CHAPTER THREE

INVESTIGATION OF FRAMEWORKS

3.1 Introduction

In order to be able to write unit standards for Southern African musics, two main perspectives had to be kept in mind, namely

- The format and content of frameworks and unit standards available in various countries;[1] and
- The unique Southern African context and cultural diversity.

Apart from these two perspectives, the on-going process of providing musical experience to and creating musical awareness in the learners had to be continually kept in mind. This aim could be described as assisting learners to experience music as "an essential strand in the human fibre" (Swanwick 1988b:3).

The matter of change in education also needed to be faced. The extent to which a society changes, usually necessitates change in education as well. This change in education includes music education, as "music education, as part of the educational process, is as inextricably involved with change as any other aspect of education" (Lepherd 1994:5). Furthermore: "Education only flourishes if it successfully adapts to the demands and needs of time" (England 1999:5).

Another need - one which provides quite another perspective to the music educational aspects - is the urgency of providing a clear set of instructional directions for music and music teaching. Swanwick (1996:21) defines this quest for instructional objectives: "Much

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[1] The following words describe the process in the United States of America that preceded the National American Arts Standards. This process shows some similarities with that of the MEUSSA project to provide standards for musics in South Africa: "This document is the result of an extended process of consensus-building that drew on the broadest possible range of expertise and participation. The process involved the review of state-level arts education frameworks, standards from other nations and consideration at a series of national forums" (MENC 1994a:22).

knowledge may indeed be *tacit*: we know more than we can tell, or indeed want to be bothered to tell." The intuitive character of musical tuition needs to be replaced with a more articulate directory of knowledge, skills, values and understanding.

3.2 Frameworks as structure for learning content

South Africa is in a favourable position to benefit from the most recent international developments regarding educational structures. The fact that a new dispensation for, inter alia, education was launched in 1994 created an opportunity for gaining from the most positive directions world-wide. This means that present educational structures and contents in Southern Africa can be moulded to fit the current scenario and momentum world-wide as well as locally.

The format of South African learning content and learning outcomes as currently prescribed by SAQA, will be in the form of frameworks[2] and unit standards. This format closely correlates with that introduced in four countries world-wide, namely the United States of America (1994), Australia (1995), New Zealand (1999) and England (2000). To provide a sound basis for the writing of unit standards by the MEUSSA project, these frameworks had to be studied closely. The unique Southern African context, however, required a fresh approach to provide a structure that is compatible with the indigenous scenario, cultural content, as well as the availability of trained staff, equipment and financial resources.

What is a framework? According to the Nebraska Department of Education, frameworks are a resource for educators to improve the quality of instruction and education for all learners through the systemic change process. "Frameworks are not a mandate; rather, local districts may use the frameworks to determine and implement the concepts, ideas and practices offered here" (Nebraska 2000e). Frameworks are, in other words, the outline from where a curriculum can be interpreted, and this outline provides the skeleton for curriculum design.

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[2] "A curriculum framework is a philosophical and organisational framework which sets out guidelines for teaching and learning" (South Africa 1997:16). "It is neither a curriculum, nor a syllabus, but a framework identifies common learning outcomes for all students [...]. It is intended to give schools and teachers flexibility and ownership over curriculum in a dynamic and rapidly-changing world environment" (Curriculum Council of Western Australia 2000:3).

Therefore, frameworks are not concerned with the detailed content or curricula for subjects, but: "The standards are concerned with the *results* (in the form of student learning) that come from a basic education in the arts, *not with how those results ought to be delivered.* Those matters are for states, localities and classroom teachers to decide" (MENC 1994a:22).

Some of the advantages of providing an educational system in terms of frameworks, unit standards and the corresponding qualifications[3] acquired, as currently also being developed in South Africa by SAQA and appropriate SGBs, are the following (Irwin 1997:3):

- Existing knowledge and skills are recognised, no matter how and when acquired. The approach of gaining purely academic qualifications without recognising skills and knowledge earned in a workplace or in an informal way is challenged.
- Some success for the learner is ensured as and when the student is ready.
- Progression is encouraged, as credits would count towards qualifications to be acquired, and could be earned throughout the primary, secondary and tertiary education phases, as well as in the industry.
- Cross crediting and the potential to "mix-and-match" unit standards while retaining credits would provide for a flexible system.

All systems also have disadvantages, however, and some weak points in this process will inevitably be detected and experienced. Potential problems and possible pitfalls foreseen by the author of this thesis are briefly outlined in the following remarks:

- Excessive expectations must be avoided. All the deficiencies of the present system cannot be swept aside at once.
- No system is perfect. Unit standards registered on a qualifications framework will provide for a new approach to music education, but teething problems will have to be expected.

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[3] According to the Australian Qualifications Framework, a qualification is defined as follows: "Formal certification, issued by a relevant approved body, in recognition that a person has achieved learning outcomes or competencies relevant to identified individual, professional, industry or community needs" (AQFAB 1998:8).

- As the scope of music genres is widened to include the musics of more cultural groups in the country, the establishment of similar credits and qualifications across different genres could present difficulties.
- Teacher training, which proved to be of utmost importance in the process of establishing a new approach to music education in the USA, is costly and time-consuming, but needs to be addressed. "Since it is impossible to teach what one does not know, [it] will require professional development for many teachers and changes in teacher preparation programmes" (Artsedge 2000:24). Without the necessary expertise in the ranks of the teaching profession, the whole exercise of providing unit standards for musics in Southern Africa could experience an early failure, or could result in a highly unacceptable situation of the lowering of standards.
- Practices that proved to be effective in the previous curriculum should not be discarded in favour of an all-new system. In the words of Comte (1993:35): "We tend too often to 'throw out the baby with the bath water'". A careful evaluation should be made of positive elements and foundations in the music education curriculum up to now (2001) and possible limitations and needs be identified. These findings should then be correlated with the desired outcomes of a new educational approach in music.

3.3 Infrastructure

For success in a system like outcomes-based education, founded on unit standards, specific requisites need to be met. One of these concerns the support that a programme such as music education enjoys from government administrators, community music specialists, educational infrastructure and parents. In this regard the author compared the support system of the four countries mentioned in the introduction to this chapter (USA, Australia, New Zealand and England) to assess governmental support for their music education programmes in comparison with both the potential and required support for a comparable programme in

Southern Africa. A few general remarks in this regard will be presented in the following paragraphs.[4]

According to Wing (1992:207-208), curriculum change is effected through the participation and support of all concerned with the school programme – administrators, board members, classroom teachers, art specialists and community arts people. A good example of effective governmental support is the process of providing frameworks for musics in the USA, as done by the Consortium of National Arts Education. This process was financially and strategically supported by the National Endowment of the Arts, the United States Department of Education and the National Endowment for the Humanities.

At the start of the MEUSSA project in 2000 such support was not the case in South Africa, as facilitating unit standards for only the ten most widely used subjects could be funded by the Department of Education. Since then this situation has changed early in 2001, as funding for the generation of unit standards for music, under the umbrella of NSB 02, has been made available by SAQA. Three Music SGBs were consequently launched in August 2001, namely one each for Music HET, Music GET and Music Industry.

The matter of infrastructure, staffing and facilities in South African music education is at present burdened with huge under-provision. Music teachers country-wide have in the past struggled with a minimum of instruments, equipment, administrative support and school hours. Trying to keep music education on a high level normally meant and still means struggling against many odds as well as teaching core music subjects after school hours, leaving the impression that this is a non-curricular activity, and therefore less important.

As a starting point of providing unit standards for music in Southern Africa, the author will proceed to investigate the content of the frameworks of four countries that have recently produced frameworks. These are

- the K-12 National Standards of the United States of America (1994),
- the frameworks and standards of Australia (1995),

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[4] A more detailed discussion of aspects such as staffing and facilities in each country does not lie within the scope of this thesis.

- the frameworks and standards of New Zealand (1999), as well as
- the attainment standards in the National Curriculum of England (2000).

3.4 The K-12 national standards of the United States of America

The following section will examine the National Standards of the USA, with a specific focus on aspects that are relevant in a Southern African context.

3.4.1 A brief overview of Music in American schools

Mark & Gary (1992:vii-viii), when describing the blossoming of music education in American public schools, quote Hanson as saying that America has surpassed itself in the establishment of school music in public schools, and that this movement has acquired world significance. This is echoed in the Nebraska Qualifications Framework (Nebraska 2000f:1):

> The study of music in our nation's schools has a long and proud tradition dating back to the inclusion of music in the curriculum of the Boston Public Schools in 1838. Today, virtually every school in the United States includes at least some music instruction in its curriculum.

In the middle of the 20th century the American school curriculum was favouring Science and Mathematics, a result of the gaining importance of space technology. Public education leaders, however, viewed this state of affairs as potentially dangerous. Consequently the American Association of School Administrators, as quoted in Mark & Gary (1992:332), issued the following statement in 1959:

> We believe in a well-balanced school curriculum in which music, drama, painting, poetry, sculpture, architecture and the like are included side by side with other important subjects such as mathematics, history and science.

More than 30 years later, the 1983 publication *A Nation at Risk* (by the National Commission on Excellence in Education) was seen by many American educators as the initiating event of

the modern standards[5] movement in the United States of America. In this document educators were, amongst other things, warned that the school system was facing a "rising tide of mediocrity that threatens our very future as a nation and a people" (McREL 1997b:1). A call for educational reform was formulated as an urgent matter in this publication.

As a result, an education summit called in 1989 by President George Bush and fifty governors, concluded with six broad national goals for education for the year 2000. Two of these were aimed specifically at academic achievement (McREL 1997b), of which one, namely the third goal, correlates with the South African Draft Document released in May 2000 by Minister Kader Asmal, current Minister of Education in South Africa. This third goal was formulated as follows in the USA (McREL 1997b:3):

> [E]very school in America will ensure that all students learn to use their minds well, so they may be prepared for responsible citizenship, further learning and productive employment in our modern economy.

Educational goals for South Africa were formulated and set forth in a draft document by Minister Kader Asmal during May 2000. Two relevant national curriculum goals in the aforementioned Draft Document of the National Curriculum Framework (South Africa 2000:12), when compared to the American educational goal mentioned in this paragraph, are as follows:

- To promote the social, cultural and personal development of our citizenry;
- To improve learner performance and achievement.

Other educational goals for the USA named five subjects (English, Mathematics, Science, History and Geography) for which challenging national achievement standards were to be established. Arts were initially not part of this strategy, as "This publication seems to take the view that education is important largely for its contribution to the nation's economic welfare" (Lehman 1993:203). In 2000, however, the number of areas for which students should

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[5] "Standards [...] appeared at different levels of organisation and structure. Standards provide a way of organising information, that is, the benchmarks that identify important declarative, procedural and contextual knowledge" (McREL 1997d:8).

demonstrate "competency over challenging subject matters" were increased to nine, and now included Foreign languages, Economics, Civics and Government and, very importantly, the Arts (McREL 1997b:6).

Efforts to identify standards in the fields of science, civics, dance, theatre, music, art, language arts and history, to name but a few, soon followed after this summit. The Consortium of National Arts Education Associations, after receiving a grant in 1992 from the US Department of Education, the National Endowment for the Arts and the National Endowment for the Humanities, published standards for Arts in March 1994 to determine what children should know and be able to do in the arts. Four strands for the arts were identified, namely dance, music, theatre and the visual arts.

"The standards are one outcome of the education reform effort generated in the 1980s, which emerged in several states and attained nation-wide visibility with the publication of *A Nation at Risk* in 1983" (MENC 1994a:22). From 1996 a total of 48 states were in the process of developing common academic standards.[6]

Another motivational advance was the widespread agreement among professional leaders in education, political leaders of both parties (Republican and Democratic) and the general public that every student should receive education in music and other arts in school, and furthermore that the arts are an essential component in an overall balanced curriculum (MENC 1994b:2). This policy, if properly applied, implies the provision of sufficient support by the educational system in terms of facilities, teaching staff, materials, equipment and opportunities to enable effective learning.

Lehman (1997:1) states that standards (expressed in terms of what students should know and be able to do) provide a basis for justifying the entire educational process and making it consistent in a way that has never before been possible. Standards, in other words, provide a

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[6] The Mid-continent Regional Educational Laboratory (McREL) began a systematic collection, review and analysis of noteworthy national and state curriculum documents in all subject areas. *Content Knowledge: A Compendium of Standards and Benchmarks for K-12 Education*, a synthesis of standards in all subject areas, was published by McREL in December 1995. The documents on music standards are explored extensively in this thesis.

single, unified focus for developing curriculum, creating teaching strategies, assessing learning, and reforming teacher education.

An important supportive perspective during this time was supplied by the input of SCANS (the Secretary's Commission on Achieving Necessary Skills, appointed by the Secretary of Labour to determine the skills young people need to succeed in the world of work). This commission described the knowledge and skills necessary for success in the workplace (McREL 1997b:3), and also identified a three-part analysis of skills and personal qualities that American students needed to be productive members of the work force (McREL 1997e:4).

- The first part involved academic training, such as reading, writing, arithmetic, and mathematics, speaking and listening.
- The second part involved mind skills, such as "thinking creatively, making decisions, solving problems, seeing things in the mind's eye, knowing how to learn and reasoning" (McREL 1997e:4).
- The third part involved lifelong learning skills such as individual responsibility, self-esteem, integrity and self-management.

In 1997 a call was made by President Bill Clinton to adopt high national education standards, asking that every state should, by 1999, test every 4th grader in reading and every 8th grader in mathematics to make sure that these standards are met (McREL 1997b:9).

In the light of the foregoing it is clear that competent educational standards were regarded as a priority by American authorities, and these included standards in the arts as a core subject. Common standards of high quality are important because they provide guidance as to the nature of a good education in the arts, as well as letting the arts earn a place in core education instead of being treated as optional (MENC 1994a:22). Mind skills, such as thinking creatively, seeing in the mind's eye or solving problems (such as the second part of the SCANS analysis of necessary skills and personal qualities) form an inherent part of arts tuition, and would therefore be encouraged by the inclusion of the arts as core subject.

The implementation of a set of challenging and world-class standards is, in the light of the previous paragraphs, viewed by the American public as a priority. One of the goals of a 1989 summit on the educational preparation of the national youth, for example, stated that students

of the United States should, by the year 2000, be first in the world in science and mathematics achievement (McREL 1997b:1).

3.4.2 Standards and benchmarks

> Arts education standards can make a difference because, in the end, they speak powerfully to two fundamental issues that pervade all education – quality and accountability. They help to ensure that the study of arts is disciplined and well focused, and that arts instruction has a point of reference for assessing its results (Artsedge 1994:9).

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

American standards are written in the format of nine content standards, with several benchmarks,[7] or achievement standards, grouped under the content standards. The content standard defines what students should know and be able to do in the different arts disciplines for all grades, while the achievement standards (previously called benchmarks) describe the desired outcomes and levels of achievement expected from the students in order to attain the competency. For achievement standards terminology like "sing independently, perform expressively, create, identify, and demonstrate" is used.

According to former Assistant Secretary of Education Diane Ravitch, one of the chief architects of the modern standards movement (McREL 1997b:9), standards are important in the American education system because:

- Standards serve to clarify expectations;
- Standards serve to raise expectations; and

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[7] "The benchmark is the smallest unit of analysis. [I]t can be characterised as being declarative, procedural or contextual in the type of knowledge it describes" (McREL 1997d:6). "In summary, a benchmark can be described as an 'interval' of levels of generality in the description of information and skills" (McREL 1997d:7).

