCESSES IN EDUCATION: THE INTERRELATEDNESS BETWEEN INDIGENOUS NATURAL LEARNING PATHWAYS AND WESTERN LEARNING THEORIES

For any creative process[32] to flow smoothly, a variety of forms of assessment needs to be considered. Information-processing styles such as process-focused forms of assessment with

[31] A learning progression is a sequenced set of subskills or bodies enabling knowledge that, it is thought, students must master en route to mastering a more remote target (Popham, 2011:25).

regards to contemporary education, are emphasized for this research (see Popham, 2011; Lindström, 2006 and Houtz & Krug, 1995). Although African musical arts education is recognised for its functionality and is mostly process-oriented in its assessment approach, compatibilities and relatedness between African musical arts and Western learning theories are reflected upon.

3.6.1 Genericism in learning pathways

African musical arts can be utilized as a process-oriented approach in formal education (Anku, 1977). The researcher is in agreement with Mushira[33] (2010) that different types of learning pathways and theories as found in different music educations (such as Western/formal and African musical arts/informal) can be compatible and can inform and enhance one another to a large extent:

- The learning domains as found in African musical arts (skills, knowledge and attitudes) correspond to contemporary learning domains (cognitive, psychomotor and affective (Mushira, 2010)[34].

- The three levels of the informal learning process reflect the *Categorical and Thematic Relationships of Structural Processes*[35]:firstly, the horizontal/linear pathway of repetition in African musical arts forms parallels with the "basic stage of encounter with concept" (Mushira, 2010:100) and illustrates breadth in formal education. Secondly, the vertical pathway or layered structure as found in African musical arts corresponds with the acquisition of depth in contemporary education. Thirdly, mastery of concepts, or the 'cyclic' pathway in African musical arts, resembles holistic development in formal education.

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[32] A 'process', according to Popham (2011:13), is a "systematic series of actions directed to some end", which can be applied to many situations. This term 'process', in the case of education, clearly involves carefully planned steps which the educator as well as student use as guide for the enhancement of a student's learning process – an excellent depiction of the formative assessment process. Therefore this research will base its main focus on process-oriented teaching, learning and assessment with regards to generic assessment standards in African musical arts.

[33] In her research Mushira (2010) derived the natural pathways of learning in African musical arts from the processes and patterns of teaching and music-making which occur most frequently in the call and response, monophony, polyphony, cyclicism and parallelism in indigenous Kenyan music.

[34]Although Mushira refers only to her research on indigenous Kenyan music, the researcher approaches her observations as characteristics generally inclusive of indigenous musics south of the Sahara: African musical arts.

[35] Refer to Cantwell & Jeanneret, 2004.

Teaching, learning and assessment become a cyclic process for continuous improvement, where each previous level of process informs the next (Greenstein, 2010). This learning sequence is integrated into the research with the principles staying the same: the scope of learning gradually increasing from horizontal (breadth) to vertical (depth) to cyclic (mastery).

- Process-oriented communication models in African musical arts illustrate the learning pathway in three stages: the receiving, the transfer of learning, and the musical creativity stages. Bloom's Taxonomy (also see Greenstein, 2010 and Schippers, 2008) coincides with Mushira's (2010) concept of learning pathways: knowing, understanding, applying, analyzing, synthesizing/evaluating and creating. Greenstein (2010) (Addendum 7) provides a *Cycle of Formative Assessment* that directly corresponds with Mushira's cyclic pathway of teaching (identification of objectives, goals, standards and targeted instruction), learning (data gathering and data analysis) and assessment (responding to data) (Addendum 9).

- Praxial theories as advocated in contemporary education (Elliott, 2005) also correlate very well with the practically informed learning and teaching methods of African musical arts.

3.6.2 Genericism in music communication as process-oriented learning pathway

Music communication[36] is a form of influencing and transmitting ideas and messages from one mind to another (Cazden, 1988; Shannon & Weaver, 1949). Cross-cultural music communication centres on how music information is exchanged, developed and clarified in the process of understanding different musical cultures.

The researcher suggests that African musical arts can make a contribution to formal music education in this regard. The Western cultural transmission process is characterized by virtually no interaction or feedback between information source (educator) and receiver (student). Mostly the student is an individualistic and passive target, only receiving the 'messages'. Therefore relationships of teaching and understanding, between sender and

[36] Communication conveys a message and it can be in different forms, such as the sonic form (e.g. pitch, rhythm, harmony, timbre) and non-sonic contents (e.g. concepts, emotions, actions). Communication implies the concept of transmission-reception (stimulus and response) between two minds (Mushira, 2010:106).

receiver, are often not formed as part of the communication process. African musical communication[37], on the other hand, is founded on a community of music making, with underlying relationships based on a shared, interchangeable and interactive social system between facilitator and audience[38]. Through these multiple communication channels, termed 'learning windows' (Njoora, 2000), messages are perceived and interpreted in various and differing ways in ever-widening circles of understanding.

Improvisation in African musical arts develops on a similar basis: from a basic and simple idea sent forth by the 'sender' to be developed and expanded by exchanged repetitions between the sender and receiver. African music does not only engage communication in linear fashion, but, according to Mushira, in three embedded pathways: linear (a large but more basic volume of material), vertical (with thick texture music) and cyclic. "[M]usical perception improves with each cycle since this channel engages multisensory perception"[39] (Mushira, 2010:119).

The researcher stresses the communicative value of African musical arts as well as its compatibility to the needs of contemporary education: participatory, interactive, clarifying, initiating and developing improvisation and creativity. Therefore the development of generic assessment standards must be carried out through channels (learning processes) that are found in the music itself. The music itself is also the central instruction tool.

3.7 INTER-CULTURAL COMPETENCE AS PROCESS

In agreement with Leask (2008), Eisenchlas & Trevaskes (2007) and Chomsky (1965), to be inter-culturally competent in the field of music means to be able to function in a 'real life' setting; to communicate musically in an increasingly ethnically and culturally diverse, globalized society.

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[37] The process of communication in African musical arts is based on the structural theory of musical communication (STMC): music "viewed as information in the form of sound as well as the context or event for which the communication of such information is intended/rendered" (Mushira, 2010:115).

[38] Communication moves from the facilitator/initiator through the music in context to the audience, which decodes the information and sends it back to the facilitator, again through the music in context. The facilitator who decodes the music, this time as receiver, sends the message back to the audience/student/receiver (Mushira, 2010:108).

[39] The exchange process repeats materials in a more developed fashion time and again where the music moves from sender/teacher to receiver/audience/student and back again. "The receiver is exposed to numerous cycles of encountering and interacting with the music" (Mushira, 2010:114).

As discussed in chapter 2 (2.8), inter-cultural competence in international education not only implies the understanding and knowledge of another culture, but an ability to be immersed in other cultures: committing to fundamental human unity while respecting and accepting differences between the selves and others (Sercu, 2004; Gudykunst & Kim, 1984). Cultural sensitivity and the importance of a praxial approach, demonstrating the skill of the actual task, is of importance. Inter-cultural competence is a communicative and process-oriented approach.

3.7.1 Measuring[40] inter-cultural competence skills along a continuum

Inter-cultural competence implies the acquisition as well as the demonstration of inter-cultural skills. A need for new thinking in cross-cultural education and assessment motivated companies such as PISA[41] and Microsoft et al[42] (2009) to explore new assessment possibilities for the 21st century. One of their areas of focus was determining inter-cultural skills as required on an international level for the contemporary workplace. The researcher re-contextualized these problem solving skills as generic skills[43] in the cross-cultural music educational sphere.

The integration of the concept of inter-cultural competence into a generic assessment approach for African musical arts is motivated (see Microsoft et al, 2010; Guthrie, 2009; Cushner et al, 2006), because it meets the criteria needed for compatible standards in cross-cultural music education. It represents: a holistic approach; focuses on respect, appreciation and recognition of the self, as well as others' cultural values; it is outcomes and process-focussed; it provides flexibility in developmental learning, involving self-paced approaches where appropriate; it prioritizes a performance-based approach and endorses recognition of prior learning.

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[40] Can inter-cultural competence be measured as part of Arts, which is a non-scientific discipline? Please see 1.6.6.

[41] In 2003, a special assessment study of the Programme on International Student Assessment (PISA), a program of the Organization for Economic Cooperation and Development (OECD), defined a skill set related to problem solving skills that included understanding the problem, characterizing the problem, representing the problem, solving the problem, reflecting on the solution, and communicating it to others. USA National Assessment of Educational Progress (NAEP) defined problem solving in terms of the scientific inquiry skills of exploration and synthesis, as well as computer skills.

[42] Microsoft, Cisco, Intel & ILC serve as an impetus in "creating and implementing an international assessment standard to measure skills and abilities that are critical for student success in the 21st-century" (Microsoft et al, 2009).

[43] A few relevant skills are: creativity and innovation, critical thinking, problem solving, communication, collaboration and practical performance experience.

The use of a continuum[44] as assessment tool and to promote a holistic approach towards assessment is put forward. A continuum is process-oriented measurement device or scale[45] and can facilitate the assessment of multiple thought processes.The title of this thesis: *Towards generic cross-cultural standards in the assessment of African musical arts* also illustrates and confirms the concept of a continuum visualized for this research: constant movement between differing thought processess in music education.

3.7.2 Inter-cultural process models revisited

Cultural developmental models propose a process of change from one level of development to the next level, which is often as a result of direct experience and maturation. The models which will be discussed propose that ethnic identity defines and negotiates for an individual the personal reason and social significance of belonging to a specific cultural group (Cushner et al, 2006:131) but propagate the possibility of inter-cultural capability as well: the recognition, awareness, appreciation, respect for and involvement with other cultures and their values. These models also share similarities in their structures: in all "process oriented cognitive models ... people move from a self-centred state to identity with society ... improving their ability to place their identities or those of others within an increasingly larger perspective" (McAllister & Irvine, 2000:18).

The researcher recommends the infusion of certain assessment concepts: 1. African musical transmission processes for the assessment of informal process-oriented learning pathways along continuums 2. The functionality of African musical arts performance as found in a holistic, oral and intangible indigenous music assessment approach 3. Focus on the assessment of three levels of competence as found in the natural learning process: imitation, learning (transfer of learning) and creative work. This should be used as basis for determining levels of competence along a continuum from an 'imitative' to 'creative' level of competence 4.The analysis, comparison and practical application of rubrics that describe creative processes: investigative work, inventiveness, ability to use models, capacity for self assessment. These concepts are found in the models of Schippers, Mushira, Lindström and Kwami, discussed below, as assessment of cross-cultural competency.

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[44] "A *continuum* is a coherent whole consisting of elements or values separated by differences too minute to be recognized on a given scale of measurement" (http://www.businessdictionary.com/definition/continuum.html).

[45] Can Arts, an non-scientific discipline, be measured? Please see 1.6.6.

3.7.2.1 Schippers's Seven Continuum Transmission Model (SCTM) Learning Process

The author agrees with Schippers (2005a, 2010) that musical traditions can be successfully recontextualized. Many musics travel remarkably well from one context to another. This re-contextualization process indicates movement along a continuum, between two extremes (Addendum 10).

The advantage of Schippers's model is its uses in different contexts. The SCTM maps a variety of options for teaching and learning and assessment continuums applicable for this research, for example:

- A formal and informal educational model would be illustrated as follows. The left of the continuum represents a more institutionalized/formal organization of music transmission of learning[46]. A tendency towards the right of each continuum points towards more informal, community music settings[47], and more often an inter-cultural approach to society.

- The cultural diversity model illustrates an inter-cultural developmental process moving from mono-cultural through multi-cultural, inter-cultural to trans-cultural stages of development.

- A fragmented towards a holistic approach could be indicated: from analytic, written, tangible teaching and learning to a more holistic, oral and intangible teaching and learning continuum.

The precise position on the continuum is of limited meaning. The researcher implements Schippers's SCTM as a qualitative tool for assessment of teaching and learning processes. It should be emphasized that each of these re-contextualiztion processes, or music's ability to travel between different contexts, represents choices that are a matter of degree rather than of extremes.

The SCTM facilitates a description of the gradual musical transmission application, applicable to any learning, teaching and assessment situation (even of an entire acculturation

[46] "With emphasis on analytic, notation-based and tangible aspects in the learning process, relatively static interpretations of tradition, authenticity and context, and a generally mono-cultural outlook" (Schippers, 2005b:31).
[47] "With holistic, oral and intangible accents in learning, open attitudes towards living traditions, recontextualization and new identities" (Schippers, 2005b:31).

process) and does not entail any value judgments with predetermined right or wrong positions on the continuum, as found in standardized testing. This endorses its assimilation into this research. These characteristics of Schippers's SCTM enable the merging with Mushira's EPA model of a music-educational process: assessment of process-oriented learning pathways along continuums.

3.7.2.2 Mushira's Embedded Pathway Approach Model (EPA)

Mushira (2010) developed this process model for learning, teaching and assessment based on indigenous processes found in communication in African musical arts which correspond with communication models in contemporary education (Eisenchlas & Trevaskes, 2007; Brannen, 2004; Obeng-Quaidoo, 1985, 1986). Three overarching categories of informal learning pathways or modes of presentation on which the indigenous Kenyan music is structured are identified by Mushira and the researcher integrates these into her work: the horizontal pathway, the vertical pathway, the cyclic path. They are similar to the concepts of facilitating breadth, depth and mastery in contemporary music education.

Mushira also considers three levels of competence, identified by her in the natural learning process: imitation, learning (transfer of learning) and creative work. She suggests that the steps of the learning sequence should be used as basis for determining levels of competence along a continuum from an 'imitative' to a 'creative' level of competence (Mushira, 2010:123). The author is in agreement with these proposals.

In coalescing Schippers's SCTM and Mushira's EPA models the researcher proposes that transmission along a developmental continuum from an imitative towards a creative musician should be based on the natural pattern of learning: imitation – experience – exploration – assimilation – improvisation – literacy. A balance is eminent between educator and student, teaching and learning activities, student-centred education and teacher-centred education. The gradual transmission of the learner's attitudes, behaviour, skills and knowledge through different levels of competency along the continuum should develop towards a musically independent musician and leader in the community of musicians.

3.7.2.3 Lindström's Process Criteria with Rubrics Model

Based on Dreyfus and Dreyfus (1986) and with reference to learner-centred education, Lindström (2006) developed assessment rubrics[48] in which not only process[49] criteria, but also product[50] criteria are incorporated. Lindström also developed four levels of competency. Each step shows a development as well as ability to adapt to new situations through the implementation of knowledge and skills.

Although his research was based on studies in art classes, the researcher found Lindström's description of the rubrics with creative processes (Addendum 5) very well suited for analysis, comparison and practical application (also see Borg, 2007 and Lindström, 2006). Because the achievement levels are expressed in general levels it is possible to adapt them to the creative field of African musical arts education. These rubrics are: investigative work, inventiveness, ability to use models, capacity for self assessment.

One aspect not addressed in Lindström's criteria (see Borg, 2007), yet forming an integral part of assessment in African musical arts education, is the function of a 'community of assessors' (Robbins, 2007): being taught in a community of practice with social interaction among students and among teachers and students where the same standards are valued. This has an effect on the learning outcome. The researcher suggests further research in this field (see 6.4.4).

3.7.2.4 Kwami's West African Music Classification Model

Kwami's suggested *West African Music Classification Model* (Addendum 11) is based on the classification of African musical arts as facilitation of inter-cultural accessibility in cross-cultural music education. He introduced a classification model by integrating it with a structure in the traditional transmission of African music[51]. Moving along a continuum where

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[48] "Rubrics are another way to document expectations. Usually presented in a table format, rubrics define standards and describe the various levels of achievement that represent progress toward those goals" (Greenstein, 2010:116).

[49] "Process criteria are investigative work, namely inventiveness and ability to use models for self-assessment" (Lindström, 2006:58).

[50] Product criteria are the visibility of the intention behind the work (Lindström, 2006:58).

[51] He comments: "I have also developed the classification of cultural accessibility by linking it with a structure in the traditional transmission of African music. Some structuring and sequencing has been incorporated into the classification model making it possible to start from easier and more syncretic, and progress to culturally more difficult and authentic levels of West African musics" (Kwami, 1989:157) (see Addendum 11).

there is "a progression from more syncretic, hybridised forms to greater degrees of traditional African musics as a way of entering into the music" (Kwami, 1989:161,162), this model "has a structure which progresses from greater to lesser degrees of syncretism and then to purer African forms" (Kwami 1989:124). This statement is based on the concept that:

> Hybridised or syncretic musics are more accessible, they *are* freer in form and structure … they are more flexible than traditional forms (Kwami 1989:124).

Kwami's contribution towards cross-cultural education lies in the development of West African systems, processes and procedures[52] discernible in traditional African musical arts education. This Classification Model centres on the:

> [U]niqueness of the processes and procedures as found in the 'cultural transmission of some West African music that could function as an alternative to the usual procedures and practices' of education (Kwami, 1989:162).

This transmission of knowledge through music-making, or gradual immersion into a new culture as enculturation, correlates with contemporary and alternative educational approaches of communal, praxial and student-centred learning and assessment approaches to education. Kwami therefore, identified generic features of African musical arts that can function as alternative to standard procedures and practices in modern day music education.

3.7.3 Re-contextualization

Re-contextualization is a process; a communication process. Re-contextualization represents the concepts of process-oriented communication, transmission of a message, reception of a message and sense-making thereof in a new setting. The researcher asserts the importance of considering the 'out of context' aspect of the re-contextualization processes as discussed.

The concept of re-contextualization is brought into the sphere of process-oriented education, through African musical arts, representing informal education (local education), being re-contextualized into formal education (global education). For this research re-contextualization is a given, to which the researcher was constantly responsive: recognizing,

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[52] West African musical arts in Ghana and Nigeria are presented, but again, as in the case of Mushira's work on Kenya, the researcher states that, although the Kwami's model was developed and based on indigenous West African music, this concept does not need to remain limited to West Africa but should be applied within a wider spectrum. All African music, south of the Sahara, has the same roots with regards to informal and oral-aural music education (also see Bagby, 2002, *Relection on images of musical roots*).

anticipating and monitoring the process to apply as a positive asset for the contextualization and development of generic cross-cultural assessment standards.

3.8 THE PLACING OF STANDARDS IN CROSS-CULTURAL ASSESSMENT

The researcher reflects on the significance of standards[53] for this research and also considers standards as a form of delimitation for this study. She found standards[54] non-contentious "because they are neither philosophically bound nor methodologically constrained. Their value, in fact, probably lies in their potentially general acceptability to the widest spectrum of music educators" (Heneghan, 2001:333).

Together with Heneghan (2001) and O'Neill and Stansbury (2000), the researcher positions standards in contemporary education as one or more statements that clearly define the knowledge and skills to be taught and/or the level of achievement and excellence that is expected in a specific content or career area. Here, the focus is on generic cross-cultural standards as such: as specified guidelines/outcomes/expectations rather than on the activities that lead to them. As Lehman pertinently remarks, "standards represent the closest thing to a statement of philosophy" (Lehman in Heneghan, 2004:217). See a summary of Lehman's representation and defining of standards (Addendum 3).

In education theory today (see Yip, 2008; Sercu, 2004; Chomsky, 1965), competence is defined in specific knowledge domains: cognitive strategies (intellectual awareness), metacognitive strategies (knowledge regarding one's own functioning and self-regulation) and affective characteristics (emotions, attitudes and convictions). Standards in musical assessment are strongly interlinked with inter-cultural competence and usually applied in the three domains of performing, creating and listening.

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[53] "Standards represent a definite level [qualifying threshold] of excellence or attainment, or a definite degree of any quality viewed as a prescribed object of endeavour or as the recognised measure of what is adequate for some purpose, so established by authority, custom or consensus" (Etymology: from Roman estendre, to extend) (Sadler, 2005:189).

[54] "*Standards* are goals for what students should learn and thus establish what teachers should teach. The word standard is used in several ways. 'Content standards' define what every student should know and be able to do. 'Performance standards' explain how students will demonstrate their proficiency in order to establish that a standard has been achieved. It is important to understand that performance standards are indicators of more general goals and not the goals themselves" (ndundam.people.cofc.edu/.../Standards-goals-objectives.doc).

With reference to previous work discussed, the researcher approached the development of generic cross-cultural standards keeping the following in mind: firstly, accommodating musical understanding in the cognitive, affective and psychomotor knowledge domains; secondly, accommodating cultural understanding with regards to inter-cultural competence in generic standards development and thirdly, and due to the re-contextualization process, accommodating generalized and hybrid standards as an authentic experience.

3.8.1 Concluding remarks: standards and assessment

It is anticipated that the set of standards this research is working towards will provide "a structure within which professional associations can align their descriptions of teaching practice" (Watson, 2012:5), and where the existing teaching standards, as well as future work in this area, will complement the capabilities described. Also that it will "provide further explication of what the standards look like for teachers working in different teaching contexts, phases of schooling and various disciplines" (Watson, 2012:5).

The assessment reform debate as considered by the researcher in this section, with reference to writings by Watson (2012), Sadler (2010, 2007, 2005), Lehman (2002,1999,1996), Heneghan (2001) and Swanwick (1999), covers an investigation of what standards are (the knowledge and skills and performance levels involved) and analyzes present practice.

The reseacher motivates her choice of the implementation of standards as practical device for the evaluation of African musical arts and the following conclusions are made, as supported by evidence earlier in this section:

- Standards equal philosophy in music education; standards bridge the voids between the practical and philosophical aspects of education. Educational and ethnomusicological standards are indeed infused with philosophical and curriculum thought.

- Standards are autonomous and self-reliant. They promote no particular methodology and are not part of an educational, political or curriculum system; they are self-sufficient. Autonomous standards bridge the voids between theory and practice, academically and educationally: between philosophy and education;

between ethnomusicology and education; between cultural studies and education; between anthropology and education; between history and education.

- Standards, because of their autonomy and self-reliance, can underwrite modern trends and the best current practices as found in a specific profession in contemporary cross-cultural music education and to the advantage of contemporary music education.

- Standards define musical outcomes clearly and objectively and assessment, through standards-based education, can objectively measure these defined standards.

- Standards are assessment guidelines for quality learning and teaching. Standards identify what students and teachers should know and be able to do regarding skills, knowledge and practice (values and attitudes) in music education. This brings about formative and quality teaching and learning.

- Standards provide a continuum of capabilities and expectations for teachers and students and affirm the use and integration of the Schippers and Mushira models to support cross-cultural teaching, learning and assessment in measuring inter-cultural competence.

- Standards describe what levels of capability are needed at different stages of development from the educator or student: recognition of expertise at Novice, Proficient and Master levels.

- Standards establish a basis for accreditation/evaluation of levels of accomplishments for identifying Novice, Proficient or Master educators/ students/musicians. Standards, through the use of process-oriented education, describe how the next level of achievement is better than the previous one.

- Standards address reliability and validity in education through a transparent, objective, consistent basis for accreditation of recognition of prior learning courses and assessment, performance appraisal and professional accreditation of educators and learners alike.

- Standards provide international recognition for expertise as Novel, Proficient or Master African musical arts practitioner.

- Standards provide a structure within which educations can align descriptions of teaching/learning practice. This structure should hopefully be developed further and not only in the discipline of music education, but in different teaching contexts, phases of schooling and various disciplines.

- Standards provide a common language for dialogue between educators, students, organizations and public through which to work and exchange ideas. Standards clarify and make explicit skills, knowledge and values and attitudes (practice) as well as key elements of each.

- Standards are, by implication, outcomes, providing a basis for goal specific efforts. Standards, as part of an integrated concept together with philosophy, curriculum and assessment, bring manifold benefits: all are centred on outcomes. This includes teacher education and assessment.

Assessment-driven education, through the implementation of standards, provides a vision for education. Although judgement and valuing are the basis of many educational dispensations, "the relationship between standards (however defined), expectations and assessment is axiomatic" (Lehman, 2001:284).

For the researcher, standards should be applicable for grading academic achievement (representing choices that are a matter of degree rather than of extremes) and should call attention to a working relationship of shared values between all parties involved such as assessors, teachers, the community, differing cultures and students. Standards, for this research, should be a qualifying threshold and have a generic function, as agreed upon across 'borders' between and for all parties concerned (Sadler, 2005).

In conclusion, generic cross-cultural standards are aligned with 3.8.1 and Addendums 3,4,6,7 and defined as follows. Generic standards embody the heart of this research and encompass all essential issues in this research, specifically as summarized in the Addenda (see 3.8.1 and Addendums 3,4,6,7). Generic standards accommodate: the needs found in universal and contemporary education; the metaphor of the 'void' and 'becoming this void' as solution to

voidness; it accommodates dialogue between different cultures and educations; it clarifies outcomes, skills and achievement; it can be structured.

Generic or Assessment Standards for this research is defined as a statement of philosophy and practice for international African musical arts education. As representatives of the outcomes/goals of international African musical arts education, generic standards provide a common language for dialogue and a basis to rationalize and structure the entire educational process. Generic standards are assessment guidelines for quality teaching and learning on an international level and represent a definite level of excellence or achievement at different stages of learning, regarding skills, knowledge and practice.

3.8.2 Clarifying standards through criteria and rubrics

At the heart of high-quality assessment lies the clear distinction between the concept of standards and criteria and consistent use of these terms in the contexts specified (see Sadler, 2005). Criteria's functions in standards-based assessment are explanatory, transparent and supportive of the assessment process (Sadler, 2005). They explain the standards through doing (skills). They also provide a continuum of professional expertise throughout teachers' careers and outline professional actions for teachers (AEEYSOC National Working Group, 2010).

The researcher refers to Greenstein's (2010) and Lindström's (2006) approaches to rubrics. Rubrics represent one of the primary approaches of formative assessment planning. They provide a structure in which to describe achievement levels and incorporate clear and categorized feedback to students which is objective and explains the rationale for a score or grade. They are communicative and interactive; rubrics form the crux for self-assessment, understanding and clarity of the assessment process.

The formats suggested by Lindström and Greenstein (Addendum 7) are used to explain and eventually summarize the researcher's concept of generic cross-cultural standards in the assessment of African musical arts (Addendum 6).

3.9 ACHIEVEMENT LEVELS AS PROCESS-ORIENTED ASSESSMENT

Achievement levels, process-oriented assessment and standards are interrelated. Achievement levels are centred in process-oriented development. They describe the different stages of capability that can be attained during the process of becoming culturally adept, arriving at a level specified for a particular standard (see Leask, 2008; Eisenchlas & Trevaskes, 2007; Chomsky, 1965). The researcher takes cognizance of the many scholarly works regarding ranking and levels (Dreyfus & Dreyfus, 1986; Lindström, 2006; AYEESOC[55], 2010). Also see a summary of AYEESOC National Standards Expert Working Group's representation and defining of standards (Addendum 4) and Lindström's Process Criteria with Rubrics.

Together with Mushira's three levels of competence (see 3.7.2.2), Lindström's description of adaptable rubrics[56] with creative processes (see 3.7.2.3) is well suited for the researcher's analysis (Mushira, 2010; Borg, 2007; Lindström, 2006). The following three levels are suggested:

- Novice – The receiving stage encompasses aural exercise: basic encounter with/exposure to concepts such as melody, rhythm and structure.

- Proficient – The internalization stage in which musical transfer takes place, through exploration and assimilation of musical material.

- Master[57] – Mastery displayed through musical creativity. The phase beyond proficiency, where creativity takes place and an almost transcendental stage is reached.

The concept of achievement levels is based on assessor/educator training and expertise, as well as Recognition of Prior Learning, which should be mentioned as well (also see 3.9.3).

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[55] The standards align with the *Melbourne Declaration on Educational Goals for Young Australians* and the Australian Council for Educational Research and provide a platform for strategic action on teaching and learning policy at the national and state level.

[56] These rubrics are: investigative work, inventiveness, ability to use models, capacity for self-assessment, which will be used for analysis, comparison and practical application of rubrics and process criteria for the researcher's own assessment of inter-cultural competency in African musical arts.

[57] A master is the one who has the authority of knowledge and is the validator. European philosophy of education was initially built on guilds. Guilds were forms of apprenticeships, where the masters taught the students (Robbins, 2010).

3.9.1 Compatibility of types of assessments and their domains

Of relevance for this research is the Comhaltas (CCE)[58] project on traditional Irish music which was sucessfully contextualized into a formal educational structure now promoted and practised worldwide: the *SCT*[59] *Examinations Syllabus*. Although Comhaltas prioritizes performance, the syllabus presents similarities with African musical arts education assessment. The generic assessment domains are contained in performance, aural awareness, informal music discussion and literacy. The researcher reflected on the following in the SCT syllabus:

- Domain 1: Performance assessment. The choice of the music to be performed is unrestricted, but should adhere to a specified list/level, illustrated by appropriate examples.

- Domain 2: Aural awareness assessment. This approach informs the aurally-based concept of traditional Irish music, similar to African musical arts. It is accepted that ear training should be of great benefit to any participant.

- Domain 3: Informal music discussion. Candidates should be able to discuss, and show clear understanding of, topics concerning traditional Irish musicians or groups. A repertoire list of traditional Irish music should be presented to the examiner by the candidate, illustrating knowledge of the music, its cultural basis, as well as the understanding of the most important characteristics of the musics (http://comhaltas.ie/images/press_room/SCTSyllabus.pdf).

The researcher found the Syllabus of Thames Valley University's (TVU) London College of Music Examinations (2010-2012) of useful guidance (Addendum 16). TVU's graded and diploma qualifications system includes traditional graded examinations, but also alternative forms of generic cross-cultural assessment systems. This alternative approach prioritizes creative thinking, practical skills as well as encouragement to think, both technically and critically, about the repertoire performed in practical examinations. Provisions are made for

[58] Comhaltas Ceoltóirí Éireann means the 'Gathering of Musicians of Ireland'. Comhaltas Ceoltóirí Éireann is the largest group internationally involved in the education, preservation and promotion of Irish traditional music. Comhaltas is a cultural movement concerned with the promotion and preservation of the music, dance and language of Ireland (http://comhaltas.ie/images/press_room/SCTSyllabus.pdf).

[59] SCT or Scrúdú Ceol Tíre meaning traditional Irish music (http://comhaltas.ie/images/press_room/SCTSyllabus.pdf).

assessment in areas not traditionally included within the scope of graded examinations, for example the acquisition and demonstration of skills and musical understandings in cross-cultural performance.

Howard[60] and Robbins[61] (2007) developed graded examinations for the assessment of *Performance Awards in Chinese Music*[62] in the ASEAN[63] region, breaking new ground, by being one of the first graded examination boards internationally to do so. These graded awards provide and complement alternative teaching, learning and assessment contributions in musical arts education, specifically in the context of life-long learning.

The researcher integrates these indicators of success into her section on achievement levels and incorporates them with the work by TVU as well as the Royal Scottish Academy's[64] work. Assessment on the ability to demonstrate mastery of: Domain 1: Technical skills accomplishment (effective control of the voice or instrument); Domain 2: Musicality (ability to make sensitive and musical performance decisions); Domain 3: Musical Knowledge (synthesis of theoretical and contextual knowledge); Domain 4: Communication (degree to which the performer communicates, as well as through musical performance) (TVU, 2008:23,24) is illustrated and investigated.

Assessment types are not all appropriate for modern day cross-cultural education and therefore not all suitable for African musical arts education. Of the four distinctive sections of assessment types: formative and summative assessment; objective and subjective assessment; referencing (criterion-referenced, norm-referenced, and ipsative assessment); informal and formal assessment, the researcher only propagates formative and integrated assessment, as suitable in the African musical arts arena, the reasons being the following:

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[60] Professor John Howard is Director of Thames Valley University, London College of Music Examinations.

[61] Dr Jonathan H. Robbins is Director of The Talent Centre in Dorset, England (www.talent-centre.com).

[62] Taught and assessed in Chinese, these awards break new ground by departing from a form dominated by Western styles of music and (more radically) from a way of thinking that is dominated by the imperial and colonial past of which the examinations were originally a part. The development of these new awards also incorporates new assessment and standardization procedures which have enabled standards to be maintained in a cross-cultural setting with assessor training and examinations conducted in Chinese (Robbins & Howard, 2007;12).