- Standards provide a common set of expectations.

Furthermore she asserts that high standards "will improve the effectiveness of American education, by clearly defining what is to be taught and what kind of performance is expected" (McREL 1997b:9).

According to the authors in the Artsedge document (2000:9-10), arts education standards can make a difference, because the standards are insisting and ensuring that:

- Arts education is not a hit-and-miss effort, but a sequenced learning enterprise across the four arts disciplines, thus ensuring basic arts literacy.
- Arts education takes a hands-on orientation by letting students be continually and creatively involved in the study of the arts.
- Students take a global and universal perspective in learning about cultural diversity.
- Students are involved in connecting the different arts and other disciplines.
- Students are taught to use technology to understand the relationship between the use of essential technical means and the achievement of desired ends.
- Students are helped to develop problem-solving and higher-order skills, which are necessary for success in life and work.

Paul Lehman, an influential American music educator and past MENC president, also supports the standards when he writes that (Lehman 1997:1):

- Standards demonstrate the types of learning and the levels of achievement that are desired.
- Standards give a basis for claiming needed resources. If students are expected to acquire specific skills and knowledge, specific minimum levels of time, materials, equipment and support will need to be set.
- The ultimate justification for standards is that they provide a vision for music education.

Providing arts education in the form of unit standards also assists students in forming a broader understanding of interrelated areas. Learning about the visual arts or music of a country could, for example, gradually lead to a better understanding of the cultures, politics

and values of the people of that country. Furthermore, the investigation of visual, traditional and performing arts provides a variety of lenses for investigating different cultures within a country.

Fundamentally, standards for arts education are important because (Artsedge 2000:13):

- They help define what a good education in the arts should contain, namely a thorough foundation of knowledge and skills to understand, and achieve in, the specific arts discipline.
- A clear set of high quality standards, when adopted by a state or school, provides specific levels of quality, attainment and effective learning within a given structure. In this sense they would help to improve quality of teaching and learning.

3.4.3 Music Standards in the USA: a background

> The Music Educators National Conference (MENC) believes that every student at every level, PreK-12, should have access to a balanced, comprehensive and sequential programme of instruction in music and the other arts, in school, taught by qualified teachers (MENC 1994b:2).

Arts education in the United States of America is written into federal law so as to ensure "that no young American is deprived of the chance to meet the content and performance, or achievement, standards established in the various disciplines because of the failure of his or her school to provide an adequate learning environment" (MENC 1994a:22:). "This law acknowledges that arts are a core subject, as important to education as English, mathematics, history, civics and government, geography, science and foreign language" (Artsedge 2000:11).

Voluntary national standards for the arts, which address both content and achievement, were developed by the Consortium of National Arts Education Associations and approved by the National Committee for Standards in the Arts in 1994.[8] The final document, *What Every Young American Should Know and Be Able to Do in the Arts*, was published in 1994 with standards for every strand of the arts field (dance, music, theatre and the visual arts) organised in clusters for K-grade 4, grades 5-8 and grades 9-12 (McREL 1997c:4).

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[8] The content of these national standards will be discussed later in this chapter.

The process of writing these National Standards incorporated professional input by the arts community, the education community and the public and private sectors (MENC 1994b:2). Many states in the United States have, since then, developed their own sets of standards, or frameworks, based on the National Standards.

On completion of secondary school, the standards require that students be able to do the following (Artsedge 2000:28):

- They should be able to communicate at a basic level in the four arts disciplines, including the use of basic vocabularies, materials, tools, techniques and intellectual methods.
- They should be able to communicate proficiently in at least one art form, including technical and artistic insight and proficiency.
- They should be able to develop and present basic analysis of works of arts, including the ability to understand and evaluate work in the various art disciplines.
- They should have an informed acquaintance with exemplary works of art from a variety of cultures and historical periods.
- They should be able to relate various types of arts knowledge and skills within and across the arts disciplines.

The goal of the standards in arts education is, finally, to "arrive at a broad-based, well-grounded understanding of the nature, value and meaning of the arts as parts of their own humanity" (Artsedge 2000:29).

Using the National Arts Standards, MENC published supplementary standards and benchmarks in the Arts in three consecutive documents, which are available for use in all states as a model for their own sets of standards. Called Opportunity-to-Learn Standards, they provide guidelines in terms of aspects such as staffing, curriculum and scheduling, equipment and materials, and facilities to maximise the learning opportunity in schools. These publications are

- *Opportunity-to-Learn-Standards in the School Music Programme: Description and Standards*;
- *Opportunity-to-Learn-Standards for Music Instruction* (MENC 1994b);

- *The School Music Programme: A New Vision.*

3.4.4 Standards in the USA: content and achievement

American standards for the arts are grouped in clusters for pre-kindergarten, grades K-4, grades 5-8, and grades 9-12. Each cluster contains a content standard with several achievement standards, previously called benchmarks, associated with the content standard. The content standards stay the same for all grades, while the achievement standards are gradually upgraded in difficulty.

The author of this thesis will be writing unit standards for secondary school and post-school qualifications, and for this reason all content and achievement standards will be reviewed, but more attention will be given to relevant standards in the middle (grades 5-8) and high school (grades 9-12).

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

Music specialists from the community are further considered an ideal instructional medium for learners from early childhood through to grade 12. For the pre-school phase it is considered ideal to make use of early childhood specialists or visiting music specialists, employed as staff members, to provide sessions in group music.

Music standards are grouped into seven outcomes, which are (McREL 1997f:1):

- Singing;
- Performing on instruments;
- Improvising;
- Composing and arranging music;
- Knowing and applying criteria (judgement);
- Reading and notating; and

- Understanding the relationship between music, history and culture.

3.5 National standards of the USA[9]

The National standards are grouped into four clusters, which will be briefly described and discussed.

3.5.1 Pre-kindergarten standards

"The years before children enter kindergarten are critical for their musical development. Young children need a rich musical environment in which to grow" (MENC 2000:1). Children of this age should, according to the National Standards, be provided with many opportunities to explore sound and music through singing, listening, moving and experimenting with various instruments. Ample opportunities to introduce them to verbalising and visualising musical ideas should also be provided (MENC 2000:1).

Content and achievement standards[10] for early childhood development in the pre-kindergarten phase include:

- *Singing and playing* instruments: using their voices, experimenting with various instruments;
- *Creating* music: improvising songs and accompaniments to songs, stories and poems;
- *Responding* to music: identifying sources from a wide variety of sounds, responding to and participating freely in musical activities;
- *Understanding* music: describing voices, instruments, music notation and music from different styles and genres, using voice, instruments or body to demonstrate awareness of musical elements like rhythm, dynamics or tempo.

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[9] These standards are outlined and paraphrased by the author from the full version, taken from Education World (2000:1-13) and MENC (2000:1-18).

[10] Achievement standards are briefly outlined here for all grades. For a detailed description of the American frameworks, the reader may consult the full version of content and achievement standards at the following website: Education World, 2000: <http://www.education-world.com/standards/national/arts/music.html>.

3.5.2 Grades K-4 standards

According to the American standards, the basic music processes in which humans engage are *performing*, *creating* and *responding* to music. Because children at this age primarily learn by doing, the content and achievement standards utilise this perspective to:

- Teach them to sing, play instruments, move to music and create music;
- Teach notation in order to provide them with a skill with which to explore music individually and in a group;
- Employ listening, analysing and evaluating skills as important musical blocks of learning;
- Adopt music as a tool for historical and cross-cultural understanding in the communities.

All of these should be presented in a sequential, balanced and comprehensive programme (MENC 2000:5).

Contents for the grades K-4 phase include:

- Singing alone and with others;
- Performing on instruments, alone and with others;
- Improvising melodies, variations and accompaniments;
- Composing and arranging music within specific guidelines;
- Reading and notating music;
- Listening to, analysing and describing music;
- Evaluating music and music performances;
- Understanding relationships between music, other arts and disciplines outside the arts;
- Understanding music in relation to history and culture.

These nine content standards are used for all grades from K-12, while the level of the achievement standards is gradually increased for each new level.

The ***singing achievement standards*** for grades K-4 include singing independently (on pitch and in rhythm, with appropriate timbre, diction and posture maintaining a steady tempo), singing expressively (with appropriate dynamics, phrasing and interpretation), singing a varied repertoire of songs from memory, singing ostinatos, partner songs and rounds, and singing in groups (blending vocal timbres, matching dynamic levels and responding to the cues from the conductor).

The ***performing achievement standards*** include performing on pitch and in rhythm (using appropriate dynamic levels and maintaining a steady tempo), performing easy rhythmic, melodic and chordal patterns on classroom instruments, performing a repertoire of diverse genres and styles expressively, echoing short melodic and rhythmic patterns, performing in groups (blending instrumental timbres, matching dynamic levels and responding to the cues from the conductor), and performing independent instrumental parts.

The ***improvising achievement standards*** ask of the student to improvise "answers" in the style of a given rhythmic and melodic phrase, to improvise simple rhythmic and melodic ostinato accompaniments, to improvise simple rhythmic variations and melodic embellishments and to improvise short songs and instrumental pieces using a variety of sound sources.

The ***composing and arranging standards*** state that students be able to create and arrange music to accompany readings of dramatisations, create and arrange short songs and instrumental pieces within specific guidelines, and to use a variety of sound sources when composing.

The ***reading and notating standards*** ask of the student to start learning traditional music notation, and by the end of grade 4 they must be able to read note and rest values from breves to quavers, in 4/4, 3/4 and 2/4 metre signatures, to read simple pitch notation in the treble clef (major keys only), identify and correctly interpret symbols and traditional terms referring to dynamics, tempo and articulation, and to use standard symbols to notate metre, pitch, rhythm and dynamics in simple patterns.

The ***listening and analysing achievement standards*** want the student to identify simple music forms, demonstrate perceptual skills with regard to music of various styles and cultures, to use appropriate terminology in explaining music, music notation, music

instruments and voices, and music performances, to identify the sounds of a variety of instruments and voice timbres, and finally to respond through purposeful movement (swaying, skipping, dancing), to prominent music characteristics or to specific music events while listening.

The ***evaluating achievement standards*** ask that the student be able to devise criteria for evaluating performances and compositions, and to explain their personal preferences for specific musical styles and works.

The achievement standards of ***understanding of the relationship between music, the other arts and disciplines outside the arts*** in grades K-4 require of the student to identify similarities and differences in the meanings of common terms used in the various arts (for example form, line, contrast), and to identify ways in which the principles and subject matter of other disciplines are interrelated with music.

The last content standards ask of the student to ***understand music in relation to history and culture.*** To achieve this, the student must be able to identify (by genre of style) aural examples of folk music from various cultures and periods, describe how elements of music are used in these music examples, identify and explain the daily use of music, identify and describe the roles of musicians in various setting and cultures, and to demonstrate appropriate audience behaviour for the context and style of music performed (MENC 2000:5-7).

3.5.3 Grades 5-8 standards

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

Ives & Gardner (1984:22-23) call this phase a "latency" stage, and describe the child between eight or nine to twelve years of age as extremely constructive: "[T]hey need to discover the specific ways in which their specific culture modulates the basic domains of human experience: language, drawing, music, sports, social norms, and the like."

For this reason a broad experience of different genres and styles of music must be provided for, in order to enable learners to make informed musical judgements. In this way the connections and relation between music and other disciplines can be experienced in a direct way, as well as the cultural forces that help shape a community's musical heritage. "The role

that music will play in students' lives depends in large measure on the level of skills they achieve in creating, performing and listening to music" (MENC 2000:8).

To participate in these standards, it is presumed that students have successfully complied with the standards for grades K-4, as they will progressively be asked to deal will increasingly complex and sophisticated music and musical responses.

Performance courses do not exclude instruction in other aspects of music instruction. These other aspects include creating, listening to and analysing music, as well as the specific curriculum content determined by the local school districts and individual teachers.

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

- ***Singing alone and with others*:** A technical level difficulty of 2 when performing alone, on a scale of 1 to 6, is expected, as well as music sung in two or three parts and participation in choral ensembles. Singing from memory is expected for some songs, as well as music from different genres and cultures performed with appropriate expression.

- ***Performing on instruments, alone and with others***: Accurate and independent performance, alone and in small ensembles, on at least one instrument is prescribed. Good posture, playing position and breath, bow or stick control must be exercised, and music representing different genres and styles must be presented. A difficulty of 2 on a scale of 1 to 6 for at least one string, wind, percussion or classroom instrument (for example recorder-type instruments, chorded zithers, mallet instruments, simple percussion instruments, fretted instruments, keyboard instruments and electronic instruments) is expected. Participation in instrumental ensembles must be on a level of difficulty of 3 on a scale of 1 to 6.

  It is interesting to note here that there is a difference in the prescribed difficulty between solo performance and ensemble playing, with the latter on a higher level. The reason for this may be that ensemble playing combines solo performance with listening and versatility when playing together.

- ***Improvising melodies, variations and accompaniments***: Simple harmonic accompaniments are expected, as well as improvised melodic embellishments and

simple rhythmic and melodic variations on given pentatonic melodies; short unaccompanied melodies over given rhythmic accompaniments must also be improvised.

- ***Composing and arranging music within specific guidelines***: Short pieces within specific guidelines, for example a particular style, form, instrumentation or compositional technique must be demonstrated while showing how the elements of music are used to achieve unity and variety, tension and release, and balance; first steps in the arrangement of pieces for instruments other than the instruments for which it was written must also be undertaken, as well as the use of a variety of traditional and non-traditional sound sources and electronic media for composing and arranging.

- ***Reading and notating music***: Students must be able to read whole, half, quarter, eighth, sixteenth and dotted notes,[11] as well as rests in 2/4, 3/4, 4/4, 6,8, 3/8 and breve metre signatures. They must also be able to read simple melodies in both the treble and bass clefs, as well as define standard notation for pitch, rhythm, dynamics, tempo, articulation and expression. The use of standard notation to write down their own musical ideas is also prescribed, and the participation in a choral or instrumental ensemble is used to reinforce sight-reading skills;

- ***Listening to, analysing and describing music***: The appropriate terminology must be used to describe specific events in a piece of music, for example the entry of an instrument or sudden tempo changes. Music of different genres and styles will also be used for analysis of musical elements, and students will be expected to demonstrate knowledge of basic musical principles – metre, rhythm, tonality, intervals, chords and harmonic progressions in their analyses.

- ***Evaluating music and music performances***: While listening to music performances, students must learn to develop criteria for evaluating the

[11] The note values are named according to the American system. The corresponding South African way of naming note values is breve, minim, quaver and semi-quaver.

effectiveness and quality of others' and their own performances, compositions, arrangements and improvisations. Constructive suggestions are encouraged.

- ***Understanding relationships between music, other arts and disciplines outside the arts***: The transformation of similar events, emotions, ideas or scenes using characteristic materials of two or more of the arts must be investigated and compared. For this aim visual stimuli (visual arts), movement (dance), human relationships (theatre) and sound (music) may be used. The way in which subject matter of other disciplines taught at school is interrelated with that of music may also be investigated, for example issues to be considered when setting music to text (language arts), or frequency ratio of intervals (mathematics).
- ***Understanding music in relation to history and culture***: The distinguishing characteristics of high quality representative styles and genres from various cultures must be described, classified and compared. The functions of music and roles of musicians in different cultures of the world must also be investigated and consequently compared.

3.5.4 Grades 9-12 standards

Two levels of achievement, namely *proficient* and *advanced*, have been established for grades 9-12. "The proficient level is intended for students who have completed courses involving relevant skills and knowledge for one to two years beyond grade 8. The advanced level is intended for students who have completed courses involving relevant skills and knowledge for three to four years beyond grade 8" (MENC 2000:12).

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

Achievement contents for grades 9-12 (proficient standards) include:

- ***Singing alone and with others***: Sing with expression and technical accuracy a large variety of vocal literature with a difficulty scale of 4 (on a level of 1 to 6), also music written in four parts, demonstrating ensemble skills, with or without accompaniment.

- ***Performing on instruments, alone and with others***: Performing on a difficulty of 4 on a scale of 1 to 6 with adequate technical accuracy and expression is expected. Students are also expected to demonstrate well-developed ensemble skills while performing in small ensembles with one student per part.
- ***Improvising melodies, variations and accompaniments***: Students are expected to improvise stylistically appropriate harmonising parts, rhythmic and melodic variations on given pentatonic melodies or melodies in major and minor keys, and to improvise original melodies over given chord progressions.
- ***Composing and arranging music within specific guidelines***: Creativity in composing music in several distinct styles is encouraged. The arrangement of pieces for voices and instruments other than those for which the piece was written and the composition and arrangement of music for voices and various electronic and acoustic instruments are prescribed to test the knowledge of ranges and traditional usages of sound sources.
- ***Reading and notating music***: The ability to read an instrumental or vocal score of up to four staves must be demonstrated. Students participating in choral or instrumental ensembles must be able to sight-read music with a level of difficulty of 3 (on a scale of 1 to 6) accurately and expressively.
- ***Listening to, analysing and describing music***: Aural examples of a varied repertoire of music from various styles and genres must be analysed by describing the uses of musical elements and expressive devices. The knowledge of the technical vocabulary of music, as well as compositional devices and techniques must be demonstrated and explained.
- ***Evaluating music and music performances***: Specific criteria for making informed evaluations of the quality of a performance, compositions, arrangements or improvisations must be developed. Comparison to a similar or exemplary model for effective evaluating must also be used to exercise this ability.
- ***Understanding relationships between music, other arts and disciplines outside the arts***: Students are expected to explain how artistic processes, elements and organisational principles are used in similar or distinctive ways in various art forms.

The characteristics of two or more arts within a specific period or styles must be compared, using appropriate examples, and ways in which the principles and subject matter of various disciplines outside the arts are interrelated with those of music must be explained.

- ***Understanding music in relation to history and culture***: Unfamiliar, representative aural examples of genre, style or historical period must be classified and the reasoning motivated. Sources of American music (for example swing, Broadway musical or blues) must be identified, tracing the evolution of those genres and associating well-known musicians with the specific genres. Various roles of musicians with their activities and achievements must also be identified.

The achievement standards for grades 9-12 (advanced standard) include:

- ***Singing alone and with others:*** In comparison with the proficient standard, students have to sing repertoire on a level of difficulty of 5, on a scale of 1 to 6, and sing in ensembles music written in more than four parts, with one student per part in small ensembles.
- ***Performing on instruments, alone and with others, a varied repertoire of music*:** A level of difficulty of 5, on a scale of 1 to 6, is expected here.
- ***Improvising melodies, variations:*** Students are expected to improvise stylistically appropriate harmonising parts in a variety of styles, as well as improvising original melodies over a given chord progression. These two achievement standards are consistent in both the proficient and advanced standards.
- ***Composing and arranging music within specified guidelines*:** The only indication in this standard is that students compose music, demonstrating imagination and technical skill in applying compositional principles.
- ***Reading and notating music*:** The ability to read a full instrumental or vocal score by describing the way in which musical elements are used, and explaining all transpositions and clefs, is expected. The interpretation of all non-standard notation symbols used by 20th century composers as well as the sight-reading of music with a level of difficulty of 4 (on a scale of 1-6) is also prescribed.

- ***Listening to, analysing and describing music*:** The ability to perceive and remember musical events (for example fugal entries, chromatic modulations) in an aural example must be demonstrated. Students are also expected to compare related ways in which musical materials are used in given examples of different works in specific genres or styles. The elements of music in a given work that make it unique, interesting and expressive must also be analysed and described.

- ***Evaluating music and music performances*:** At this level students are expected to evaluate the aesthetic qualities of a musical work, and to explain the musical means it uses to evoke feelings and emotions.

- ***Understanding relations between music, the other arts and disciplines outside the arts*:** When different art forms in different historical periods and cultures are viewed, students must compare the uses of characteristic elements, artistic processes and organisational principles in these arts. They must also explain how the roles of practitioners of different art forms are similar and different in the production and presentation of the arts. These could include creators, painters, composers, playwrights, dancers, actors, conductors, directors and lighting designers.

- ***Understanding music in relation to history and culture*:** When viewing a specific musical work, students must identify and explain the stylistic features that serve to define its aesthetic tradition as well as its cultural or historical context. Music genres that were influenced by two or more cultural traditions must also be identified and described, the cultural source of each influence must be identified and the historical conditions that led to the synthesis of influences must be traced.

3.5.5 Assessment

Assessment standards are as important to music education as music standards, because the educator must know that and when the student has reached a particular standard. "Assessment standards will become increasingly important in the next few years, and they will be especially important in music because many school administrators and decision makers have little idea how to assess learning in music in a reliable and valid manner" (Lehman in MENC 1995:18).

Assessing students in the American educational system is done by deciding what constitutes basic, proficient and advanced performance. A description of these three levels is provided in the achievement standards. For each achievement standard, the assessment standard will provide examples to illustrate possible teaching strategies and student responses in order to decide, in the words of Lehman, "how good is good enough" (MENC 1995:18).

3.5.6 Staffing, facilities and equipment

The issues of staffing, facilities and equipment are critical aspects of music education, but the scope of the MEUSSA project does not warrant a detailed discussion. Therefore no evaluation will be made on these aspects.

3.5.7 Evaluating the American standards

The MEUSSA group regarded the following as positive factors in these frameworks:[12]

- They enjoy the consensus of all music organisations in the United States of America;
- They are supported by the United States Government and the National Endowment of the Arts;
- They were developed within a time span of 24 months, implying that the planned time span of the MEUSSA project of roughly 24 months is realistic.

The following positive aspects of the American frameworks could, in the opinion of the MEUSSA group, also be applied to the South African situation:

- These frameworks were the result of a realisation that music education had to change.
- A long-standing tradition of music education preceded the frameworks, as music has been formally taught in the United States since 1837.

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[12] As presented by three members of the MEUSSA group, namely Chats Devroop, Marc Duby and David Galloway, in a workshop concerning the frameworks of different countries, held on Saturday 15 July 2000, and discussed by a large proportion of the whole MEUSSA group.

- The purpose of music study is to enhance quality of life and cultural practices.
- A curriculum should include improvisation and composition.
- Music education should strive to move beyond facts to a higher order of problem-solving skills.
- Inter-disciplinary relations should be utilised, for example where music fits into general history and art history.
- A curriculum should include and utilise technology.
- Assessment is important and should be built into the frameworks. Each school should then decide what and how to assess.
- Provision should be made for children with disabilities as well as for gifted children.
- Elective study (for example extra instrumental tuition) in the American frameworks is regarded as a normal school subject and not as extra-curricular studies after school hours. Academic credits are awarded for these music studies in the same way as for other subjects.
- Repertoire includes all music genres, and musicians from the community are often utilised.
- Teachers are granted two days' paid leave each year to upgrade their skills.

3.6 State Standards

A few states of the United States of America have, until now, produced their own sets of frameworks, based on the National Standards provided by MENC. Examples of frameworks produced by three states will be briefly discussed, namely those for Massachusetts, Florida and Nebraska. These three states were selected at random by the author to investigate the interpretation of the National Standards.

One of the other members of the MEUSSA team, Annarine Röscher,[13] provided the team with the details of other states, namely Alaska, Missouri, North Carolina and Texas. The reasons for her choosing these four states were:

- The state of Alaska is isolated.
- Missouri is centrally situated, with a professional and user-friendly curriculum.
- The state of North Carolina with capital Raleigh, as well as Durham and Chapel Hill forms the Research Triangle, and is characterised by intensive educational research and development.
- The diverse composition of peoples in the state of Texas has many parallels with the Southern African situation.

As the contents of these frameworks are constantly changing and new directions being investigated by state educational boards, it may be possible that shifts have occurred in certain detailed aspects of the curriculum frameworks presented in the following paragraphs.

3.6.1 Massachusetts Music Standards

The Massachusetts Arts Curriculum Framework includes the following music genres in their frameworks: folk, popular, band, orchestral music, gospel music, oratorio, jazz, opera and musical theatre (Massachusetts 1999:41).

The division in achievement levels for grades 9-12 is grouped into "basic study" and "extended study" (Massachusetts 1999:42), and the key elements in the arts discipline of music from kindergarten to grade 12 are stated as:

- Singing;
- Reading and notation;
- Playing instruments;

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[13] The reader is referred to A. Röscher: *Music Standards for the Foundation Phase and Teacher Training in South Africa,* chapter 3.

- Improvisation and composition; and
- Critical response.

Interdisciplinary connection strands are also described in these standards (Massachusetts 1999:41):

- ***Purposes and meanings in the arts***, where students will describe the purposes for which works in the fields of dance, music, theatre, visual arts and architecture were and are created, and, when appropriate, interpret their music;
- ***The roles of artists in communities***, where students will describe the roles of artists, patrons, cultural organisations and arts institutions across all of the arts disciplines in societies, past and present;
- ***Concepts of styles, stylistic influence and stylistic change***, where students must demonstrate their understanding of styles, stylistic influence and stylistic change;
- ***Inventions, technologies and the arts***, where the analysis of the way in which performing and visual artists use and have used materials, inventions and technologies in their work are expected;
- ***Interdisciplinary connections***, where knowledge of the arts must be applied to the study of English language arts, foreign languages, health history and social science, mathematics, and science and technology/engineering.

3.6.2 Florida Music Standards

The Florida Department of Education uses a simple mapping approach for Pre-Kindergarten to grade 8, with five main strands of study:

- ***Skills and Techniques*** (the learner sings, performs on an instrument, reads and notates music);
- ***Creation and Communication*** (the learner improvises, composes and arranges music);
- ***Cultural and Historical Connections*** (the learner understands music in relation to culture and history);

- ***Aesthetic and Critical Analysis*** (the learner listens to, analyses and describes music);
- ***Applications to Life*** (the learner understands the relationship between music, the other arts and disciplines outside the arts, understands the relationship between music and the world beyond the school setting).

The school phases are divided into three groups, namely Pre-Kindergarten-grade 2, grades 3-5, and grades 6-8. After completion of grade 8 the learner may specialise in one of six strands of musical study for Senior High School (grades 9 -12), which are:

- ***Advanced Music*** (Music Theory, Comprehensive Musicianship, Musical Theatre and International Music Baccalaureate);
- ***General Music*** (Introduction to Music Performance, Music Appreciation, Guitar and Keyboard);
- ***Instrumental Music*** (Band, Orchestra, Instrumental Techniques and Jazz Ensemble);
- ***Vocal Music*** (Chorus, Vocal Techniques, Vocal Ensembles);
- ***Electronic Music*** (Music Media and Technology, Electronic Music); and
- ***Eurythmics.***

3.6.3 Nebraska Music Standards

The mission of arts education in the state of Nebraska, as stated in the Frameworks document (Nebraska 2000e:3) is to:

- Provide comprehensive arts experiences;
- Empower all students;
- Enrich their understanding of themselves and the world, and to
- Embrace the extraordinary potential of the arts for communication, celebration and creativity.

The Nebraska K-12 Visual and Performing Arts Frameworks are designed to provide direction, focus and co-ordination on best practices in arts education.

> Frameworks are a resource for educators to improve the quality of instruction and education for all learners through the systemic change process. Frameworks are not a mandate; rather, local districts may use the frameworks to determine and implement the concepts, ideas and practices offered here (Nebraska 2000e:1).

The Nebraska Curriculum Frameworks, which were available in 2000, represent the efforts of a diverse group of professional and educational leaders from the fields of music, dance, visual arts and theatre. The project is seen as a three year, multi-faceted project, and the first year's efforts (which were used in this thesis) were to form the basis for the development of models and performance assessments. These models were meant to follow in the second and third year of the project (Nebraska 2000e:1).

The role of these Curriculum Frameworks is to "translate the National Standards in Visual and Performing Arts Education into a practical, useful curriculum that meets their needs" (Nebraska 2000e:2). The frameworks are intended to provide guidelines for both rural and urban areas, and the educators are being asked to utilise the arts organisations and institutions of the community in order to reflect the communal values. In this process appropriate and multidisciplinary material can be selected, and teachers of all the art forms are encouraged to work together.

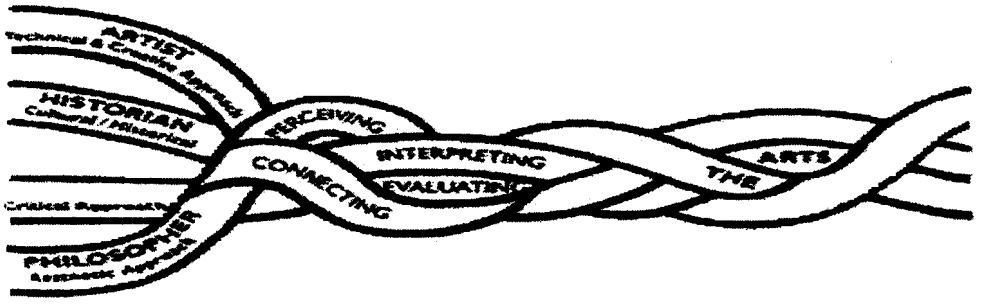
General goals for arts education in the state of Nebraska (2000a:1) are reflected in terms of learners' achievement:

- Recognising and valuing the connection between the arts and their own lives and environments;
- Recognising the intrinsic and aesthetic value of the arts in their own learning and creative process;
- Recognising and investigating the many roles of arts and artists in the past, present and future;
- Exhibiting visual, kinaesthetic, auditory, oral and written communication skills in responding to their own artistic expression and that of others;
- Being able to develop criteria based on knowledge and experience in evaluating their own and others' creative expressions or work;
- Understanding the connections between arts and other fields of study;

- Recognising the importance of diversity and equity in the creation, performance, interpretation and evaluation of the arts; and
- Solving problems through the visual and performing arts.

The content of the Nebraska frameworks uses two perspectives, namely *approaches* (which describe the role of artist, critic, historian or philosopher as technical, creative, cultural/historical, critical and aesthetic), and *processes* (which reveal the way in which learners perceive, interpret, evaluate and connect through the arts). This concept is explained in Figure 3-1, with the interrelated processes of perceiving, conceiving, interpreting and evaluating in the arts clearly illustrated.