[63] Association of Southeast Asian Nations (ASEAN).

64 The Royal Conservatoire of Scotland (formerly Royal Scottish Academy of Music and Drama) is a conservatoire of music, drama, and dance in the centre of Glasgow, Scotland .. it is the busiest performing arts venue in Scotland. They have an interest in traditional Scottish music.

The benefits of formative rather than summative assessment, for this research, will be its: aiding in the planning of the work/curriculum; identification of weaknesses in a student's work to be mastered: not inhibiting the creative process of the student, but contributing to the learners' development and improvement, "because learners get nonthreatening feedback during the process". Formative assessment brought into the realm of African musical arts as performance-based education and constructive learning opportunity, should form an essential part of learning and teaching. This would enable students to understand, evaluate and steer their own learning process (Franks, 2002:45). By using the process as a diagnostic tool, the 'product' itself could be evaluated (Van der Merwe, 2007:56).

3.9.2 Clarity, reliability and validity of ranking and achievement levels

At the heart of the grading or ranking process (despite no judgement being part of this process) lie the following important considerations: firstly, how the assessment standards are employed, managed and understood by the assessor/educator "who has unquestioned advantage over the students because of superior knowledge and extensive experience" when deciding on a student's grading or ranking (Sadler, 2005:189). Secondly, how the visibility of the standards is communicated to the students for self-evaluation and commitment towards the teaching, learning and grading process as a whole. Both these considerations lead to the important question of educator/assessor training, as well as clarity, validity and reliability of assessment.

A primary purpose for standards-based assessment and grading is to communicate to students in advance about how judgements of the quality of their performance will be made, and to assure them that these judgements will be made solely with respect to the quality of their work, without influence by extraneous factors of how other students perform in their previous performance achievement history (Sadler, 2005:190).

How is this all conceptualized in standards-based or performance-based assessment of African musical arts? To be able to develop, formulate and implement 'true' (consistent and fair) grading/ranking of actual quality of students' work, two requirements for a developmental agenda are put forth: firstly, getting a tight hold on and accepting the concept of standard as determining and qualifying factor for assessment, and specifically standards-based assessment, and secondly, developing a conceptualizing and formulation process for the setting of standards which will be accessible to educator/assessor and student.

3.9.3 Assessor training and Recognition of Prior Learning

Although educator and assessor training as well as the Recognition of Prior Learning (RPL) lie outside the scope of this study, the researcher deems it important to mention the following. She is in agreement with Mans (2009) that educators (therefore also assessors), should be trained to facilitate understanding of (1) the social purposes and environments of music; (2) the different types of music repertories; (3) performing skills and theoretical knowledge in the micro-structure of music; and (4) the framework of societal and aesthetic values and meanings (Mans, 2009). Wiliam (1998) suggests that educators must be enabled to "make judgments that are fair, valid, repeatable and will stand up to professional scrutiny". This is possible through an apprenticeship system or "by reference to a shared construct of quality that exists in some well-defined community of practice" (Wiliam, 1998:8).

Robbins (2007) proposes two types of assessors, namely the internal and external assessor. The motivation is based on the time involvement factor and the evaluation of candidates outside the original geographical location of the music culture being taught (Robbins, 2007). The role of the internal assessor is to be part of the developmental process of the student/learner over a period of time (Robbins, 2007:9), while the independent or external assessor[65] performs a single summative assessment where he or she "rates performance mastery" of the candidate (Robbins, 2007: 9). According to Eisner, a master or connoisseur in his/her field of expertise is a person that is

> [A]esthetically versed in any subject, especially one who understands the details, technique, or principles of a fine art; one competent to act as a critical judge of an art, or in matters of taste (e.g. of wines etc.) (Eisner, 1998:3).

Three characteristics of a Master/Connoisseur assessor may be inferred from this, that:

> [T]he person is 'qualified' to do what is required of them; the exercise of critical faculties is based on knowledge; and, an ability to make comparisons in relation to perceived qualities (Morgan, 2004:2-4:2,3).

[65] The external assessor, actually the musical specialist of the culture being taught, only assesses the candidate when the internal examiner, usually the teacher, deems the student of appropriate standard to be examined (Robbins, 2007:9). The external assessors should be: building knowledge and expertise; identifying apparent patterns of discrepancy in the accreditation reporting and judgments; building qualitative data on the accreditation process and related issues on behalf of the profession (NSW Institute of Teachers: n.d.(d)).

To these characteristics Eisner (1998) adds the important aspect of community involvement of an assessor. Assessors or connoisseurs are:

> People who transform the contents of connoisseurship into a public language that makes it possible for others less sophisticated in that particular domain, to notice the qualities that critic writes about. And therefore, criticism in general is an educational vehicle, it is a way of escalating our awareness of the complexities and the subtleties and the relationships within some fields (Eisner, 1998:3).

3.10 PHILOSOPHY IN ACTION: INTEGRATED ASSESSMENT-DRIVEN EDUCATION

> Philosophy and practice are mutually reinforcing because philosophy provides the basis for practice and practice provides an opportunity to test and validate philosophy (Lehman, 1996:Ref. III P iii).

African musical arts, representing praxial and informal education, reflects its philosophy through communal music making, apprenticeships, initiation schools, music borrowing, encouraging musical cognition and learner self-empowerment. Excellence is measured in relationships and functionality regarding the role of the music in the community through the creativity of the musician. African musical arts is interactive, creative and informal.

Njoora (2000) makes five suggestions[66] of importance regarding 'indicators of success' in performing Kenyan music, within a vocal context: firstly, students should be able to sing alone and in a group. Secondly, they should be able to improvise on verses already performed. Thirdly comes the demonstration of vocal technical flexibility called for in the song. Fourthly, they should perform or 'act out' the song and, lastly, demonstrate an informed frame of cultural reference of the specific song.

To date formal music education has been represented to a large extent by Western music education philosophies, through a purely theoretical educational approach. However, globalization, awareness of cultural diversity, business and economic influences and advocating relevancy in education towards the real world experience in education have turned the focus to an alternative/different/unconventional educational approach. In agreement with Microsoft et al (2009), the researcher proposes that the focus in contemporary education, including the assessment of African musical arts, should be on: "the ability to respond flexibly to complex problems, to communicate effectively, to manage information, to work in teams, to use technology, and to produce new knowledge" (Microsoft et al, 2009:4).

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[66] Njoora (2000) illustrates an instructional model to be used in schools in Kenya with the use of 'folk songs' as suggested and illustrated by him.

How then can African musical arts, and specifically African musical arts assessment, be brought into the sphere of an alternative 21st century music educational approach in order to address this predicament? How can African informal musical processes be utilized for process-oriented teaching, learning and assessment?

The following conclusions are made by the author:

- A holistic approach is of essence, which should encompass the following: an analytical and sensitive attitude towards the categorical and thematic relationships of structural processes in the natural learning process of the different types of musical arts; cognitive processes in the form of musical thinking; an assessment framework within cognitive and educational psychology; a cultural context perspective as part of the re-contextualization process between philosophies and practice in educations should be analyzed, described and developed into objective, valid and reliable standards and guidelines. It involves neutral concepts, methods and models which may bring these contrasting educational approaches, philosophies and practices closer together.

- Compatible standards should underlie cross-cultural, integrated, assessment-driven education. In agreement with Mushira (2010), Hanna (2007) and Cantwell and Jeanneret (2004), the indigenous processes of teaching, learning and assessment themselves should be analyzed, described and developed into standards/guidelines.

- Excellence in assessment should indicate not only the quality of learning and performance, but should be applicable to the development and evaluation as well as describe the processes and constituent knowledge.

This statement places education and assessment in the international field of integrated assessment-driven education, bridging the void between educations. Assessment to the researcher's mind and in agreement with Mushira (2010), is a central component that drives the development of musical expectancy rather than being an end in itself.

3.11 CONCLUSION

In concluding this chapter, the study's main research question is restated:

Can African musical arts be assessed and a generic evaluation system be developed to introduce generic assessment in a re-contextualized setting as an authentic experience?

In chapter 3, as an outflow of chapter 2, cross-cultural music education processes with regards to standards and assessment, from different types of educations and assessments, were reflected upon: identifying what the voids encompass and implicate and which research approaches and methodologies were to be implemented. This culminated in the proposition that the voids should be bridged by bringing philosophy and practice, theory/formal education and practice/informal education together on an international level through compatible measures. The researcher points out the importance of musical processes, musical communication, musical experience and musical understanding as foundation for the development of generic standards for assessment of African musical arts.

Chapter 3 provided a basis from which to approach and understand cross-cultural contemporary music educational predicaments. Justification of the voids may now turn to assessment of the voids in the following chapter.

CHAPTER 4

ASSESSING THE VOIDS: INTEGRATION OF MUSIC-CULTURAL ASSESSMENT STANDARDS

4.1 INTRODUCTION

> The time is ripe for broadening the base from which inquiry in education can go forward. It is time for a more catholic sense of possibility; we need, in my opinion, to widen our epistemology. In practice this means recognizing that the forms which humans create, the forms of art as well as the forms of science, afford unique opportunities for conceptualization and expression, and hence for communication. What we can know is shaped by the intellectual structures we are able to use. Many of those structures are framed in forms of knowledge that are non-discursive. Since educational evaluation has, I assume, as its ultimate objective the improvement of the quality of educational life students lead, I see no reason why we should not exploit the various forms of understanding that different knowledge structures can provide (Eisner, 1976:149).

> Reforming assessment is essential to enabling any systemic change in education. And change on a global scale is required to equip students of today with the skills they need to succeed in the workforce of tomorrow (McGaw, 2009: 1).

Globalization, apparent cross-cultural incompatibilities and consequent changes in education necessitate global assessment techniques and alternative forms of education, which include bringing African musical arts into the international arena. The researcher emphasizes that mutual exchange between cultures is possible, where the best of all proverbial worlds can be embraced in adjusting to contemporary global requirements.

In the previous chapters, while analyzing and comparing a vast array of literature, educational systems and types of educational thinkings, it became clear that only a neutral, objective, autonomic and self-reliant form of cross-cultural reference, derived from no specific single culture, educational system or philosophy, would suffice. A cross-cultural style of reference in the form of generic standards and standards-levels/achievement levels, compatible in cross-cultural settings, was introduced. This encompasses the generation and development of references as standards and standards-levels which are founded in performance-based education advocating a holistic and formative approach. The construction and

standardization[1] of cross-cultural standards and standards-levels for African musical arts maybest be approached through the lens of generic assessment standards.

Chapters 4 and 5 are presented as a unity. Chapter 4 will revisit different educations from an international/global perspective through analysis and comparison; assess learning, teaching and grading situations as found in differing cultural-educational systems; address problems related to cross-cultural assessment; explore cross-cultural assessment models and their relevance for this research and recognize and contextualize new forms of achievement. Chapter 5 will conclude the discussion with the suggested developments of cross-cultural assessment standards as well as standards-levels for African musical arts assessment.

To the researcher's knowledge there are no publications available on standards-based assessment of African musical arts, with the aim of setting general/generic standards which:

- Draw on local and international research
- Analyse, identify and evaluate the various problematic areas
- Explain why certain options were chosen and not others
- Explain how the inevitable trade-offs should be resolved**.**

This is an extensive area of research and, as mentioned in the delimitations in chapter 1, not all facets can be covered. Although the researcher takes cognizance, for example, of the achievement cycle as described by the Australian government (Keevy, 2010), and agrees with the four concepts of standards-based curricula, performance evaluation, assessment-driven instruction and authentic learning, this research contextualizes the concept of achievement/assessment standards and levels and does not focus on curriculum and curriculum development *per se*.

"The paramount determiner of what is taught, how it is taught, and what is learned is what is assessed" (McGaw, 2009:6). Assessment enables the evaluation of instructional strategies of the past and selecting appropriate strategies for the future (Van der Merwe, 2007). The future is undeniably situated in the effects of globalization and new thinkings evolving around globalization.

[1] 'Standardization' means agreed arrangement of fixed same levels of educational competence and quality attached to whole education and training systems (SADC, 1997:2).

4.2 GLOBALIZATION, CROSS-CULTURALISM AND NEW THINKINGS

Globalization (see 1.6.7) is a driving force in education. The author makes the assumption that globalization as found in education today, with regards to this research, did not only create the concept of cross-culturalism[2], but also provided the means for its assessment. New developments and new 'thinkings' in present-day education underscore this statement.

New trends in education are voluminous and most of the important aspects related to this research will be attended to in chapter 4. In this section only the most relevant trends, not touched on in the rest of the chapter, will be dealt with briefly.

Global thinking has necessitated change and created a need for a more universal, culturally sensitive and inclusive approach towards music making and music education, including music assessment. Music education across the world has "formally abandoned the view that Western classical music from the common practice period should be the only reference for music education" (Schippers, 2005a:29). The incorporation of new musics from across the world in cross-cultural education, presenting them on a basis of equality, appreciating difference of cultural content and prioritizing learners' ethnic diversity, is an integral part of education today (Schippers, 2005a:29). Consequently the aim of teaching has changed and developed over time from focus on teaching methods towards curriculum entitlement; from teaching and learning styles towards focus on student-centred learning (Borg, 2007:83).

> Lindström and Lindberg (2005:12) provide insight into many of the changes in past years … the shift from summative towards formative assessment; from assessment as control to assessment as support; from assessment by the teacher alone to group assessment; from product focused towards process focused assessment and norm related to knowledge related education (Borg, 2007:85).

Learning is increasingly collaborative and knowledge increasingly distributed across many members of a learning community. Traditional/older assessment practices focused largely on assessment as control rather than knowledge-building and learning-in-cultural-context. As researchers in the field of assessment consider the cultural shifts that arise from the emergence of a more 'participatory culture', with regards towards more vocational teaching, learning and assessment, a new approach towards assessment and its methods must be considered. A 'participatory culture' implies a holistic view, performance-based education

[2] The distinction between multi-culturalism and cross-culturalism lies in the fact that multi-culturalism makes provision for the teaching of different musical cultures simultaneously whereas cross-culturalism communicates across cultural borders.

and a praxial approach, closely related to real life settings with "skills, knowledge, attitudes and characteristics of self-directed and collaborative learning" in the workplace (Microsoft[3] et al, 2009:1). A new approach towards assessment, therefore, must include the measurement of vocational skills and abilities such as the skill to think critically and creatively**,** to work cooperatively and to adapt to the evolving use of technology in business and society, as have been identified[4] by Microsoft et al, as essential to modern-day education (Microsoft et al, 2009).

'Collaborative learning', created by globalization, is interlinked with concepts of holism, formative education, re-contextualization and re-contextualized authenticity. The philosophy of holism, defining inclusion, with strong communal and humanistic values, forms the basis for this research.

4.2.1 Holistic education: resolving the dilemma of the "parts" and the "whole"

The concept of holism refers to the idea that all the properties of a given system in any field of study cannot be determined or explained by the sum of its component parts. Instead, the system as a whole determines how its parts behave (Smuts[5], 1926). Holism therefore asserts that "the world is not made of pieces at all, but of interactive and interdependent wholes within wholes" (Miller, 2004:4). Globalization necessitates bridging the divide between differing cultures. Holistic thinking is applied in this thesis for bridging the music-cultural voids by: encompassing and integrating multiple layers of meaning and experience rather than defining human possibilities narrowly (http://www.holistic-education.net/). It touches on the intellectual, emotional, social, physical, artistic, creative and spiritual potentials of an individual (Maslow, 1943:372), as well as on the education of self-identity, understanding the other, the ability to adapt and knowledge of aesthetics (http://www.holistic-education.net/).

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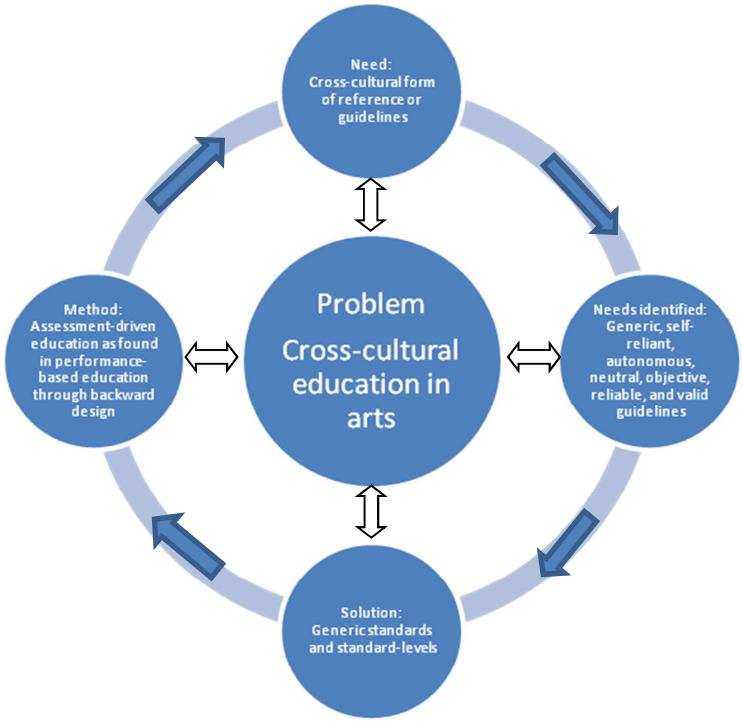
[3] Microsoft, Cisco, Intel & ILC serve as an impetus in "creating and implementing an international assessment standard to measure skills and abilities that are critical for student success in the 21st-century" (Microsoft et al, 2009).

[4] "LONDON, January 13, 2009 … At the Learning and Technology World Forum in London, Cisco, Intel and Microsoft unveiled plans to underwrite a multi-sector research project to develop new assessment approaches, methods and technologies for measuring the success of 21st-century teaching and learning in classrooms around the world" (Cisco, Intel & Microsoft, 2009).

[5] Jan Smuts (1870-1950), author of the book *Holism and Evolution*, was Prime Minister of the South African Union, 1919 - 1924 and 1939-1948 (Smuts: http://www.stellenboschwriters.com/smutsjan.html). The term 'holism' is generally conceded to have been coined by Smuts in 1926 (Smuts: http://www.ncbi.nlm.nih.gov/pmc/articles/PMC1463203/).

Diagram 1 illustrates holism in cross-cultural musical arts assessment: the interrelatedness of the components (parts) and the central idea (whole) of cross-cultural assessment. The circle indicates a continuous process progressing clockwise because all elements are interactive. All interaction of the parts is still determined by the central circle. Information in the outer ring of circles contributes to the central idea.

Diagram 1: Holism in cross-cultural musical arts assessment



A holistic educational approach advocates:

- Progress over all three learning domains (knowledge, skills, attitudes), emphasizing a 'real life' experience by dealing with transference of musical knowledge in an all-inclusive manner.

- A praxial approach through experiential and process-oriented teaching, learning and assessment (Martin, 2000).

- Transformative learning[6] which implies a change in the framework of cultural understanding (http://www.holistic-education.net/).

- Working within cultural contexts and not in a fragmented way. All teaching, learning and assessment should be practised within the context of the music performed (Mushira, 2010:91,92).

In African musical arts, the concept of holism plays an all-encompassing and functional role. This is aptly described by Mans (2000) as the concept of *ngoma*[7], which reveals an African way of viewing the world.

> Performance traditions are conceptualized holistically, they are pre-eminently suited to exploring inter-arts connections … By exploring the multiple connections among the arts, and between arts and life … Even though one teaches through one medium at a time, what is to be avoided is the partitioning of music and dance and other art forms, treating them as though there are only tenuous relationships. In music and dance as *ngoma* the emphasis is on the exploration of natural connections and ties, which once unlocked, provide learners with a great variety of experiential possibilities, bringing the arts closer to life … Effectively implemented, the notion of arts education as *ngoma* is a means of linking the wisdom of the past to modern modes of expression and to the wider world (Mans, 2000).

As an important form of thinking in the globalized world, it should be noted that "holistic education is … essentially responsiveness to the wholeness of experience as we live it in particular times and place" (Miller, 2004:4).

Holism is also interlinked with the concept of assessment-driven education.

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[6] "Transformative learning involves experiencing a deep, structural shift in the basic premises of thought, feelings, and actions. It is a shift of consciousness that dramatically and irreversibly alters our way of being in the world. Such a shift involves our understanding of ourselves and our self-locations; our relationships with other humans and with the natural world; our understanding of relations of power in interlocking structures of class, race and gender; our body awarenesses, our visions of alternative approaches to living; and our sense of possibilities for social justice and peace and personal joy" (O'Sullivan, 2003:326).

[7] "In the concept of *ngoma* … the musical performance practice is viewed as one event which may be for entertainment or may have spiritual, healing or social significance. Music as worship, music as healing and music as a vehicle to perpetuate social norms can all be a part of performance art. A major aspect, present in many music-making contexts, is dance or some degree of body movement. This may or may not be integral to the music but, where it is present, it does add a kinetic aspect and possibly a percussive element to the performance. These aspects, which are embedded in the music, can be studied as separate aspects of the music, but they are not necessarily conceived as being separate" (Carver in Herbst, 2005:68).

4.2.2 Assessment-driven education as driving force of musical expectancy

Assessment should form an integral and central part in all levels of planning and development of generic/general standards for African musical arts. Assessment standards[8] inform the teaching and learning process and reflect the skills, knowledge and values required to achieve the learning outcomes (Department of Education RSA (DOE), n.d.:8,9). Assessment-driven approaches "help teachers to know when learners have achieved a learning outcome … show the minimum levels which learners should achieve in a specific grade … show learners' level of achievement and progress in a specific grade" (Department of Education RSA (DOE), n.d.:8,9).

Although the researcher concedes that there are negative connotations[9] to the concept/term of assessment-driven/outcomes-based[10] education, an assessment-driven approach was identified as basis from which to commence the possible development of general cross-cultural standards for African musical arts. Therefore the following conclusions were made to motivate assessment-driven education to be applied as basis for this research:

- Assessment as an educational driver gives structure to learning and development; motivates learners and teachers; provides evidence of the learning process and determines quality; provides a lens which emphasizes the inclusive notion of structuring through standards (see 3.5).

- An assessment-driven/outcomes-based approach, as holistic and formative, supports assessment *for* learning[11] (not educator-focused, but student-centred)

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[8] "Assessment standards describe the level at which learners should demonstrate their achievement of the learning outcome(s) and the ways (depth and breadth) of demonstrating their achievement … and show how conceptual progression will occur in the Learning Area" (Department of Education RSA (DoE). n.d: 8,9).

[9] The negative connotations in assessment-driven education are mainly based on issues of educators reverting to teaching what can be measured easily and not what is necessarily the most important for development of students.

[10] "Outcomes … are not attached to the content … Outcomes-based … is not a format. We speak of 'based' because the entire structuring, the designing of what goes into the programme is based on skills, the outcomes, the competencies that need to be acquired and applied by the learner. This means a process of analysis before deciding what the content will be, before deciding what methods and media will be used to enable the learner to experience that learning" (Bellis, 2003:192).

[11] Black et al (2004:10) describe assessment for learning as any type of "assessment for which the first priority in its design and practice is to serve the purpose of promoting students' learning. It thus differs from assessment [of learning] designed primarily to serve the purposes of accountability, or of ranking, or of certifying competence. An assessment activity can help learning if it provides information that

(Black & Wiliam, 1998b) as propagated by this research. Assessment for learning is also known as formative assessment.

> Assessment for learning is the process of seeking and interpreting evidence for use by learners and their teachers to decide where the learners are in their learning, where they need to go and how best to get there (Assessment Reform Group, 2002)

- Backward-design as found in assessment-driven/Outcomes-based education entails that the outcomes desired and results needed for the assessment of African musical arts, must first be established. These outcomes then form the basis from which to work in this thesis.

An assessment-driven/outcomes-based perspective situates African musical arts assessment within the arena of international education, because assessment is a "central component that drives the development of musical expectancy rather than [being] an end in itself" (Mushira, 2010:110). Cross-cultural assessment, however, implies that the music travels over cultural boundaries and outside of its culture of origin. The issue of re-contextualization comes to the fore.

4.2.3 Re-contextualization and re-contextualized authenticity: The Pastness of the Present and the Presence of the Past[12]

Critical discourse often engages with praxial music education opposed to aesthetic music education (see Bowman, 1993; Elliot, 1995; Regelski, 1996, 1998; Reimer, 1993a), as not relevant in contemporary music education. Referring to Dewey's holistic notion of aesthetics, Westerlund, however, proposes a "reconstruction of the aesthetic" (Westerlund, 2003:45), by merging these two concepts (praxial and aesthetic) (see 3.4.3).

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teachers and their students can use as feedback in assessing themselves and one another and in modifying the teaching and learning activities in which they are engaged."

[12] To Taruskin's mind, there is no such thing as an authentic performance. As an outspoken critic of the so-called "authentic" performance practice movement, Taruskin disagrees with some of the claims and conventions of the precise and faithful reconstruction of the Past. The most significant of his articles and reviews on this topic were compiled in *Text and Act* (1995). The book includes "The Pastness of the Present and the Presence of the Past" (1988), the article that most fully covers his position in this area, and his masterfully written review, "Resisting the Ninth" (1989) (http://prelectur.stanford. edu/ lecturers/taruskin/excerpts.html#practice).

The researcher echoes this view as central to African musical arts practice where functionalism of/in the music is considered an aesthetic: an inclusive aesthetic (praxial and aesthetic) approach. Therefore the concepts of holism, communalism, inter-relationships and praxialism could be identified as African musical arts aesthetics: the essentials of 'African-ness'.

The researcher takes cognizance of Taruskin's excellent review (1989) of the idiosyncratic performance of Beethoven's Ninth symphony by Roger Norrington (conductor). Norrington describes the aim of the performance of the Ninth as "to recreate these past master-pieces, not according to recent interpretative tradition, but by the traditions of the early nineteenth century" (Norrington in Taruskin, 1989:242). However, Taruskin states that this re-performance is in reality a "recasting [of] tradition in contemporary terms and according to contemporary taste" (Taruskin 1989:243, 244), albeit done in the most authentic way possible. One can never disengage oneself from present day life, because it is part of what one is.

Globalization influences the ways music is performed, taught and thought about as it moves from one cultural milieu (or music-cultural mileu) to the other, and each setting requires a new approach and a new way of thinking: whatever one says/teaches/assesses implies how one is positioned (Hall, 1994). Whether the music is positioned in the 'original' culture or in the 'host' culture, both cultures experience the dilemma of re-contextualization where "we are forced to travel, just because of what is going on around us" (Gupta, 2010:25).

The researcher takes cognizance of the strong relevance of re-contextualization[13] and the authenticity discourse to this research, where re-contextualization may be realized as a hybrid and not an authentic concept. 'Original' and 'new' cultures are 'mixed' in the process of sense making (sending and receiving messages; how these messages are received in the new cultures; how new meanings are attached/adapted by the host culture to the translated material to make sense of what has been received (Brannen, 2004:595, 598), and form an essential part of re-contextualization (Wodak & Fairclough, 2010:24). The author contends that cultural products such as African musical arts, travelling from one cultural context to another, will always prove problematic (Brannen, 2004:605). But to the author's mind re-

[13] "[R]econtextualisation is the process by which the consumer or transferee makes sense of the product, practice or service transferred from abroad into his or her own culture" (Brannen, 2004:605).

contextualized authenticity entails change, and also involves acknowledging that both the donor and host culture's positions are of equal importance.

Authenticity, therefore, cannot only be found in the original setting in which the music was created. Performing music within its 'original' setting while staying close to its cultural roots, even when travelling 'outside of its culture of origin', is not only possible but acceptable (see Schippers, 2005a). Culture and music form an ongoing and ever-changing practice that does not only interact with a changing society but also reflects that society. "Authenticity in music is rarely a comprehensive reconstruction of an original; it is marked by subjective choices and conjecture" in the process of meaning making (Schippers, 2005a:29-24). Re-contextualized authenticity upholds the culturally autonomic meanings of the music as practised in the original culture, while understanding the culturally autonomic meanings of the host culture and the discrepancies that may arise in the translation process (Joseph & Human, 2009; Dunbar-Hall, 2005a and Campbell, 2004). Adopting a mix of the traditions of teaching, learning and assessing, while possibly adding new elements and new thinkings, should be considered part of the process of re-contextualized authenticity.

The development and transformation of Martial Arts over the years may be mentioned as analogue. Through globalization, Martial Arts evolved from a Far-Eastern, initially Chinese form of warfare into what is practised today as "recreation, self-realization, self-defense, health, sport, competition ... It is not what it started out to be any more" (Martial Arts: http:// www.atsga.com/pdf/Martial_Arts). These 'evolvements' (in the context of social-cultural conditionings) affected the ethos, as well as the ideological, religious, philosophical and even technical aspects (methods of training, techniques and forms of combat) as well as institutional scopes of the Martial Arts (Martial Arts: http://www.atsga.com/pdf/ Martial_ Arts).

> In the original martial arts whose example is *aikijutsu*, there occurs the ideological change – of the purpose and sense of practicing it. It is no more the teaching of "mortal struggle", but original, cultural Japanese ethos practiced in various countries of the world for recreation and self-realization, or self-defense, health or sometimes also for sport competition. The change, or rather variety of purposes of practicing martial arts, is followed by the change of their ethos or also of their philosophical background – e.g. from religious to some ideological (Cynarski & Obodyński, n.d.: Abstract).

This evolution is similar to the re-contextualization process as found in African musical arts: from appreciating music performance in an indigenous musical setting and then evolving towards a structured/formal assessment locale in the international arena.

The researcher approached this thesis from within the realm of re-contextualization as a given. She was constantly responsive to it through recognition, anticipation and monitoring of the process, while keeping as close to the 'original' as possible.

4.3 CROSS-CULTURAL ASSESSMENT OF THE ARTS AS OBJECTIVE, RELIABLE AND VALID EQUATIONS

The measurement of arts is a controversial point in educational dialogue (see 1.6.6). The researcher maintains that cross-cultural assessment of musical arts is possible. It can be measured on an objective[14], reliable and valid basis.

4.3.1 Judgment of arts in re-contextualized settings: contested and uncontested

The approach endorsed by this research of founding the judgement of arts in an authentic, albeit re-contextualized setting on a generic standards basis, finds itself both contested and uncontested. Heneghan (2004) mentions the most obvious contested issues and these have been heeded by the researcher in the development of generic cross-cultural standards for the assessment of African musical arts. The most prominent issues are:

- Validity, reliability and objectivity: the standards should guide valid, reliable and objective assessment to ensure quality and consistency of assessment.

- Cultural relevance and cultural authenticity: standards should acknowledge and be sensitive to cultural difference and authenticity of cultures involved, because all cultures are approached as equal in the process of re-contextualization.

- Philosophical underpinning: standards should present an inclusive and clear philosophical underpinning which is easily assessable for assessors, educators and learners alike.

- Training: standards should accommodate cross-cultural training as found in the culture of origin based on an em-etic approach.

[14] All candidates should have equal chances of illustrating their competencies.

All these aspects mentioned are addressed through: an em-etic approach (the assimilation of culture-bearers into the teaching, learning and assessment process of the new culture); the training of assessors for quality evaluation; accommodating an inclusive educational philosophy endorsing re-contextualization and authenticity.

To be able to assess the music of a culture in a re-contextualized setting, the ethos/purpose of the original musical culture should be clear. In the case of African musical arts, Akuno situates the aim within an inclusive, holistic and formative educational framework centring on "a process of transformation, where the learner interacts with music, resulting in transformation of the learner and enabling him/her to manipulate the music for service and betterment of society" (Akuno, 2005:16). To the researcher's mind standards should accommodate this transformation process of the learner through interaction with real life situations. Therefore the evaluation of this transformation process should be guided by assessment standards which are consistent, culturally sensitive, formative and inclusive.

4.3.2 Quality assurance and assessor training in cross-cultural assessment

> Required mastery is defined by expert judgment (Robbins & Howard, 2007:7).

At the outset of this section, the researcher proposes that the standards and standards-levels as suggested for African musical arts in this research should be applicable to educator and assessor training as well (also see Akuno, 2012).