Figure 3-1: Illustration of the approaches and processes of the arts (Nebraska 2000a:2)



The *approaches* "can be seen as overlapping lenses, [as] artists, historians, critics and philosophers all have unique perspectives and ask many of the same questions" (Nebraska 2000a:2). The *processes* are, according to the Nebraska frameworks, the same as the skills used by artists, historians, critics and philosophers and can be utilised by teachers to motivate students and build an understanding of each arts discipline. The two perspectives of processes and approaches are being used extensively to structure the inquiry into music (Nebraska 2000d:1), as explained in Table 3-1:

Table 3-1: The integrating nature of approaches and processes in the arts (Nebraska 2000d:1)

MUSIC	PERCEIVING PROCESS	INTERPRETING PROCESS	EVALUATING PROCESS	CONNECTING PROCESS
TECHNICAL APPROACH	What skills/language are needed to participate in performing and listening to music?	How do the skills and language of music communicate?	What degree of proficiency was achieved?	How do advancing musical skills encourage lifelong learning?
CULTURAL/ HISTORICAL APPROACH	From what perspective is style expressed?	What does the music mean in the context of its time and place?	Does the music have significance today, yesterday and/or for the future? Why?	What correlation can be made to connecting?
CREATIVE APPROACH	How are the basic elements of music used creatively?	What is this music communicating?	Is a musical message conveyed effectively?	What does this message communicate to the individual?
AESTHETIC APPROACH	How are the senses involved in responding to music?	Why does this music evoke a reaction/response?	How does music relate to the individual?	How does music relate to life?
CRITICAL APPROACH	Are the basic elements of music used effectively?	How well does this music evoke a response?	What is the value of this music?	Are meaningful connections made to personal experience?

Table 3-1 explains the common ground between the four approaches and the four processes, providing a wide array of different perspectives for educators.

In Spring 1999, academic content standards for Mathematics, Reading/Writing, Science and Social Studies/History were established. Those standards were called Nebraska L.E.A.R.N.S. (Leading Educational Achievement through Rigorous Nebraska Standards) (Nebraska 1999:3-4). To complement these standards, 8 Essential Learnings for Visual and Performing Arts were compiled:

- Students recognise the connections between the arts and their own lives and environments.
- Students recognise the value of the arts in their own learning and creative processes.
- Students understand the roles of the arts and of artists in the past, present and future.
- Students exhibit a variety of creative skills in their own artistic expressions and in response to others.

- Students develop criteria to evaluate their own and others' creative expressions.
- Students understand connections between the arts and other fields of study.
- Students recognise diverse perspectives in the creation, performance, interpretation and evaluation of the arts.
- Students use the visual and performing arts to solve problems.

3.6.4 Assessment

The nature of the arts, especially music, is one of exhibiting skills and communicating levels of proficiency. "The arts have a rich heritage in performance assessment that has informed other subject areas" (Nebraska 2000g:1). According to the Nebraska frameworks (Nebraska 2000g:1), assessment in the arts is built upon clearly defined criteria, state and local standards and educational goals. Assessment in the arts cannot be separated from a measure of subjectivity, but to achieve maximum objectivity teachers are asked to:

- Encourage appropriately varied approaches and styles;
- Allow for individual differences and developmental levels while insisting on quality work at all levels of knowledge, experience and skill; and
- Enable each learner to demonstrate competency and achievement in a variety of ways.

Goals for assessment in arts education are explicitly provided in the document (Nebraska 2000g: 2). Learners will, through quality assessment:

- Seek, give and receive feedback in appropriate ways;
- Apply problem-solving skills, developed through the arts, to life experiences;
- Be involved in the selection, design and evaluation of assessment procedures;
- Work both independently and co-operatively;
- Experience personal growth in the arts; and
- Develop positive self-concepts and confidence through accomplishments and successes.

A thorough outline of assessment is provided (Nebraska 2000g:6), and it is suggested to teachers, in designing a curriculum or learning unit, to use the following questions:

- Which objectives need to be assessed?
- By what criteria should the objectives be assessed?
- What assessment activities will best reveal the learning?
- Who will benefit from the assessment?
- How will the assessment information be used?

In order to develop an assessment plan, the following steps are suggested:

- Selecting performance objectives, for example interpret, investigate, compare, identify;
- Developing criteria derived from the objectives to determine whether the achievement targets are reached;
- Designing assessment activities, based on one or more of the criteria types (for example content, form, impact, process);
- Selecting assessment tools or products (for example a portfolio, multimedia, composition, discussion, interview, performance);
- Developing tools for an evaluation system (for example rubrics, checklists, specifications); and
- Setting appropriate indicators, where the teacher "determines what represents varying levels of success in meeting the criteria", in other words setting up a standard of achievement.

The provision of clear and simple outcomes for learning activities must make provision for assessment criteria, and the learner outcomes must be formulated so as to include a method or criteria for assessment. Furthermore, "assessment must extend over a period of time and be rooted in overall goals and specific performance objectives" (Nebraska 2000g:6).

3.7 The Australian Frameworks

In the following section a brief overview of the Australian frameworks will be provided. The author will especially focus on the structuring of music within the general outline of the Australian Qualification Authority, with the place of the frameworks in the educational system, after which a closer investigation of the Western Australian frameworks will follow.

> Music is recognised as one of the arts, and the arts are officially recognised as having a place in education. They contribute to the well-being and general human development of children and all children should have an equal opportunity to develop their artistic potential (Lepherd 1994:34).

3.7.1 Overview

> A decade-long financial recession that has gripped Australia has placed greater pressure on teachers to perform better with fewer resources (Lepherd 1994:5).

According to Lepherd (1994:6), music education in Australia seems to suffer from a world-wide tendency, one which is also recognised in Southern Africa: "The greatest challenge is in convincing educators, policy-makers and the broad community of the value of music in the development of individuals and society."

The history of Australia seems to present many similarities with South African history, as both are comparatively young countries in terms of the number of years that they have been inhabited by people of European descent. The first British settlers arrived in Australia only in 1788, while the Aborigines are estimated to have been in the land for more than forty thousand years (Lepherd 1994:7). In comparison, the first Dutch settlers arrived in South Africa in 1652, while the indigenous people have been estimated to be amongst the earliest human beings in the world, with Africa regarded as the cradle of civilisation.

According to Crosskell, Condous & Schapel (1984:159) Australia has, in terms of European settlement, mainly inherited English traditions, which are now being diffused by an influx of influences from other countries as well as the North American way of life. Another factor is the fact that the country does not have a background of centuries of arts practice, which would create an awareness and sensitivity to aesthetic heritage. The early musical development was, in other words, dependent on the English cultural heritage, which arrived together with the settlers. The South African scenario presents similarities with the Australian

one, in the sense that a satisfactory merge of European traditions, American culture and indigenous arts practices has to be found and applied to music education.

The scenario in Australia has changed in recent years. In the words of Lepherd (1994:8), "Australia has become a mosaic of different cultures", and this situation has diversified the language, folk song and dance, visual arts and musical culture in the country. This also seems to present a striking similarity with the South African scenario. For both countries it is true that they have received considerable benefit from the many people originally from countries with rich arts and music traditions. And for both countries it is true that the rich variety of multi-culturalism has only recently been receiving an increased amount of attention.

The roots of Australian music education are British (Lepherd 1994:9); singing classes based on British methods were set up in primary schools by the 1850s in the states of Victoria and New South Wales. During this time singing masters were used to teach classes, but by the 1870s classroom teachers rather than singing masters were phased in for music teaching.

The music educational scene in Australia developed along the lines of a British background, with the adoption of the British examination systems of the Trinity College of Music and the Royal Schools of Music by the end of the nineteenth century. Another important influence was provided by the universities of Adelaide and Melbourne, which developed their own public music examinations based on these two British models (Lepherd 1994:9). Since then universities played an important role in the Australian music educational scene with the establishment of the Australian Music Examinations Board (AMEB) in 1918. The AMEB "establishes standards in music [...] throughout Australia. Through its nation-wide system of syllabuses and examinations the AMEB actively promotes attainment of the highest possible levels in teaching and methodology" (AMEB, as quoted in Lepherd 1994:10).

The examinations organised by the AMEB were the only way students could undertake music education in secondary school until midway through the first half of the 20th century. The first state to make music a compulsory subject in the first year of secondary school was New South Wales, and soon after that (1939) a music appreciation syllabus was adopted as elective subject for Victorian secondary schools.

A realisation of the importance of music for both primary and secondary schools began to surface in the 1950s, and a general move towards having significant classroom activities as

alternative to the AMEB examinations were investigated. However, according to Lepherd (1994:11), the relationship between the State courses in schools and the AMEB "is still debated vigorously". Music, however, remained an extra-curricular activity and was not regarded as a core subject. Music tuition remained the responsibility of paying parents, provided by independent studio teachers. This scenario also represents a striking similarity with the present situation regarding music tuition in South Africa.

The positive influence of these teachers and the quality education for which they were responsible gradually led to an upsurge in the acceptance of music as an elective subject as well as an increase in the numbers of students involved in elective music courses. A result of this development was the establishment of a secondary school syllabus in the state of New South Wales (in 1958) that offered music as an elective school subject. More states followed suit, with the result that Music and Visual Art were included as entities in themselves within the external examination system, as well as in the curriculum of both primary and secondary levels (Comte 1993:36). Dance and Drama, however, still had a long way to go before being accepted as having equal status with music and visual arts.

During the last approximately 25 years of the 20th century, arts education has gradually started to receive more serious consideration from a national perspective (Comte 1993:37). One of the first consequences of this initiative was a National Report, *Education and the Arts*, published in 1977. Amongst others, issues such as an increased status and standard of teaching of the arts were addressed, as well as the importance of specialist teaching to achieve this result. Teacher training was also considered as an important issue in this report.

Generalist teachers in primary schools are expected to teach all of the arts subjects in the curriculum, with specialist teaching in music and visual arts sometimes provided extra (Comte 1993:37).

3.7.2 Challenges in Australian music education

> Music continues to be perceived as suitable study only for the talented, despite attempts over the last twenty years to provide more opportunity for all children to participate in musical development (Lepherd 1994:13).

Music educators, according to Lepherd (1994:13-14), identified a few issues which need to be faced in order to ensure ongoing quality of music teaching.

According to Comte (1993:37), the Australian culture is largely "imported" in the sense that the British tradition still has a strong influence, and that "arts educators have certainly not drawn inspiration for curricula from the arts of our indigenous inhabitants." The same culture of "imported" music has made its mark in South Africa. This culture is also notable in the popularity of the two British examination boards, namely ABRSM and Trinity College of Music, attracting large numbers of candidates every year. South African learners may, however, also draw advantage from the huge infrastructure of UNISA, the South African examination board. The content of this music curriculum attempts to reflect the products of South African composers and indigenous styles.

Media, as well as readily available commercially popular music "that does not necessarily have good artistic value" (Lepherd 1994: 13), have had a marked impact on the pursuit of artistic quality. The intellectual rigour that accompanies the experience of art music has in part made way for entertainment (popular) music and a perceived lessening in the value of art music. In South Africa, the culture of popular music has also had an overwhelming impact on the commercial character of music. Popular music has, in the same way than in Australia, gained the majority of listeners.

Another factor is the emphasis on skills-based education, which was encouraged by an economic recession, and resulted in a (world-wide) lowering of the value of music education. "The economic benefits of the music industry and the general educative value of music education have yet to be fully realised" (Lepherd 1994:13).

Music in the classrooms has not yet fully realised the potential of the wide variety of cultures present in the country (Lepherd 1994:13), as the majority of the musical content focuses on European-centred music education. The potential of the general use of technology (recording, computers, and electronic keyboards), resulting in more children becoming self-reliant in terms of creativeness and performance, has also yet to be fully realised.

3.7.3 The Australian Qualifications Framework

The Australian Qualifications Framework[14] was introduced in Australia on 1 January 1995.

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[14] The Australian Qualifications Framework will from now on be referred to as the AQF.

The aim was to provide "a comprehensive, nationally consistent yet flexible framework for all qualifications in post-compulsory education and training" (AQFAB 1998:11). Introduced in phases, the framework was planned to be fully implemented by the year 2000.

The State, Territory and Commonwealth Education and Training Ministers (meeting as the Ministerial Council on Education, Employment, Training and Youth Affairs, or MCEETYA) assisted in the development of the AQF. Furthermore the AQF Advisory Board was established by this council to protect the AQF qualifications guidelines and to promote national implementation (AQFAB 1998:2).

According to the AQFAB, a system of twelve national qualifications in schools, vocational education and training and the higher education sector (mainly universities) is provided in the qualifications framework for Australia. The framework "links together all these qualifications and is a highly visible, quality-assured national system of educational recognition which promotes lifelong learning and a seamless and diverse education and training system" (AQFAB 1998: 1).

These qualifications are:

1. **School Sector**
   - Senior Secondary Certificate of Education
2. **Vocational Education and Training Sector**
   - Certificate I
   - Certificate II
   - Certificate III
   - Certificate IV
   - Diploma
   - Advanced Diploma
3. **Higher Education Sector**
   - Bachelor Degree
   - Graduate Certificate

- Graduate Diploma
- Master's Degree and
- Doctoral Degree.

Both work-based and academic qualifications are, in the AQF, part of one system, allowing flexibility and continuous learning. The possibility to mix and match qualifications is provided for, as Vocational Education and Training qualifications may, for example, be recognised either at school level or higher education level. The partial completion of a qualification is also recognised by means of a Statement of Attainment (AQFAB 1998:5).

Unit standards (called units of competency) are used for vocational as well as for academic qualifications: "the units will accumulate on your record of achievement and help towards retaining your job, promotion, a change in career or further learning" (AQFAB 1998:2). For these unit standards, skills as well as knowledge are considered important and are expressed in terms of outcomes. As an example of this practice, knowledge or skills previously gained in a workplace may be assessed – this process is called RPL (Recognition of Prior Learning).

Accredited organisations are used to provide training and to issue qualifications according to the requirements of the AQFAB. This process may be compared to the South African process, which uses SGBs to generate standards compliant to the requirements of SAQA.

3.7.4 Guidelines for School Standards in Australia

The Senior Secondary Certificate of Education is used to indicate completion of the secondary school phase. The Statutory Boards, who are responsible for the development and accreditation of courses of study, assessment and the issue of qualifications, set learning outcomes (AQFAB 1998:21).

Two broad characteristics are indicated at this level:

- Students must be prepared for university entry or entry in the workforce via studies ranging from traditional academic disciplines to vocational and semi-vocational courses.
- Directions for studies and assessments include "a mix of directed classroom studies, extensive written assessments, formal examination and/or common assessment

> tasks, as well as applications of skills, understandings, performance and project work, group work and field work activities" (AQFAB 1998:21).

Assessment requirements are allocated to State and Territory Statutory Bodies, and consistency must be maintained via various forms of moderation (for example state-wide examinations, moderation of school-based assessments), and through "common core skills or the Australian Scaling Test" (AQFAB 1998:21).

In the next paragraphs the Curriculum framework of Western Australia will be investigated. The author chose this specific framework after studying the content of the educational structures of all six Australian states, because this specific framework represents the closest analogy with the South African process.

3.7.5 The Curriculum Framework

The implementation of the Western Australian Curriculum Framework commenced in 1999, and is meant for full implementation in 2005 (Curriculum Council of Western Australia 1999a:1).

> The Curriculum Framework represents a major step in the reform of school curriculum in Western Australia. It is built upon a commitment to the philosophy that learning is continuous and that the essential purpose of schooling is to improve the learning of all students (Curriculum Council of Western Australia 2000:1).

Two frameworks are used to guide and inform curriculum provision and assessment, namely the *Curriculum Framework* and the *Outcomes and Standards Framework.*

"The intended outcomes of schooling are defined in the Curriculum Framework" (Curriculum Council of Western Australia 2000:9). In this framework the understandings, skills and values that are to be developed in each of the eight Learning Areas are described. The *Outcomes and Standards Framework* is directly linked to the Learning Area Outcomes which are mostly arranged in levels of progress toward achievement. In this way they serve to inform curriculum provision.

The Curriculum Framework of Western Australia is outcomes focussed: "This focus on outcomes represents a major shift in school curriculum from a focus on educational inputs

and time allocation toward one that emphasises the desired results of schooling" (Curriculum Council of Western Australia 2000:3).

This framework establishes learning outcomes for learners from kindergarten to grade 12, and has a non-descriptive character in terms of learning content. The character of the framework rather aims to provide guidelines and directions for reaching the targeted outcomes. In this way the content can be adapted to the special needs, circumstances and ethos of schools and their learners: "Its fundamental purpose is to provide a structure around which schools can build educational programmes that ensure students achieve agreed outcomes" (Curriculum Council of Western Australia 2000:4). This also enables schools to offer programmes additional to the suggestions and requirements of the framework.

The Australian Educational Council identified eight areas of learning, called Learning Area Statements, in 1991. Those are (Lepherd 1994:33):

- English;
- Mathematics;
- Studies of Society and Environment (SOSE);
- Languages other than English (LOTE);
- Science;
- Technology;
- The Arts;
- Health and Physical Education.

Compulsory schooling covers year 1-10, with grades 11–12 regarded as post-compulsory and preparatory towards tertiary education (Curriculum Council of Western Australia 1999a:2).

In 1995 a number of priorities in the curriculum were identified by the Review of School Curriculum Development Procedures and Processes in Western Australia, and those included (Curriculum Council of Western Australia 2000:5):

- A common curriculum direction, an even spread of curriculum support materials and the provision of professional development to enable schools to develop and adapt the curriculum to the needs and advantage of their learners;

- A seamless curriculum among different levels of schooling; and
- A greater involvement of the community in the process of curriculum development.

The establishment of a Curriculum Council of Western Australia in August 1997, with the responsibility of developing a Curriculum Framework, was one of the key recommendations of this Review.

The Curriculum Framework for Western Australian schools is furthermore underpinned by seven key principles. These must serve to guide schools in whole-school planning and curriculum development in an outcomes focussed approach (Curriculum Framework 1998:16, as quoted by the Curriculum Council of Western Australia 2000:3). The seven principles are:

- an encompassing view of the curriculum;
- an explicit acknowledgement of core values;
- inclusivity;
- flexibility;
- integration, breadth and balance;
- a developmental approach; and
- collaboration and partnerships.

As preparation to the final version, a Draft Curriculum Framework was circulated for public consultation and debating. The results of this feedback were incorporated in the writing of the new Curriculum Framework: "Almost ten thousand teachers, parents, academics, curriculum officers, students and other members of the community contributed to the development, review and rewriting of the Curriculum Framework" (Curriculum Council of Western Australia 2000:5). Seven key principles for learning and teaching were then identified as integral to the Curriculum Framework (Curriculum Council of Western Australia 2000:6):

- opportunity to learn;
- connection and challenge;
- action and reflection;

- motivation and purpose;
- inclusivity and difference;
- independence and collaboration; and
- a supportive environment.

Using these guidelines, it is suggested to teachers to develop their own balanced curriculum, while keeping in mind aspects such as an understanding of the outcomes and different phases of learning, a clearly-developed school ethos and philosophy, understanding of parent/community expectations, development of a long-term strategy, and effective use of resources and time (Curriculum Council of Western Australia 2000:7). This planning of the curriculum can be directed at the individual student, a class or at whole-school level.

According to the Western Australian Framework, values are fundamental in shaping a curriculum. As endorsement of this statement, a set of core values has been identified to underpin the Curriculum Framework. These values comprise values that are generally considered important by the members of Australia's multi-cultural society, and must be integrated and promoted through the outcomes of the Learning Area Statements.

Other essential prerequisites for the successful implementation of a Curriculum Framework concept are professional development of teachers, and curriculum support material for teachers and schools (Curriculum Council of Western Australia 2000:6).

3.7.6 The Music Curriculum Framework

Australian schooling is divided into three phases (Comte 1993:35). After kindergarten, children enter primary (also called elementary) school at age five or six. This phase normally comprises six years, with another six years of secondary schooling after that.

Ten National Goals for Education were set in 1990 by the Australian Department of Employment, Education and Training. The sixth of these ten goals relates to the relevance of the arts, and therefore also to music:

- To develop in students an appreciation and understanding of, and confidence to participate in, the creative arts.

For schools to establish a proper curriculum for the Arts Learning Area Statement, a thorough Curriculum Framework had to be delivered. The process of writing the national arts framework in Australia was initiated by inviting tenders and contracting a team of writers. The resulting document was published in 1994 as *A Statement on the Arts for Australian Schools.* The arts strands in this document were identified as:

- Dance;
- Drama;
- Media;
- Music; and
- Visual arts.

When comparing this to the South African situation, it may be interesting to note that Media is regarded as a separate arts strand by Australian authorities, while it is meant to be integrated into the four main arts strands in South Africa, which are Dance, Drama, Music and Visual Arts.

Studies in the Arts are seen by the Curriculum Framework as benefiting students by "developing creative skills, critical appreciation and knowledge of artistic techniques and technologies" (Curriculum Framework, as quoted in Curriculum Council of Western Australia 2000:12). In the Arts Learning Area, student learning is focussed on aesthetic understanding, as well as on the development of arts practice experienced singly or in combinations of arts forms.

In the new Curriculum Framework four outcomes for these five domains were identified for the years from kindergarten to grade 12. These describe the knowledge, skills, values, understandings and attitudes that learners should exhibit in order to demonstrate achievement of those outcomes, and are interrelated and inter-connected. The common ground here is the aesthetic understanding and arts practice between all four outcomes, and for all art forms.

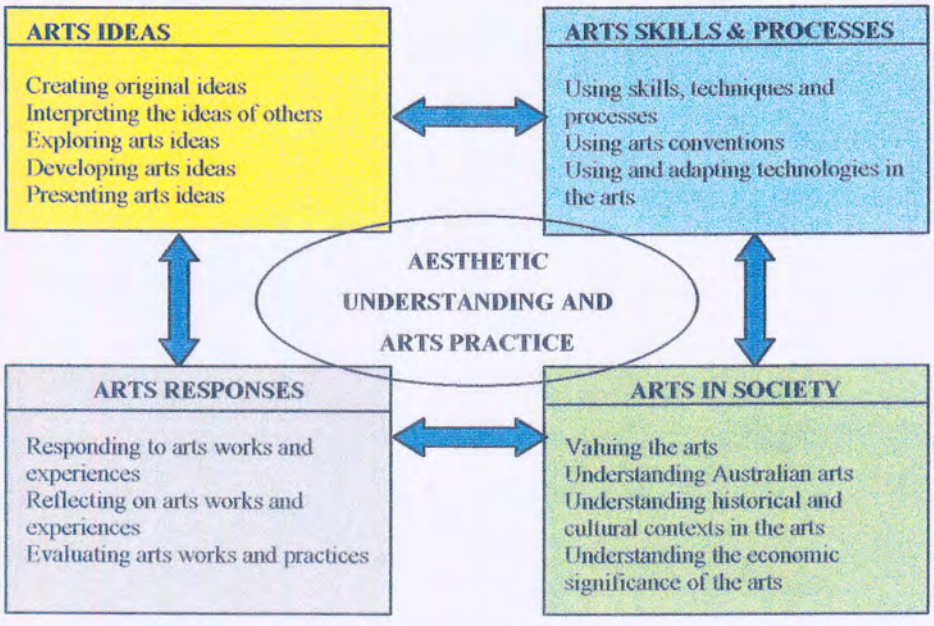
The four outcomes in the Arts Curriculum Framework are:

- ***Arts ideas***, which means that students should generate works that communicate ideas;

- ***Arts skills and processes***, which are the skills, techniques, processes, conventions and technologies used to generate the works;
- ***Arts responses***, where students use their aesthetic understanding to respond to, reflect on and evaluate the arts;
- ***Arts in society***, where students have to demonstrate their understanding of the role of arts in society.

These outcomes are explained in terms of fifteen key concepts, illustrated in Figure 3-2:

Figure 3-2: Outcomes and key concepts in the Curriculum Framework (Curriculum Council of Western Australia 1999b:4)



The structure of the framework is furthermore divided in two parts. The first describes the elements, processes and skills of music (and the other arts strands) which teachers and students must use to achieve the outcomes, as well as describing the scope of culmination of art forms. The second section describes the learning which students might typically experience at the four overlapping phases of development (Curriculum Council of Western Australia 2000:15).

3.7.7 Evaluation of the Australian framework

The place of music education in the Australian curriculum framework is limited to a place within the field of the Arts Learning Statement Area. Four outcomes are listed for all art forms, which means that music has to reach broadly the same results as art, drama or dance.

No specific allotment has been given (at the time of this thesis) for the tuition of specially gifted or disabled learners, and the accent is placed on a general education in the arts direction. This also means that no reference is given for instrumental tuition; but the corresponding outcome describes "Using skills, techniques, technologies and processes" in this regard.

The nature of the Curriculum Framework is very non-descriptive, and in the opinion of the author, too vague. Little direction for the content of learning, understanding and valuing is provided, and the general character of this framework lacks detail. The only indication of content for music education that the author could find were the four outcomes with the accompanying key concepts, explained earlier in Figure 3-2. That alone will not provide music teachers with enough direction to plan their curricula, and may result in indiscrepancies with regard to standard of schooling, depending on the interpretation of the outcomes.

A positive aspect, however, was found in the description of post-compulsory education (Curriculum Council of Western Australia 1999a:4). For this document five different scales of achievement were mentioned, explaining that each course of study would have a scale of achievement spanning five distinct levels. "These levels would be comparable in cognitive complexity and/or physical skills in all courses of study". It would also provide the basis for comparability across all courses of study as well as identifying the prerequisite knowledge for entrance eligibility to post-school destinations (Curriculum Council of Western Australia 1999a:4). Different levels of achievement for standards are also found in the frameworks of the USA, New Zealand and England, and are regarded by the author as a valuable perspective for the South African situation.

3.8 The National Qualifications Framework of New Zealand

The NQF of New Zealand is still in a process of establishing standards (2001), but the structures, policy, qualification system and framework, with a number of unit standards and qualifications, are already in place.

3.8.1 Overview of the Qualifications Framework: the NZQA

> New Zealand is moving away from an economy based on commodities to one based upon knowledge and information. Our national success depends on us building a knowledge base and becoming a learning nation (New Zealand 1999b:3).

This announcement introduced the motivation for a fresh approach to education in New Zealand. Such a new approach was needed because new demands in terms of recognising qualifications across a wide field of education institutions and the workplace, to prepare people for a particular trade and industry as well as to encourage an attitude of life-long learning and excellence, was needed (New Zealand 1999a:7).

The background to this new direction was the increased participation in secondary schooling during the 1980s, challenging the Ministry of Education to offer a more diverse range of subjects and learning pathways. This created a need for students to obtain qualifications "that related better to the subjects or courses they took after leaving school, or the skills required for employment" (New Zealand 1999a:8).

The New Zealand Qualifications Authority (NZQA) was established in 1989 and appointed by the Minister of Education to "promote improvement in the quality of education through the development and maintenance of a comprehensive, accessible and flexible National Qualifications Framework" (NZQA 2000d:2). Its role was to co-ordinate national qualifications, and to take over the functions of several agencies that had to run schools, trades and vocational examinations.

The services currently delivered by the NZQA are the:

- administering of examination regulations, conducting of examinations and issuing of results and certificates for all national examinations;[15]
- evaluating of qualifications, especially comparing overseas qualifications of people migrating to New Zealand with those of New Zealand; and
- registration and accreditation of programmes leading to qualifications. Government and private training establishments are approved in order to provide the public with the assurance that appropriate courses have been approved and are of high quality.

The NZQA also has a unit specifically dedicated to Maori educational issues. This unit facilitates the development of Maori unit standards and qualifications. All negotiations between government representatives and the Maori people are based on the Treaty of Waitangi, signed in 1840. In this way the traditional knowledge of the indigenous people is formally recognised through an entire education field, making New Zealand a pioneering country in this regard (NZQA 2000a:3).

Unit standards are being developed in the Maori language, carving, weaving, and customs and practices. Another development is to involve Maori expert advisory groups in general subjects such as Business and Management, Tourism, and Film and Electronic Media. In this way a Maori dimension in these fields as well as assistance in the development of unit standards is being accomplished.

3.8.2 The NQF

The NZQA also assumed new responsibilities, inter alia to develop a national qualifications framework. This process involved the establishment of the National Qualifications Framework (NQF) in order to recognise a broad framework of qualifications across the entire

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[15] These national examinations include the School Certificate, Sixth Form Certificate, Higher School Certificate and University Entrance examinations, as well as trades and vocational examinations, including business studies. From 2002 the School Certificate, from 2003 the Sixth Form Certificate and from 2004 the University Bursaries will be replaced with an achievement-based national qualification, called the NCEA (National Certificate of Educational Achievement).

education sector. Educational structures include schools, polytechnics, Industry Training Organisations (ITOs), workplace education environments, universities, colleges of education, wananga (tertiary institutions of Maori training and education) and private tertiary providers (New Zealand 1999a:4).

These developments led to the establishment of a unit standards-based education, which was in the first place conceived to recognise technical qualifications earned by trainees in the trade and technical industry. The unit standards development was widened to include school subjects and other learning areas, and advisory groups (later called national standards bodies or NSBs) were established to develop standards and qualifications.

This means that qualifications in the NQF must now be described in the format of unit standards, and approved by a quality approval body. The transfer of credits between qualifications is also made possible, providing for a flexible education system.[16]

The New Zealand educational sector employs two types of curriculum standards, namely *achievement* standards and *unit* standards. The assessment of credits for achievement standards may take place on four levels, namely (NZQA 2001:19):

- no credit;
- credit;
- merit; or
- excellence.

These standards are assessed internally as well as externally. Unit standards are assessed internally, with only two options available, namely the awarding of

- credits; or
- no credits.

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[16] Not all qualifications need to be in the format of unit standards, however. Established qualifications such as degrees and polytechnic qualifications will only need to be quality-assured and described in terms of level, credit and outcome-field (New Zealand 1999b: 6).

As an example of the levels of assessment, the following achievement standard for Music is offered in Table 3-2:

Table 3-2: Sample example of achievement standard for Music (New Zealand 2001:1)

PERFORM CONTRASTING MUSIC AS A FEATURED SOLOIST		
CREDIT	**MERIT**	**EXCELLENCE**
Perform generally accurate, contrasting music demonstrating some technical skills, appropriate musicianship and presentation skills.	Perform fluent and mostly accurate contrasting music demonstrating a range of technical skills, effective musicianship and presentation skills.	Confidently perform fluent and highly accurate contrasting music demonstrating secure technical skills, convincing musicianship and communication skills.

Table 3-3 offers a corresponding achievement standard for Aerophones (Performance) in a possible South African interpretation:

Table 3-3: Interpretation of an achievement standard for Aerophones (Performance)

DELIVER A BALANCED RECITAL, NQF level 4		
CREDIT	**MERIT**	**EXCELLENCE**
Perform at a minimum standard of an internationally accepted examination body grade 7 (1st instrument) or grade 5 (2nd instrument).	Perform at a minimum standard of an internationally accepted examination body grade 8 (1st instrument) or grade 6 (2nd instrument).	Perform at a minimum standard of an internationally accepted examination body post-grade 8 (1st instrument) or grade 7 (2nd instrument).
Demonstrate an ability to perform in different styles and/or genres.	Demonstrate a developed ability to perform in different styles and/or genres	Demonstrate an advanced ability to perform in different styles and/or genres
Perform a balanced programme with understanding and musicality.	Perform a balanced programme with developed understanding and musicality.	Perform a balanced programme with advanced understanding and musicality.