One of the main drivers behind outcomes-based assessment has been the accountability movement (Kimmell, Marquette & Olsen, 1998). Consistency[15], according to both Robbins (2004) and Gipps (1994), is the uncontested keyword in quality assurance. Consistency, leading to comparability (inter-rater[16]reliability), is achieved by assessment tasks being presented in the same way to all pupils assessed; criteria being interpreted in the same way by all teachers and pupils; performance being evaluated according to the same rubrics and standards by all assessors (Gipps, 1994:171). This ensures credibility by complying with principles of reliability, validity, objectivity/fairness and practicability (SAQA, 2001 and

[15] Consistency in standards and levels enhanced by teacher training is motivated by the following: "well-defined score categories would aid in maintaining consistent scoring, regardless of the rater/s involved and time elapsed … Consistency in outcomes is of utmost importance" (http://www.socialresearchmethods.net/kb/reliablt.php).

[16] Inter-rater reliability is the degree of agreement between raters evaluating reliability among different assessors/educators.

Hattingh, 2003). Any form of assessment should be conducted in a consistent, accurate and well-designed manner.

With regards to comparability, inter-rater reliability is brought to the fore. Its value for this research lies in attempting to standardize how similarly people/assessors score the performance of African musical arts. Inter-rater reliability verifies reliability, validity and objectivity of assessor evaluation.

Consistency/quality in assessment of African musical arts is conceptualized for this research by recognizing the value and importance of: standardized cross-cultural guidelines to be referred to by the assessors and students; trained assessors who perform these assessment procedures on a standardized basis; assessor/educator training (understanding standards and achievement-levels and how the precise standards are assessed) (Fischer & Frey, 2007:132); defining and understanding how excellence and mastery is judged in African musical arts; the incorporation/training of master musicians and culture bearers.

The New South Wales Institute of Teachers' Accreditations (www.nswteachers.nsw.edu. au/ Main-Professional-Teaching-Standards.html) has done considerable research on professional music teaching standards[17] which converge with the suggestions of this research on assessor training. These standards provide a common reference point to contextualize knowledge, understanding, performance, aim and structure for generic standards development. This will be referred to in detail in chapter 5.

Worldwide assessor training[18] is acknowledged as the most important aspect of reliable and valid assessment practice (McKinsey Report, 2007. Also see Reimer, 2009a; Fischer & Frey, 2007; Robbins & Howard, 2007; Jeanneret et al, 2005; Brindley, 2001; Cizek, 2000 and Asmus, 1999). The McKinsey Report recommends that training of educators should take place in real life situations, such as in the educator's own "place [or classroom] in which it would be precise and relevant enough to be the most effective" (McKinsey Report, 2007:28).

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[17] Recognizing the importance of teacher education development in quality education and improving student learning should be the central purpose of teacher/assessor education (NSW Professional Teaching Standards, n.d: 2).

[18] "The term *training* refers to the acquisition of knowledge, skills, and competencies as a result of the teaching of vocational or practical skills and knowledge that relate to specific useful competencies. It forms the core of apprenticeships" (http://en.wikipedia.org/wiki/Training).

African musical arts educational practices (structures, processes and techniques) are versatile and compatible to modern day education through practical experience in/of real life situations. The researcher endorses: the integration of the concepts of apprenticeships within a community of practice with a shared purpose (Robbins & Howard, 2007; Kwami, 1989); application of tacit knowledge education as found in African musical arts and recognition of prior learning to help facilitate quality training of African musical arts assessors:

- Apprenticeships[19] are executed within 'communities of practice' which have a shared purpose and ethos. African composer-performers mainly function as part of a group (of experts) (Kwami, 1989:100; Beybey, 1975) and apprentice assessors within this group are "guided through [their apprenticeships] making assessments by the shared values, understandings, and ways of working characteristic of their community of practice" (Black & Wiliam, 1998a:17). A 'master assessor', therefore, should be able to demonstrate "

- displayed" through performance and experience (Tsoukas, 2002:16). Tacit assumption and professional judgment, however, can be transferred through the professional understandings of quality and experience in … the given field of assessment", as well as recognize these qualities and experience as assessor (Morgan, 2004: 4). This takes place through the apprenticeship process in a real life situation.

- Tacit knowledge or implied knowledge is a difficult concept to teach, learn and assess, because it "cannot be 'captured', 'translated' or 'converted' but only apprenticeship principle within an understanding of 'communities of practice' (Wenger, 1998 in Morgan, 2004:2,3), with a shared purpose and ethos.

The author now refers to recognition of prior learning (RPL). Through RPL the positive inputs of culture bearers without formal accreditation, but with an in-depth knowledge of African musical arts, can be applied/standardized using them as educators and assessors. RPL attends to the teaching, learning and assessment of tacit knowledge; the ability to evaluate and appreciate excellence of a performance through shared purpose.

[19] Trainee/apprentice is somebody being trained by a skilled professional in an art, craft or trade.

> When groups of professionals are engaged in assessment processes then in implicit and explicit ways the community provides professional scrutiny to assessment judgments that are made and provides group norms and expectations against which judgments of performance (in this case) can be made. The community of practice acts as a moderation system for the individual assessor and provides assessor 'consistency' and 'fairness' (Pennycuick & Murphy, 1988).

The researcher takes cognizance of contested issues regarding the training of assessors in cross-cultural situations, specifically in/for African musical arts. These aspects are recommended for further research (see 6.4.4): firstly, the issue of culture-bearing in assessor training (Robbins informal interview, 2010; Human & van Niekerk, 2008); secondly, endogenous identity in assessor training, related to a 'collective African heritage' (Taylor, 1985; Bakhtin, 1981; Snyman, 1978); thirdly, unbiased assessment in assessor training (van der Merwe, 2007; Hume, in Eldridge, 2003); fourthly, attitudinal change and the ability to operate collectively as a community of assessors (Morgan, 2004) and within a connoisseurial framework (Eiser, 1994); lastly, the aspect of standards and standards-levels for assessors (AEEYSOC, 2010; Jeanneret, Watson & Forrest, 2005).

Worldwide, assessor training is acknowledged as the most important aspect of reliable and valid assessment practice. This has been confirmed by the McKinsey Report (2006) on results of research done by PISA on "how the world's best-performing school systems come out on top". Their conclusion is that the right people should be recruited beforehand to become teachers and that an effective mechanism for selecting teachers should be in place, as found in Finland and Singapore (see McKinsey Report, 2006:20). The importance of teacher status and the ability to attract the right people into teaching is closely linked to the status of the profession. When the general public believes that the teacher is making a strong contribution towards society, it encourages candidates to become teachers because of the status attached (McKinsey Report, 2006:22). Good financial as well as starting compensation for teachers are important to attract good teacher material (McKinsey Report, 2006:20). As Cizek (2000:21) comments in the context of general education in the USA:

> 'Perhaps the peskiest pocket of resistance in the assessment revolution is the inadequate preparation of teachers and administrators in the fundamentals of educational assessment (Cizek in Brindley, 2001:402).

Assessor judgments determine dependability, consistency, reliability, validity of exams and validity of assessor judgments. Assessor training is based on the evaluations of: 1. Factual common/universal values 2. Knowledge/authority of the subject and its practices and material itself 3.Training of assessors (Robbins, 2010:6.6) and 4. The process of shared values and

knowledge that is tacitly applied throughout the examination process and transmitted in the form of professional understandings between the assessors.

The importance of assessment, which includes teacher assessment competence, is motivated by the need to know whether learning is really taking place; determining effectiveness of music instruction and, of course and very important, to "determine the effectiveness of [the] teacher and the instructional program" (Asmus, 1999:22).

Recognizing the importance of teacher education development in quality education, the researcher refers to the New South Wales Department of Education. "The standards provide a framework to guide a teacher's development throughout his/her career. They are arranged over four levels of competency development: "Graduate Teacher, Professional Competence, Professional Accomplishment, and Professional Leadership" (see Professional Teaching Standards of the New South Wales Institute of Teachers for further detail). The author identifies with the aim of these standards as put forth in the Framework of Professional Teaching Standards. The standards are the application of the standards which will sustain and stimulate teachers in their professional practice and support quality learning opportunities for all students. Improving student learning is the central purpose of teaching. The standards articulate the link between the quality of teachers' practice and student learning. All the standards are described in a context of improving student learning by either directly focusing on quality teaching practices or indirectly by focusing on the knowledge and skills of teachers (Professional Teaching Standards, n.d:2).

4.3.3 Learning, teaching, grading and assessment situations in different cultures

> By studying a specific approach in one country, it should be possible to use the information for making a similar approach … more effective in another country … Then, they [the educators] can exchange ideas with music teachers in other countries and use teaching materials developed outside of their own system and country (Kertz-Weltzel, 2008:446).

Scholars and educators experience comparable and parallel problems in their respective countries regarding the judgment of arts (Kemp & Lepherd, 1992:782). The researcher investigates and compares types of assessments, including institutional, non-institutional and informal assessment styles and structures on an international level. Commonalities, compatible components and aspects of value for this research, as found in different educational systems, are highlighted.

4.3.3.1 Institutional education: graded conservatory-style examinations and government based national qualification frameworks

Graded examinations as found in examination bodies[20] (the Associated Board of the Royal Schools of Music (ABRSM), for example) are characterized as 'examination schools' with their own 'communities of practice' and 'cultures of assessment'. These schools have a strong sense of belonging through a shared purpose. The transmission of practice and 'cultures of assessment' take place through a community of practitioners (educators and assessors) (Robbins & Howard, 2007:2). These 'schools' (mostly established before the 1900s) are characterized by a culture where the basic practices, ethos and core activities have remained virtually unchanged through the years (Robbins & Howard, 2007).

There are many commonalities between examination bodies. Yip (2008:144) draws parallels in performing standards between selected examination bodies: the ABRSM, the Australian Music Examinations Board (AMEB), the Central Conservatory of Music (CCOM) of Beijing, the Royal Conservatory of Music (RCM) of Toronto, the Shanghai Music Conservatory (SHMC) and Trinity Guildhall as well as the London College of Music (LCM). These institutions award widely recognized certificates for various Western and/or Eastern instruments and vocal performance. Similarly a shared culture of assessment, understanding and knowledge-sharing by a community of assessors of the specific examination boards provides stability to the assessments. Evaluations are therefore based on specific teaching and grading 'cultures', rather than the expertise and techniques for the specific grades (Robbins & Howard, 2007:1,2).

Large discrepancies and inconsistencies between the different conservatory-style performance standards were identified by Yip (2008) concerning performance, musicianship, levels of music literacy, repertoire and levels of difficulty. Most syllabuses are graded for different styles and periods, technical work, sight reading/singing, aural and oral tests and musical understanding (Yip, 2008:144), mostly within a Western paradigm. These forms of evaluation cannot necessarily be applied in cross-cultural assessment context; they are applicable to that specific examination body only and are possibly not even representative of

[20] Graded examinations which originated from forms of apprenticeship in the Middle Ages are still practised in the performing arts in the 21st century and represented by specific schools and traditions of practice.

more than one institution. The author endorses Yip's statement that the subjective nature of the arts, and especially performance or creativity assessment, should have 'constants' to refer back to no matter what school of thought is favoured (Yip, 2008:145).

Together with the institutionalized examination boards, educational structures, such as a National Qualifications Framework (NQF), are explored. Although NQF structures are often identified as impractical, inflexible and unreasonable (Allais, 2010:56,57), aspects of guidance were still found within NQF structures, specifically the design of competency standards or outcomes-based qualifications (Allais, 2010:64, 65). A key focus of many NQFs has been the attempt to get industry to lead these processes in order to create industry-specified standards, not linked to specific educational institutions or curricula (Allais, 2010:65).

4.3.3.2 African and SADC-sourced assessment approaches in (music) education

This research supports the Southern African Development Community (SADC) Protocol[21] on Education (1997), specifically with reference to cooperation and recognition of qualifications of SADC member states.

Although OBE in South Africa has not been successful and is now being largely phased out, the researcher finds many assessment initiatives, philosophies and strategies central to OBE of relevance for this research (Allais, 2010; Reinecke, 2007; Hattingh, 2003; NCS Arts and Culture, n.d. (a&b):

- OBE's[22] inclusive, holistic and generic African-Western philosophy, as well as performance-based approach as found in applied competence, is of essence for this research. In OBE, teaching and learning processes are assessed in the form of outcomes and competences with the aid of clearly defined criteria (Hattingh,

[21] The SADC Human Resources Development sector's protocol on education and training seeks to promote the comparability and harmonisation of education and training systems, promote the development of qualification equivalences within the region and eliminate all constraints on training opportunities (SADC, 1997).

[22] "South African education underwent major changes since 1994, moving from a more aesthetic philosophy of music education (Reimer, 1989), to a praxial (Elliott, 2005) musical arts philosophy, concentrating on both Western and non-Western education approaches with the integration of skills and subject knowledge" (Van Heerden, 2007:17).

2003:3). Cross-cultural competence assessment is interrelated with process-oriented and praxial education as manifested in indigenous knowledge systems.

- Its assessment-driven approach shapes the teaching and learning process through backward design.

- Assessor training and RPL, or the recognition of current competence, is strongly interlinked with OBE assessment strategies. Previously excluded musicians, assessors and educators are enabled to: access education and training more easily (Allais, 2010:59); achieve recognition for indigenous knowledge attained outside educational institutions; be trained as assessors and educators.

4.3.3.3 Euro-sourced assessment approaches in (music) education

Education in Europe today is largely focused on multi-cultural education. The United Kingdom has a strong Eurocentric approach incorporated in their educational system (Morris, 2005; Robbins, 2004 & Yip, 2008) and it is characterized by the use of "connoisseurship and expert criticism that results in judgments that are predominantly estimative and indicative"[23] (Robbins, 2004:210). Similar music education methodologies are found in Germany, although they are far more isolated in their approach, "favouring [Eurocentric] Western European art music and the pop music cultures, and rarely demanding an introduction to musics of the world's cultures" (Kertz-Weltzel, 2008:447).

Sweden's goal-oriented syllabus "education for all", however, is learner-centred and focuses on learning instead of teaching, involving students' intentions and decision making as active participation in the assessment process, enabling clarity of direction in the course of study (Borg, 2007:81). According to Hargreaves, Halasz and Pont (2007) and Hargreaves and Shirley (2009), Finland's education system also exemplifies principles of "education for all" and equal educational opportunities, linked to the norm of life-long learning. Priority is placed on teacher training and qualification requirements for music teachers as a means of controlling the quality of education. These strategies interlink with the researcher's concept

[23] This is found in the approved General Certificate of Education Examinations (GCE) and the International General Certificate of Education Examinations (IGCSE) (CIE, 2005).

of a formative and holistic educational approach and encompass RPL and assessor training (Heimonen, 2002:255).

Worldwide, countries such as the USA, Japan and Russia relate to music education as an educational tool to enhance patriotism and nationalism (Kertz-Weltzel, 2008:447). The USA as a democratic country propagates independence in their education system although the American National Standards are very prescriptive in their music performance standards. Only as late as 2000 were the arts recognized as a fundamental academic subject in the USA (Wang, 2008:162). The American arts-based system is not centralized or integrated into a formal national curriculum system but functions independently at county, community and even school level (Wang, 2008:164). The American system is not outcomes-based, but propagates a competition and norm-referenced style. It is "characterized by the application of criteria and standardized measurement resulting in judgments that are predominantly evaluative and predictive" (Robbins, 2004: 210). To the researcher's mind the strong emphasis in the USA on testing, judgment and norm-referenced forms of evaluation does not concur with the holistic and formative outcomes-based approach of this research.

In comparison with the USA, the Australasian education systems are largely focused on cross-cultural outcomes and assessment standards. Assessment standards in Australia are set by individual states and the standards vary from state to state. This research found the New South Wales curriculum (2003), embedded in the philosophy of assessment 'for' learning as a formative and holistic assessment approach (Black & William, 1998), of great significance (McPherson, 2008:136). The New South Wales Board of Studies identified six key assessment principles (APs)[24] to develop good assessment practice: student-centred learning; continuous assessment; outcomes-based learning; self-corrective assessment; quality feedback for on-going improvement; self-assessment and peer assessment (Wang, 2008:160,161). These aspects were integrated into the cross-cultural standards development for African musical arts.

[24] Assessment Principles

4.3.3.4 Dojo in the Martial Arts

> This emphasizes the multivalent meanings of music [arts] used in the spaces between globalised teaching and localised learning, and points to ways that musical learning is constructed through agendas of music's location and purpose (Dunbar-Hall, 2005a:130).

The term 'Dojo'[25], as found in Martial Arts[26] defines "the way" ("the term 'Dō'[27] is borrowed from the Chinese philosophical concept of Tao (Dao). It is a term meaning 'way', 'path', 'route', or sometimes more loosely, 'doctrine' or 'principle' (http://en.wikipedia.org/wiki/ martial_arts/dojo). The movement/evolvement/transformation process along a continuum, as a 'way' or 'path' of teaching, learning and assessment is found in both Martial Arts and African musical arts. These paths (Dō) of development and change in education have been explored in Schippers's SCTM (2005a), Mushira's EPA (2010) and learning as a transformation process (Akuno, 2005), to mention but a few.

> Far-Eastern martial arts are subject to evolution in their contents – both technical (methods of training, techniques and forms of combat) as well as ideological, and also within the scope of their institutionalization. The ideological change consists in the change of the sense, ethos or purpose of practicing martial arts, their religious, ideological or philosophical foundation. The main problem undertaken in this work is to show this process of change on the example of *aikijutsu* - a typical, original Japanese martial art. How do the purposes, ethos and general sense of practicing martial arts change in the context of social-cultural conditionings? (Cynarski & Obodyński, 2011:no page number).

The influence of globalization on both Martial Arts and African musical arts evolved in a similar way. After engaging with literature on the Martial Arts (Wodak & Fairclough, 2010; Kimmerle, 2009; Marchianò, 2009; Van den Braembussche et al, 2009; Dunbar-Hall, 2005a; Brannen, 2004; Um, 2004; Seabrook, 2003; Henning, 1999; Skidmore, 1991; Needham, 1956, 1976, 1994; Websites of Aikido Shin-yu-kai Grading Syllabus; Beijing Official Website International; International Wushu Federation; World Martial Arts Information Centre), as well as through correspondence with scholars and institutes (Muir, 2010;

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[25] "A dojo (道場 *dōjō*) is a Japanese term which literally means 'place of the way'. Initially, *dōjōs* were adjunct to temples. The concept of a *dōjō* as a martial arts training place is a Western concept" (http://en.wikipedia.org/wiki/martial _arts/dojo).

[26] The Chinese martial arts are among the oldest elements of Chinese culture, tracing their origins to China's earliest recorded dynasty and still performed today in forms modified/recontextualized over the centuries**.** Originally they were practised in an informal environment where strength and bravery were highly valued. These skills were used in hand-to-hand combat among the large infantry forces pitted against each other during the Warring States period.

[27] "A Dō (道) is any one of a number of spiritual, martial, or aesthetic disciplines that evolved in Japan and Korea". Embedded in traditional East Asian philosophy and religion, "Dō is a metaphysical concept signifying the primordial essence or fundamental nature of the universe" (http://en.wikipedia.org/wiki/martial _arts/dojo). In Japanese, a Dō implies a body of knowledge and tradition with an ethic and an aesthetic basis. Its most prominent characteristics of value to this research are transmissivity and universality (Wikipedia: webpage Do (way)).

Monahan, 2009; Beijing Shi Cha Hai Sports School, 2010; Falcon Tae Kwon Do Academy, 2010), the researcher found Martial Arts an analogue for contextualizing the problem of generic cross-cultural standards for African musical arts.

The most prominent resemblances between Martial Arts and African musical arts lie in: the re-contextualization processes; the structuring and understanding of evaluation of the art form; their teaching and learning and assessment processes; both are performance-based, process-oriented and outcomes-driven disciplines. Other important points of convergence are: similar musical, physical and cultural values shared; engagement with and commitment to the cultural and spiritual values of the art form itself; technical and executional/performance aspects, such as demonstrating mastery in appropriate skills and creativity/composition[28]; similar outcomes and ethos acknowledging 'real life experience', similar concepts of aesthetics based on appreciation of functionality of the art (making an art of everyday life experiences) and holism; their understanding of mastery as a lifelong learning process evaluated along a continuum; involvement in the community[29].

Through commercialization the all-encompassing African aesthetic framework seems to be marginalized; this has also been experienced in the Martial Arts[30]. Tae Kwo Do[31], for example, was initially an art form as Eastern form of combat. It has now evolved and is also practised today as an Olympic sport, for recreation, as self-defence and for health reasons, to mention but a few (Kimmerle, 2009:52).

The value of Martial Arts for this thesis lies mainly in the development of highly successful standardized and compatible cross-cultural standards, which may be used as reference for the development of similar standards in African musical arts. Martial Arts clarify the following problematic areas for this research:

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[28] Martial Arts, like African musical arts, are about demonstrating a combination of individual skills and improvisational/collaborative skills as well as ability to respond in fresh and creative ways within the boundaries of the style.

[29] Mastery in both Martial Arts and African musical arts is acknowledged in contributions towards teaching and to the community, which should be consistent with the values of the arts being manifest in many aspects of the candidate's life.

[30] The Martial Arts originated in China (Skidmore, 1991:130). Their origins are not clear. One of the myths are that the originator, an Indian monk Bodhirma (470-543), who founded Zen Buddishm, travelled to China and in the Shaolin temple helped the monks to withstand the rigours of their lives through strict physical training – the 'hard' Chinese *kempo* combat style.

[31] "Linear in movement, with emphasis on leaps and foot techniques" (Skidmore, 1991:130).Today it is an acknowledged Olympic sport.

- Understanding of the re-contextualization process and re-contextualized authenticity, because Martial Arts have been part of an evolution process from being localized in the Eastern cultures to being a worldwide phenomenon.

- The structuring and development of their achievement levels which are standards-based and process-oriented.

- The structuring and development of their standards-based and process-oriented curriculum (refer to chapter 6 for recommendations for further research).

The fact that Martial Arts have been so successfully 'translated'/'relocated' into other cultures and disciplines and their ability to adapt to present globalized circumstances internationally, makes them an excellent form of reference for understanding the future development of African musical arts assessment standards. Similarly, the researcher proposes that African musical arts can be translated into a contemporary, international educational arena (Monahan, 2009) for the betterment of society.

4.4 INTERNATIONAL CROSS-CULTURAL STANDARDS AND STANDARDS LEVELS IN MUSICAL ARTS ASSESSMENT

> In standards-based reform, it is important to align standards and assessment. The standards need to be measurable, and what better way to assure that they are measurable than to provide assessment materials? This way, all of the students are being assessed in the same manner, and there is a larger baseline to compare performance (Strater, 2006b:2).

Although still a new concept in the field of cross-cultural music education, this section demonstrates that independent and compatible standards are a reliable vehicle with which to facilitate generic cross-cultural assessment in cross-cultural musical arts education. The author refers to the rationale for recognizing, developing and structuring new forms of evaluation and new forms of achievement through generic cross-cultural standards and standards-levels. Standards-based education is a vehicle for a process-oriented education where "the 'results of learning' rather than the 'inputs to learning'" are assessed, "regardless of where and how the learning was attained" (Heyns, n.d.:90-92).

Achievement levels/standards-levels structure the development process of the learner into measurable stages or clearly defined steps. They describe at which level of understanding or

development the learner is, be it the imitation level (Novice), the learning/assimilation level (Proficient) or the level where the learner is able to be creative as leader in his/her community (Master). Standards-levels for this research describe the different stages of becoming culturally adept in the knowledge, understanding and performance of African musical arts.

4.4.1 Cross-cultural assessment standards as colligation

A standards-based assessment approach forms a strong colligation in cross-cultural music education. Its value lies in:

- A standards-based assessment approach is the driving force in assessment-for-learning-driven education. Standards-based assessment facilitates dialogue between the teaching, learning and assessment processes in cross-cultural context.

- These generic standards represent the vehicle through which musical arts can be measured in a reliable, valid and fair way in cross-cultural context. These standards represent objectivity, are autonomous and do not rely on any one specific culture. The values embedded in these standards are applicable to all cultures as general and compatible.

- Standards-based education/assessment demonstrates a holistic and inclusive philosophy in which different cultural viewpoints can be accommodated.

- A standards-based assessment approach bridges the educational divide between different cultures, such as between formal and informal education, Western and non-Western education, traditional and contemporary education, academic and authentic/real-life experiences.

4.4.2 Standards-levels, domains and cross-cultural competence

The contextualization of standards and standards-levels for this research is complex. To the researcher's knowledge no sources on achievement levels regarding the assessment of African musical arts are available. She claims that indigenous/African musical arts outside its original cultural location can be evaluated and the level and quality of progress can be determined.

Standards and consequently standards-levels are the tools with which development and the quality of cross-cultural capability are determined and measured. According to Aubert (2007) the understanding of "the essence of the music" lies in the student becoming culturally adept, being "immersed in its [the culture's] ambience, the customs that surround it and the meanings the music has for its habitual users" (Aubert, 2007:76). Cross-cultural competence, therefore, embodies skills and abilities "to mediate across cultures" (Eisenchlas & Trevaskes, 2007:413) as a cross-cultural communicator. Cross-cultural competence in African musical arts, for example, implies acquiring the knowledge (understanding), skills and attitudes necessary to be/become a master musician/performer of African musical arts.

The assessment of musical arts is defined in three generally acknowledged domains: cognitive domain (knowledge; intellectual awareness), metacognitive/psycho-motor domain (skills; knowledge regarding one's own functioning and self-regulation) and affective domain (attitudes, emotions and convictions) (Yip, 2008; Sercu, 2004 and Chomsky, 1965). For practical reasons, and after referring to work by the Scottish Academy, Comhaltas, the London College of Music (see 3.8.1), TVU Syllabus (2008:23,24) and work by Robbins and Howard (2007), a synthesis of domains developed into:

- Domain 1 Knowledge: Musical/cultural knowledge (synthesis of theoretical and contextual knowledge)

- Domain 2 Skills: Technical skills accomplishment (cross-cultural communication: effective control of the voice or instrument or dance movements)

- Domain 3 Attitude: Musicality and humanity (ability to make sensitive and musical performance decisions).

With regards to humanity, as found in the third domain, the following is noted. From an aesthetic and social-cultural perspective, with regards to the aesthetics in African musical arts, the researcher prioritizes communication between cultures over and above communication between musics. Together with Colwell and Wing (2004), she supports African musical arts as "music [,] more as humanity than [as] an art" (Colwell & Wing, 2004:16). The evaluation of the human aspect and of communality as aesthetic in African musical arts is emphasized. In African musical arts "the level of significance of the music is

gauged from its social function … it's a music that is socio-culturally functional" (Akuno, 2011: personal correspondence).

4.4.3 Philosophical bases for cross-cultural standards

Cross-cultural standards for this research are founded in the following philosophies which illustrate the generic and compatible characteristics of these standards, making them internationally assessable.

4.4.3.1 A socio-cultural approach

Of essence as a philosophical basis for generic cross-cultural standards for this research is meaning and social significance in/between cultures. The "[r]ecognition of 'musics in culture' carries with it a need to value cultural context, meaning and social significance" (Kwami, 1998:167). In a re-contextualized context the music must be appreciated in both cultures. While the reality of purity/authenticity in the original culture is acknowledged, similarly, re-contextualized purity/authenticity in the host culture is important.

The socio-cultural functionality of African musical arts determines the value, significance/beauty, of the music (Akuno, 2011). This stands in contrast to Western music, for instance, where intellectual and individual engagement determine the aesthetics of the music. In African musical arts, beauty lies in the functionality of the music: how it is used, when it is used, how it is communicated, how it engages the community, the interaction in a group of musicians, etc. This must be acknowledged in the assessment of cross-cultural capability. Cross-cultural standards are therefore also focused in this aesthetic perspective of African musical arts which corresponds with contemporary education requirements: a praxial view, with vocational training and 'real life' experiences as aim.

4.4.3.2 A cross-cultural[32] capability approach

The relevance of an inter-cultural or a cross-cultural competence approach as basis for cross-cultural standards for this research lies in its process-oriented and transformational foundation. These aspects were integrated as framework for structuring, identifying and developing achievement levels for musical arts. The generic developmental processes encompassing cross-cultural capability/cross-cultural skills can be analyzed, categorized and described to determine stages of competency (standards-levels) in musical arts education.

The author underlines the fact that competency in communal interaction (communication) is the most significant aspect in African musical arts education (Akuno, 2011; Mushira 2010). "[T]he ability to mediate between one's own culture and that of others" (Buttjes, 1989 cited in Dlaska, 2000:112) is brought together with assessment by Akuno (2005) as the culmination of

> [A] process of transformation, where the learner interacts with music, resulting in transformation of the learner and enabling him/her to manipulate the music for service and betterment of society (Akuno, 2005:16).

However, the pitfalls of a cross-cultural approach must be considered, and the researcher is well aware of these. On the one hand one could have the 'authentic' approach or, to the researcher's mind, inability to adapt to modern requirements of globalization, while on the other hand, one could only focus on 'universalizing' and finding similarities, while "we are constructing a reality, which, although relevant for our present purposes, may have to be moulded and adapted for particular instances and circumstances" (Robert Kwami: http:// www.music-research-inst.org/subs/im4_1/rmkwami.htm#10). Multiple, sometimes divergent perspectives need to be considered (also see Kimberlin & Euba, 1995).

Cross-cultural competence is based on communication.

[32] For other perspectives on inter-cultural music and musicology, of which the researcher takes note, see the following: Kimberlin, C. T. and Euba, A. (eds.) *Intercultural Music*, Volume 1, pages 1-12; Kimberlin, C. T. and Euba, A. (eds.) *Intercultural Musicology*, Volume 2, pages 2 & 3; or visit the website of the Music Research Institute at http://www.music-research-inst.org. For another position on an inter-culturalist stance in music education see, for example, Kwami, R. M. 1993, 1996, 1998 or 2001a (Robert Kwami: http://www.music-research-inst.org/subs/im4_1/rmkwami.htm#10).

4.4.3.3 A process-oriented approach

The value of African transmission processes[33] for alternative education lies in its communicative nature. African music engages in multiple channels of communication and transmission in terms of communication[34] theory. The value of these circular processes lies in how the music information is exchanged, developed and clarified with no apparent dominance between educator and student. Through interchangeable roles of the facilitator/educator and audience/students they engage with each other on different levels of the communication circles. Each circle is layered upon the preceding one, which increases communication clarity (Mushira, 2010:116,118). These African musical arts transmission processes are of great significance to modern-day education, because they are process-oriented forms of communication and therefore measurable.

The significance of a process-oriented approach in African musical arts assessment lies in: its generic foundation which can be applied to all cultures; its contemporary approach and relation to real life situations for developing standards and the curriculum; the consolidation of the validity, reliability and fairness aspects, because all levels of achievement can be identified, analyzed and described as standards and standards-levels; its interlacing with the concepts of holism, formative education and student-centred learning; its applicability to formal and informal education; its ability to represent generic achievement levels in formal and informal education alike.

In her *Embedded Pathway Approach* (EPA - see 4.4.4.3) Mushira identified different musical pathways in Kenyan music representing learning, teaching and assessment processes as found in the music itself. Mushira illustrates a clear interrelatedness between indigenous natural learning pathways and Western learning theories. These pathways have a basis in contemporary education, in the context of modes of cognitive processes during learning and

[33] Indigenous music structures are suitable as models for contemporary music education and teaching, learning and assessment situations, because of the universals found between indigenous and contemporary music education in their learning processes. Embedded in African musical arts learning processes are horizontal, vertical and cyclic learning paths, as determined by Mushira, which facilitate breadth, depth and mastery in contemporary music education (Mushira, 2010:89,90).

[34] Music is viewed as information in the form of sound as well as the context or event for which the communication of such information is intended/rendered (Mushira, 2010:115). Generally, human communication is concerned with the making of meaning and the exchange of understanding. One model of communication considers it from the perspective of transmitting information from one person to another. Lasswell's maxim "who says what to whom in which channel with what effect" circumscribes the field of communication theory (en.wikipedia.org/wiki/Communication_theory).

as bearing the potential facilitating of breadth, depth and mastery in music education (Brunner in Mushira, 2010:89; Mans, 2000; Njoora, 2000; Akuno, 1997).