Unit standards offered in chapter 5 describe the minimum standard of performance, and the level of assessment would translate, according to table 3-3, as an achievement of *credit*.

A wide range of qualifications is already registered or in the process of being recognised in the NQF of New Zealand. All of these are described in terms of the following structure (New Zealand 1999a:6):

- ***learning outcomes***, describing the knowledge and skills necessary for a qualification;
- ***levels***, describing the complexity of the learning outcomes;

- ***credits***, which are a measure of the average amount of learning and assessment required to gain a qualification; and
- ***detailed field***, which is a standard set of subject classifications for all qualifications and courses.

3.8.3 Learning outcomes

An important outlook used by the National Qualifications Framework is that of *learning outcomes*, operating at eight levels, and signalling the increasingly complex nature of outcomes required of students.[17] Outcomes, in the NQF, must be expressed in terms of two aspects. These are (NZQA 2000c:8):

- what the *whole* qualification represents in terms of the application of knowledge, understanding, skills and attitudes; and
- the *components* of the qualification which, in their combination, make up the wholeness of the qualification (italics by the author).

Courses and parts of qualifications will be required to be expressed in terms of outcome statements (NZQA 2000c:8-9). This approach is similar to the current approach used by the South African Department of Education, which places a high priority on the statement and delivery of outcomes in terms of what a learner is able to do after being taught.

3.8.4 Levels and qualifications

According to the NZQA (2000d:15), national qualifications, in aiming at having internationally recognised characteristics of a good qualification, should:

- have a clear purpose;
- be internally coherent;

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[17] The National Qualifications Framework of New Zealand defines outcomes as "clear statements about what students gaining qualifications know and can do" (New Zealand 1999a:8). This is also an important perspective currently used by the South African Education Department for the new approach in national education.

- recognise broad transferable and generic skills as well as specialised industry and professional skills;
- have clear indications of entry and exit points for intended graduates;
- specify quality assurance requirements pertaining to its delivery and attainment;
- provide an indication of its relationship with other qualifications; and
- document clearly and openly the above and statements of what people are required to attain to be awarded the qualification.

The NQF of New Zealand offers eight levels of progression (NZQA 2000a:1):

- Levels 1-3 comprise approximately the same standard as senior secondary education.
- Levels 4-6 roughly equal advanced trades, technical and business qualifications.
- Levels 7-8 equate with advanced qualifications of graduate and postgraduate standard (Bachelors Degree, Honours, Master's and Doctoral Degrees, as well as numerous other postgraduate qualifications).

These levels differ in standard from those, for example, used by England, in the fact that New Zealand's level 8 covers post-graduate study and level 1 equates the qualification of the first school certificate.[18] In comparison, the National Curriculum of England uses two sets of levels, namely NQF levels (similar to the eight levels defined by the NQF of New Zealand), and eight levels of attainment standards between key stages 1 to 3, in other words up to grade 9. The New Zealand levels are, however, very similar to the structure used by SAQA, as levels 1-3 are approximately the same as senior secondary education, levels 4-6 approximate to advanced trades, technical and business qualifications, and levels 7-8 equate with advanced qualifications of graduate and postgraduate standard (Grové 2000b:1). Some qualifications and credit structures are, however, not yet in a final form.

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[18] The author refers the reader to the section on England's music framework under 3.9.5, where the levels and outcomes are explained in more detail.

From 2002, the national qualification for school learners will be the National Certificate of Educational Achievement, or the NCEA (NZQA 2001:1), which is a qualification registered on the New Zealand NQF. Currently there are three NCEA qualifications, equalling the first three of the NQF's eight levels (NZQA 2001:3).

- Level 1 is replacing the School Certificate. For a student to be awarded NCEA level 1 a minimum of 80 credits, of which 8 credits in literacy and 8 credit in numeracy, must be achieved.
- Level 2 is replacing the Sixth Form Certificate (year 12). To be awarded NCEA level 2, 80 credits, of which 60 from level 2, must be achieved.
- Level 3 is replacing University Bursaries (year 13). NCEA level 3 achievement must contain 80 credits, of which 60 must be from level 3.

Graduate certificates and graduate diplomas still lack approved definitions and credit requirements, but it is suggested that these qualifications equate qualifications earned at level 7 or above, differentiating them from post-graduate certificates and diplomas. "The concept of the graduate diploma is a relatively recent innovation that responds primarily to the demand of the professional labour market" (NZQA 2000d:3). For this reason an entrant does not necessarily have to be a holder of a degree, and (equivalent) relevant professional experience is sufficient.

The outline of levels used in this structure is summarised in Table 3-4:

Table 3-4: Outline of levels and applications in the New Zealand Qualifications Framework (adapted from NZQA 2000c:10-23)

LEVEL and NAMING SEQUENCE	APPLICATION	CREDIT STRUCTURE
1	**Basic foundation for further study**, including basic vocational skills.	
2	Could be equated with achievement expected during the **fourth year of secondary school**; includes process work skills.	
3	Could be equated with achievement expected during the **fifth year of secondary school**; includes practice and sub-trade level skills.	

4 Certificate	Could be equated with achievement expected in **skilled trade studies**.	Minimum 40 credits.
5	Could be equated with achievement expected in the **first year of degree studies**, or for advanced trade or technician studies.	
6 Diploma	Could be equated with achievement expected at the **second year of degree level studies**, or for higher level technician and para-professional studies.	A minimum of 120 credits from level 4 or above.
7 Initial degree	Could be equated with achievement at the **final year of degree level studies**, or professional studies.	A minimum of 360 credits (72 at each level) from levels 4-7.[19]
8 Post-graduate qualifications	Could be equated to more achievement at **post-graduate level**, such as Master's or Doctorate, or for senior professional studies.	***Bachelors degree with Honours***: A total of 120 credits, with a minimum 72 at level 8. ***Graduate Certificate***: A minimum of 40 credits at level 7 or above. ***Graduate Diploma***: A minimum of 120 credits from levels 4-8, with at least 72 at level 7 or above. ***Postgraduate Certificate***: A minimum 40 credits at level 8. ***Postgraduate Diploma***: A minimum of 120 credits from levels 4-8. ***Master's Degree***: A minimum of 240 credits from levels 4-8, with no less than 192 credits at level 8. ***Doctoral Degree***: No indication of credits, as main component of study constitutes original research.

3.8.5 Credits and assessment

The NZQA uses the concept of *notional hours* to express and measure credits. This term is defined as "the amount of learning and assessment that is typically required in gaining a qualification" (NZQA 2000c:13). The number of notional hours determines the credit value

[19] Some Bachelor degrees, notably in professional fields such as engineering, health sciences, and similar fields, may require a longer period of study and encompass additional credits. In this regard a four-year full-time course would normally require 480 credits.

of a course or qualification. Notional hours estimate and evaluate the length of time it would take an average learner to achieve the stated outcomes required, and include:

- **direct contact** with teachers or trainers (*directed learning*);
- time spent **studying** or doing assessments (*self-directed learning*); and
- time spent in **assessment**.

The relation between credits and notional hours is explained by equalling one credit to ten notional learning hours (NZQA 2000c:7). The use of credits to earn a qualification was largely copied from the New Zealand system by South African educational authorities. In a document issued by SAQA one year later (2000f:9), the following explanation is offered: "SAQA uses a credit system based on the idea than one credit equals 10 notional hours of learning".

The New Zealand Ministry of Education (New Zealand 1999a:8) explains the system as follows: "As students achieve specific identified outcomes they receive credits, and when a student has enough credits at specific levels and in specific subjects, the qualification is awarded" The NZQA (2000c:13) defines a full-time single year programme, leading to a qualification, as translating into 120 credits. The possibility of credit transfers between qualifications is made possible in the event of an apparent match in terms of outcomes, level, credit and subject classification. "Unit standards based qualifications generate automatic credit transfer and accumulation through the New Zealand Qualifications Authority's Record of Learning" (NZQA 2000c:13).

Assessment is integrated into each unit standard, and formal assessment can be done only by the representative of an accredited provider, or by a registered assessor. Accredited providers are, for example, a school, private training establishment, wananga (Maori operated institutes of learning), government training establishment or tertiary institution; registered assessors are individuals registered by an Industry Training Organisation (ITO) or National Standards Body (NSB) (NZQA 2000a:2).

Guidance towards the interpretation of unit standards must be provided to assessors "through the development of an Assessment Guide" (NZQA 2000a:6). Material for such an assessment guide may be updated regularly, drawing on material of the moderation network. In this whole process a local moderator plays an important role, because he is responsible for

moderation and approval of assessment materials, activities and schedules, as well as to award credits to learners on the NQF.

3.8.6 Detailed fields

"A detailed field is described as a way of classifying subject areas of qualifications and courses" (NZQA 2000d:7). A classification of this kind is used to enable consistency throughout the broad framework. A finalised unit of classification is, however, still not in operation, and is planned only for 2002.

3.8.7 Classification system

Seventeen fields are currently grouped in the NZQA classification system. These are (NZQA 2000d:14):

- Agriculture, Forestry and Fisheries;
- Arts and Crafts;
- Business and Financial Services;
- Community and Social Services;
- Computing and Information Technology;
- Core Generic;
- Education;
- Engineering and Technology;
- Health;
- Humanities;
- Law and Security;
- Maori;
- Manufacturing;
- Planning and Construction;
- Sciences;

- Service Sector; and
- Social Sciences.

These are broken down into sub-fields and domains, which will not be discussed in detail in this thesis. Subjects for school qualifications are English, Mathematics and Science (core subjects), and Social Studies, Physical Education/Health, Information Literacy, Foreign Languages, Technology, Visual and Performing Arts, and Economics.

In comparison with the twelve envisaged NSBs in the South African system (SAQA 2000d:5-6), there are currently six established NSBs for New Zealand education. These are:

- Maori;
- Business and Management;
- Core skills;
- Visual and Performing Arts;
- Humanities and Social Sciences; and
- Science and Technology.

A standards setting body for Education and Health is also currently in use (New Zealand 1999a:8), but not yet officially established as an NSB.

According to the New Zealand Ministry of Education (New Zealand 1999a:9), the following advantages were recognised in the system of education, using unit standards, credits and qualifications earned:

- The purpose of qualifications is clearly outlined, allowing students and employers to know what they can gain from the study. The transferable character of unit standards also allows for a greater flexibility to gain qualifications and raise levels of skills acquired.
- Industry and tertiary providers have been closely involved in the process of developing qualifications and standards, improving the relevance and quality of learning.

- By assessing a greater number of skills, a broader range of educational achievement has been recognised. "People can now gain credits towards qualifications in a wide range of learning settings (such as workplaces), have prior learning recognised, and have their achievement recognised in new areas" (New Zealand 1999a:10).
- Students are enabled to enter and re-enter education and training, allowing a change of learning settings. This has considerable advantages in on-the-job training, as well as acknowledging prior credits after training or education was interrupted.

The new system will acknowledge the possibility that there are many ways to reach a specific qualification.

The purpose and character of a qualifications framework is effectively summarised as follows in the White Paper of the Ministry of Education (New Zealand 1999a:11): "We need a framework that acts like a road map for all quality education, enabling people to see how they can get from one place to another, and where the best route may be."

3.8.8 Quality assurance

Quality, in terms of content, teaching and research, is regarded as a high priority in the New Zealand NQF, and therefore quality assurance systems are used to monitor qualifications in order to encourage high standards.

All qualifications offered in New Zealand will in future be quality-assured by a quality approval body. The basis of approval will be the fitness for the purpose for which it was designed, and according to their White Paper (New Zealand 1999a:15), qualifications will include:

- degrees;
- certificates and diplomas;
- international qualifications;
- qualifications based upon unit standards; and
- any other type of qualification which meets the requirements of a quality approval body.

Registration on the NQF will take place once the quality of a qualification or unit standards has been tested and approved by a quality approval body. A close scrutiny will be maintained to ensure the ongoing high quality of a provider (New Zealand 1999b:2). This scrutiny includes a moderation system, implemented, operated and monitored by the NZQA (NZQA 2000a:4), to moderate providers of unit standards against which learners will be assessed.

A list of accredited providers is published together with the registered unit standards.

3.8.9 The music framework of the New Zealand NQF

In the following paragraphs, the music framework of the New Zealand NQF will be briefly considered.

3.8.9.1 Main structure

The music framework of the New Zealand Qualifications Authority currently (2001) uses the following four domains:

- **Making Music**: 28 unit standards, level 1-7 with corresponding credits;
- **Music Education and Training**: 6 unit standards, level 4-7 with corresponding credits;
- **Music Studies**: 14 unit standards, level 1-7 with corresponding credits; and
- **Music Technology**: 6 unit standards, level 4-5 and 7 with one qualification registered, namely a National Certificate in Music Technology at level 5.

According to the classification system of fields, sub-fields and domains, the following qualifications are currently available for Music:

MUSIC (sub-field):

- National Certificate in Music (level 2)
- National Certificate in Music (level 3)
- National Certificate in Music (level 4)
- National Certificate in Music (level 5)
- National Certificate in Music (Music therapy) (level 5)

- National Diploma in Music (level 5).

MUSIC TECHNOLOGY (domain):

- National Certificate in Music Technology (level 5).

"New Zealand qualifications are compiled of certain combinations of unit standards across all the domains. These qualifications include certain compulsory unit standards as well as electives. The selection of electives and credits required are specified" (Grové 2000b:4). This means that a student has a wide selection of fields and sub-fields when compiling a course, retaining the credits for assessed unit standards.

3.8.9.2 Unit standards for Making Music

For this domain, 28 unit standards have already been registered on the first seven of eight levels. A brief explanation of the contents will be given below, as the full details with special notes, elements and performance criteria, range statements and assessment/moderation criteria is available at the website of the NZQA.[20]

Level 1:

- Demonstrate ability to be an effective performing member of a music performance group (3 credits).
- Demonstrate music compositional skills through two short music compositions (6 credits).
- Demonstrate music performance skills as soloist on a second instrument (8 credits).
- Demonstrate music performance skills through two pieces of contrasting style (8 credits).

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[20] This website is currently available at <http://www.nzqa.govt.nz/site/framework>.

Level 2:

- Demonstrate developing music compositional skills through three music compositions (6 credits).
- Demonstrate music performance skills as soloist on a second instrument in three pieces (8 credits).
- Demonstrate music performance skills before an audience through three pieces of contrasting styles (8 credits).

Level 3:

- Demonstrate developed music compositional skills through two or three compositions of substance (8 credits).
- Demonstrate essential music arrangement skills (5 credits).
- Demonstrate music performance skills as soloist on a second instrument in extended pieces (8 credits).
- Demonstrate music performance skills before an audience through a selection of extended pieces (8 credits).
- Make a significant contribution to a music performance ensemble (10 credits).

Level 4:

- Conduct music to a rudimentary standard (5 credits).
- Improvise music to a rudimentary standard (5 credits).

Level 5:

- Arrange music to a developed standard (10 credits).
- Compose music to a developed standard (10 credits).
- Perform music on an instrument to a developed standard (15 credits).
- Perform music to a developed standard as soloist on a second instrument (15 credits).

Level 6:

- Direct music rehearsal(s) to a developed standard (15 credits).
- Improvise music to a developed standard (15 credits).