It is clear that African musical arts "structures are suitable as models for contemporary music education" (Mushira, 2010:90) and for didactic purposes. This, however, is a highly specialized field and does not lie within the scope of this thesis. It is recommended for further research (see 6.4.2). Only the most relevant issues regarding process analysis for developing achievement levels will be mentioned.

The standards and standards-levels in this research are based on a socio-cultural and cross-cultural capability and process-oriented approach, which makes them internationally and cross-culturally assessable.

4.4.4 Revisiting cross-cultural process-oriented models

With mixed results, different methods and models regarding the measurement of arts have been explored in various disciplines and fields to foster the development of cross-cultural competence of relevance to this research. No assessment model, however, is suited for every purpose and the issue is not whether one form of assessment is better than another, but of selecting appropriately among indicator variables and applying the most suitable model(s) to render them (Sanders & Horn, 1995; Robbins, 2004:94).

The researcher has incorporated aspects of differing models into her research and discusses the most relevant models, contributions and issues. Together with this, McAllister & Irvine (2000) recommend the infusion of process-oriented models into the education system to develop cross-cultural competency and assist in cross-cultural assessment.

4.4.4.1 Bennett's Developmental Model of Intercultural Sensitivity (DMIS)

Bennett's Developmental Model of Intercultural Sensitivity describes developmental stages/achievement levels through progressive mastery or performance mastery (Robbins, n.d.) and focuses on understanding and contextualization of achievement levels of a process-oriented model. This cross-cultural development process (Bennett, 1993; Cushner et al, 2006) along a continuum is described in stages. From an ethno-centric or denial stage it develops into the defence stage, through the commonality and adaptation stage, towards the final

ethno-relative stage of integration into the new culture (Cushner et al, 2006:141). Such integrated individuals can mediate or negotiate effectively between multiple cultural groups, and see themselves as part of an ongoing process "characterized by acceptance of an identity that is not based on one culture" (Cushner et al, 2006:137-142).

4.4.4.2 Schippers's Seven Continuum Transmission Model (SCTM)

Schippers's SCTM (Addendum 10), is also based on cross-cultural development and evaluation along a continuum. The value of this model lies in:

- Its general applicability for both formal and informal education. It is able to accommodate "any learning, teaching and assessment situation (even of an entire acculturation process)" (Schippers, 2005a:31).

- Its non-judgmental approach. The continuum represents matters of degree rather than determining the precise position on a continuum. The advantage of no specific value judgments with regards to where the learner, assessor and/or educator finds him/herself on the continuum is in keeping with the holistic, formative and non-judgmental cross-cultural generic standards approach.

4.4.4.3 Mushira's Embedded Pathway Approach (EPA)

Mushira's EPA is applied as basis for determining levels of competence along a continuum from an 'imitative' to 'creative' level (Mushira, 2010:123). Combined with contemporary educational achievement level concepts, the EPA forms the basis for developing standards-levels for this research. It constitutes the binding factor between formal and informal educations, the reason being that the EPA is derived from indigenous learning pathways in African musical arts, but at the same time corresponds with the different learning stages and communication models as found and advocated in contemporary education (Eisenchlas & Trevaskes, 2007; Brannen, 2004; Obeng-Quaidoo, 1986). In formal education the learning processes of breadth, depth and mastery correlate with the natural learning processes of horizontal, vertical and cyclic pathways of indigenous musics: imitation,

learning/assimilation (transfer of learning) and creative work in indigenous Kenyan[35] music education (imitation – experience – exploration – assimilation – improvisation – literacy) (Mushira, 2010).

Together with Schippers's unjudgmental and generally applicable STCM, development between these levels can now be determined and described, progressing from a Novice musician towards Master musician and music leader in the community.

4.4.4.4 Lindström's Process Criteria with Rubrics Model

Lindström (2006) developed assessment rubrics in which not only process criteria, but also product criteria, are incorporated. The researcher based her proposed standards and standards-levels on the format by Lindström. Lindström's assessment rubrics/levels, although developed for arts classes, are expressed in general levels and easily adaptable to any field of education, also to cross-cultural music education. Lindström's model description is incorporated as rubrics that define standards and describe various standards-levels of competency (see Addendum 5 and researcher's diagram Addendum 6). These rubrics representing investigative work, inventiveness, ability to use models and capacity for self-assessment touch on the researcher's perception of generic cross-cultural standards and standards-levels: modern outcomes-based, formative, process-oriented education assessment guidelines for quality learning and quality teaching.

An important issue for this research, but omitted by Lindström in his model (Borg, 2007), is the function of a 'community of assessors' (Robbins, 2007). Teaching, learning and assessment should take place within a 'community of practice' where interaction among students, and among educators and students, and where the same standards with criteria are valued, is essential. The importance of quality assurance and assessor training are highlighted again, due to their effect on the learning outcomes as found in the evaluation of African musical arts.

[35] Although the EPA model was developed and based on indigenous Kenyan music, it does not need to remain limited to the Kenyan situation, but can be applied to African musical arts generally.

4.4.4.5 Kwami's West African Music Classification Model

> [I]t is possible to justify traditional African education as an initiation, adaptation and preparation for life (Kwami, 1989:161).

Kwami's suggested West African Music Classification Model (see Addendum 11) is based on the classification of African music to facilitate cross-cultural accessibility in cross-cultural music education. His classification model[36] integrates structures in the traditional transmission of African music[37], centring on group performance and group assessment. This takes place through determining achievement levels and cross-cultural development along a continuum of decreasing degrees of hybridization, progressing from "greater to lesser degrees of syncretism and then to purer African forms" (Kwami, 1989:124), as a way of entering into the music (Kwami, 1989:161,162). The researcher integrates the development/integration from initial towards advanced musician, as proposed by Kwami, with Schippers's SCTM. The Novice musician's capabilities (on the left hand side of the continuum) develop from performing syncretic/hybrid/Western/post-colonial-influenced African music, through decreasing degrees of hybridization and cultural accessibility towards the performance and understanding of religious/pre-colonial traditional African musical forms (on the right hand side of the continuum).

The value of Kwami's work for this research lies in:

- His identification of generic features of African musical arts[38] with regards to processes and procedures as found in the cultural transmission of some West African musics (Kwami, 1989:162).

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[36] Kwami's model illustrates three levels of achievement/stages of development: initial, intermediate and advanced, which are equivalent to the achievement levels suggested by the researcher from Novice towards Master musician levels.

[37] He "developed the classification of cultural accessibility by linking it with a structure in the traditional transmission of African music. Some structuring and sequencing has been incorporated into the classification model … making it possible to start from easier and more syncretic, and progress to culturally more difficult and authentic levels" (Kwami, 1989:157).

[38] Although Kwami's model was developed and based on indigenous West African music, this concept does not need to remain limited to West Africa but can be applied within a wider spectrum. All African music south of the Sahara has the same roots with regards to informal and oral-aural music education. The term *ngoma* (a universal term common to many African languages) as inclusive and holistic concept is applied by Mans, encompassing, music, dance, humankind and the world as organic whole (Bjorkvold, 1992:63). For the purpose of this study Saharan Africa is excluded. African musical arts as described here, will be those thought to have developed in sub-Saharan Africa, "showing relatively little European or Semitic influence" (Mans, 1997:78).

- The suggested shift in focus from the contentious issue of formal versus informal learning in cross-cultural music education and assessment, towards the organization of the processes and structures as found in African musical arts (Kwami, 1989:161-163). This correlates with and is able to accommodate contemporary and alternative music education strategies, for example vocational training, praxial learning and student-centred learning and assessment.

- His identification of the generic value of achievement of proficiency through enculturation[39], which is to be found in: perceptiveness coupled with performing (or participation) and listening to the music; "self-effort, aptitude and talent all contribute to the making of a good and accomplished master drummer [musician]"; applying the main teaching techniques of repetition, watching, listening and doing (Kwami, 1989:163,164) as well as the concept of apprenticeship.

> Traditionally, African music education is carried out through the systems of enculturation and apprenticeship ... Enculturation, immersion in culture and self-education are features in traditional African education that are of paramount interest to an African music curriculum (Kwami, 1989:158).

Although all these suggestions are of great value for this thesis, they cannot be incorporated and developed to their full extent in this thesis and are recommended for further research.

4.4.4.6 Conclusion

In conclusion, the cultural developmental models of Mushira (2010), AEEYSOC (National Standards Expert Working Group) (2010), Lindström (2006), Schippers (2005a), Cantwell and Jeanneret (2004), Kwami (1989) and Bennett (1993) share similarities in approach and structure. These models all recognize:

- Process-oriented cognitive procedures that enhance change from one level of development to the next level through cross-cultural competency (McAllister & Irvine, 2000:18).

[39] Enculturation is the gradual acceptance by a person or group of the standards and practices of another person or culture in cross-cultural education, through intrinsic motivation, skill development and the ability to self-improvement, which is "a powerful process in traditional African education" (Kwami, 1989:163).

- Individual identity and social significance of belonging to a specific cultural group.
- Awareness and appreciation of, respect for and involvement with other cultures and their values.
- Progressive mastery.

It should be clear that this approach requires a careful analysis of the knowledge, skills and values that will indicate applied knowledge and competence in a particular field of learning: the "negotiation of two worlds – the world of experience and the world of the academic" (Osman & Castle, 2001)[40].

4.4.5 Recognition of Prior Learning (RPL) revisited

With regards to assessor accreditation and Recognition of Prior Learning (RPL), the researcher has found that, although many African musicians are masters in their field of expertise; have extensive experience and are acknowledged in their own communities as master musicians, they do not have recognized professional/academic qualifications. Their embedded indigenous knowledge qualifies them as potential external assessors. Therefore regarding an entrance point to assessor qualifications, RPL[41] should be reflected upon.

RPL means that working adults may acquire a formal qualification and that "work experience can equal a qualification" (Deller et al, n.d.). In keeping with SAQA policy on RPL, the essence of assessor qualification is the result of learning and not where or how the learning took place.

> It should be noted that there is no fundamental difference in the assessment of previously acquired skills and knowledge and the assessment of skills and knowledge acquired through a current learning program. The candidate seeking credits for previously acquired skills and knowledge must still comply with all the requirements … The difference lies in the route to the assessment (NQF, 2002:8).

With regards to the recognition of prior learning, the concepts of culture bearing, real life experience and traditional teaching methods come to mind. Here the researcher found the SAQA literature, applied in the South African context, of value for this research. The

[40] See Osman & Castle (2001) and NQF (2002) for further reading.
[41] "Recognition of Prior Learning (RPL) is an important mechanism whereby previously excluded learners can gain access to further education and the redress of past education injustices can be achieved" (Heyns, n.d.:88).

National Standards Bodies Regulations (1998:3) clarify what RPL means in the South African context:

> Recognition of prior learning means the comparison of the previous learning and experience of a learner howsoever obtained against the learning outcomes required for a specified qualification, and the acceptance for purposes of qualification of that which meets the requirements.

To be adhered to in the implementation of RPL is that although all forms of learning, be they formal, informal and non-formal, are considered, "[m]easurement of the learning takes place against specific learning outcomes required for a specific qualification" (Heyns, n.d.:88) and should be measured against those outcomes as found in the exact qualifications. RPL is about:

- Identifying what the learner knows and can do.
- Matching the learners' skills, knowledge and experience to specific standards and the associated assessment criteria of a qualification.
- Assessing the learner against those standards.
- Crediting the learner for skills, knowledge and experience built up through formal, informal and non-formal learning that occurred in the past (Heyns, n.d.:88).

RPL focuses on applied competence: the "'output' (or the results of learning) must be measured" and not the input as found in traditional, formal education, "since it is assumed that if credits are claimed, all the inputs to the learning have already taken place through non-formal or informal learning in contexts outside the institution" (Heyns, n.d.:90). The essence lies in the results of learning and not where or how the learning took place. In keeping with SAQA policy on RPL (SAQA, 2002:8):

> [i]t should be noted that there is no fundamental difference in the assessment of previously acquired skills and knowledge and the assessment of skills and knowledge acquired through a current learning program. The candidate seeking credits for previously acquired skills and knowledge must still comply with all the requirements … The difference lies in the route to the assessment.

This alternative route of assessment, which allows a wider scope in evaluation, should consider valid and equivalent levels of learning, considering equivalent skills, knowledge and abilities through a variety of assessment approaches and not only, for example, written examinations (Heyns, n.d.:90-92). The author aims to approach assessment standards for African musical arts in unconventional ways, to allow for a more adaptable approach towards the change in modern day education: from a conventional inputs-based education towards an outcomes-based education/assessment system.

4.5 AFRICAN MUSICAL ARTS: THE INTERRELATEDNESS OF DIFFERENT TYPES OF CULTURES AND EDUCATIONS

> While recognizing the social roots of all music we may sometimes have to cut off cultural labels and help shift out of the way some of the barriers of tribal possessiveness and exclusiveness. One strategy is to recognize that … we can still identify elements which, though they appear in quite different contexts, are common to much music (Swanwick, 1999:106-107).

As stated in the introduction to this chapter, globalism has created awareness of different cultures and awareness of differences between cultures. During her initial research the author was confronted with a myriad of differences which, over time, and in the process of contextualizing the concept of cross-culturalism, spontaneously developed into types[42] or categories of differences − for example: types of teachings, types of learnings, types of thinkings, types of educations, etc. Alternatives educations or schools of learning, philosophies, concepts of holisms[43] and even types of categories with which to analyze and reflect on these differences evolved. Types of alternatives in educations could be: holistic education, humanistic education, libertarian education, emancipatory or popular education, constructivist education, and the list goes on (Martin, 2000). The value of addressing the meaning of the word 'types' is motivated by the fact that this research focuses on the similarities/compatibilities between educations and between types of differences. With regards to the notion of types, Miller (2000) identified types of frameworks with which to classify the many alternatives in educational orientation: transmission, transaction, transformation and self-direction. Transformational educational orientation is identified as most appropriate for this research, because it supports holistic education.

It should be kept in mind that difference(s) always encompass(es) similarities/parallels and inter-relationships, also applicable to types of educations and educational cultures. An educational system in Europe, for instance, differs greatly from one in South Africa, or Malaysia, or Fiji or North America. All these differences are culturally bound and are adapted/developed/created to suit a specific geographical-political-cultural circumstance. From each one of these cultures there is much to be learnt. The researcher positions interrelatedness in the wider concept of cross-cultural education where diversity of the

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[42] The term 'type' represents a category or kind; a group made up of individuals or items that have strongly marked and readily defined similarities (Microsoft Thesaurus).

[43] Scott Forbes has completed a detailed analysis of the sociological and philosophical precedents of holistic education. Forbes analyzed six primary authors whose writings form the underlying principles that have inspired most holistic schools and approaches to teaching: Rousseau, Pestalozzi, Froebel, Jung, Maslow and Rogers (Forbes, 1999).

types/varieties (not categories) of similarities and differences in educations should be celebrated. The different types of educations, teachings and learnings should be appreciated and acknowledged (see 4.4.3, 4.4.4), the similarities identified and then integrated and developed for cross-cultural education.

> Equally important, [one should] realise that there may be more similarities than differences across … different ethnic and/or cultural backgrounds, a first step to recognise how the fluidity of identity … is obtained across groups [types] which, though ethnically diverse, share common interest of experiences ... The ability to recognise similarities as well as differences across groups [types], to use own and others' experiences as objects of inquiry and to negotiate common goals while working in diverse groups are the more relevant lessons … [we] can get from an cross-cultural communication (Eisenchlas & Trevaskes, 2007:421).

The researcher would also like to state that she considers African musical arts a representative of the interrelatedness of similarities. The assessment of African musical arts through self-reliant, generic standards parallels with the evaluation of cross-cultural capabilities. The abilities/skills to respond flexibly to complex problems, to communicate effectively, to manage information, to work in teams, to use technology, and to produce new knowledge are of essence. These capabilities are rarely taught in schools or measured by typical assessments (Microsoft et al, 2009:4). "What is learned, how it is taught, and how schools are organized must be transformed to respond to the social and economic needs of students and society as we face the challenges of the 21st century" (Microsoft et al, 2009:1).

4.5.1 Cross-cultural competence: an issue and ally

The researcher advocates that the assessment of cross-cultural/cross-cultural competence,[44] through process-oriented teaching, learning and assessment, is viable. Cross-cultural competence is accepted as a self-sustained discipline in education and can best be developed in a structured learning environment (Kramsch, 1991:229). Students can "learn to identify and understand the nature of culture as the experience of everyday living which involves 'both something you perform and something you learn about'" (Kramsch, 1991:228); it is an "active meaning-making system of experiences which [a student] enters into and are constructed within every act of communication" (Barro et al, 1998:83).

[44] "Competence is understood as a holistic concept that can be seen to encapsulate a range of attributes such as knowledge, attitudes and skills considered essential for successful professional and personal performance" (Gonczi, cited in Stone, 2006).

The ability to interact on a cross-cultural level is directly related to praxial, performance-based and process-oriented music education. "[C]ultural competency knowledge, values, and awareness cannot be imposed: They must be experienced, developed and owned" (Edgar et al, 2002:236). Cross-cultural competency is a process that impacts on the whole individual and the whole individual should be considered in assessment: the cognitive and affective factors, as well as the skills needed to perform successfully (Eisenchlas & Trevaskes, 2007: 423).

Cross-cultural competence continues to be a complex topic fraught with controversy. There is an increasing need for recognition of some universal principles that are necessary for supporting the development and assessment of cross-cultural competence. Universally recognized learning outcomes, able to function in more than one culture, have been identified and are incorporated into this research. Some of the most prominent are: problem solving, critical analysis, social interaction, communication, knowledge management and ethical decision making. To these may also be added adaptability, quality control, information management skills, ability to work autonomously, team work, as well as interpersonal skills (Stone, 2006:349; Tuning,[45] 2010).

Reimer proposes that a universal philosophy in music and music education is desirable and possible, but has not been explored, articulated or recognised internationally. He claims that "universally accepted values of teaching and learning of music" can be identified (Reimer, 2009c:68), suggesting four interrelated strategies through which such an inclusive universal philosophy of music education may be explored and constructed: formalism, praxialism, referentialism and contextualism. These four positions are interconnected and cannot be applied independently of one another (Reimer, 2009c:83). They should essentially be considered and reconciled, as none of them are perfect in themselves, in the articulation of a universal philosophy of music/music education.

[45] "The name *Tuning* was chosen for the project to reflect the idea that universities do not look for uniformity in their degree programmes or any sort of unified, prescriptive or definitive European curricula but simply for points of reference, convergence and common understanding [in line with this research]. They assist institutions in implementing the requirements of the Bologna Declaration. The protection of the rich diversity of European education has been paramount in the Tuning project" (http://www.tuning.unideusto.org/tuningeu/index.php?option=com_docman&Itemid).

At this stage the author would like to highlight a central perspective of this thesis: cross-cultural competence is identified as a "student outcome of internationalization" assessed over a period of time (Deardorff, 2006:259).

From thirty generic competences the Tuning project (2010) identified eight with which to work. The researcher highlights the competences most relevant for this research. These descriptions will be used as basis for the development of achievement levels in chapter 5.

Table 1: Competences and their relevant standards-levels

Generic competence	Achievement levels/standards-levels
1. Basic general knowledge in the field of study	Novice level
2. Elementary performance skills	Novice level
3. Information management skills	Novice to Master level
4. Interpersonal skills	Novice to Master level
5. Capacity for analysis and synthesis	Proficient level
6. Research skills	Proficient and Masters level
7. Ability to work autonomously	Master level
8. Capacity for applying knowledge in practice	Master level

In defining the term 'competence' various general outcomes are identified with which a profile of a Novice, Proficient and Master musician can be developed. Such outcomes are expressed in terms of what the student should be able to do. For instance, a Master musician must attain technical skills; have the aptitude, skill and knowledge to function as a composer, performer and musical director/leader in the community.

Essential elements of cross-cultural competence as categorized by Stone (2006) are of assistance for this research in the form of assessment criteria describing standards.

> The intention here is to identify aspects of ICE [cross-cultural effectiveness] perceived to be changeable through formal learning programs or other experiences … That is, they can be seen as developmental elements, as opposed to relatively fixed attributes (such as core personality traits) and can be described as continua along which performance and progress can be supported and monitored. These constructs have also been identified on the basis that they are generic, as opposed to some lists of attributes that are specific to particular cultures or purposes (Stone, 2006:345).

These characteristics are: emotional intelligence, knowledge (prior learning), skills (observable behaviour) as well as attributes specifically related to cross-cultural competence,

namely motivation, openness, resilience, reflectiveness and sensitivity[46] (Stone, 2006:344). These elements are adapted for this research and described as: development towards becoming a community contributor, quality producer, leader and collaborator, composer and creator, effective communicator, active investigator, reflective, self-directed learner (Hardern, 1995:18).

Cross-cultural competences encompass the domains of knowledge, skills and attitudes. The aim of any educational program is to promote and develop competences as found in all three these domains, which in the case of the research will be generic competences as found in educations and also in African musical arts.

At this stage it should be mentioned that this research is not seen as behaviourist. Behaviourism is primarily concerned with observable behaviour, as opposed to internal events like thinking and emotion. Observable (i.e. external) behaviour can be objectively and scientifically measured. Internal events, such as thinking, should be explained through behavioural terms.

This thesis cannot be strongly behaviourist (behaviourist conceptions of the operationalization of learning outcomes), as it very specifically focuses on both tangible and intangible aspects of teaching, learning and assessment. Part of this research was focused on the aspect of reliable, scientific assessment of the arts. This is why the aspect of processes is emphasized: not because this research is behaviourist, but because processes can be measured. Focusing on outcomes does not have to be seen as supporting behaviourism (Biggs & Collis, 1982; Moll, 2008).

4.5.2 The Spiral Model

With reference to cross-cultural competence in teaching, learning and assessment processes, Mushira (2010) suggests a learning model built on circular processes as found in African musical arts. She divides the model, entitled the Concentric Circles Learning Pyramid Model (CCLPM), into three concentric circles (see Addendum 9, Concentric Circles Learning Pyramid). The music learning happens within each of the three concentric circles at three levels. The circles are interconnected and spiral upwards to the next of the three circles:

[46] See the definitions and detailed discussion by Stone (2006:344-349).

musical development of any musical concept or skill in three stages: imitation stage, assimilation and creative work (Mushira, 2010:35, 36, 37).

The spiral concept in contemporary music education resonates with African musical arts practices of repetition, then assimilation and lastly creative work, as one of the basic principles of the learning process (Mushira, 2010:175). This concept of three integrated circles is adapted and modified to a horizontal spiral for this research, by referring to:

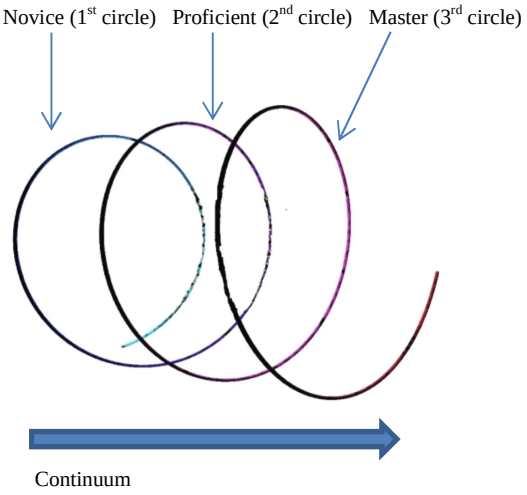
- Schipppers's (2005a) SCTM, based on a developmental continuum, through continued learning, teaching and assessment as found in an Outcomes-based or assessment-based approach.

- Mushira's (2010) CCLPM, based on interactive concentric circles, promoting interactive learning, teaching and assessment as found in formative and holistic education.

- Kwami's (1989) West African Music Classification Model, based on achievement of proficiency through enculturation.

This research is based on a cyclic concept with three interactive cycles. Each cycle, representing the Novice, Proficient and Master musician stages, should be seen as an entity in itself, although moving on to the next phase while revisiting the previous phase(s). "The first two cycles … give access to the following cycle ... This shows the relevance of using the concept of competence as a basis for learning outcomes" (Tuning, 2010). The cyclic process of teaching, learning and assessment can be illustrated as follows:

Diagram 2: Spiral Model for teaching, learning and assessment



This spiral is not presented in an upward direction, but was devised on a horizontal plane for the following reasons:

- To illustrate the non-judgmental assessment approach of this research; not founded in standardized assessment, but in a holistic, formative and learner-centred approach as found in Outcomes-based education.

- To illustrate the absence of hegemony and the importance of equality for both cultures involved (the original culture and the recipient culture) in the re-contextualization process. The one is not more/less important than the other in the process of re-contextualization.

- To illustrate the continuity/lifelong learning process as propagated by this research, which does not end in an apex at the top of a vertical spiral. The continuity/lifelong learning process is illustrated through constant movement and development through transformation as found in formative education.

4.5.3 The Spaghetti Model

Standards are inter-related and there is also an implicit recognition of the interrelationship between the domains. Therefore standards should be understood holistically. To engage in a demonstration of one 'standard' inevitably brings in a demonstration of others (Hayes, 2006:15).

To be kept in mind for this research is that the African-ness of African musical arts lies in the concepts of holism, communalism, inter-relationships and praxialism. All these aspects take place in the context in which the person lives.

With regards to the Gestalt Theory (the principle that maintains that the human eye sees objects in their entirety before perceiving their individual parts), the researcher refers the reader back to the title of this research: *Towards generic cross-cultural standards in the assessment of African musical arts*, which implies movement along a continuum *towards* a goal of generic assessment standards. This movement contained in the term 'towards' takes place from the initial analyzing of the 'parts' of which African musical arts and contemporary education consist and then the research moves towards 'the whole', which in this case is represented by the Spaghetti model. The intertwined spaghetti of a spaghetti dish may be presented as a holistic concept, as in spaghetti bolognaise. It can be 'deconstructed' into separate strands of spaghetti, each an autonomous, independent strand of spaghetti, but still part of/interrelated with the spaghetti bolognaise dish: "the world is not made of pieces at all, but of interactive and interdependent wholes within wholes" (Miller, 2004:4).

The researcher motivates her appropriation of the Spaghetti Model as follows: It is not in the context of chaos theory that this title is given, but the term Spaghetti model is an illuminating description of the "intertwined nature of things" (Barenboim, 2011:46).

By using the Spaghetti Model as analogue:

- The holistic educational approach of African musical arts, its inter-arts connections and its inter-relatedness are exemplified.

- Cross-cultural competence assessment is interrelated with process-oriented and praxial education as manifested in indigenous knowledge systems (Hattingh, 2003).

- The deconstruction approach, applied to this research, is also illustrated. By analyzing and deconstructing African musical arts education and contemporary education, these holistic concepts are broken down 'into what they really are', namely interactive and interdependent strands of the whole.

- The importance of acknowledging the inter-dependency and inter-relatedness of real life experiences and theory in education, especially music education, is acknowledged. Music in education should form an integrated and inclusive experience of arts and real life as a living theory. The Spaghetti Model illustrates the connection/bridging of the voids between formal music educations in schools, universities and colleges and students' musical worlds outside of these institutions. 'Outside' these institutions is the 'real world' in which the students live. The conception that music at school/university/college is not relevant to the lives of students is addressed.

- There is a direct link between African musical arts practice and its assessment, the competence required, the learning outcomes that have to be demonstrated, and the assessment criteria used to determine whether the outcomes have been reached. This clearly demonstrates the inter-relatedness of purpose, outcome, competence and criteria.

These aspects then, explain the essence of the Spaghetti Model. The phrase "[t]he whole is greater than the sum of the parts" (Smuts, 1926), refers to the fact that the 'parts' of the whole are all inter-related and inter-dependent. They cannot only be added up to create a whole (the sum), but the deconstruction of African musical arts education and contemporary music education into elements of 'what it really is' (arts as inter-linked and inter-dependent), explains the Spaghetti Model, as well as Kurt Koffka's original phrase, "[t]he whole is *other* than the sum of the parts" (http://en.wikipedia.org/wiki/Gestalt_psychology) (Heider, 1977).

4.6 CONCLUSION

In conclusion the researcher states that the contextualization of generic standards-based assessment as a holistic and formative process with the aim of setting standards-levels for African musical arts is possible through the development of generic educational processes.

Much of this chapter has focused on addressing the need for conceptual clarity by synthesising prior research, theory and empirical data to identify and qualify generic elements as found in cross-cultural assessment standards. The importance of aligning any change/alternative thinkings with existing needs, interests and priorities was considered.

Whatever the shape and form of generic cross-cultural assessment standards, they are necessary bases for both policy makers and educators/assessors to confidently plan, conduct, assess and evaluate educational programs on an international level.

CHAPTER 5

BECOMING THE VOIDS: THE GENERIC CROSS-CULTURAL ASSESSMENT FRAMEWORK FOR AFRICAN MUSICAL ARTS

5.1 INTRODUCTION

> African musical arts, with regards to teaching, learning and assessment, needs to be verbalized, because it has not been verbalized before as has been done by Western philosophers in formal education. Everything is there in the music; it just needs to be verbalized (Akuno, 2012: Informal discussion).

In the first part of this chapter, the researcher reflects on what has evolved out of the previous chapters with reference to generic assessment standards: the purpose and place of generic cross-cultural standards in African musical arts assessment; the Framework, its development and organization; the formulation process of the Standards; final contextualization of the four Standards and their descriptors. In the second part of this chapter controversial issues regarding the development of the Standards, as well as how the Framework should be read and understood, are discussed. As culmination of this research, the chapter then concludes with the presentation of *The Generic Cross-cultural Assessment Framework for African Musical Arts.*

The headings of the five chapters of the thesis describe the development process of the research: negotiating the voids between African musical arts or informal education and Western or formal music education by developing generic assessment standards applicable to both types of educations. The chapters are entitled: Approaching the voids (Chapter 1); Thinking the voids (Chapter 2); Justifying the voids (Chapter 3); Assessing the voids (Chapter 4) and this chapter, Becoming the voids. These titles also describe the enculturation process along a continuum from a mono-cultural approach towards an inter/cross-cultural approach, which is contained in the title of the research: *Towards generic cross-cultural standards in the assessment of African musical arts.*

As discussed in previous chapters, there is a need on an international level, especially in tertiary education, for being able to formalize African musical arts within a structured, formal

education context. To date, according to the researcher's knowledge, no assessment of success or achievement qualifications for African musical arts has been developed. *The Generic Cross-cultural Assessment Framework for African Musical Arts* presented in this chapter is the first initiative in addressing this need; of what a student should know and be able to do, to become an accomplished African musical arts practitioner.

5.2 GENERIC CROSS-CULTURAL STANDARDS REVISITED: PURPOSE AND PLACE IN AFRICAN MUSICAL ARTS ASSESSMENT

It was a major distillation process to condense the thesis into the presentation of a *Generic Cross-cultural Assessment Framework for African Musical Arts*. Many aspects of formal as well as informal education had to be considered. The most significant questions that occurred during the research are briefly addressed below.

5.2.1 What is the purpose of the framework, *The Generic Cross-cultural Assessment Standards for African Musical Arts,* and for whom are they written?

The Generic Cross-cultural Assessment Framework for African Musical Arts is a statement of what constitutes an African musical arts practitioner:

Firstly, the Framework, through the Standards, is the guidelines defining the teaching, learning and assessment process of becoming Master of African musical arts. The Standards: make explicit the qualities and processes to be accomplished to become a Master; as guidelines contextualized in a Framework, stipulate the knowledge, understanding and practice required from Master of African musical arts; are the basis for measuring learning outcomes and an 'organizer' for the documentation phase (European validation guidelines, 2009).

The general understanding of the term standards, encompasses most appropriately what the research wants to address: determining general guidelines and principles which contextualize the 'African-ness' of African musical arts and make them accessible for formal as well as informal, cross-cultural music education; determining general outcomes to implement when developing a future curriculum.