Level 7:

- Demonstrate advanced music arrangement skills (35 credits).
- Demonstrate advanced music compositional skills (35 credits).
- Demonstrate advanced music performance skills as soloist in an ensemble situation (30 credits).
- Demonstrate advanced music performance skills as a soloist on a second instrument (30 credits).
- Demonstrate advanced music performance skills as a soloist on one instrument (40 credits).
- Demonstrate advanced music performance skills as soloist on a second instrument in an ensemble situation (30 credits).
- Describe, manage and direct a music ensemble for public performance (40 credits).
- Describe, manage and direct a music ensemble for studio and live recording performance situations (30 credits).

3.8.9.3 Unit standards for Music Education and Training

Six unit standards have been registered up to date (2001), with no official qualifications yet. Unit standards at levels 4, 5, 6 and 7 are currently available.

Level 4:

- Explain and show the use of creative musical improvisation for therapeutic purposes (10 credits).

Level 5:

- Demonstrate knowledge of the therapeutic use of music (10 credits).

Level 6:

- Demonstrate the ability to select and present music for therapeutic use (10 credits).
- Demonstrate knowledge of how to teach musical instrumental performance in Aotearoa/New Zealand (10 credits).

Level 7:

- Demonstrate rudimentary ability to use music therapeutically in response to identified client needs (15 credits).
- Teach musical instrument to student(s) (30 credits).

3.8.9.4 Unit standards for Music Studies

Fourteen unit standards are currently registered for Music Studies, with no qualifications yet. Unit standards are available for levels 1, 2, 3, 5, and for level 7, with those for levels 4 and 6 not yet registered (2001).

Level 1:

- Demonstrate knowledge of music materials, and the ability to read, write, and listen to music (5 credits).
- Demonstrate rudimentary knowledge of New Zealand music (3 credits).
- Describe and examine three music works of varying genre (5 credits).

Level 2:

- Demonstrate developing knowledge of music materials, and the ability to read, write, and listen to music (5 credits).
- Demonstrate knowledge of the New Zealand music industry (3 credits).
- Describe and examine four music works, and explain evaluations of performances (5 credits).

Level 3:

- Demonstrate developed knowledge of music materials, and the ability to read, write, and listen to music (5 credits).

- Describe, analyse, and compare six music works, and evaluate public music performances (5 credits).

Level 5:

- Demonstrate developed musical listening and analytical skills and knowledge (10 credits).
- Demonstrate knowledge and skills associated with musical research methodology (10 credits).
- Describe music-making in Aotearoa/New Zealand (10 credits).

Level 7:

- Complete a research study on music in Aotearoa/New Zealand (15 credits).
- Demonstrate advanced ability to read and analyse 20th century music (20 credits).
- Demonstrate advanced research skills in music (30 credits).

3.8.9.5 Unit standards for Music Technology

Six unit standards at levels 4, 5 and 7 are currently registered for this domain, with one qualification (National Certificate in Music Technology) available at level 5.

Level 4:

- Demonstrate rudimentary knowledge of retailing in the music retail industry (6 credits).

Level 5:

- Demonstrate knowledge and application of the production of audio recordings (12 credits).
- Demonstrate knowledge and manual skills associated with sound recording technology (10 credits).
- Demonstrate knowledge and skills of retailing in the music retail industry (8 credits).
- Demonstrate knowledge of acoustics in relation to music technology (10 credits).

Level 7:

- Design and make substantial products in the field of musical sound technology (30 credits).

3.8.10 Evaluation of and comparison with the South African structure

In a document for a MEUSSA workshop, Grové (2000b:1) used the following table to compare the NQF levels and possible qualifications of South Africa and New Zealand:

Table 3-5: Comparison of NQF levels: New Zealand and South Africa (Grové 2000b:1)

NEW ZEALAND	NQF LEVELS	SOUTH AFRICA	
Senior secondary education	1	Grade 9	**GET** General Education and Training
	2	Grade 10 Certificate	**FET** Further Education and Training
	3	Grade 11 Certificate	
Advanced trades Technical and business qualification	4	Grade 12 Certificate	
	5	Diplomas	**HET** Higher Education and Training
	6	First degrees Honours	
First degrees	7	Master's	
Postgraduate degrees	8	Doctorates	

From this table it is clear that, although both countries use a system of 8 NQF levels, the interpretation of these 8 levels differs. All post-graduate studies in the NZQA system for example, is slotted at level 8, with the final year of the first or Bachelor's degree at level 7. A Bachelor's degree, in the South African structure, fits into level 6, a Master's degree at level 7 and a doctoral degree at level 8 (SAQA 2001:3-6).

In the New Zealand structure, the domain of Music Education and Training is, especially in comparison with the domain of Music Making, still lacking in definition and only contains six unit standards between levels 4 and 7. The same applies to the domain of Music Technology with also only six unit standards between levels 4 and 7. The domain of Music

Technology, however, covers music retail and industry, music production, recording sound technology, acoustics and music design in sound technology, while Music Education and Training has unit standards for music therapy and instrumental music only.

Music studies, which are relevant in the teaching of general music, are also limited to only a few unit standards. In the opinion of the author this domain needs to be more explicitly explored and enriched to reflect the plenteous potential of music in the general class.

The flexible nature of core and elective standards, however, offers a valuable contribution to the Southern African perspective, and will be explored further in the chapter on unit standards for aerophones.

Like its South African counterpart, the New Zealand framework is clearly still in progress, with no unit standards for level 8 currently available. The structure is also still lacking qualifications for each level, with only seven qualifications at the moment registered between levels 2 and 5.

The music of the indigenous people, the Maoris, is added as a separate item with its own advisory board. In the opinion of the author this is an unsatisfactory situation, as the scope of music learning and experience is in this way limited to a specific style. It would be more appropriate to integrate the Maori music into the holistic structure, and not to reserve it as an option, treated differently and kept on the side. The place of popular music is also not clear, and needs to be addressed.

3.9 The National Curriculum of England

Because the official document does not make use of the collective term *Britain* when referring to the National Curriculum, the author will make use of the actual wording as defined by the English Department for Education and Employment (England 1999), namely The National Curriculum of *England.*

The National Curriculum of England, implemented from August 2000, uses a system of attainment targets and key stages in providing guidelines for music education and assessment.

3.9.1 Overview: Before the National Curriculum

"Popular education in England has developed in an aesthetically rich world" (Allison 1984:61). The roots of education are based on a historically long and hierarchical class structure, with many influences from the elitist classical education. According to Green & Waleson (2001:35), the post-Second World War British schools were blessed with a "golden age" as far as instrumental teaching was concerned. During this time a largely successful music service system was organised and funded by local educational authorities, making use of peripatetic instrumental specialists giving lessons to individual pupils in the schools at a low cost. The place of music as subject in the curricula, however, varied from "the impressive to the indescribable" (Green & Waleson 2001:35).

During the 1990s the National Curriculum was positioned, and music given a new and compulsory status in the classroom at primary and early secondary level. But the comprehensiveness of this new system depended on the attitudes and budget appraisals of individual head teachers, because legislation granted them control over their own budgets. For this reason, according to Green & Waleson, some music services disappeared altogether. A 1997 report by the Associated Board of the Royal Schools of Music evidenced a massive decline of 300 000 in the numbers of children playing music instruments. This decline seemed to have come to a halt at the beginning of 2000 (according to the latest ABRSM report), because of the stabilising effect that the impact of the National Curriculum in Music is having (Green & Waleson 2001:35-36). One of the reasons for the increase in positive results is the fact that the present Labour Government has set up a Music Standards Fund, as well as created a National Foundation for Youth Music with £10 million available each year (Green & Waleson 2001:36).

Before the national curriculum was provided, "the teacher could be considered a more or less free agent in terms of both teaching method and content" (Allison 1984:62). This meant that a freedom and diversity of educational content and direction was generally accepted, with the only dictation in terms of subject syllabuses provided by the external examination system at the end of mandatory schooling. Swanwick (1996:21) describes the non-explicit attitude of music educators towards a uniform music curriculum: "Until fairly recently, music educators had a tendency to be professionally inarticulate, leaving [...] national policy formulation to others." He also uses the word "erratic" in describing music education in Britain.

Music was part of the curricula in most English schools before the National Curriculum, but music as a subject "seemed to languish in status by being perceived as 'un-academic'; pleasurable rather than educational" (Swanwick 1996:23). The fact that schools and curricula gradually became more vocationally focussed also meant that a perceived waste of time, space, equipment and staffing resulted in a strong pull away from arts subjects.

"England is rapidly becoming a multi-racial, multi-ethnic society, [...] it is becoming necessary to recognise cultural pluralism as a fact of life, and this is profoundly affecting educational practices" (Allison 1984:66). These two factors, namely the non-structural format of (arts) education and the multiplying character of ethnic composition in schools, were two moulding and urging factors leading to the implementation of a national curriculum for English schools.

Another element of influence is the fact that, according to Swanwick (1996:24), two traditions of music education were inherited, especially in secondary schools. The first derives from the private school system, which sees the music educator as the music director. It is his task to run the band, the choir and the orchestra, to manage the chapel choir and organise individual instrumental teaching.

The second tradition stems from the framework of the class music lesson, where general music education is treated as any other subject and pupils were withdrawn from other classes to work with specialist instrumental teachers. In most instances the music educator has to perform both the role of music director and general music teachers. In most cases instrumental teaching as well as orchestra rehearsing takes place after school hours, and very often quite apart from the school curriculum (Swanwick 1996:25), with peripatetic teachers working with individuals and small groups.

Many similarities with the South African scenario can be drawn, as the scenario in music education mentioned in the previous paragraph is well known to many music teachers in this country. Music is also, in South Africa, regarded by many head teachers as "pleasurable" and therefore as an optional extra on the school timetable. Because the academic content is furthermore considered as low, music as a subject is often replaced by so-called core academic subjects.

3.9.2 Overview: The National Curriculum

The process of implementing a National Curriculum in the UK was started in 1987. Swanwick (1996:27) mentions that the earliest statements on the subject basis of the National Curriculum occurred in a document of 1987.

Music educators in England have prepared the way for the National Curriculum for roughly two and a half decades, with projects such as the Schools Council project "Music in the Secondary School Curriculum" (1982), as well as many more individual efforts by music educators. The acceptance of a detailed General Certificate of Secondary Education (GCSE) course content signalled an acceptance of a specific music curriculum, but with "the actual structure and status of the music curriculum before legislation [...] not markedly dissimilar from what is now being proposed" (Swanwick 1996:22). The main difference, according to Swanwick (1996:22), lies in the national formulation of content, instead of leaving all decisions to local schools and teachers.

Education in England is divided into two levels – a general education (GCSE level), and higher education (the so-called A-levels). General education is mandatory for all children between the ages of five and sixteen,[21] with optional higher education for those up to eighteen or nineteen years of age. The current GCSE level and a large section of the A-levels are the responsibility of the local education authorities.

Primary education (between ages five to eleven) is frequently divided into infant schools (ages five to seven) and junior schools (ages seven to eleven). Secondary education may provide one continuous education, or divide into high schools (ages eleven to fourteen) and upper schools (ages fourteen and older).

During the 1980s, arts subjects were still, despite the fact that they had values and purposes attributed to them in varying proportions, regarded as peripheral subjects. The reason for this was the so-called non-academic content of arts subjects against other academic subjects (Allison 1984:64). Swanwick (1996:27) states that music still appears at the end of the list of foundation subjects in the National Curriculum, along with art and physical education, and

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[21] In the mandatory phase a system of three or four key stages for different subjects is applicable. After mandatory education the A-levels may be followed.

that these subjects were the last to be brought into the curriculum framework. With regard to time and resources available, this approach also implies that music is at the end of the receiving row, with around ten percent of time allotted in the curriculum framework. Time allocated for music is also easily substituted by "more important" subjects when deemed necessary. This practice for general music education in English schools is also a familiar one in the South African situation.

A revision of the national curriculum in England was announced by the Secretary of State on 9 September 1999, to be implemented from August 2000.[22] These changes were focussed on raising the standards of pupil attainment, providing a more flexible framework and making teaching requirements clearer (QCA 2000:1).

Twelve subjects were included as core subjects, namely

- English;
- Mathematics;
- Science;
- Design and technology;
- Information and communication technology;
- History;
- Geography;
- Modern foreign languages;
- Art and Design;
- Music;
- Physical education; and
- Citizenship.

Only three subjects are indicated as National Curriculum core subjects, namely English, Mathematics and Science.

Six key skills are described in the national curriculum, "because they help learners to improve their learning and performance in education, work and life" (England 1999:24, 40). These are also described as follows in the National Music Curriculum, and the way in which music can be used to promote the key skills is described in brackets:

- ***Communication***, namely speaking, reading and writing (presenting music to different audiences, discussing and sharing ideas with others);
- ***Application of number***, namely the facility to develop a range of mental calculation skills (recognising pattern, sequence, order and rhythmic relationships);
- ***Information technology***, which includes the ability to include, interpret, evaluate and present a range of information (composing or performing music using a range of ICT, or Information and Communication Technology);
- ***Working with others***, which includes the ability to work in small and whole-class groups so as to develop a growing awareness of the needs of others (taking different roles in groups and ensemble work, supporting the different contributions in groups);
- ***Problem solving*** (achieving intentions when composing or presenting performances to different audiences in different venues);
- ***Improving own learning and performance***, including the ability to reflect on and critically evaluate own work, identifying ways to improve (appraising own work, recognising the need for perseverance, developing the ability to use time effectively, and increase the ability to work independently).

According to the QCA (2000:2), the four main purposes of the national curriculum are to:

- **Establish an entitlement**, meaning that all pupils, irrespective of background, culture, race, gender or abilities, are entitled to a number of learning areas. They must be given the opportunity to develop the necessary skills to mature into competent and responsible citizens;

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[22] Some exceptions were applicable, but these are not relevant to this discussion.

- **Establish standards**, meaning that the national curriculum sets expectations for the attainment of certain learning and performance standards;
- **Promote continuity and coherence**, by providing a coherent national framework that facilitates the smooth transition of pupils between schools and provides the foundation for lifelong learning; and
- **Promote public understanding**. By increasing the public understanding in the work done in schools, an increased confidence and basis for discussion among lay and professional groups are encouraged.

The development of the school curriculum, which comprises all learning and other experiences that learners in a specific school will enjoy, must use the framework of the national curriculum as reference for values, aims and purposes. The two main aims when providing a school curriculum should be (England 1999:2-3):

- To provide opportunities for all pupils to learn and to achieve; and
- To promote the development of pupils' spiritual, moral, social and cultural awareness so as to prepare them for the opportunities, responsibilities and challenges of life.

Alongside this, a statutory statement sets out three principles for inclusion in all stages of curriculum planning, namely

- Setting suitable learning challenges;
- Responding to pupils' diverse learning needs; and
- Overcoming potential barriers to learning and assessment for individuals and groups. This is aimed specifically at pupils with special educational needs, pupils with disabilities and pupils for whom English is an additional language (QCA 2000:3).

"The curriculum [...] must be responsive to changes in society and the economy, and changes in the nature of schooling itself" (England 1999:5). This means that the curriculum, as adapted from the national curriculum in specific schools, should not remain static, but be continuously re-appraised in order to suit the needs and resources of pupils and the society.

This process is also followed in the South African educational situation, as the unit standards generated by SGBs will be reviewed every three years.