The main outcome for Master of African musical arts is the ability to interact fully with both the music and with the community. In the research it became clear that there is widespread consensus on this point between educators, musicians and in a global context, although the means and reasons for becoming a master musician may vary. This expansion and broadening of the musician's framework takes place through an enculturation/transformational process, which is in service of the community.

Secondly, although the Framework was developed for the generic assessment of African musical arts, its compatibility on an international level with different education systems should be noted. This Framework will hopefully be applicable for the formalization of indigenous musics on an international level as well. With regards to the generic function of these standards, it should be kept in mind that the standards are independent and not attached to content; they do not constitute a specific format.

As contemporary and internationally compatible, the standards inform musical understanding; the practical implementation of theory; the utilization of universal cognitive experiences and basic cognitive processes in the form of continual dialogue between cultures. On an international level the standards facilitate a stable form of reference to enable evaluation of development and quality of performance. They provide benchmarks against which any musical product can be weighed to see if it might be found wanting.

Thirdly, because these standards are based on the concept of continuous or life-long learning, they also provide a basis for teacher education and RPL. This is provided through assessment of the teaching and learning process on a continuous level with clearly defined learning outcomes and benchmarks.

Lastly, the standards facilitate further research. They enable assessors, educators and students to reflect on African musical arts in a modern day context, develop a curriculum, develop further standards and adapt work for re-contextualized settings. Therefore *The Generic Cross-cultural Assessment Framework for African Musical Arts* can be used by scholars, educators and students alike, as well as for those enculturated in African musical arts. It serves as valuable guidelines to structure African musical arts in a formalized setting and on an international level.

The researcher emphasizes that the Framework, as put forward in this research, is the first initiative in the process of developing generic assessment standards for African musical arts, hence the use of the term 'towards' in the research title. The Standards, contextualized in *The Generic Cross-cultural Assessment Framework for African Musical Arts*, is not a final product for generic African musical arts assessment, but an initiative as well as evidence that assessment of African musical arts in generic contexts is possible.

The acceptability for formal, as well as informal, music education of the *Generic Cross-cultural Assessment Framework for African Musical Arts* was validated more than once with specialists in Western standards development e.g. Brophy (Florida, USA), Forrest and Watson (Australia), as well as with specialists, scholars, educators in and connoisseurs of African musical arts practice, for example Akuno, Mushira and Omolo-Ongati (Kenya), Keevy (South Africa) and Onyeji (Nigeria).

5.2.2 How were the standards developed and what do they look like?

These standards were developed as part of an intensive literature review and comparative research of formal and informal education systems internationally. Correspondence and informal discussions with scholars, educators, musicians and ethnomusicologists, both within and outside institutionalized education settings, formed an important part of this process. Standards were developed by analyzing the research results of the first four chapters of the thesis. All the research went through a crystallization process of categorization, describing the essence of African-ness, which then evolved into four generic assessment standards (based on the concepts of holism, communalism, inter-relatedness, praxialism). Refining the already categorized sections further, the most important criteria, describing and clarifying the African-ness of the four standards, were allocated, identifying learning outcomes and their benchmarks. Parallel with this process, while considering the requirements of modern day education, the generic compatibility of the four standards was constantly deliberated. Therefore, by extracting the 'what' of African-ness from chapters 1 to 4, as well as its applicability to modern day education, generic standards and their benchmarks were developed.

The standards are:

1. Understand and conceptualize holism
2. Understand, know and engage in communalism
3. Understand and know inter-relatedness and inter-connections
4. Understand, know and engage in praxialism.

The researcher found consensus among almost all African musicians and scholars (e.g. Adepo, Adeogun, Agawu, Akuno, Blacking, Kwami, Mans, Mushira, Nketia, Nzewi, Ohaja, Omolo-Ongati and Tracey), regarding essence of African-ness as defined by these four standards.

The most prominent characteristics describing the essence of African-ness, with reference specifically to African musical arts, are:

- Holism: orality, communality and mass musical cognition, collaborative learning, (Mans, 1997, in the concept of *ngoma*)
- Creativity: improvisation, communication, performance
- Praxialism: action, interaction, musicianship
- Morality (*ubuntu* = caring, sharing, creativity, innovation, communality)
- Aesthetics: evaluation, appreciation, communication
- Spirituality[1].

The proposed four standards were then divided into three levels of competence/development/achievement: Novice, Proficient and Master. They are based on international understandings of 'levels of achievement', as well as on research by Mushira (2010) and Akuno (2005, 2000, 1997), on compatibility aspects in education between African musical arts and contemporary music education. To assist with some form of reference the Novice level may be compared to primary school level, the Proficient to secondary school level and Master to senior secondary and/or tertiary level. However, keeping the concept of lifelong learning in mind, levels should not be restricted to a chronological institutional order. Ability and competence should always be assessed; not the age of a student. The largely

1 "Africans make a distinction between the sacred and the profane domains of life, although both domains are closely inter-dependent ... All active but intangible forces belong to the supernatural, and therefore, sacred domain. They command the spiritual disposition of humans and permeate the art of living through emanations as well as interactive manifestations …The musical arts in Africa, even when experienced in profane sites, belongs to the sacred domain" (Nzewi, 2004).

Western concept of chronological time and chronological learning has limited relevance to the learning process found in African musical arts. Learning is a lifelong process/experience in African culture. The Framework is not based on a chronological time-span, but on chronological *ability*.

The researcher was confronted by the question as to how all standards, grading and ranking should be conceptualized within a standards-based assessment structure. In accordance with Elliott (2009), these standards present a critically reasoned concept of:

> The nature of music and music education,
> The value of music and music education,
> The concept of what musical understanding is (Elliott, 2009:168).

These concepts were considered in deciding on how standards should be developed. In accordance with the University of Florida's Institutional Assessment Department, the three guiding principles, namely recency[2], relevance[3], and rigour[4] were considered (http://assessment.aa.ufl.edu/slo-recency-relevance-rigour) during the development of the standards. All four standards for African musical arts assessment are relevant to contemporary and modern day educational needs and requirements, as well as to the aspect of holistic and vocational training (also see University of Florida on the three R's - http://assessment.aa.ufl.edu/slo-recency-relevance-rigour).

The following modern-day educational requirements were used, as foundation from which to refer, for the development of the achievement standards:

- Education should relate to real-life situations. The development of competent and skilled workers, able to function in real-world situations and measured by well-trained assessors to standards as required in vocational and real-life settings, was adhered to. This culminated in the standards representing communal values.

[2] "Recency has to do with the degree to which the outcome reflects current knowledge and practice in the discipline" (http://assessment.aa.ufl.edu/slo-resources).
[3] "Relevance is the degree to which the outcome relates logically and significantly to the discipline" (http://assessment.aa.ufl.edu/slo-resources).
[4] "Rigor has to do with the degree of academic precision and thoroughness required for the outcome to be met successfully" (http://assessment.aa.ufl.edu/slo-resources).

- Quality teaching, learning and assessment. All the standards are described in a context of improving student learning, focusing on quality teaching, learning and assessment practices as well as focusing on the knowledge and skills of the educator, assessor and student alike.

- Respecting learning outcomes of the 'insider' culture. In developing the standards, the musical goals of the insider-culture were considered first and foremost: holism, communal/humanistic responsibility, the inter-relatedness of the arts and life, praxialism; "the ability to function in a complex interactive environment in harmony with other individuals" (Mans, 2000).

- Understanding the creative philosophies. The research aimed at a thorough understanding of creative philosophies as well as the structural realizations of African musical arts as found in African beliefs and practices.

- Recognition of Prior learning (RPL). The importance of the RPL is stated throughout this research as part of a holistic and life-long learning process, which is accommodated in the proposed standards.

The standards were then tested for: recency, relevance, and rigour; the Knowledge Type and Cognitive Processes level; cross-referencing of the learning outcomes with the list of verbs/actions associated with their corresponding cognitive dimension levels; writing the standards concisely and clearly as suggested, for example, by the University of Florida for the testing of their Student Learning Outcomes (http://assessment.aa.ufl.edu/resources).

At this stage the researcher would like to point out that, although there has been adherence to Western structural requirements to a certain extent, in organizing these four standards, the purpose was not to conform with Western structures, but to develop something 'new' which would nevertheless be relevant and acceptable for both formal and informal music educations.

5.2.3 What type of standards was developed and why were these specific standards chosen?

Standards are divided into three groups, namely qualification standards, occupational standards and professional standards (Keevy, 2012). From the three types of standards the qualification[5]/achievement standards were selected as appropriate to accommodate the design and content of this research. Achievement standards and are guided by level descriptors; they are "[b]ased on core and specific competencies, using learning outcomes" (Keevy, 2012); are developed by experts in their specific fields; "[i]nform[s] qualification design and forms the basis for learning programmes and curriculum" (Keevy, 2012).

According to Hayes (2006) such achievement standards are usually written as a series of domains grouped around issues of professional knowledge, practice, engagement, attributes, or variations of such. Achievement standards provide a common reference point to contextualize knowledge, understanding, performance, aim and structure for generic standards development. It should be mentioned that these generic standards do not only measure the result of the learning process (the end product) in the form of outcomes and competencies, but also focus on the process of continual learning itself, assessing where the student finds him/herself along this continuum at any stage.

The standards for this research consist of three components: 1. Learning outcomes, which are the end products of the learning process 2. Benchmarks, which describe these outcomes, competences and the learning process 3. Applied competences or skills (Hattingh, 2003:4). The inter-relatedness of these components becomes clear between the purposes of the learning, the competencies required, the learning outcomes that have to be demonstrated and the benchmarks used to determine whether the outcomes have been reached.

[5] Qualification/achievement standards are a planned combination of learning outcomes which have a defined purpose or purposes, intended to provide qualifying learners with applied competence and a basis for further learning (Keevy, 2012).

5.3 AN ACHIEVEMENT FRAMEWORK: ORGANIZING THE STANDARDS

The current text should be seen as a first contribution to a set of African musical arts guidelines for validation. Further development and strengthening in coming years is needed and common learning and understanding should be pursued through the process of co-operation and negotiation.

5.3.1 Deciding on the Framework and its purpose

After referring to international types of frameworks within which to organize the Standards (Australian, American, Eastern, European, South African, etc.), the researcher decided not to use a specific Western framework, but to develop a framework which would suit the cross-cultural needs of this research. This new Framework is well situated within the African, Eastern and Western educational frames yet accommodates alternative thinking. The Framework answers to the informal and fluent characteristics of African musical arts education, while still systematic in its outlay. This, therefore, is not a standardized and formal Western framework, but expresses the ability to accommodate African musical arts as an indigenous art form in a formalized structure addressing the needs of both Western and African education.

Firstly, the conceptual Framework is the conclusion and culmination of this research and verbalizes:

- How to assess African musical arts performance and how to understand African musical arts assessment. This includes the assessment strategies, levels of proficiency or levels of enculturation.

- The essence of African musical arts.

- A general framework applicable to all similar situations where indigenous musics as informal musics can be formalized for application in contemporary educational settings.

Secondly, the researcher broadly refers to Coles's (2006) understanding of an achievement framework as an instrument applied for development, classification and grading according to a set of level descriptors/benchmarks to determine levels of learning achieved. With regards to the sorting of learning targets, several different taxonomies have been developed (Brookhart, 2010:40). Bloom's Revised Taxonomy (Anderson et al, 2001) is a widely accepted description of the dimensions of knowledge and cognitive skills that are used to formulate educational objectives. The University of Florida uses Bloom's Revised Taxonomy to develop measureable student learning outcomes, as well as to provide helpful tables to which the researcher referred, in the development of learning outcomes (University of Florida: http://assessment.aa.ufl.edu/slo-table-1; see Addendum 15). This generic Framework developed for this thesis identifies expected outcomes, and assesses the extent to which these outcomes are achievable through the benchmarks provided.

Thirdly, with regards to the formulation of the standards in the Framework, it should duly be noted that achievement standards describe the process of acquiring knowledge: 'to know' and 'to understand'. Therefore most of the benchmarks in *The Generic Cross-cultural Assessment Framework for African Musical Arts* uses the description of the concepts 'to know', or 'to understand'. But what does 'to know' and 'to understand' imply? 'To know' is to possess knowledge, information and understanding (know & understand: http://www.thefree dictionary.com/knowing); to have the "expertise and skill acquired by an individual through his experiences and education" (knowing & understanding: http://www.differencebetween. net/language/difference-between-knowing-and-understanding/#ixzz25n4t51s8), whereas understanding implies the mental process as well as empathy of a person who does the understanding (understanding: http://www.definitions.net/definition/understanding). Understanding engages a deeper cognitive, meta-cognitive and affective level than 'knowing' and may take longer to acquire than knowing (difference between knowing & understanding: http://www.differencebetween.net/language/difference-between-knowing-and-understanding /).

Fourthly, this Framework is universal and generic in function and developed for general application internationally and for indigenous cultures. All indigenous musics can refer to this Framework and Standards as basis from which to work and adapt/re-contextualize to suit

their own needs. What students learn is determined by the country that teaches the specific musical arts form (see 6.3.1.5).

Lastly, the Framework provides evidence of the documentation of the processes of enculturation based on the analysis of the results in each of the following areas of African musical arts: holism, communalism, inter-relatedness, praxialism. The Framework contains levels of development (enculturation) and benchmarks to describe this, along an inter-cultural continuum on a horizontal level (from left to right in the Framework; see 5.5.2). Student learning outcomes for this research are organized into three broad categories: knowledge, skills, values.

5.3.2 How to read and understand the Framework

The Generic Cross-cultural Assessment Framework for African Musical Arts contextualizes the concept of 'towards' as indicated in the research title, through an increasing level of difficulty. Therefore, the Framework should be read as:

- A developmental approach which still has to be expanded further.
- An all-inclusive umbrella concept from which to develop specific assessment outcomes.
- A guideline for cross-cultural assessment.
- An inter-dependent structure which does not organize the standards and standards-levels in any specific hierarchical order. Due to the inter-relatedness of African musical arts the four Standards are inter-connected, inter-dependent, overlap and cannot be prioritized.
- Re-contextualized authenticity.

5.3.2.1 Re-contextualized Standards and Framework as re-contextualized authenticity

Re-contextualized authenticity (see 4.2.3) was found to be the appropriate space in which the generic cross-cultural Standards could fulfil the purpose of this research, namely to bring African musical arts and the assessment thereof into the international arena.

The four Standards, their generic ability to function in more than one culture, their ability to function in formal and informal educational settings, as well as their international reliability and validity as assessment references, were identified and demonstrated by this thesis. These results also determined that the Standards should be approached as re-contextualized Standards, adapted to adhere to the requirements of both the original and host musical cultures (staying as close as possible to the original/African culture, while addressing the need for meaning-making in the host/international culture as well). As re-contextualized and adapted Standards able to function in more than one culture, these Standards can bridge the voids between Western/formal and African/informal/indigenous music educations. Because these Standards are internationally acceptable/compatible, as shown by this research, they could be approached as re-contextualized authentic Standards.

The Framework, developed on a generic or re-contextualized basis as well, enabled the facilitation of these generic standards and standards-levels. The Standards and Framework can now be assessed as 'pure' and 'authentic' representations of the original, because it is accepted that they are staying within their original stylistic and appropriate forms as much as possible, while still considering the new culture's need to make meaning ('to know' and 'to understand') of these generic Standards and Framework within their own culture.

5.3.2.2 The structure, domains and flow of the Framework

Assessment standards are categorized into three acknowledged educational domains: knowledge (cognitive), skills (meta-cognitive) and values (affective). The general and inclusive nature of African musical arts makes them applicable to all forms of learning (formal/Western, informal/African). The researcher found that the holistic and praxial approach of African musical arts, defined by inter-relatedness and inter-relationships, complicated the grouping of standards into the three separate acknowledged educational domains. In African musical arts, life and arts are integrated as an inter-art and inter-life experience. Therefore the four Standards, as suggested by the research, are inclusive of all three domains. The standards do not only represent one domain, but are found in all three educational domains.

Within these domains the Standards represent the main aspects of what an accomplished African musical arts practitioner should be able to know and do, and are categorized and described as follows:

DESIGN OF DOMAINS		
Knowledge	**Skills**	**Values**
Musical/cultural synthesis of theoretical and contextual knowledge. Understanding: philosophies, cultural aesthetics and oneself.	Technical skills accomplishment, such as cross-cultural communication: effective control of the voice or instrument or dance movements.	Attitude: Musicality and humanity (ability to make sensitive and musical performance decisions) Creativity and attributes specifically related to cross-cultural competence, namely motivation, openness, resilience and sensitivity.

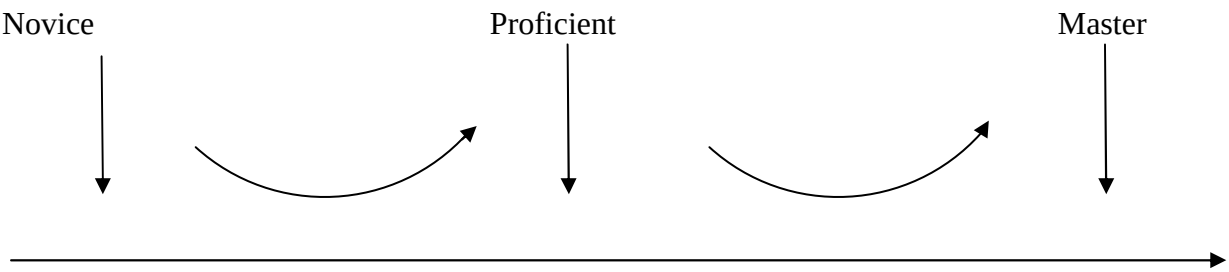
An example of the structuring of the Framework is given below. Standard 2 (2.1 and 2.1.1) is used as illustration, because it is one of the shortest deconstructions of a Standard, but still able to exemplify its purpose. The third line (Novice, Proficient, Master) does not tally with the final table, but is added as clarification of how the final table should be read.

Heading	Learning Outcome	Standard	Benchmark	Levels of development

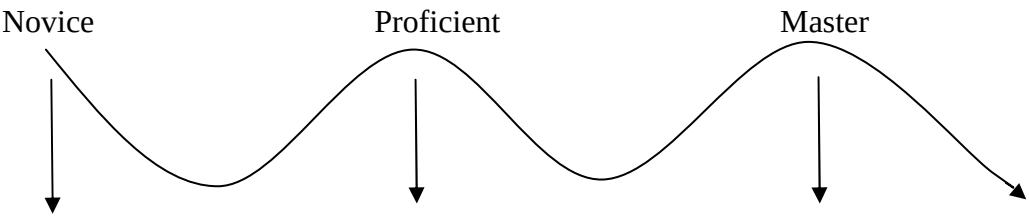
STANDARD 2: UNDERSTAND, KNOW AND ENGAGE IN COMMUNALISM		
2.1 Display a communal, humanistic and democratic responsibility towards the community		
NOVICE	**PROFICIENT**	**MASTER**
2.1.1 Repertoire and communal responsibility		
Know and understand repertoire and its collective and humanistic accountability towards society. Display through: Imitation Self-instruction Communal music-making.	Know, understand and expand the repertoire and the self with regards to collective and humanistic accountability in society. Display through: Communal music-making Exploration Reflection Development of repertoire.	Act as a music repertoire referent for the culture with regards to its collective and humanistic accountability in society. Display through: Collective accountability Responsible leadership.

Each Standard, when referring to its learning outcomes and benchmarks, describes a process of enculturation along a continuum from a Novice to a Master level. The Framework and Standards, therefore, present the holistic and praxial worldview of African musical arts, while formulated to be acceptable for contemporary education. This inclusive worldview is illustrated by the flow found in the assessment levels and assessment steps. The Framework illustrates the transformation of the musician from the initial Novice Level to an accomplished Master Level. Both the horizontal and vertical lines illustrate growth in terms of enculturation.

- Horizontal from left to right: Novice → Proficient → Master Levels.



A flowing and curved horizontal line which flows vertically from the first Novice block down to the last Master block was identified.



5.3.2.3 Learning outcomes in the Framework

Learning outcomes[6] focus on what students are expected to learn to become accomplished African musical arts practitioners. Learning outcomes in this research and in this Framework, describe the essence of 'African-ness'. Core learning expectations identify the knowledge, skills and values needed (learning outcomes: http://assessment.aa.ufl.edu/slo-outputs-out comes).

5.3.2.4 Benchmarks in the Framework

For this research benchmarks[7] explain and clarify each Standard. As clarification for the four Standards, benchmarks are reference points for development throughout students' and educators' careers of lifelong learning and describes the essence of 'African-ness'.

For this research the benchmarks were determined by answering the following questions: How is music made? What are the rules by which the musical sound is organized? What is the cultural framework within which the music is created? (Palmer, 2002:34). By answering these questions, the roles of the African musical arts practitioner, for instance, were determined. These roles describe various levels of development/enculturation of the African musician. The *Roles for Lifelong Learning*, determined in Queensland schools, Australia (State Library of Queensland, 2004), focus on life performing roles as the overarching outcomes for learners. When these roles, in the form of generic attributes such as community contributor, quality producer, leader and collaborator, designer and creator, effective communicator, active investigator, reflective and self-directed learner (Cumming & Maxwell, 2004:100,101) are compared to the roles of African musical arts practitioner, many similarities between the roles of African musical arts practitioner and Roles for Lifelong Learning are identified and can be applied as general benchmarks/descriptions.

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[6] "An outcome is a level of performance or achievement. It may be associated with a process or its output. Outcomes imply measurement - quantification - of performance" (learning outcomes: http:// assessment.aa.ufl.edu/slo-resources).

[7] A benchmark is a standard of excellence, achievement, etc., against which similar things must be measured or judged (Benchmark: http://dictionary.reference.com/browse/benchmarks).

5.3.2.5 Standards-levels as developmental stages or enculturation process

Levels for this research are the indication of the developmental stages of the enculturation process. Although context is important with regards to the complexity, responsibility and criticality of levels, level is not only determined by the content but also by how the qualification is applied and how the learner engages with the content (Qualifications & Curriculum Authority, 2005).

In conclusion therefore, the Standards-levels in *The Generic Cross-cultural Assessment Framework for African Musical Arts* describe the developmental steps of the enculturation process to become an African musical arts practitioner. These levels:

- Are generic in their function and applicable to modern day education. They identify African musical arts practices, inherent to the culture, which are still prevalent on the continent; they determine which of the practices are applicable to modern day education. The generic function of the Levels and their applicability to contemporary education is clearly outlined through concepts such as RPL and 'learning as a lifelong process/experience'.

- Provide a common language for dialogue between educators, assessors, students of African musical arts, the community/public and educator organizations and associations. The standards-levels clarify the enculturation process, and are part of the compatible and independent guidelines, applicable to both African and Western music education.

- Describe what educators/assessors and students at all three stages/levels of achievement (Novice, Proficient and Master) need to know, understand and be able to do. The knowledge, skills and values required to become a competent African musical arts musician are organized and clarified in the Framework.

- Grade the four Standards into developmental steps while broadening of the field of learning. The Levels[8] describe the depth of knowledge and of understanding, as well as the range of skills, that students working at that standard should typically show.

5.3.2.6 Novice, Proficient and Master Levels

The development and transformational process of the musician is divided into these three stages which briefly constitute the following:

A Novice practitioner in African musical arts is at the initial and imitation level of the music enculturation process. Akuno describes this as the 'Listener' Level (2012: Informal discussion). At the end of this level a learner should be able to demonstrate a basic understanding, performance skills, values and attitudes and general knowledge in the field of African musical arts practice.

Contrary to Western educational forms, a Novice musician does not start from an assumed zero with regards to his/her knowledge of African musical arts. There is a saying in Africa: "An African never comes into the classroom empty handed. He comes from an interactional environment" (Omolo-Ongati, 2012: Informal discussion). A Novice never comes into any music educational situation or music-making situation with no knowledge or 'not knowing'. This interesting concept of how a Novice can be established is recommended for further research (see 6.4.2.1).

Proficient musician in African musical arts indicates the middle level of the enculturation process, where assimilation, synthesization and exploring of creative action takes place (see the discussion of the developmental models in 4.4.4). Akuno describes this as the 'Creator' Level (Informal discussion, 2012): the learner should demonstrate a capacity for analysis and synthesis, information management skills, creativity and interpersonal skills.

The following Luo proverb summarizes the concept of a Master musician of African musical arts very well.

[8] 'Levelness' can be summarized as: depth, breadth and originality of understanding; engagement with complexity; personal responsibility; criticality and the ability to research and develop information and action (Robbins, Private correspondence, 2012).

Luedo ok romre
To Luedo te nig Tich

All fingers are not the same, but
Without one of the fingers, the hand is paralyzed (Omolo-Ongati, 2012: Informal discussion).

The Master Musician Level is an advanced and creative level, where the learner should be able to demonstrate excellence and independence in music-making. Akuno describes this as the 'Re-creator' level (Informal discussion, 2012). The Master musician is a good leader, is not in competition with other participants and he/she directs the whole performance. The Master musician demonstrates research skills, competent interaction with the music and society, and a capacity to apply knowledge in practice. The Master musician is an experienced leader of his/her community, and should be acknowledged as such by the community.

The choice of naming the three Levels as Novice, Proficient and Master, rather than using more Western and contemporary oriented terminology such as Beginner, Proficient and Accomplished, answers to preferences indicated by African scholars, educators and musicians after consulted. Although Novice, Proficient and Master are not conventional descriptions in Western education, they are nevertheless well-known and accepted in both formal and informal education.

5.3.2.7 Generic level-descriptors

The generic level-descriptors used to describe the three levels of African musical arts assessment standards were largely found in Cisco, Intel and Microsoft's recommendations (2009) of generic level descriptors. Suggestions by Akuno (2010), Cantwell et al (2004), Grové's six areas of the generic learning model (2001:5-5), Hughes and Cappa (2007), Lindström's Process Criteria, NSW Board of Studies (2006, 2012) (see Addendum 14), Robley et al (2005), Robbins (2012) and the Tuning Project (2010) were considered. Stone also identified the essential skills associated with cross-cultural effectiveness/cross-cultural competence as: emotional intelligence, knowledge, motivation, openness, resilience, reflectiveness and sensitivity (Stone, 2006:344).

These generic level-descriptors were also verified with African musicians, educators and scholars. The descriptors identified as appropriate were then categorized into the three groups Novice, Proficient and Master. The following level-descriptors and their equivalent focal level of processing were applied.

Table 1: Generic musical descriptors and their equivalent focal level of processing

GENERIC MUSICAL DESCRIPTORS AND THEIR EQUIVALENT FOCAL LEVEL OF PROCESSING						
African musical arts levels	**Cisco, Intel & Microsoft**	**Hughes and Cappa (also see Addendum 12 for clarification)**	**Cantwell and Jeanneret (also see Addendum 13 for clarification)**	**Akuno (2010)**	**Lindstrom**	**Grové**
Novice	* Basic general knowledge in the field of study * Elementary performance skills * Interpersonal skills	*Effective communication *Ethical and social understanding	Reproductive level: Limited understanding Unsustained/fragmentary judgment	Learning & Progression: * Replication * Experimentation * Composition	Merged into applicable domains: *ability to use models (experiential work) *inventiveness, *capacity for self-assessment.	Applicable to all domains: *listening, *performing, *creating, *reading and writing, lead[ing] to the development of musical concepts (Grové, 2001: 3-2).
Proficient	*Capacity for analysis and synthesis * Information management skills * Interpersonal skills *Research skills	*Effective communication *Ethical and social understanding *In depth knowledge of the field *Independence and creativity	Categorical level: Where information is processed to a certain extent, but only with the ability to categorize the transferred information.	Knowledge & Processing: * Reproductive * Transformative * Creative		
Master	* Information management skills * Interpersonal skills * Research skills * Ability to work autonomously *Capacity for applying knowledge in practice.	*Effective communication *Ethical and social understanding *Independence and creativity.	Where information is integrated and developed, "potentially extending meanings to quite high levels of abstraction" (Cantwell et al, 2004: 7). Construct validation/to build or assemble something by putting together separate parts in an ordered way.	Analytical-Creative Learning Process: *Assimilation *Development * Application		

5.4 THE FOUR STANDARDS AND THEIR DESCRIPTORS REVISITED

The purpose of this section is to clarify and contextualize the four generic Standards identified by the research as basis for the development of *The Generic Cross-cultural Assessment Framework for African Musical Arts*. Potential problematic concepts, which cannot be explained in the Framework Statement itself, are discussed.

5.4.1 Standard 1: Conceptualize holism in African musical arts

> It is not possible to divide in a vital experience the practical, emotional, and intellectual from one another and to set the properties of one over against the characteristics of the others. The emotional phase binds parts together, 'intellectual' is no more than a name for the fact that the experience has

> meaning and that the 'practical' indicates interaction between human organism and events and objects in her environment (Dewey, 1934:55).

The researcher echoes Dewey's understanding of what Smuts first termed holism. In African musical arts education, the three domains of knowledge, skills and values are linked as inter-arts and inter-life experiences. Of these three domains, the one domain is not more important than the other. Westerlund summarizes as follows: the parts cannot be less than the whole and "the whole is not simply a sum of its parts" (Westerlund, 2003:49). Because all these domains are equally important, reliant on, as well as integrated with one another, African musical arts education cannot be practised in a compartmentalized way. African music-making is a continual process and flows between the individual, social life, arts, and between arts and life/the community. "Art as aesthetic is always part of life in realist terms" (Westerlund, 2003:49).

Standard 1 represents, firstly, the holistic conceptualization of African musical arts which is to understand arts and life as one integrated concept where:

- The multiple connections between the arts (including song, dance, instrumentation, creating a performance setting, costuming, interaction with performers and memory), are explored and appreciated as a functional, aesthetic and contextual concept.

- The natural and multiple connections not only between the arts, but also between the arts and life (Mans, 2000) are explored, integrating all "artistic and social concerns into a single unified event" (Chernoff, 1979:87). This is the essence of an African musical performance. In the depth of this integration, the expression of a humanistic sensibility, and essential 'African-ness' as aesthetics, can be found (Chernoff, 1979: 87).

Secondly, a holistic conceptualization of African musical arts is not only to understand arts and life as one integrated concept. It is recognizing cultural transformation processes of the whole person, taking place in all areas and domains of his/her life. The enculturation/cultural transformation or educational process encompasses development towards a fully integrated human-being into a new musical culture. The student, therefore, is enabled to function

effectively in all facets of life: integrating life in its totality; turning learning into a real-life experience; making music-making a living theory.

Thirdly, holism implies continual learning or life-long learning. Life-long learning in education encompasses continual interaction with the community as well as the ability to think inclusively and creatively.

Lastly, the holistic and inclusive educational approach suggested by Standard 1 naturally implies the engagement of multiple thought processes, where the ability to unify multiple arts into a single event as an inter-arts experience is assessed. When art is aesthetic, it is significant "not by itself but as the integration of the parts" (Dewey, 1934:55). Holism, as found in African musical arts, is situated in contemporary music education as inclusive, formative and participatory. Concepts such as self-education, group education, vocational training, formative education and Recognition of Prior Learning are foremost.

The notion of holism, as proposed by Standard 1, is summarized as cultural transformation of the learner through immersion into the African musical arts culture as enculturation. African musical arts are an integrated real-life experience where the transformational development of the whole person is facilitated through the inclusive process of enculturation.

5.4.2 Standard 2: Understand, know and engage in communalism

> *Common collective knowledge* about the world enables us to communicate, to make informed decisions about many aspects of our lives, to understand and to participate fully as informed citizens in local, national and global matters (http://assessment.aa.ufl.edu/slo-resources).

Artistic and social concerns are integrated through communalism. This enables the student to understand and know 'life as art' and 'arts as life'. In the depth of this integration, the crux of African musical performance, namely the expression of a humanistic sensibility and essential 'African-ness' (as clarified in the four Standards), as great artistic achievements, are found (Chernoff, 1979: 87).

The aesthetic of communalism in African musical arts lies in socio-cultural knowledge, understanding and participation. Standard 2 mirrors the notion of communalism through:

- Creating an "ethnically concerned artistic environment" (Dewey, 1981:98), where individual and social interests are combined. Creating the environment takes place through co-operative music learning, music-making, problem solving and joint musical products (Dewey, 1981:98).

- Humanistic responsibility: The "ability to function in a complex interactive environment in harmony with other individuals" (Mans, 2000), through communal performance and humanistic sensibility. There is a shift of emphasis from "individual performance to the synergy of group performance where everybody participates" (Mans, 2000). However, Dewey also cautions: "Learn to *act* with and for others while you learn to *think* and to judge for yourself" (Dewey, 1981:98).

- A master musician being an interactive, communicative contributor and leader. A master musician is sanctioned by the community for his/her excellence in knowledge, experience, self-sufficiency, as composer, as performer and/or instrumentalist and in personal attributes.

Communal leadership in African music-making is founded on the professional musician being an effective, interactive and influential communicator, performer, manipulator/creator of the music; who is able to encourage participation and interaction with the music for the betterment of society. The good musician will illustrate humanization, socialization and communication through communication skills, performance skills, behavioural attitudes and abilities, practised within the context of a communal activity and collaborative learning. Communal leadership is based on being a communicative contributor, skilled and experienced performer, improviser, educator, referent for repertoire and promoter of relationships. The master musician therefore, should display the ability to function in a complex interactive environment in harmony with other individuals (Mans, 1997:320, 321).

With regards to the concept of enduring musicianship and the display of communal leadership (2.3.1 as part of Standard 2.3), the holistic approach in African musical arts supports leadership as an inclusive attitude towards the community: that of integrated musician and communal leader.

African musical arts represent, to a large extent, an oral-based culture, and the preservation of repertoire is based on repetition, memorization, imitation, performance and creativity, as well as the understanding and teaching of the embedded values of the repertoire. The preservation of the repertoire is the responsibility of the musician, professionally and as leader of the community. He/she has to teach the repertoire to the next generation. He/she becomes the culture's music referent, bringing together and teaching knowledge of the past and present and developing, extending or creating new music for the future by addressing communal needs. Individualism forms an important aspect of African musical arts as well, e.g. the prominence of the role as master drummer or lead singer. Although individual experience and development always take place within the community, the humanizing aspect in music-making has a positive influence on the individual, because music makes you a better person in yourself (Akuno, 2012: Informal discussion).

5.4.3 Standard 3: Understand and know the inter-relatedness of arts and life

> Because it is an integral technique, art is not divided against itself. More precisely the arts in … Africa are linked to each other, poetry to music, music to dance, dance to sculpture, and sculpture to painting (Senghor in Aarom, 1991:7).

Inter-relatedness is not only found in African musical arts but in all spheres of life: the practical (inter-arts connections), social (inter-communal connections) and educative (inter-educative connections) spheres and these spheres are dependent on one another. Inter-relatedness is found in the interaction between the community, musician, life and arts. One never just sings, dances, plays drums or dresses up, but all practice takes place in response to communal necessities and responsibilities, e.g. social, moral, spiritual or political comment. To engage in the demonstration of one of these spheres inevitably brings an inclusion of the others.

Holism, communality, indigenous practices and orality in education are introduced as part of the concept of *ngoma* by Bjørkvold (1992) and Mans (1997). Inter-relatedness and *ngoma-ness* also imply fluidity and transformation. Here one thing flows into another: visuals, for example, may become dance or dance may transform into a story. Inter-relatedness/transformation is observed where the individual becomes part of community, or becomes part of the music through total involvement with life as an aesthetic.

To understand the concept of inter-relatedness/*ngoma* between arts and between arts and life, a few examples are given. Inter-relatedness is observable in situations such as:

- Meaning-making as part of inter-arts connections. Meaning-making is integral to music-making on any level– political, geographical, etc. (Omolo-Ongati, 2012: Informal discussion). Meaning in African musical arts is made and/or expressed through different art forms simultaneously (music, dance, etc.); meaning-making relies on interaction between the community, musicians and art forms (Omolo-Ongati, 2012: Informal discussion).

- Practical orality[9] as part of inter-communal connections. Orality is a prominent feature of African musical arts and initiates and stimulates inter-relationships between the practical, social and educational spheres. Orality is thought and verbal expression; it is a reliance on spoken rather than written language for communication, where the fact or quality is communicated orally. This often results in the demonstration of verbal expressions on a practical and an inter-active level to make a concept more understandable. On this level orality addresses practical expression as communication.

- Assessment as part of inter-educative connections. There are strong inter-connections between purpose, outcome, benchmarks and competence required to practise and assess African musical arts.

5.4.4 Standard 4: Understand, know and engage in praxialism as living theory

> The unifying element in this collection is praxialism as it relates to the many complex concepts and issues that constitute the nature and significance of music education (Westerlund, 2003:46,47).

[9] "The identification of verbal knowledge as the stumbling block of musicianship is a thorny issue. Can knowledge be articulated accurately without language? … but how can new terms that are more representative of the various cultures whose musicmaking is being described be identified or developed? For practical musicians, their musicianship requires no words (unless they are singers…) and while in most learning and performing situations, the verbalisation of concepts or information occurs, it is perfectly conceivable, for the sake of argument, for musical learning to take place with no language at all. Musical knowledge is a conglomerate of various ways of knowing that are difficult to quantify" (Carver, 2005:66).

According to Elliott, praxialism pivots around the concepts of "specific kinds of human doing and making … that are purposeful, contextual and socially embedded" (Elliott, 1995:14). Nzewi (2003) adapted this concept to African musical arts as 'knowledge in action'. He observes that an African learns by doing and learns by working from the practical to the theory.

> Whatever the musical tradition, therefore, a corresponding theory can be developed out of the practice of the music itself (Carver, 2005:64).

Praxialism in African musical arts focuses on the development of musicianship, as non-verbal and skill-based (Elliott, 1995:61; Carver, 2005:66). Praxialism, as a socio-cultural and artistically grounded concept, is a philosophy which advocates the simultaneous development of practical musicianship and creativity which is socially and culturally embedded in communal activity.

Praxialism represents:

- A process-oriented approach. Here, not only the product but also the thinking processes, are involved and can be evaluated and improved (Cushner et al, 2006; Scott, 2004; Grové, 2001).

- A meaning-making process. Praxialism is the activity that gives music its meaning.

- Kinesthetic[10] mediation as meaning-making of everyday life. All the senses are integrated into this process. The orality of African musical arts, with everything having to be remembered and not written down, requires the integration of sensory mediation into the teaching, learning and assessment processes. This sensory/ kinesthetic form of education becomes an active meaning-making system of everyday life. Through action, interaction and creativity, the past, present and future are brought together in performance. Of essence is the role of communication in this process. The

[10] Everyone has a learning style. People usually fall largely into one of three categories: kinesthetic, auditory or visual. Kinesthetic learning (also known as tactile learning) is a learning style in which learning takes place by the student carrying out a physical activity, rather than listening to a lecture or watching a demonstration. People with a kinesthetic learning style are also commonly known as "do-ers". The Fleming VAK/VARK model (one of the most common and widely used categorizations of the various types of learning styles) classified learning styles as follows: Visual learners; auditory learners; reading- or writing-preference learners; kinesthetic learners.

aspects of orality, kinesthetics and memory retention are identified as part of aesthetics of praxialism.

The aesthetic of praxialism in African musical arts lies in a simultaneous enactment of musicianship and creativity, kinesthetics[11], meaning-making, knowledge and understanding. This is found in: action, interaction, musicianship and creativity; 'learning-by-doing'; development of musicianship and listenership; it involves aspects of performing-and-listening, composing-and-listening, creating-and-listening.

5.4.5 Re-contextualization and *The Generic Cross-cultural Assessment Framework for African Musical Arts*

Re-contextualization played a prominent role in the development of the Standards and in the development of the *Generic Cross-cultural Assessment Framework for African Musical Arts.* The four Standards and the Framework have to be compatible to both Western/formal and African/informal music educations. The cultural relevancy of the Standards to their indigenous origins (keeping as close to the 'original' as possible), as well as their relevancy to international education as a new context, was the aim of this research. Re-contextualization implied considering what had to be retained in the development of the Standards; what the research was prepared to 'lose' from the original culture to make it more accessible to contemporary education. The re-contextualized Standards and Framework, consequently, had to reflect on the essential characteristics of the original African music culture while making it part of contemporary experience.

The introduction and adaptation of African musical arts into a global educational setting for this research implied that values of life were to be communicated not only by translation rules but by also means of imagination, trying to bridge life-experiences of different worlds (Dewey, in Westerlund, 2003:52). Here, both cultures, African musical arts as well as formal Western music education, had to be considered. The research found that bridging the voids of meaning-making between these two cultures could only be considered when approached from

[11] "A major aspect, present in many music-making contexts, is dance or some degree of body movement. This may or may not be integral to the music but, where it is present, it does add a kinetic aspect and possibly a percussive element to the performance" (Carver, 2005:68).

an 'authentic re-contextualized' perspective. The Standards as well as the Framework are a clear illustration of this authentic re-contextualization.

5.5 PRESENTING *THE GENERIC CROSS-CULTURAL ASSESSMENT FRAMEWORK FOR AFRICAN MUSICAL ARTS*

The researcher, at this stage, finds it appropriate to point out the following:

5.5.1 Formulation of the Standards

The formulation of the four Standards as well as the formulation and construction of the Framework needs to be acceptable to Western as well as indigenous musics' criteria which describes the standard. This Framework is accessible to all forms of education.

5.5.1.1 Internationalizing indigenous musics

The Generic Cross-cultural Assessment Framework for African Musical Arts serves as general guideline for the development of cross-cultural assessment standards between Western, Eastern and African music education and may be implemented as such. To make this Framework internationally acceptable and not only applicable to African musical arts, the researcher omits the term 'African musical arts' from within the Framework.

5.5.1.2 Verbs with a generic function

In the formulation of standards, the formal approach in Western educations advocates the implementation of verbs that indicate observable and measurable actions and behaviours (see for instance http://assessment.aa.ufl.edu/slo-components and http://assessment.aa.ufl.edu/slo-table-3). The use of verbs such as 'understand' and 'appreciate' is not encouraged, because these verbs, according to Western standards, suggest behaviours that are internal and not observable or measurable, and therefore often not regarded as reliable or valid. In African musical arts, however, the assessment of many intangible actions, behaviours and even thought processes, such as attitude, resilience, creativity and communication, is of essence. This is where the assessment of 'outputs' in the form of processes comes in. The processes have been demonstrated to be present in African musical arts (see Akuno, Mushira and

Kwami). Although actions and behaviours may be unobservable in the performance of African musical arts, the assessment of such intangible/un-observable thought or enculturation processes can well be identified, analyzed and verbalized for teaching, learning and assessment practices. This has been established through the development and verbalization of these processes in *The Generic Cross-cultural Assessment Framework for African Musical Arts.*

At this stage the researcher would like to point out that this thesis should not be approached as behaviouristic. It has no behaviouristic limitations, (all actions being described through behaviour). This research is based on a holistic or all inclusive approach, where the whole person, his/her knowledge, skills and attitudes are considered in the assessment process. For example, descriptive terms such as 'understand' and 'know' are clearly demonstrable words, as has been discussed previously.

5.5.1.3 Definitions by African musicians

All standards and descriptors in the Framework have been developed directly from definitions by prominent and practicing African musicians and their understandings of what constitutes African musical arts, how it is practised, and what 'good' and 'excellent' in African musical arts encompass. Some 'wording' has been taken from the definitions mentioned in previous chapters and used where the researcher found appropriate. All references have already been given in full and all authors acknowledged and discussed: the researcher does therefore not see this as an infringement of copyright.

All standards, learning outcomes and benchmarks, although put forward in 'unconventional' terminology regarding Western formulation of standards, are generic in nature and are able to function, be understood, and are relevant to/in both African musical arts and modern day education. An explanation regarding formulation of the standards has also been given in the discussion of each standard earlier in this chapter.

5.5.1.4 Formulation and the inter-relatedness of domains, standards and benchmarks

As previously mentioned, the holistic concept of African musical arts education generates inter-relationships between African musical arts practices. An example of this inter-relatedness between between standards and domains, for example, is found in the description of Orality. Three benchmarks describe Orality in three different domains and as components of different standards as well (see 2.2, 3.1, 3.2). Although the research's aim was to categorize the four different Standards independently of one another, this was not entirely possible and should be considered when reading the Framework. Many of the benchmarks and descriptors, therefore, may also fit into some of the other domains, standards, learning outcomes and benchmarks.

Lastly, it should be noted that the development of the:

- Learning outcomes were determined by answering the following question: "What should students know and be able to do as an outcome?"

- Benchmarks were determined by answering the following question: "How does one know that students have achieved these outcomes?"

- Standards were also verified by referring to *Recommended Steps for Developing and Revising SLO's* (Brophy, n.d.:4,5).

5.5.2 *The Generic Cross-cultural Assessment Framework for African Musical Arts*

The researcher presents *The Generic Cross-cultural Assessment Framework for African Musical Arts* as culmination of this research, validating the research statement: "African music can be assessed and a generic evaluation system was developed to introduce this".

GENERIC CROSS-CULTURAL ASSESSMENT FRAMEWORK FOR AFRICAN MUSICAL ARTS

STANDARD 1: CONCEPTUALIZE HOLISM IN AFRICAN MUSICAL ARTS		
NOVICE	**PROFICIENT**	**MASTER**
1.1 Think and perform inclusively as part of the transformational development of the whole person through the process of enculturation (Enduring understanding)		
1.1.1 Culture and inclusivity		
Know and understand the self in the original culture. Display through: - Participation - Imitation - Self-instruction Acknowledge and appreciate differences between people of different cultures. Display through: - Recognition - Acknowledgement - Appreciation of difference.	Know and understand the self in the original culture and demonstrate an ever widening perspective of understanding differences between people of diverse cultures. Display (to make understanding visible) through: - Recognition - Awareness - Appreciation - Respect - Analysis and synthesis of the concepts of holism, communalism, interrelationships and praxialism - Involvement - Attitude (unprejudiced and positive) - Practice (of appropriate skills).	Know, understand and appreciate the fundamental unity of all humans as potentially fully integrated African musical arts practitioners. Display through: - Immersion - Involvement - Mediation - Fostering - Recognition of music knowledge as constructed by the context of every-day life.
1.1.2 Philosophical concepts/Artistic values and inclusivity		
Know and understand artistic values of holism, communalism, inter-relationships and praxialism of African musical arts. Display through: - Participation - Identification - Imitation.	Know, understand and interact with artistic values of holism, communalism, inter-relationships and praxialism of African musical arts. Display through: - Creative participation - Analysis - Synthesis.	Know, understand, integrate and communicate the artistic values of holism, communalism, inter-relationships and praxialism of African musical arts. Display through: - Taking ownership - Endorsement of recognition of prior learning (RPL) as a life-long learning process.

1.1.3 Context and inclusivity		
Know, understand and engage with basic contexts such as repertoire, meaning-making, sounds, movements, etc., situated in historical, geographical, language, political and religious contexts. Display through: - Participation - Imitation - Self-instruction.	Know and understand contexts such as repertoire, meaning-making, sounds and movements, which are situated in historical, geographical, language, political and religious contexts. Display through: - Investigative work - Inventiveness - Ability to use models - Self-assessment - Creative processes.	Know, understand, explore, exploit and engage inclusively with contexts such as repertoire, ideas, values/meaning-making, sounds, movements etc., situated in historical, geographical, language, political and religious contexts. Display through: - Creative processes (investigative work, inventiveness, ability to use models, capacity for self-assessment) - Guidance of the community - Interaction in new and original ways.
1.2 Engage in collective/multiple thought processes as part of the transformational development of the whole person through the process of enculturation (Enduring understanding)		
Know, understand and engage, on a tacit and practical level, in multiple thought processes of collective communication (such as appreciation and evaluation). Display through: - Imitation - Active music-making - Becoming culturally adept.	Know, understand and engage, on a tacit and practical level, in multiple thought processes of collective communication (such as appreciation and evaluation), collective performance and creative processes. Display through: - Active music-making /Performance - Developing culturally adaptability - Reflection - Critical evaluation - Synthesis - Creative processes.	Know, understand, communicate and integrate collective thought processes, such as collective communication, performance and creative processes for betterment of society, on a tacit and practical level. Display through: - Creative performance - Facilitation of colleagues and students - Representation - Evaluation of tacit knowledge processes.
STANDARD 2: UNDERSTAND, KNOW AND ENGAGE IN COMMUNALISM		
2.1 Display a communal humanistic and democratic responsibility towards the community (Enduring social responsibility)		
2.1.1 Repertoire and communal responsibility		

Know and understand repertoire and its collective and humanistic accountability towards society. Display through: - Imitation - Self-instruction - Communal music-making - Recognition of humanistically accountable aptitudes and capabilities.	Know, understand and expand the repertoire and the self with regards to collective and humanistic accountability in society. Display through: - Communal music-making - Synthesis of humanistically - accountable aptitudes and capabilities - Exploration - Reflection - Development of repertoire.	Act as a music repertoire referent for the culture with regards to its collective and humanistic accountability in society. Display through: - Developing and extending past, present and future (new) repertoire to address communal needs - Collective and humanistic accountability - Responsible leadership - Representation.
2.1.2 Mass musical cognition[1] and human conscience/responsibility		
Know, understand and participate in mass musical cognition to contribute to the well-being of society. Display through: - Active music-making - Communication - Imitation.	Know, understand, participate and interact with mass musical cognition to contribute to the well-being of society. Display through: - Active music-making - Communication - Exploration - Identification and addressing of communal necessities - Creative development of the musical arts.	Know, understand and develop mass musical cognition with regards to communal, humanistic and democratic well-being of society. Display through: - Excellence in leadership - Identification and addressing of communal necessities - Effective and influential communication - Identification, representation, interaction and manipulation of the music for the well-being of society.
2.2 Display merging within a 'community of practice' through the arts (Enduring social responsibility)		
2.2.1 Communal communication		
Understand the importance of, and respond to the communicative value of the music, especially through improvisation and creativity. Display through: Participation	Increasingly understand the importance of , and respond to the communicative value of the music. This takes place through interpretation, initiation and development of especially improvisation and creativity. Display through:	Guide and support colleagues and students towards the understanding and practice of excellence in communication through music. Display through: - Enjoyment

1 Mass musical cognition or massified music education, describes the "opportunity for music making and taking [which is] is made abundant. Music education is massified ... to make him [the participant] music conscious, educated or enlightened enough about music and what it stands for (its philosophy, practices and skills) so that he can consciously or subconsciously apply music making in his private and public life and in contributing to finding, solving and meeting socio-musical challenges socio-personally" (Adeogun, 2006:3-43).

Imitation Clarification.	- Communal music-making - Communicative abilities - Creative improvisation through communication - Enjoyment - Clarification - Initiation - Development of especially improvisation and creativity.	- Vitality - Effective communicative abilities (e.g. constant control in/of the group) - An honest attitude - Authentic presentation - Integration with the music.
2.2.2 Communal creativity		
Understand and participate in the creative process of communal music-making. This takes place as interaction between the original composer, if known (individual or group), group members and communal input (audience) through music. Display through: - Participation - Imitation - Recognition.	Understand and collaborate in the creative process of communal music-making. This takes place as interaction between the original composer (individual or group), group members and communal input (audience). Display through: - Co-operative working - Adaptability to the group - Effective communication - Appreciation and evaluation - Composition and/or improvisation.	Sustain and support the creative process between the original composer, group members and communal energy. This should take place within the context of improving performance of the whole group. Display through: - Leadership - Co-operative working as director - Excellence in balance - Clarity of purpose - Precision - Originality - Integration with the music cohesion and merging of the audience, performers and group members.
2.2.3 Communal meaning-making		
Know, understand and comply with communal meaning-making reflected in behaviours, morals and values (tangible and intangible) of the 'community of practice'. Display through: - Participation - Imitation - Recognition.	Know, understand and develop communal meaning-making, reflected in behaviours, morals and values (tangible and intangible) of the 'community of practice'. Develop necessary communal capabilities for meaning-making. This is reflected in behaviors, morals and values (tangible and intangible) of the 'community of practice'. Display through: - Participation - Recognition	Know, understand and work towards perfection in capabilities and relationships integral to communal meaning-making. This is reflected in initiating and nurturing behaviours, morals and values (tangible and intangible) of the 'community of practice'. Display through: - Socialization in group communication, group performance and group interaction - Collaborative learning[2]

2 Collaborative learning: encouragement, criticism and support of individual performers through group participation and group response and commentary.

	- Synthesis - Socialization in group communication, group performance and group interaction.	- Creative performance - Facilitation - Evaluation.
2.3 Display communal leadership (Enduring social responsibility)		
2.3.1 Musical roles and community		
Know and understand the integrated roles of a musician as composer, performer and musical director in the community. Display through: - Active music-making - Identification - Imitation - Self-instruction.	Know, understand and unify the roles of a musician as composer, performer and musical director in the community. Display through: - Experiental music-making - Reflection - Synthesis of roles - Merging of roles and the musical arts.	Know, understand and represent excellence in the integrated presentation of the roles of musician as composer, performer and musical director in the community. Display through: - Technical skills - Aptitude - Composition - Performance.
2.3.2 Leadership and community		

Know, understand and respect the most important characteristics of leadership in the community as: contributor, educator, musician, performer and improviser. Display through: - Active music-making - Identification - Imitation - Self-instruction.	Know, understand and develop the most essential characteristics of leadership in the community. Characteristics such as communal contribution; educational inputs; independent musicianship; skilled and experienced performance and improvisation, as well as being a referent for repertoire, are valued by the community. Display through: - Performance - Communication - Music-cultural knowledge - Education - Synthesis.	Lead and contribute to the wider community and to the music profession as a fully integrated musical arts practitioner. This takes place through interactive and communal contribution; educational inputs; skilled and experienced performance and improvisation; being a music-cultural referent; negotiator and promoter of relationships. A leader in the community must be endorsed and acknowledged by the community. Display through: - Performance - Communication - Being a cultural referent - Education - Negotiation - Sustainment of cultural values.
STANDARD 3: UNDERSTAND AND KNOW INTER-RELATEDNESS AND INTER-CONNECTIONS		
3.1 Engage in the inter-relatedness of arts and life		
3.1.1 Inter-connections in arts		

Know and understand the inter-connections[3] between the arts as aesthetic. The inter-connections are found in the: - Practical domain. Between types of arts(dance/drama/costume/ drumming). - Social domain. Between types of arts expression (spiritualism, movement, sound, morality). - Educative domain. Between teaching, learning and assessment. Display through: - Participation - Imitation - Identification - Experiential learning.	Know, understand and engage with the inter-connections between the arts as aesthetic. The inter-connections are found in the: - Practical domain. Between types of arts (dance/drama/costume/drumming). - Social domain. Between types of arts expression (spiritualism, movement, sound, morality). - Educative domain. Between teaching, learning and assessment. Display through: - Active music-making - Exploration - Synthesis.	Initiate collaborative activities to integrate and appreciate the inter-arts connections as an aesthetic. The inter-connections are found in the: - Practical domain. Between types of arts(dance/drama/costume/drumming). - Social domain. Between types of arts expression (spiritualism, movement, sound, morality). - Educative domain. Between teaching, learning and assessment. Display through: - Inter-active music-making - Exploration - Appreciation.
3.1.2 Inter-connections between arts and life		
Understand and know the aesthetic of the inter-connections[4] between arts, and arts and life (make an art of everyday life experiences). Display through: - Participation - Imitation - Identification - Experiential learning.	Understand, know and engage with the aesthetic of the inter-connections between arts, and arts and life (make an art of everyday life experiences). Display through: - Identification - Appreciation - Reflection - Creative exploration - Synthesis - Performance.	Understand, represent and guide colleagues and students in the aesthetic of inter-arts experience, integrating all artistic and social concerns into a single unified concept. Display through: - Communication - Fostering - Facilitation - Integrative performance.

[3] These inter-connections are found in the:
- Practical domain, between types of arts(dance/drama/costume/drumming).
- Social domain, between types of arts expression such as (spiritualism, movement, sound, morality, mythology, social mores).
- Educational domain, between teaching, learning and assessment.

[4] These inter-connections are found in the:
- Practical domain. Between types of arts (dance/drama/costume/drumming).
- Social domain. Between types of arts expression (spiritualism, movement, sound, morality, mythology, social mores).
- Educational domain. Between teaching, learning and assessment.

3.2 Engage in the inter-communal connections as an inclusive experience		
3.2.1 Inter-communality and inclusivity		
Understand, know and engage with inter-communal connections as an inclusive aesthetic experience. This takes place through collaborative learning, communal innovation and interaction, between musicians/audience, musicians/musicians and the musicians/audience/music. Display through: - Participation - Imitation - Self-instruction.	Understand, know and engage on an increasing level with inter-communal connections as an inclusive aesthetic experience. This takes place through collaborative learning, communal innovation and interaction between musicians and audience, musicians and musicians and the musicians, audience and the music. Display through: - Innovation - Interaction - Collaborative performance - Communal creativity.	Collaborate, initiate and guide colleagues and students in the aesthetic of inter-communal connections. Integrate all role players into a single unified/inclusive concept. Display through: - Communication - Guidance - Facilitation - Integrative performance.
3.2.2 Orality[5] and inclusivity		

[5] Orality is thought and verbal expression. It is a reliance on spoken, rather than written language for communication, where the fact or quality is communicated orally. Orality also stimulates demonstration of the verbal expression on a practical level through inter-action. Therefore it is inclusive and unifies the community, which is also approached as an aesthetic experience.

Understand and know the unifying and practical function of orality as aesthetic experience. Orality, as verbal expression, is demonstrated on a practical and inter-communal level for clarity. Display through: - Participation - Imitation - Listening.	Understand, know and develop the unifying and practical function of orality as aesthetic experience. Orality, as verbal expression, is demonstrated on a practical and inter-communal level for clarity. Display through: - Listening - Musicianship - Composition - Arrangement - Improvisation - Myths/stories.	Represent and guide the community to understand and demonstrate orality as unifying and aesthetic experience in inter-communal connections. Display though: - Listening - Creative musicianship - Myths/stories - Verbal expression on a practical level - Inter-action.
STANDARD 4: UNDERSTAND, KNOW AND ENGAGE IN PRAXIALISM		
4.1 Engage in kinesthetic mediation as an active meaning-making system in everyday life		
4.1.1 Kinesthetics[6] and meaning-making		
Understand, practise and experience meaning-making in a culture through kinesthetic mediation. Display through: - Mediation skills of sound - Movement - Vision - Touch - Imitation - Repetition	Understand, practise and experience meaning-making as an art form through kinesthetic mediation. This activity that gives music its meaning should correlate with the purpose of the music and the context in which it is taking place. Display through: - Mediation skills - Memory retention - Synthesis - Transmission	Understand, practise and experience on an increasing level with meaning-making as an art form through kinesthetic mediation. This activity that gives music its meaning should correlate with the purpose of the music and the context in which it is taking place. Display through: - Mediation skills - Communal involvement - Adaptations

6 Everyone has a learning style. People usually fall largely into one of three categories: kinesthetic, auditory or visual. Kinesthetic learning (also known as tactile learning) is a learning style in which learning takes place by the student carrying out a physical activity, rather than listening to a lecture or watching a demonstration. People with a kinesthetic learning style are also commonly known as "do-ers". The Fleming VAK/VARK model (one of the most common and widely used categorizations of the various types of learning styles) classified learning styles as follows:

- Visual learners
- Auditory learners
- Reading- or writing-preference learners
- Kinesthetic learners (Kinesthetic learning: www.http//en.wikipedia.org/wiki/Kinesthetic_learning).

- Memory retention.	- Communal involvement - Exploration.	- Making/re-making of culture.
4.1.2 Tangible mediation[7]		
Understand, practise and experience kinesthetic mediation and mediation skills as interpretative performance. Display through: - Sound - Movement - Vision - Touch.	Understand, practise and experiment with kinesthetic mediation and mediation skills in interpretive performance by responding to communal needs and necessities. Display through: - Sound - Movement - Vision - Touch.	Guide the community to understand and experience the value of kinesthetic/perceptible/tangible mediation as meaning-making through interpretative performance. This involves the act, construction and appraisal of performance itself through social and individual input. Display through: - Creative performance - Evaluation - Addressing necessity in the community.
4.2 Address communal necessity as active meaning-making system of everyday-life		

7 Tangible mediation is the interpretative aspects of music as performing and improvising art.

Understand, know and experience the process of meaning-making of relevant aspects of everyday-life; addressing communal necessity through communal participation involving performance, authentic re-contextualization[8] and relevancy. Display through - Participation - Imitation - Identification.	Understand, know and experience on an increasing level with the process of meaning-making of relevant aspects of everyday-life; addressing communal necessity through communal participation involving performance, authentic re-contextualization and relevancy. Display through: - Identification - Reflection - Participation - Exploration - Adaption - Creation - Appraisal.	Further understand, know and experience the process of meaning-making of relevant aspects of everyday-life; addressing communal necessity through communal participation involving performance, authentic re-contextualization and relevancy. Display through: - Producing new knowledge - Co-operative music learning and problem solving - Interaction - Joint musical products - Appraisal - Re-creation - Achieving what the music was created for in a specific setting.

8 Appraise the recreation of the performance context so that it approximates the original context, meaning and values and whether it answers to what the music was created for in a specific setting. Understand and know that, although a re-contextualized setting is not the original situation, the practice of the music should be kept as near as possible to the original.

CHAPTER 6

REFLECTING: FROM VOIDNESS TO VIVIDNESS

6.1 INTRODUCTION

At the outset of this study the main research question enquired whether African musical arts could be assessed and a generic evaluation system be developed to introduce generic assessment in a re-contextualized setting. This research question was based on the need for African musical arts to be presented within a formal education context on an international level and specifically in tertiary education, such as to have role models for teacher training purposes.

The exploration of this statement, however, placed the research within a much wider field, that of the international music educational arena. Through comparative and analytical research, Western/formal and African/informal educations were addressed and their similarities and differences highlighted. With African musical arts as representative of informal educations throughout the world, universal educational aspects such as informal music education, learning traditions and assessment as well as cross-culturalism, authentic re-contextualization, cross-cultural competence, the concepts of aesthetics and international assessment were explored to validate the contentions. These notions included: the compatibility of formal and informal music education; validity and reliability of arts assessment as non-scientific discipline; the divide between practice/real life situations and theory/formal education (a more ethnomusicological approach, for example); the viability of authentic re-contextualization moving from one cultural frame into a different one; inter-relatedness. Issues such as hegemony, redefinition of boundaries, forms of evaluation inside and outside the formal educational system, the principle of Recognition of Prior Learning and involvement of culture bearers were focused upon.

Genericism in the sense of ‘generally true’ or compatible and in different cultural contexts was explored. The thesis was written from a generic perspective, but now, in the final

chapter, needs to move towards greater levels of specificity. This is found in the recommendations (see 6.4).

As conclusion, this chapter reflects on the outcome of the research and to what extent the research questions have been answered. Firstly, the research questions as phrased in chapter 1 are revisited. Secondly, the sub-conclusions and the realization of these statements and questions, derived from chapters 4 and 5, are considered and answered from within the context of the research (see chapters 2, 4 and 5). Thirdly, the main contributions of the research to music education are considered. Finally, recommendations for further research are suggested.

6.2 VOIDNESS AND VIVIDNESS: MAIN FINDINGS AND SUB-CONCLUSIONS

In this section the results from the previous chapters are summarized and discussed.

6.2.1 Main findings

With reference to the research question: " Can African musical arts be assessed and a generic evaluation system be developed to introduce generic assessment in a re-contextualized setting as an authentic experience?" the following statement can be made:

The researcher has come to the conclusion that African musical arts, as representative of informal/indigenous educations and learning traditions, can be evaluated with a valid and reliable generic evaluation system, and that this evaluation process is possible within re-contextualized settings as an authentic experience.

It has been demonstrated that:

- Formal and informal music education are compatible, in the sense that informal music education can be formalized into an accessible and acceptable format especially when considering RPL and quality teacher training as part of a life-long learning process.

- Valid and reliable assessment of the arts is possible through process-oriented assessment. The research has shown that assessment of intangible/un-observable

aspects of African musical arts can be done. By identifying, analysing, structuring and verbalizing and thereby clarifying the thought and enculturation processes, a clear method for not only assessment, but also teaching and learning, is possible. The assessment of intangible/un-observable thought or enculturation processes where the process of thought can clearly be verbalized when analyzed, is also possible.

- The assessment of intangible/un-observable thought or enculturation processes is viable, when it is based on the analysis and verbalization of these thought processes or enculturation processes.

- Although African musical arts as part of arts education may be classified as a non-scientific discipline, valid and reliable assessment of arts (formal and informal) is possible through the documenting and grading process-oriented models of teaching and evaluation.

- The divide between practice/real life situations and theory/formal education can be bridged through the use of occupational and process-oriented educational models and systems.

- Authentic assessment of African musical arts in re-contextualized settings/cultures is possible, through assessing the performance from an African perspective, while simultaneously considering the host/Western/formal setting.

- Inter-relatedness, as essential characteristic and aesthetic of African musical arts, is directly applicable to bridge the voids between practice/real life and theory, formal and informal education, answering to a vital requirement of contemporary education.

"What has been achieved in this research?" Answering to the subsidiary questions in light of the main research question, the following sub-conclusions were made:

6.2.2 Sub-conclusion 1: Cross-cultural dialogue facilitates the negotiation of new, inclusive boundaries for the construction of assessment standards internationally

With reference to the research question − How can cross-cultural dialogue help to review and negotiate new, inclusive and developmentally appropriate boundaries and perspectives

needed for the construction of assessment standards internationally – the following can be stated:

The researcher has come to the conclusion that cross-cultural dialogue facilitates firstly, generic arts assessment and secondly, negotiates arts assessment boundaries.

As cross-cultural music education becomes a global phenomenon (McCarthy, 2009; Borg, 2007; Omolo-Ongati, 2005; Schippers, 2005a), educators are challenged to reconsider their response to the reality and existence of culturally diverse music. Notions of achieving cross-cultural teaching and learning, of understanding 'other' cultures, and of developing universal approaches towards teaching, learning and assessment, are eminent.

The research makes clear that cross-cultural dialogue, as a process of cultural interaction and negotiation, facilitates understanding, collaboration and integration between cultures on an international level. This interaction, in the form of negotiation, takes place in a neutral space without the influence of power relations or hegemony. The result is that boundaries are reviewed and shifted or broadened. It is demonstrated that even in arts, as a non-scientific discipline, implementation of generic cross-cultural standards, while dealing with assessment on an objective, reliable and valid level in contemporary society, is possible.

Cross-cultural dialogue, through a comparative approach and critical discourse analysis of formal and informal educational systems, negotiated the following in this thesis:

- International accessibility and structuring of African musical arts through the development of cross-cultural standards.

- The significance of inclusive education with regards to a holistic (African) approach, as well as with regards to enculturation as the transformation of the whole learner. Inclusive education can be taught, learnt and assessed through a formative and outcomes-based approach.

- Processes inherent to the musics which enable music assessment through competences on a cross-cultural level. It therefore takes place through process-oriented assessment,

which enforces the concept of step-by-step growth as found in the notion of enculturation.

6.2.3 Sub-conclusion 2: Bridging the voids between formal and informal educations possible through a generic assessment framework inclusive of similarities, differences and necessities

"How can the most important learning, teaching and grading situations in different cultures, including African musical arts, be identified and incorporated into this process in order to develop cross-cultural generic standards?" This was the second subsidiary research question posed in chapter 1, the answer to which is given as follows:

The researcher has come to the conclusion that cross-cultural assessment of the arts as objective, reliable and valid equations is possible. Through Comparative research, Documentary research, Deconstruction theory study designs and Comparative literature review, which took place on neutral and compatible grounds without the influence of power relations/hegemony between/of 'other' cultures, similarities, differences and characteristics true to African musical arts, were identified and incorporated into the Generic Framework to aid in a process of enculturation.

The identification and incorporation of different educational situations on an international level created the opportunity for the development of alternative standards through new ways of thinking and new and different thought processes. Through documentary study in the form of an extensive literature review; deconstructive and analytical reading, such as analyzing inter-textual relationships; and comparative musicology, e.g. by comparing formal and informal settings and systems, the needs, similarities and differences of the most prominent African, Eastern and Western education systems were contextualized. This exploration brought to the fore important aspects which should be considered in internationalizing indigenous music:

- Not only the differences, but also the similarities are legion. By determining the similarities between world educations, the possibility of generic music assessment

was established. By determining the differences between world educations, the importance of knowing and understanding music-cultural identity of the self and music-cultural identity of the other, was brought to the fore. This analytical and comparative research method then identified the process of enculturation as vehicle to bring different identities together and bridge the void between them.

- The research methodology of deconstruction, analysis and comparison accentuated the importance of knowing the self and the other. Therefore characteristics of the self (in this case 'African-ness' or indigenousness) and the other (in this case the essentials of the Western education systems) were identified as basis for the generic assessment standards framework.

- It was established that development of compatible standards should take place on neutral ground in order to accommodate the cultures involved.

- Skilled training and learning to bring formal education closer to real life practices. Inter-relatedness of African musical arts has brought forward the realization that an inclusive, holistic approach has been proven appropriate in practicing of informal arts education. The inter-relatedness successfully demonstrates, on a practical level, an inclusive and participatory approach in musical arts education as 'a way of life'. This approach of vocational learning is much needed and advocated in formal learning today. Real-life competences, which are all part of process-oriented learning in the global world today, can be used as tool for generic teaching, learning and assessment. Being generic, the implementation of these competences, as process-oriented approach and as part of real life experiences for all, ensures objective, valid and reliable assessment of the arts.

Comparing, deconstructing and analysing international teaching, learning and grading situations in many different cultures, including African musical arts, pointed to the incorporation and assimilation of the following into the generic assessment standards: the importance of the acknowledgement of cultural difference; the identification and incorporation of the most important aspects of African-ness and Western-ness in standards development; the identification and consideration of mutual and constructive cultural needs

in indigenous musics and contemporary music education; the fact that all this should take place on neutral and compatible grounds without hegemonic influences.

6.2.4 Sub-conclusion 3: Cross-cultural assessment of the arts is possible; arts can be assessed, on an objective, reliable and valid level

The subsidiary question 3, as put in chapter 1, asked the following: "How can the nature of generic cross-cultural standards, as well as the standards that should be assessed in African musical arts, be determined?"

The researcher has come to the conclusion that cross-cultural assessment of the arts is possible, and that it can be measured on an objective, reliable and valid level.

Developing compatible cross-cultural assessment standards for African musical arts, able to accommodate Western thinking and the essential African-ness of African music, is possible. This statement was validated by this research through the development of international/generic cross-cultural standards and standards-levels in the arts. By means of comparison, analysis and identification methodology, the similarities, differences, compatibilities, incompatibilities and needs of different types of educations and educational systems were determined and reflected upon. After evaluating the compatibility aspects of African musical arts education and Western education, while still focusing on the understanding of Western-ness and Western forms of thinking/formal education, as well as focusing on African-ness and African forms of thinking/informal education, these compatible aspects were all incorporated and adapted as generic standards.

Western/formal education reflected the following needs that were addressed in the generic assessment standards:

- A need for a new way of thinking and approaching cross-cultural education, because educators need to adapt their teaching to the way life is currently lived.

- A need for a holistic approach to education, involving more than one culture, involving the education of the whole person (not only his/her knowledge of a specific

subject) and including all cultures. It is inadequate to focus exclusively on one's own culture.

Regarding a holistic approach in education this research focused on understanding and re-contextualizing the concept of holism as found in indigenous musics for implementation in formal education. A more holistic approach which indigenous practitioners adopt is brought into context of this research:

- A need to bring formal and informal education together.
- A need for a more praxial approach to education, to bring 'real life' and theory together. Students need to be taught not only knowledge, but to be accomplished human-beings, able to handle life in its fullness.

African/informal/indigenous education reflects the requirements that were addressed in the generic standards. African musical arts displayed a need:

- For international recognition and credibility as art-form in education.
- For adaptation and re-structuring for international accessibility and assessment on an international level.
- To be institutionalized.

The most important aspects of African musical arts that were incorporated into the assessment standards were the concepts of holism, as an integrated form of education; communalism, as communal form of education; inter-relatedness, making teaching, learning and assessment part of everyday living; praxialism, giving music its meaning. These concepts address the aspects mentioned above. Western/formal music education on the other hand can offer African musical arts, as representative of informal music education, international recognition and credibility as music discipline; international accessibility through its already-proven structure and systems; institutionalization – for the music to be taught in formal, internationally recognized institutions.

6.2.5 Sub-conclusion 4: African musical arts can be assessed with international standards and standards-levels

The subsidiary question 4 in chapter 1 read as follows: "How can the place/space of African musical arts in a culturally diverse contemporary society be assessed with reference to the relevance of standards, both globally and for Africans?"

The researcher has come to the conclusion that African musical arts can be assessed on an international level with generic, cross-cultural standards, because all cultures and arts are inter-related and the similarities as well as the differences can be developed to the advantage of all cultures involved.

Although this thesis demonstrated that African musical arts can be assessed on an international level with generic, cross-cultural standards (attributable to the interrelatedness of most types of educations), such assessment should, however:

- Take place as an authentic experience in a re-contextualized setting, by approaching re-contextualization as a form of translation of the music into another cultural context, while still considering, appreciating and respecting the voices of the 'original' as well as the 'host' culture.

- Involve an attitudinal change towards the concept of 're-contextualized authenticity', as part of globalized and contemporary education. One has to deal with reality, also in education: "we do our students a disservice when we prepare them to live in a society that no longer exists" (Nieto, 1992:281).

The generic assessment standards for African musical arts as presented in *The Generic Cross-cultural Assessment Framework for African Musical Arts* are on an international level, and acceptable to Western/formal as well as African/indigenous/informal music education. These assessment standards comply with international requirements because:

- They are reliable, objective, valid, non-hegemonic and are a vehicle to facilitate cross-cultural generic assessment guidelines

- They are process-oriented and in line with international descriptors
- They are user friendly and answer to accessibility and inclusivity
- Of their interrelatedness with the community.

These standards also comply with the requirements of African practitioners because:

- They are representative of African-ness and African music aesthetic standards
- They contextualize 'African-ness' with regards to important concepts in arts such as *ngoma* (Mans), holism, communalism, praxialism and inter-relatedness
- They represent universal guidelines applicable to all types of music-educational cultures, including African musical arts.

The sub-conclusion therefore is that African musical arts can be measured with international standards-levels, attributable to the interrelatedness of types of educations as found in: process-oriented teaching, learning and assessment techniques/styles/approaches of music processes in music communication, musical experience (concepts and skills) and musical understanding. This directly relates to praxial and process-oriented education.

6.2.6 Sub-conclusion 5: Presenting generic cross-cultural standards for African musical arts assessment

Subsidiary research question 5 enquired: "How can the assessment possibilities of African musical arts with reference to the above four points be contextualized?"

The presentation of *The Generic Cross-cultural Assessment Framework for African Musical Arts* illustrates that African musical arts can be assessed, by developing generic standards through cross-cultural dialogue, comparative, analytical and deconstructive research, in a re-contextualized setting.

Sub-conclusion 5 is the final deduction regarding the development of generic cross-cultural assessment standards for African musical arts and encompasses all the above-named sub-

conclusions. Although the researcher notes that this is initial work requiring extension, generic standards and standards-levels for African musical arts were developed successfully.

This research has clarified that:

- African musical arts can be assessed on an international level with generic standards.
- *The Generic Cross-cultural Assessment Framework for African Musical Arts* can be adapted for the re-contextualization of other indigenous musics into formal education international level.
- The voids between formal and informal educations can be bridged through the development of generic assessment standards.
- Arts education, although a non-scientific discipline, can be evaluated on an objective, reliable and valid level.
- This thesis can be used as basis for further research (see recommendations), as well as for the development of curricula and syllabi for African musical arts on an international level.

In conclusion the researcher states that the contextualization of generic standards-based assessment as a holistic and formative process with the aim of setting standards-levels for African musical arts is possible. This fulfils the aim of the thesis as stated in chapter 1.1.3.

6.3 REFLECTIONS AND INTERPRETATION: WHAT HAS BEEN ACHIEVED IN THIS RESEARCH?

The main contribution of this research to music education through the internationalization of African musical arts is reflected upon and interpreted in this section. The main contributions of this research are contextualized in the development of *The Generic Cross-cultural Assessment Framework for African Musical Arts.* This Framework bridges the voids between Western/formal/previously formulated and African/informal/indigenous/newly formulated music educations. The voids were bridged by:

- Bringing theory and practice together with the development of *The Generic Cross-cultural Assessment Framework for African Musical Arts.* The standards in this Framework incorporate a philosophical basis (the theory describing the academical aspects) with practical and 'real life' benchmarks (describing the practical implementation of the theory).

- Identifying four generic standards, describing the African-ness of African musical arts (holism, communalism, inter-relatedness and praxialism), while still correlating with important needs in modern day international education.

- Providing *The Generic Cross-cultural Assessment Framework for African Musical Arts* which places the practice and appreciation of African musical arts on an international level.

- Demonstrating that arts, although a non-scientific discipline, can be scientifically assessed according to criteria (describing the standards) of objectivity, reliability and validity. The assessment of intangible/un-observable thought or enculturation processes which form an integral part of arts education (measuring the invisible and un-measurable) is possible because the process of thought as well as the evaluation of thought processes (although invisible), can be verbalized, analyzed and structured into a process description with levels.

- The multiple use of *The Generic Cross-cultural Assessment Framework for African Musical Arts.* Although the Framework was developed for the international recognition of assessment standards for African musical arts, it can also be implemented as guideline for the development of similar generic frameworks to bridge the voids between more indigenous/informal and formal music educations worldwide.

6.4 THE ROAD AHEAD: RECOMMENDATIONS

Although the standards are intended for educators, assessors and students, the aim of the thesis as scholarly work was two-fold: firstly, as clarification that cross-cultural assessment of and education in African musical arts is possible in an international, re-contextualized

setting. Secondly, this thesis, as scholarly work and a first initiative, is intended as a basis for further research. Recommendations are appropriate and their main purpose, based on this thesis, is:

To further the development, refinement, structuring and validation of an international generic system for the assessment of African musical arts, as well as the development of a curriculum for an institutionalized/re-contextualized setting which would be internationally acceptable.

The recommendations to be made involve cross-cultural dialogue and understanding to a large extent, where more than one music educational culture should be involved. This should take place through: the appointment of a task-team (consisting of specialists in the appropriate fields) and researching/working in conjunction with specific knowledgeable institutions, organizations and government departments. The task-team should consist of representatives from all spheres of music education who have contributed positively towards the African situation from their own or similar situations (African and Western). Organizations such as the South African Qualifications Authority (SAQA), SADC and government departments and tertiary institutions in especially Ghana, Kenya, Nigeria, Tanzania and Mauritius, being part of Africa, have made practical and workable contributions on an international level towards cross-cultural education. Organizations and research documents such as Tuning, the Centre for Universal Education (CUE) at the Brookings Institution[1], European Guidelines and the Australian Education Board, although not African, are confronted with similar discrepancies in their own countries, and are recommended as good reference points as well.

The following recommendations are made in no particular priority order, although grouped under appropriate sub-headings for ease of reference. In cases where recommendations are given in the form of quotations by other authors, they serve as an endorsement of the researcher's view.

[1] The Centre for Universal Education (CUE) at the Brookings Institute (UNESCO Institute for Statisctics, 2013).

6.4.1 The foundation: The Generic Cross-cultural Assessment Framework for African Musical Arts as reference for further research

Further and refined research to develop and build on *The Generic Cross-cultural Assessment Framework for African Musical Arts* is recommended, with the extensive reference list and literature review as starting point for the next stage of research.

> For Africa to reduce its dependency on Western forms of education and to stand up to international requirements of credibility, validity and reliability is essential. This then [The Framework], may/could over time, be implemented/adapted for South-East Asia as well (Robbins, 2012: Personal correspondence).

Although the initial impression of *The Generic Cross-cultural Assessment Framework for African Musical Arts*[2] could be one of complexity, the intended audience and purpose of the research as a key consideration in matters of assessment, are stated very carefully. The Framework may be referred to by educators and teachers, but the main aim of this thesis is to stimulate further research and development on what has already been achieved. This, however, will involve teamwork between educators of different cultures. Without agreement between assessors, tutors and examiners on formal and informal educational level, as well as from different cultural perspectives, no validity or reliability is possible (Gipps, 1994).

The development of any new assessment framework is typically followed by its application, validation and certification. This then, is recommended as the next stage of research.

A new resource on universal standards for education which develops and disseminates effective solutions to achieve equitable learning, and "plays a critical role in influencing the development of new international education policies and in transforming them into actionable strategies for governments, civil society and private enterprise" is available from the Brookings Institute and UNESCO namely, the Centre for Universal Education. CUE is engaged in three broad areas of education: involving development of education resources and learning outcomes, "influencing the global education agenda to 2015 and beyond, and advancing quality education in conflict contexts" (UNESCO Institute for Statisctics, 2013:1). Also see http://www.brookings.edu/~/media/Research/Files/Reports/2013/02/learning%20metrics/LMTFRpt1TowardUnivrslLearning_ExSum.pdf.

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[2] In the Framework the learning outcomes were developed through a process of verbalizing knowledge, skills and/or competences as benchmarks. These predefined benchmarks specify learning methods and expectations.

The assessment standards as presented should be refined and developed further with regards to benchmarks, teaching, assessment and learning methods. When developing assessment principles and policies, the Board of Studies (New South Wales, 2004) states six key assessment principles[3] (APs) which could also be considered in developing generic assessment standards for learning in African musical arts. The principles:

- Emphasize the interactions between learning and manageable assessment strategies that promote learning
- Clearly express for the student and teacher the goals of the learning activity
- Reflect a view of learning in which assessment helps students learn better, rather than just achieve a better mark
- Provide ways for students to use feedback from assessment
- Help students take responsibility for their own learning
- Are inclusive of all learners (Board of Studies, NSW, 2004:5).

It should be kept in mind that the application of the standards should always be in a practical and realistic context. With regards to this statement, websites such as the ASCD[4] Learning Community: ascd_events@ascd.org and http://www.corestandards.org/ are recommended. Both these day-long, strongly focused courses on the internet are an exploration of and immersion into what Common Core Standards are:

> Common standards will help ensure that students are receiving a high quality education consistently … Common standards will provide a greater opportunity to share experiences and best practices … that will improve our ability to best serve the needs of students (ASCD Learning Community: ascd_events @ascd.org & http://www.corestandards.org/).

The Common Core Standards are recommended as reference, because these standards display strong similarities to those found in *The Generic Cross-cultural Assessment Framework for African Musical Arts*. These Common Core Standards websites, as well as others referred to in the References, are recommended as a starting point and guidelines for the further refinement of the Framework and Standards in an internationally acceptable modern day setting (see: http://www.corestandards.org/).

A few readings suggested are:

- The European Guidelines for validating formal and informal learning (2009), as well as

[3] These principles are translated into this research as outcomes-based or standards-based.
[4] ASCD - Association for Supervision and Curriculum Development

- International Graded Qualifications Ltd (Singapore) (www.intlgq.org), which specializes in the above mentioned, could be a starting point.

- IELTS[5] and CEFR[6] are recommended for how these may then be scored, rated or marked and how judgements and results might be standardised so that they are credible.

- The Centres for Universal Education (CUE) at the Brookings Institution is one of the leading policy centres focused on universal quality education in the developing world (UNESCO Institute for Statisctics, 2013).

The assessment of African musical arts requires not only further researching but also publishing, as Robbins (Personal correspondence, 2012) remarks:

> Arguably there is a parallel for South-East Asia if not India. For the south of Africa to have a cohesive and indigenous means of reducing its dependency on Western forms of education and assessment (and not just in Music) would be a significant and unifying achievement. Part of this will be to have ways of 'working' and communities of practice that stand up to international scrutiny, both for the credibility and the transferability of results.

With regards to the above mentioned the following two recommendations are made:

1. Further and refined research to develop and build on *The Generic Cross-cultural Assessment Framework for African Musical Arts*, with regards to benchmarks, teaching methods, assessment methods and learning methods.

2. The validation and certification on international level of The Generic Cross-cultural Assessment Framework for African Musical Arts.

6.4.2 Identifying, analysing, standardizing and categorizing processes, procedures, strategies and structures

Traditional African music is well-structured through its processes and procedures (Kwami, 1989:102).

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[5] Figure 1: The mapping of the IELTS5 scale to the Common European Framework above is derived from the interrelationship between IELTS and the Cambridge ESOL5 Main Suite qualifications and the mapping of these latter qualifications in line with the CEFR. Further information on this can be found at www.cambridgeesol.org/what-we-do/research/cefr/index.html.

[6] Common European Framework

The research recommends that the music processes, procedures and strategies inherent in African musical arts should be explored to form a basis for an African musical arts curriculum. It is recommended that the four Standards of the Framework and all the processes and procedures embedded in the Standards should be identified, analysed, documented, categorized and graded. Specifically the processes and procedures found in teaching, learning and assessment, and applicable to contemporary music education, are of essence. They will solidify the assessment of arts as a reliable, valid and objective process; facilitate the development of cross-cultural achievement levels and assist in the evaluation of cross-cultural competency.

6.4.2.1 What are these processes and where are they located?

African musical arts represent learning, teaching and assessment processes *as found in the music itself*. The following are mentioned:

- The enculturation process is a "powerful process in traditional African education" (Kwami, 1989:163). The enculturation model facilitates an initial stage of social significance (of belonging to a specific cultural group), thereafter continuing through increasing levels of competence (in appreciation and respect of other cultures and their values, for instance) towards integration with and understanding of the new culture. In this case it would be African musical arts. The model can be used as a step-by-step description of the process of cultural change and integration, moving from one level of development to the next.

Kwami's *West African Music Classification Model*[7] (1995, 1989) can be used as reference and example. This Model[8],[9],[10] (1995, 1989) is one example of enculturation through a process-oriented model (Addendum 11). It suggests cross-cultural development through decreasing degrees of hybridization**.** The progression takes place from more hybrid and

7 Again, this should not be approached as only applicable to West African music, but to all Sub-Saharan musics, as already discussed.
8 Kwami's model illustrates three levels of achievement/stages of development: Initial, Intermediate and Advanced. They are equivalent to the achievement levels suggested by the researcher: Novice, Proficient and Master Levels.
9 The concept of enculturation is advocated here, developing from a 'less authentic' towards a 'more authentic' stage/level.
10 Again, this should not be approached as only applicable to West African music, but to all Sub-Saharan musics, as already discussed.

syncretic understandings of 'other' musics (as freer and more flexible), towards more 'authentic' musics (as understanding of and integration with the music from the original culture). Inherent to the enculturation model is the process of apprenticeship, which in its turn can be used as teaching and assessment model.

- Another process as found in the music itself is communal music-making and the different roles played by each music practitioner in the process of music-making. The roles should be identified, analyzed and deconstructed. A musician's role can be described as that of an instrumentalist (a drummer or mbira player, or a singer), for instance. In analyzing the role of a drummer, for example, it should be decided: where the role of the drummer fits into the whole process of music-making; what the importance of the role is; what the relations with the other practitioners and instruments are; how the instrument should be played; to what level of competence the instrument should be played, etc. It should be noted that, contrary to Western music, the ability to play the instrument only covers a small part of being an instrumentalist oneself. If an instrument is not placed within the holistic context of communal music-making, but focuses exclusively on the ability to play the instrument, only a small section of what an African instrumentalist really encompasses is covered.

All these processes, found in the music itself, include a natural path of progression, implying ever-increasing levels of difficulty. Through grading, standards-levels are developed defining what is expected at each level of the curriculum from Beginner to Master Level.

With regards to the clarification of the achievement levels, the following important aspect is mentioned: the term Novice, for instance, does not imply 'no knowledge', as it might with the term 'Beginner' in Western music education. An African develops in an interactional environment and even from pre-birth is already part of his/her surroundings. The concept of a Novice musician, from an African perspective, can never be based on a concept of 'not knowing', as is often the case in Western education. The question that should be asked is '*what does the learner know already*?' Knowledge which has been attained should be acknowledged and is part of, or should be included into, the concept of Novice. This, then, is brought into context with Recognition of Prior Learning.

6.4.2.2 Why are these processes important for further research?

Through the identification, analysis, documentation, categorization and grading of these processes the following could be achieved:

- The facilitation of reliable, objective and relevant forms of assessment of African musical arts on an internationally acceptable level.
- A basis could be formed for the development of achievement levels[11] for African musical arts.
- The verbalization of the aesthetic in African musical arts could now be possible, through the deconstruction of the roles and processes of music-making. The aesthetic found in the role of a specific musician within the community, for instance, can be explained in steps. For the first time there will thus be clearly described processes through which the 'role' of drummer, for instance, may be evaluated.
- A basis could be formed for curriculum development of African musical arts.
- The integration of informal music-making and education with formal music education.
- The facilitation of Recognition of Prior Learning. By integrating informal music education into formal music education, the assessment and accreditation of 'informal' knowledge is possible.

The further advantage of these process-oriented models is that they assist and: 1. Help to situate the levels of thinking, attitudes and behaviour of the persons or situations being monitored 2. Structure and 3. Serve as "instructional and pedagogical strategies to create conductive learning environments for students" (McAllister & Irvine, 2000:5).

The following recommendations are offered:

[11] At this stage it should be pointed out that the four proposed standards for the assessment of African musical arts, the process of assessment itself, the concept of backward design with assessment as motivational tool, as well as the documented processes, procedures and strategies, are all inter-related. All these processes sustain one another. The one cannot function without the other, as the concept of holism in African musical arts has clearly stated.

1. In conjunction with knowledgeable African practitioners the processes and procedures inherent in African musical arts should be further analyzed, categorized and graded. With these processes and procedures as basis, a curriculum for African musical arts education as well as its assessment can be established. Bloom's taxonomy, specifically the section on arts education, as well as the section on connoisseurship (Eisner, 1976) and fair assessment (Gipps, 2009) is recommended as an initial starting point.

2. Clarification of different achievement levels is important and should include reflection on the three (or subsequently more) levels of development: Novice, Proficient and Master. The specification of what each level implies needs to be clarified and articulated. For further research Mushira's Embedded Pathway Approach (2010) is recommended as first initiative for determining levels of competence along a continuum from 'imitative' to 'creative' (Mushira, 2010:123).

6.4.3 Writing a curriculum for African musical arts

The four standards and their descriptors, as specified in chapter 5.3, are recommended for further research towards the writing of a curriculum for African musical arts. The further expansion and refinement of the four standards as a basis for the development of an African musical arts curriculum on an international level, is recommended.

Writing a curriculum is much more than just stating what is visible and measurable. The challenge in writing a curriculum for African musical arts (or any arts for that matter) lies in the characterizing of the essence of African-ness. Moreover, writing an internationally acceptable curriculum for African musical arts implies characterizing the essence of African-ness on an internationally acceptable level as well.

Three perspectives are suggested from which to write such a curriculum:

- A cultural studies perspective, focusing on the understanding of the other through cultural dialogue

- An assessment-driven approach, visualizing the end product; an outcomes-based approach

- A re-contextualized authentic perspective, focusing on meaning-making as part of the translation of music (see 6.4.7).

6.4.3.1 Defining the music curriculum as cultural studies

> To define music curriculum as cultural studies is to suggest a new way of thinking about music education and its purposes. It is a way of clarifying the relationship between music education and culture. Implementing a cultural-studies perspective will not be easy, but it would help music educators address what could well be their biggest challenge in the twenty-first century – relevance (Dunbar-Hall, 2005:1).

The researcher agrees with Dunbar-Hall's cultural-studies perspective of music education as one of the most important challenges evolving from this research. Although a cultural studies perspective could emphasize only a specific perspective or view of reality, it also involves ideological and societal assumptions and approaches which are integral and essential to the understanding and knowledge of African musical arts education and assessment.

6.4.3.2 Verbalizing and structuring an African musical arts curriculum

> What is it that one does when one writes educational criticism of a classroom, or a set of curriculum materials, for a school? There are three things that one does. One describes, one interprets, and one evaluates or appraises what one sees. The descriptive aspect of educational criticism (and these three distinctions are not intended to suggest that they are independent or sequential) is an effort to characterize or render the pervasive and purely descriptive aspects of the phenomena one attends to (Eisner, 1976:143).
>
> The interpretive aspect of educational criticism represents an effort to understand the meaning and significance that various forms of action have for those in a specific social setting (Eisner, 1976:145).

The challenge of writing a curriculum for African musical arts education will lie in open and unbiased minds. The approach suggested is an assessment-driven approach through backward design. This will enable the visualization of the end product and planning of the curriculum with a definite outcome in mind. It will facilitate understanding and empower a holistic approach in curriculum development and planning.

The following recommendations are made:

1. Writing an internationally acceptable curriculum for African musical arts education, from a cultural studies perspective, through further expansion and refinement of the

Generic Cross-cultural Assessment Framework to be used as a basis for the development of such a curriculum.

2. *The Generic Cross-cultural Assessment Framework* is applicable to more than one indigenous culture. This concept should be developed further. Referring to the Framework, each indigenous culture should contextualize its own standards, learning outcomes and benchmarks. What students learn is determined by that specific culture's musical arts form.

6.4.4 Quality education: Training, RPL, assessment validation and accreditation of African musical arts practitioners, assessors and educators

Adherence to the importance of quality education encompasses life-long training of music educators, as translators of cultures and as reflectors of the ethnic and cultural diversity of their musical cultures. Quality education also highlights RPL, assessment validation and accreditation of practitioners, assessors and educators.

Music educators and assessors should be trained not only in the African musical arts culture, but also in awareness of functioning in a global society as well as awareness of the varied traditions of music making around the world.

For further research, the following is recommended:

1. The issue of culture-bearing in assessor training (refer to Robbins, 2010 and Joseph & Human, 2007) and the question of endogenous identity in assessor training, related to a 'collective African heritage' (refer to Taylor, 1985; Bakhtin, 1981; Snyman, 1978);

2. Unbiased assessment in assessor training (refer to van der Merwe, 2007; Hume in Eldridge, 2003);

3. Attitudinal change and the ability to operate collectively as a community of assessors (refer to Robbins & Morgan, 2004) and within a connoisseurial framework (Eisner, 1994). An integral aspect of African musical arts education is the functioning of a 'community of practice' or in this case, a 'community of assessors': being taught in a

community of practice with interaction among students and teachers, students and students and teachers and teachers.

4. Assessor training with regards to standards and standards-levels for assessors (refer to Watson, 2010; Jeanneret, Watson & Forrest, 2005).

5. Recognition of Prior Learning. This implies the acceptance/re-contextualization of informal learning into a formal context; the recognition that working adults may acquire a formal qualification (see Blom, Parker & Keevy, 2007). SAQA's understanding of the implementation of informal learning into formal learning as RPL is recommended.

6. Further research in assessor education/training in African musical arts is recommended. The McKinsey Report (2007) and the NSW Institute of Teachers' Accreditations are recommended to contextualize the problem of international quality training and recognition of teachers. The strategies of research should include: a careful analysis of the knowledge, skills and values that indicate applied knowledge and competence in a particular field of learning. The work done by the AEEYSOC National Standards Expert Working Group, 2010 could be of great value.

6.4.5 Contextualizing the aesthetics of African musical arts

The researcher was constantly confronted with the concept of aesthetics[12] in African musical arts, especially the necessity of formulating the four Standards as an aesthetic concept. What has been deduced from the research is that the four concepts: holism, communalism, inter-relatedness and praxialism, are, from an African viewpoint, all aesthetic concepts. Standard one of the Framework may be formulated as: "Conceptualize holism in African musical arts as an aesthetic". However, this 'narrowed' the Standards to a smaller field, not en-compassing the holistic educational approach of life and arts as integrated concept.

[12] The Kenyan researcher Akuno (2000:4) recognizes a 'three-mode view of music' made up of concept, object and event. Music as object is concerned with aesthetics; music as event, like speculative theory, pays attention to social and contextual factors (Carver, 2005:68). And Akuno (1997, 2005) talks about aesthetics broadly, as music being appropriate for an intended function.

To the researcher's mind this interesting aspect of aesthetics in African musical arts as all-encompassing and new concept, focussing on an alternative understanding of aesthetics as functionality and certainly relevant and applicable to modern day education, should be made clear to Western ways of thinking. This is where the crux of 'making real life an art' (also see :), as well as its relevancy to the real world is situated: accentuating the functional concepts of holism, communalism, inter-relatedness and praxialism as aesthetics. This alternative approach to aesthetics, and clearly a non-Western concept, could be a first initiative in broadening cultural boundaries by thinking 'new' and thinking 'global'. Making this paradigm shift, of what is understood as 'aesthetics' in Western music education, largely brings practice and theory together, which converges with the aim of this research.

Thus, the following is recommended:

Documenting an 'African musical arts aesthetic' in relation to musical arts education, as it has been formulated and as it has been drawn from the articulation of the four Standards proposed by this research. Suggested initial reading is Westerlund (2003) and Dewey (1958, 1934) on aesthetics, or an "experience" as Dewey called it, which is:

> (1) as much a social construction as an individual experience; (2) part of everyday life and not transcendental; a matter of quality of interaction in context and not a universal property of an object; (3) integral to artistic actions and not just a matter of artistic object and the appreciating subject; (4) a matter of quality of interaction in context and not a universal property of an object; and (5) embodied in nature and not abstract (Westerlund, 2003:45).

6.4.6 Government-based or institutional education assessment and achievement systems

> The changes to assessment, certification, and regulatory mechanisms which are associated with NQFs are seen in many of the countries in the study as part of reforming how education and training are delivered. Increasing the flexibility of education and training, and shifting to what is described as 'demand-led' systems come to the fore (Allais, 2010:56, 57).

Current trends in education have replaced assessment as control (teaching methods, curriculum entitlement, teaching and learning styles) with assessment as support (processes of students' learning). For further development of assessment as support, the exploration of current trends in education systems and assessment is suggested, from which development of a curriculum for African musical arts may be drawn.

Further research in this regard will probably include policy borrowing; it may well lead to the questioning of what aspects (with regards to assessment, certification, and regulatory mechanisms), associated with international structures such as NQFs, could be applied in further research. The facets of increasing the flexibility of education and training; moving away from rigidity of many educational systems associated with NQFs, and shifting towards what is described as 'demand-led' systems and standards, can be mentioned. The advantage of such industry-specified systems and standards lies in the fact that they need not be linked to specific educational institutions or curricula but can function independently.

The following are recommended:

1. That the best, most practical and most applicable of government-based or institutional education assessment and achievement systems (such as worldwide accreditation, assessment, and certification; learner-centred pedagogy, outcomes or competency-based qualifications), should be identified and incorporated into the development of 'assessment as support' in music education.

2. That academically regulated teaching, learning and assessment in collaboration with music industry, should facilitate modern day music education. The cultivation of academic, but industry-specified, music standards is suggested, which will make a marked contribution towards contemporary and cross-cultural music education.

6.4.7 Re-contextualized authenticity

Globalization forced African musical arts to 'travel' into new and unexplored cultural spheres. Globalization affected the meaning-making of African musical arts and pushed music teaching, learning and assessment into new territories: of what meanings might be, and how meanings are assigned and interpreted in new cultures. Re-contextualization and meaning-making in music is inevitably linked. This research addresses the authentic presentation of music education in a re-contextualized setting as 're-contextualized authenticity'. New research is recommended to contend with this re-contextualized authentic approach in cross-cultural education: performing music within its 'original' setting, staying close to its cultural roots, when travelling 'outside of its culture of origin', while interacting with the new/host culture.

Detailed research into the concept of re-contextualized authenticity and its practical implementation is suggested. Re-contextualized authenticity can be coined as recognition of one of many ways of understanding the world.

The following is recommended. Research should reflect on:

1. Re-contextualized authenticity through cultural theory, critical theory and multi-literacies pedagogy, as the authentic presentation of music education and as an authentic approach to assessment and creative education.

2. Authenticity vs. copied or non-genuine learning experiences as part of a new approach.

3. The practical implementation of re-contextualized authenticity as well as worldwide advocacy of this concept.

6.5 POSTSCRIPT: ALTERNATIVE ROUTES IN MUSIC EDUCATION

There is a lack of relevance between cross-cultural educational research, policy makers and practitioners in the field of cross-cultural music education. The impact of globalization on contemporary music education needs to be acknowledged and accepted. Educators should be prepared to shift cultural boundaries of understanding and adaptability, because globalization has already interacted with these boundaries. One cannot close one's eyes to the impact of globalization and the consequential interchange and cross-pollination between music education cultures.

Change, adaptation and development in contemporary cross-cultural music education is the essence of the term 'African musical arts', as was stated in chapter 1 in the initial motivation for the choice and implementation of the term, rather than simply 'African music': "It is a clear agenda to change the way musical arts are not only perceived but also used" (Lucia, 2005:70).

When change in thinkings and attitudes can effect such significant change in cross-cultural music education relevant for today, how can one not take up the challenge? Our life is what our thoughts make it.

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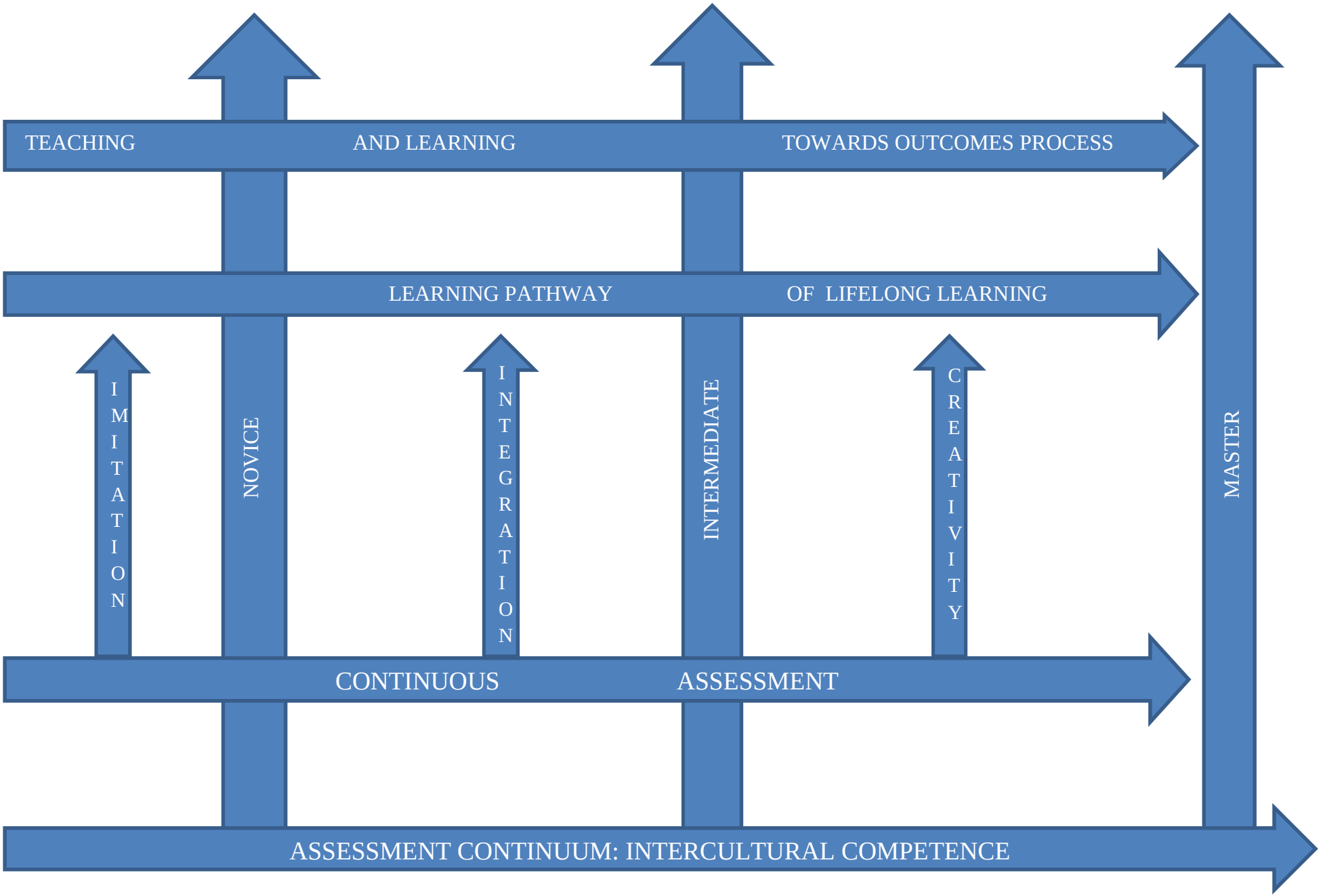
ADDENDUM 1

ASSESSMENT THROUGH LEARNING PROCEDURES


TEACHING
AND LEARNING
TOWARDS OUTCOMES PROCESS
LEARNING PATHWAY
OF LIFELONG LEARNING
IMITATION
NOVICE
INTEGRATION
INTERMEDIATE
CREATIVITY
MASTER
CONTINUOUS
ASSESSMENT
ASSESSMENT CONTINUUM: INTERCULTURAL COMPETENCE

ADDENDUM 2

Assessment for Learning Creative Subjects **Table 1. Educational assessments, earlier and current trends**	
A shift from	To
The assessment being used primarily to control what the students have learned	The assessment being used to support and make diagnoses of learning
Assessment and learning being kept separate	Assessments taking place continuously
The teacher making assessments on his/her own	Teachers and students making assessments together about the level of knowledge and how to proceed
A theoretical assessments	Assessments based on theory about how to learn a certain subject field
Assessment of knowledge and skills	Assessment of understanding and competence like critical thinking, creativity, communication and problem-solving in realistic settings
Products in focus	Processes in focus
The focus being placed on the “right” answers	Fruitful questions being stressed as well as the ability to learn by experience
Norm-related assessment	Goal- and knowledge-related assessment
The result being shown as a summative number of points.	Pointing out weaknesses and strengths, recognizing progress
The students working individually without any learning aids	The students working with peer reviews and being able to use different types of tools to remember and to make their own constructions of knowledge
Mainly written tests	Work with documentation like logbooks, portfolios, exhibitions and CD/DVD discs

Author’s translation (Borg, 2007:85), from Lindström & Lindberg (2005:12): *Pedagogisk bedömning (‘Educational assessment’).*

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ADDENDUM 3

SUMMARY OF LEHMAN'S REPRESENTATION AND DEFINING OF STANDARDS BY HENEGHAN (2001:331,332)

1. Standards are not a curriculum, though they provide a basis for one.
2. Standards do not promote any particular methodology.
3. Nothing should be called for in standards that are not currently being demonstrated in practice. Standards should be based on the best current practices within the profession.
4. Standards should be ambitious and not a reflection of the status quo but a vision for the future. Standards are an aspiration.
5. Philosophy and practice are mutually reinforcing because philosophy provides a basis for practice and practice provides an opportunity to test and validate philosophy.
6. [In the US] standards represent the closest thing we have to a statement of philosophy.
7. Implementation is the key issue. Reaching consensus on the standards, difficult as it may be, is easy compared with implementing them.
8. We can achieve marvellous things working together that we could never achieve working separately [speaking of coalition of the arts].
9. We cannot teach things we cannot do. In-service and pre-service education for music teachers is a priority.
10. Education reform is largely political, not educational. And "all politics is local".
11. Standards emphasize evaluation and assessment. Standards do more than make assessment possible. They make it necessary. We cannot have standards without assessment. Assessment is not only helpful but inevitable. 'I see assessment as the supreme challenge and the defining issue for music education in the coming decade' (Lehman, 1996).
12. Standards give a basis for rationalizing the entire educational process.
13. Standards clarify our expectations.
14. Standards move music beyond entertainment. Music is not simply an activity … it is based on learning specific skills. There is indeed an important body of skills and knowledge to be taught and learned.
15. Standards provide a basis for claiming needed resources … and for insisting on qualified teachers. Discussions about specialists and classroom teachers become irrelevant because the label is irrelevant. What counts are the results (Heneghan, 2001:331,332).

ADDENDUM 4

SUMMARY OF AEEYSOC'S[1] NATIONAL STANDARDS EXPERT WORKING GROUP'S REPRESENTATION AND DEFINING OF STANDARDS

1. "Standards identify quality teaching and learning at different levels regarding skills, knowledge and practice (values and attitudes)
2. Standards identify what students and teacher should know and be able to do regarding skills, knowledge and practice (values and attitudes)
3. Standards describe what levels of capability are needed at different stages of development from the student: Recognition of expertise at a Novice, Proficient, and Master level
4. Standards are assessment guidelines for quality learning and teaching
5. Standards establish a basis for accreditation/evaluation of levels of accomplishments: There are three levels of expertise on which they are evaluated and which they must demonstrate. Describe how the next level is better than the previous one
6. Standards make explicit skills, knowledge and values and attitudes (practice) as well as key elements of each
7. The standards provide a structure within which to align descriptions of teaching/learning practice
8. The standards provide a common language for dialogue between educators, students, organisations and public
9. Standards are by implication, outcomes" (AEEYSOC:2010).

1 Australian Education, Early Childhood Development and Youth Affairs Senior Officials Committee

ADDENDUM 5

LINDSTRÖM'S PROCESS CRITERIA WITH RUBRICS

Table 2: *Process criteria with rubrics (Lindström, 2006)*

Process criteria	Expert			Novice
Investigative Work	Takes considerable pains, approaches themes and problems in several different ways and uses drafts, sketches or test work to develop work.	The student does not give up in the face of difficulties, preferring to concentrate on a particular approach that she/he begins to develop and refine.	Demonstrates a degree of patience, tries out her/his own solutions and approaches, but does not develop them.	Gives up easily, does not follow her/his own ideas to completion, and only does what the teacher requires of her/him.
Inventiveness	Often sets up problems or reformulates the problem set by the teacher. Makes consistent progress and experiments regularly, is willing to take risks and often finds unexpected solutions to problems.	The student sometimes sets herself/himself problems. She/he develops her/his knowledge, experiments fairly often and sometimes finds unexpected solutions to problems.	Can take a problem the teacher has set and change it slightly. Shows tendencies to experiment and play with colour, form and composition, or materials and techniques.	Does not set herself/himself any problems, shows no sign of experimenting with colour, form and composition or materials and techniques.
Ability to use Models	Actively searches out models to emulate and can use them in her/his work in a multifaceted, independent and well integrated way.	Makes active efforts to find pictures for her/his own work. Demonstrates an ability to select images that suit her/his intentions.	The student shows an interest in other people's pictures that she/he or the teacher has found, but she/he confines herself/himself to copying from them.	Shows no interest in other people's pictures and cannot benefit from them even when the teacher has helped to find them.
Capacity for Self-assessment	Clearly identifies merits and shortcomings in her/his own work and can select sketches, drafts and works that illustrates her/his progress. Can justify opinions and explain why a particular result was obtained. Can produce qualified judgements of peers' work and contribute constructive criticism.	As a rule, manages to see for herself/himself the merits and shortcomings in her/his work, and can select sketches, drafts and works that illustrates her/his progress. Is beginning to produce qualified judgement of peers' work.	With some assistance, can identify her/his strengths and weaknesses and differentiate between good and less successful work. Her/his views about her/his peers' work are limited to subjective preferences.	Cannot identify strengths and weaknesses in her/his own work or differentiate between good and less successful work. Has no views about the work of her/his peers.

(Lindstrom, 2006:58)

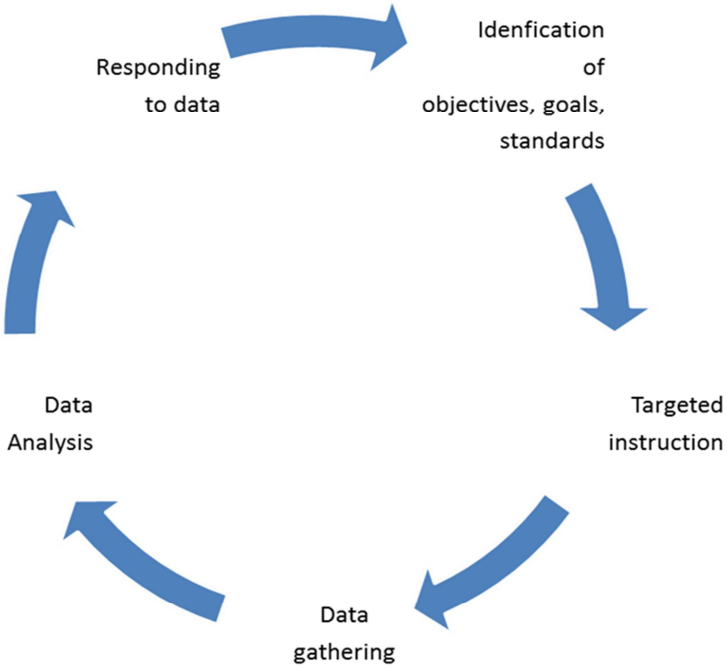
ADDENDUM 6

SAMPLE RUBRIC SHOWING STANDARDS FROM TWO CONTENT AREAS

Sample rubric showing standards from two content areas					
CONTINUUM ←					
ACHIEVEMENT LEVELS ←	Exceeds standard MASTER	Meets standard PROFICIENT	Working towads standard NOVICE ←	Below standard NOVICE	Score
Standards describe the outcomes for African musical arts:	CRITERIA TO EXPLAIN/DEFINE/DESCRIBE STANDARDS AS ACCEPTABLE OR NOT				
	The number of standards may vary to meet the particular needs of the assignment				
Standard 1: Dancing performance	Dance performance creative	Uses appropriate creativity in dance performance	Does not maintain appropriate creativity in dance performance; shows difficultuy in analyzing dancing technique	Misinterprets aim of performance	
Standard 2:Singing performace	Exemplary use of singing technique	Uses appropriate creativity in singing performance	Does not maintain appropriate creativity in singing performance; shows difficultuy in analyzing singing technique	Misinterprets aim of performance	
Standard 3:Cultural understanding (eg. engagement with audience)	Engages target audience	Engages audience to a certain extent	Shows difficulty in analyzing cultural understanding	Misinterprets aim of performance and does not address cultural importance	

ADDENDUM 7

GREENSTEIN'S ORIGINAL SAMPLE RUBRIC FOR STANDARDS

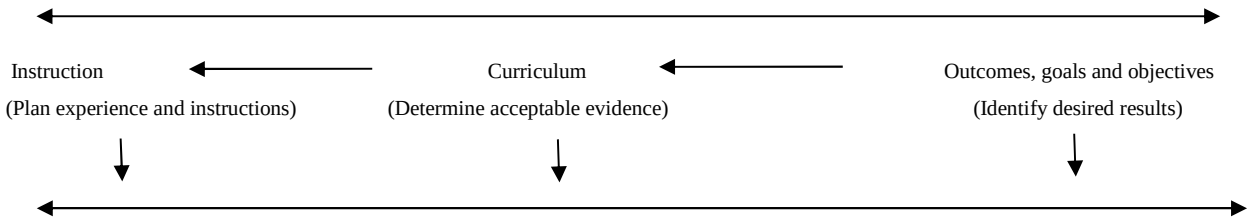


ADDENDUM 8

BACKWARD DESIGN DEVELOPMENT

For the researcher the importance of backward design lies in:

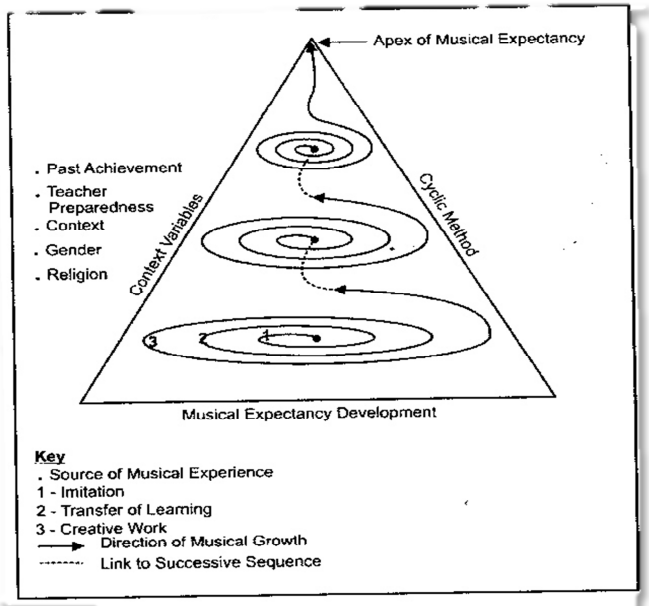
- Illustrating a holistic educational approach by first determining the outcomes and then working backwards, still with a holistic perspective in mind.
- Incorporating the backward approach as part of the continuum as basis of this thesis. This is approached in this research in three stages through deconstruction, moving from the big picture to the smaller parts:



ADDENDUM 9

MUSHIRA'S CONCENTRIC CIRCLE LEARNING PYRAMID MODEL (CCLPM)

Mushira's cyclic pathway of teaching (idenfication of objectives, goals, standards and targeted instruction), learning (data gathering and data analysis) and assessment (responding to data) is as follows:



Concentric Circles Learning Pyramid (CCL

ADDENDUM 10
SCHIPPERS'S SEVEN CONTINUUM TRANSMISSION MODEL (2005A:31).

Analystic	↔	Holisitc
Notation based	↔	Oral based
Tangible	↔	Intangible
Static tradition	↔	Constant flux
Reconstructing old models	↔	Creating new identities
Original context	↔	Re-contextualization
Large power distance	↔	Small power distance
Individual central	↔	Collective central
Masculine	↔	Feminine
Avoiding uncertainty	↔	Tolerating uncertainty
Long term orientation	↔	Short term orientation
Mulit-cultural	↔	Inter-cultural [cross-cultural]

ADDENDUM 11

KWAMI'S WEST AFRICAN CLASSIFICATION MODEL

UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

TOWARDS INDIGENOUS "CLASSICAL" FORMS; MASTER MUSICIAN STATUS	RELIGIOUS TRADITIONAL FORMS (not relevant for the curriculum)	ADVANCED	PRE-COLONIAL	SECULAR TRAD
	OCCASIONAL TRADITIONAL FORMS			
	NON-RELIGIOUS TRADITIONAL FORMS			
	(NEO-COLONIAL OR) TRADITIONAL RECREATIONAL FORMS	INTERMEDIATE	COLONIAL	
TOWARDS NON-AFRICAN SYNCRETISM	RECREATIONAL SYNCRETIC FORMS			SYNCRETIC
	SYNCRETIC RELIGIOUS FORMS (Solfa-based Church musics)	INITIAL	POST-COLONIAL	
	SECULAR NOTATED MUSICS			

TOWARDS A COMPREHENSIVE CLASSIFICATION OF WEST AFRICAN MUSICS

ADDENDUM 12

INSTITUTIONAL STATEMENT OF GRADUATE ATTRIBUTES USED AS THE BASIS FOR DEVELOPMENT OF GENERIC CRITERIA (HUGHES & CAPPA, 2007).

In-depth knowledge of the field

1. Comprehensiveness and depth of knowledge of legal principles (consistent with professional accreditation requirements).

2. Understanding of law and the legal system.

Effective communication

3. Expression and organization of spoken or written material.

4. Use of conventions of academic and legal texts (eg spelling, grammar, punctuation, referencing, citation).

5. Effectiveness of interactions with others in the achievement of solutions to legal problems.

Independence and creativity

7. Independence in work and learning.

8. Innovation and creativity of approach when solving identified problems (consistent with the promotion of the development of the law).

Critical judgement

9. Analysis and definition of legal problems.

10. Application of critical reasoning to legal matters through independent thought and informed judgement.

11. Evaluation of opinions; decision-making; and reflection on the justifications for decisions in the light of legal principles.

Ethical and social understanding

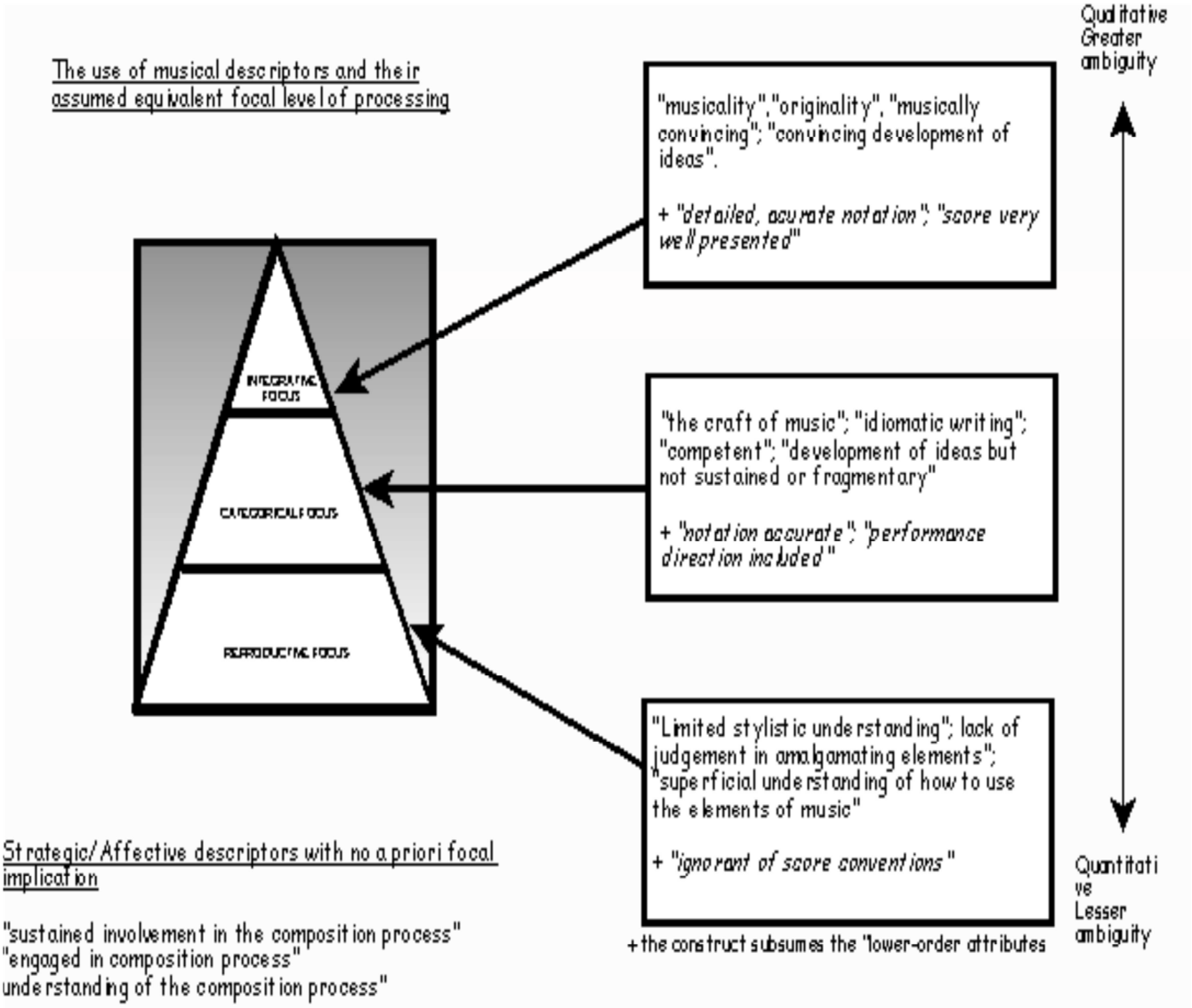
12. Awareness and appreciation of the philosophical and social contexts of law.

13. Knowledge and appreciation of responsibilities associated with the ethics and ethical standards.

14. Knowledge of other legal cultures and times and awareness of divergent approaches to law and legal issues (Hughes & Cappa, 2007:421).

ADDENDUM 13

THE USE OF MUSICAL DESCRIPTORS AND THEIR ASSUMED EQUIVALENT FOCAL LEVEL OF PROCESSING (JEANNERET & CANTWELL, 2004:11)



ADDENDUM 14

GENERIC COURSE PERFORMANCE DESCRIPTORS

(NSW BOARD OF STUDIES, 2006)

A. The student has an extensive knowledge and understanding of the content and can readily apply this knowledge. In addition, the student has achieved a very high level of competence in the processes and skills and can apply these skills to new situations.

B. The student has a thorough knowledge and understanding of the content and a high level of competence in the processes and skills. In addition, the student is able to apply this knowledge and these skills to most situations.

C. The student has a sound knowledge and understanding of the main areas of content and has achieved an adequate level of competence in the processes and skills.

D. The student has a basic knowledge and understanding of the content and has achieved a limited level of competence in the processes and skills.

E. The student has an elementary knowledge and understanding in few areas of the content and has achieved very limited competence in some of the processes and skills.

ADDENDUM 15

RECOMMENDED STEPS FOR DEVELOPING AND REVISING STUDENT LEARNING OUTCOMES (BROPHY, N.D:5)

STUDENT LEARNING OUTCOMES: TABLE 1

The Knowledge Dimension - Bloom's Revised Taxonomy

Major Types and Subtypes	**Examples**
A. Factual Knowledge – The basic elements students must know to be acquainted with a discipline or solve problems in it	
Aa. Knowledge of terminology	Technical vocabulary, music symbols
Ab. Knowledge of specific details and elements	Major natural resources, reliable sources of information
B. Conceptual Knowledge – The interrelationships among the basic elements within a larger structure that enable them to function together	
Ba. Knowledge of classifications and categories	Periods of geological time, forms of business ownership
Bb. Knowledge of principles and generalizations	Pythagorean theorem, law of supply and demand
Bc. Knowledge of theories, models, and structures	Theory of evolution, structure of Congress

C. Procedural Knowledge – How to do something, methods of inquiry, and criteria for using skills, algorithms, techniques, and methods	
Ca. Knowledge of subject-specific skills and algorithms	Skills used in painting with water colors, whole-number division algorithm
Cb. Knowledge of subject-specific techniques and methods	Interviewing techniques, scientific method
Cc. Knowledge of criteria for determining when to use appropriate procedures	Criteria used to determine when to apply a procedure involving Newton's second law, criteria used to judge the feasibility of using a particular method to estimate business costs
D. Metacognitive Knowledge – Knowledge of cognition in general as well as awareness and knowledge of one's own cognition	
Da. Strategic knowledge	Knowledge of outlining as a means of capturing the structure of a unit of subject matter in a textbook, knowledge of the use of heuristics
Db. Knowledge about cognitive tasks, including appropriate contextual and conditional knowledge	Knowledge of the types of tests particular teachers administer, knowledge of the cognitive demands of different tasks
Dc. Self-knowledge	Knowledge that critiquing essays is a personal strength, whereas writing essays is a personal weakness; awareness of one's own knowledge level

From: Anderson, Krathwohl, Airasian, Cruikshank, Mayer & Pintrich, 2001.

(http://assessment.aa.ufl.edu/Data/Sites/22/media/slo/slo_guide_2-4-13.pdf).

ADDENDUM 16

THAMES VALLEY UNIVERSITY LONDON COLLEGE OF MUSIC EXAMINATIONS 2009-2012

Syllabus for Step, Graded, Leisure Play, Ensemble and Performance Diploma Examinations in Irish and Scottish Traditional Music 2009 - 2012

For information:

LCM Examinations
Walpole House
Thames Valley University
18-22 Bond Street
Ealing
London W5 5AA
tel: +44 (0)20 8231 2364
fax: +44 (0)20 8231 2433
email: lcm.exams@tvu.ac.uk

www.tvu.ac.uk/lcmexams