A clear guideline to providing effective learning opportunities for all pupils is also provided in the National Curriculum (England 1999: 55). This includes:

- Setting suitable learning challenges (in other words differentiating in order to achieve as high a standard as possible).
- Responding to pupils' diverse learning needs (including gender, special educational needs or disabilities, different social and cultural backgrounds, different ethnic groups including travellers, refugee and asylum seekers, and those from different linguistic backgrounds). Special efforts should be made to create effective learning environments, secure pupils' motivation and concentration and provide equality of opportunity.
- Overcoming potential barriers to learning and assessment.

3.9.3 The Structure of the National Curriculum

The national music curriculum in England uses a threefold structure, namely

- Programmes of study;
- Attainment targets for learning; and
- An assessment strategy.

An early stage, called the pre-school stage for age 3-5, is to be implemented from September 2000 to encourage six areas of learning:

- personal, social and emotional development;
- language and literacy;
- mathematical development;
- knowledge and understanding of the world;
- physical development; and
- creative development.

After this pre-school stage, three phases are distinguished, namely a foundation phase (for pupils between grades 1-3), an intermediate phase (grades 4-6), and secondary school or senior phase (for grades 7-9). During these three phases four, and for some subjects (including music) three key stages are distinguished. NQF levels for England are the same as those being used in South Africa, as explained by the author in Table 3-6:

Table 3-6: Explanation of NQF levels and grades at school level

NQF levels for England and South Africa	**Grade**
1	9
2	10
3	11
4	12

A course of general music in NQF level 1 (grade 9) is provided in the English system. An option of specialisation in performing or/and composing, together with general music as a subject, is available from NQF level 2 onwards (grades 10-12). Two of the six compulsory subjects for this phase may consist of music subjects. A learner taking three music subjects has to take the 3rd music subject as 7th subject. The application of the English system is explained by the author in Table 3-7:

Table 3-7: Practical application of the National Curriculum for Music

School grades	**Phase**	**NQF level**	**Course**	**Band**
Grade 0 (Pre-school)			General Music	GET and ABET 1
Grades 1-3 (Foundation)	**Key stage 1** *(age 5-7, or years 1-3)*		General Music	GET and ABET 2
Grades 4-6 (Intermediate)	**Key stage 2** *(age 7-11, or years 4-6)*		General Music Private, individual lessons on an instrument	GET and ABET 3

Grades 7-9 (Senior)	**Key stage 3** *(age 11-14, or years 7-9)* SATS exams	**Level 1** (grades 0-9) Compulsory	General Music Private, individual lessons on an instrument(s)	GET and ABET 4
Grade 10	**Key stage 4** *(age 14-16, or year 10)*	**Level 2** Optional	General Music Individual lessons on an instrument(s) Specialisation in performance or composition	FET
Grade 11	**GCSE ends** with an exam *(Age 17, year 11)*	**Level 3** (Optional)	General Music Individual lessons on an instrument(s) Specialisation in performance or composition	FET
Grade 12	**AS level** *(Age 18, year 12)*	**Level 4** (Optional)	General Music Individual lessons on an instrument(s) Specialisation in performance or composition	FET
Year 13	**A2 level** *(Age 19, year 13)* GCE qualification	(Optional)	General Music Individual lessons on an instrument(s) Specialisation in performance or composition	FET

After key stage 4 it is expected that skills, knowledge and understanding will be at a more advanced level. Two optional qualifications, comprising a six-unit structure, may be achieved after GCSE, namely

- an AS (Advanced Supplementary) level, done in the twelfth year of schooling or one year post GCSE; and
- A2 (second year of A levels) or thirteenth year, two years after GCSE.

The English National Curriculum further uses:

- programmes of study[23] (which set out what pupils should be taught, or the content of study); and
- attainment targets/levels[24] (which set out the expected standard of pupils' performance in terms of 8 levels, with an additional level for exceptional performance).

These are implemented in four key stages,[25] with eight level descriptions of increased difficulty for key stages 1-4, plus a level for exceptional performance above level 8.[26] These level descriptions describe the type and range of performance expected from pupils, as well as providing the basis for making judgement on pupils' performance at the end of each level. Key stage 4 uses national qualifications as the main means of assessing attainment.

The following table will explain the level of attainment levels for the average learner between key stages 1-3, and at different ages.

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[23] "The Education Act 1996, section 353b, defines a programme of study as 'the matters, skills and processes' that should be taught to pupils of different abilities and maturities during the key stage" (England 1999:38).

[24] "The attainment target for music sets out the 'knowledge, skills and understanding that pupils of different abilities and maturities are expected to have by the end of each key stage' " (England 1999:39).

[25] History, Geography, Art and Design, Music, Modern foreign languages and Citizenship all have three key stages or less. Music uses three key stages (England 1999:6).

[26] The author wants to focus the attention of the reader to the fact that the National Curriculum of England uses the same terminology, namely "levels", to describe the attainment standards / targets at different phases, as well as for the appropriate NQF phases. While being described with the same word, two different concepts are implied. For the sake of clarity, the author will differentiate between "NQF level" and "attainment level".

Table 3-8: Explanation of the average attainment levels for learners between key stages 1-3 (England 1999:39)

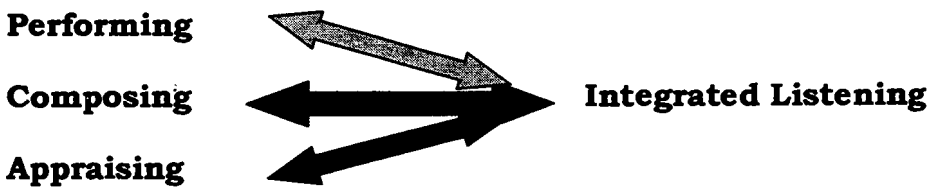
Range of levels within which the majority of learners are expected to work		**Expected attainment for the majority of pupils at the end of the key stage for different ages**	
Key stage 1	Level 1-3	At age 7	Level 2
Key stage 2	*Level 2-5*	At age 11	Level 4
Key stage 3	*Level 3-7*	At age 14	Level 5/6

3.9.4 The structure of the National Music Curriculum

The aspects of music that are used to define the educational perspective are:

- **Performing** (controlling sounds through singing and playing);
- **Composing** (creating, adapting, communicating and developing musical ideas);
- **Appraising** (responding and reviewing); and
- **Listening** (applying knowledge and understanding).

The listening aspect is described as being developed through the interrelated skills of performing, composing and appraising (England 1999:6). This means that the three main domains of music are performing, composing and appraising, with the listening aspect threading through these three domains. The author of this thesis also advocates this approach in the unit standards provided in chapter 5 - while listening must be assessed separately, it must be integrated with all other aspects of music education.



The outcomes of these three aspects of music, namely performing, composing and appraising are as follows:[27]

- ***Performing***: perform music alone and together, enabling the development of the student individually and socially;
- ***Composing***: create and improve music through critical evaluation;
- ***Appraising***: three areas for musical response must be cultivated, namely a cognitive, affective and skill-learning response.

Of these three, the composing aspect has more weight in the British frameworks, because this "composing allows greater levels of musical cognition" (Swanwick & Franca 2000:18).

3.9.5 Outcomes

General outcomes are also provided, which would, in the South African situation, translate as generic outcomes. These are more descriptive in nature than those used for defining the three aspects in the structure:

Level 1:

- Pupils recognise and explore how sounds can be made and changed. They apply their voices in different ways such as speaking, singing, chanting, and perform with awareness, together with others.
- Pupils repeat short rhythmic and melodic patterns, and create and choose sounds in response to given starting points and patterns.

Level 2:

- Pupils recognise and explore how sounds can be organised. They sing with a sense of the shape of the melody, and perform simple patterns and accompaniments, keeping to a steady pulse.

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[27] These are taken from a document produced by three members of the MEUSSA group (Elma Britz, Vinayagi Govinder and Antoinette Hoek) on the unit standards of Britain, and discussed by the MEUSSA group during a workshop on 15 July 2000.

- Pupils choose carefully and order sounds within simple structures such as beginning, middle, end, and in response to given starting points, they represent sounds with symbols and recognise how the musical elements can be employed to create different moods and effects. Pupils improve on their own work.

Level 3:

- Pupils recognise and explore the ways sounds can be combined and used expressively. They sing in tune with expression and perform simple parts in a limited range of notes rhythmically.
- Pupils improvise repeated patterns and combine several layers of sound with awareness of the combined effect. They recognise how the different musical elements are combined and applied to their own work, commenting on the intended effect.
- Pupils identify and explore the relationship between sound and how music reflects different intentions. Performing by ear/simple notations they maintain their own part with awareness of how the different parts fit together and the need to achieve an overall effect.
- Pupils improvise melodic and rhythmic phrases as part of a group performance, and compose by developing ideas within musical structures. They describe, compare and evaluate different kinds of music using an appropriate musical vocabulary. They suggest improvements to their own and others' work, commenting on how intentions have been achieved.
- Pupils identify/explore musical devices and how music reflects time and place. They perform significant parts from memory and from notation with awareness of their own contribution such as leading others, taking a solo part and/or providing rhythmic support.
- Pupils improvise melodic and rhythmic material within given structures, use a variety of notations and compose music for different occasions, using appropriate musical devices such as melody, rhythms, chords and structures. Pupils analyse and compare musical features.

- Pupils evaluate how venue, occasion and purpose affect the way music is created, performed and heard. They refine and improve on their own work.
- Pupils identify and explore the different processes and contexts of selected musical genres and styles. They select and make expressive use of tempo, dynamics, phrasing and timbre. They make subtle adjustments to fit their own part within a group performance. They improvise and compose in different genres and styles, using harmonic and non-harmonic devices where relevant, sustaining and developing musical ideas and achieving different intended effects. They use relevant notations to plan, revise and refine material. They also analyse, compare and evaluate how music reflects the context in which it is created, performed and heard. They make improvements to their own work and to that of others; they work in the light of the chosen style.
- Pupils discriminate and explore conventions in, and influences on, selected genres, styles and traditions. They exploit the characteristic and potential of selected resources, genres, styles and traditions. They perform in different styles, making significant contributions to the ensemble and using relevant notations. They improvise and compose extended compositions with a sense of direction and shape, both with regard to melodic and rhythmic phrases and as overall form. They explore different styles, genres and traditions, working by ear and by making accurate use of appropriate notations, both following and challenging conventions. They discriminate between musical styles, genres and traditions, commenting on the relationship between the music and its cultural context, making and justifying their own judgements.

Another aspect of study is described in the National Curriculum, namely the breadth of study. This describes the "types of activities that bring together requirements from each of the aspects, the different starting points and size of groups, and the range of music to be experienced, including live and recorded, and from different times and cultures" (England 1999:6).

Three aspects of learning are considered important when describing music education. These aspects must be integrated in the teaching and teachers should, for example, provide ample

opportunities for pupils to use information and communication technology as they learn the subject. The three aspects of learning are (England 1999:9):

- The promotion of spiritual, moral, social and cultural development through music;
- The promotion of key skills, such as communication, IT, working with others, improving own learning and performance and problem solving; and
- Promoting other aspects of the curriculum for example thinking skills, entrepeneurial skills and work-related learning, as well as links with other subjects. These links are provided in the description of the programmes of study for music.

The nature of music education stays informal for key stages 1 to 3, with music theory only formally being taught after key stage 3. At this stage the composition component also receives more weight within the framework, because it allows for greater levels of cognition. A flexible approach with no rigid content descriptions is used throughout all the key stages, with the listening aspect used to integrate the performing, composing and appraising aspects.[28]

3.9.6 Assessment

Assessment goes hand-in-hand with the content of a curriculum: "It is reasonably clear that to establish any assessment is to produce a curriculum to accommodate it" (Bradley 1984:255).

The legacy of English assessment was that of a complicated system of external examinations and a multiplicity of examination boards (Allison 1984:67). This system was replaced with a simpler form of assessment in the national curriculum, one in which the teacher now has a bigger role to play. The external examination at the end of mandatory schooling is still in place, but teachers are also expected to assess their pupils at the end of each key stage in preparation for the final exam. In other words, the English educational structure now uses

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[28] These conclusions are taken from a presentation made by three members of the MEUSSA group, namely Elma Britz, Vinayagi Govinder and Antoinette Hoek, to a large proportion of the whole group on Saturday 15 July 2000.

only two levels of assessment, namely assessment by the teachers, and statutory assessment at the end of each key stage (England 1999:7).

When assessing, a teacher should select the description of a level which best fits a pupil's performance, and when doing so, "each description should be considered alongside descriptions for adjacent levels" (England 1999:8). The level descriptions can also be used as a basis to describe pupils' progress to parents, and they can help to "determine the degree of challenge and progression of work across each year of a key stage" (England 1999:8).

3.9.7 The Key Stages: Key Stage 1

> During key stage 1 pupils listen carefully and respond physically to a wide range of music. They play musical instruments and sing a variety of songs from memory, adding accompaniments and creating short compositions with increasing confidence, imagination and control. They explore and enjoy how sounds and silence can create different moods and effects (England 1999:16).

The programmes of study for all non-core subjects (that is everything except English, Mathematics and Science) contain two sets of requirements, namely

- ***Knowledge, skills and understanding***, as well as
- ***Breadth of study***.

Teachers are furthermore asked to "ensure that listening, and applying knowledge and understanding are developed through the interrelated skills of *performing*, *composing* and *appraising*" (England 1999:16).

In the first key stage the focus is on listening, and children may respond physically through movement and dance.

Programmes of study for ***performing skills*** are described as follows: [29]

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[29] These standards are briefly described by the author. The full version is available online at England 1999: <www.nc.uk.net>.

- The use of the voice by singing songs and speaking chants and rhymes should be taught. Pupils should play tuned and untuned instruments, as well as rehearse and perform with others.

Programmes of study for ***composing skills*** are:

- The creation of musical patterns, and the exploration, choice and organisation of sounds and musical ideas.

Programmes of study for ***appraising skills*** are:

- The exploration and expression of ideas and feelings about music, using movement, dance, and expressive and musical language. Pupils should also be able to make improvements on their own work.

The ***listening, applying and understanding*** aspects are as follows:

- Pupils should listen with concentration, learning how to internalise and recall sounds with increasing aural memory.
- Pupils should be taught how the combined musical elements of pitch, duration, dynamics, tempo, timbre, texture and silence can be organised and used expressively within simple musical structures.
- The way in which sounds can be made in different ways, for example vocalising, clapping, using musical instruments or the environment, must be explored.
- How music is used for particular purposes, for example as a dance or lullaby, must be taught.

3.9.8 The Key Stages: Key Stage 2

> In this key stage, pupils are expected to sing songs and play instruments with increasing confidence, skill, expression and awareness of their own contribution to a group or class performance. They improvise, and develop their own musical compositions in response to a variety of different stimuli with increasing personal involvement, independence and creativity. They explore their thoughts and feelings through responding physically, intellectually and emotionally to a variety of music from different times and cultures (England 1999:49).

The nature rather than the content of outcomes is defined, and response to music may also include movement and dance. Compulsory music education includes one hour a week as general or class music.

Programmes of study for ***performing skills*** are:

- The singing of songs in unison or two parts, with clear diction, pitch control, a sense of phrase and musical expression;
- Playing tuned and untuned instruments with control and rhythmic accuracy;
- The presenting of performances with an awareness of an audience is considered important at this stage.

Programmes of study for ***composing skills*** are:

- Improvising and developing of rhythmic and melodic material in performance;
- Exploring, choosing, organising and combining of musical ideas within musical structures.

Programmes of study for ***appraising skills*** are:

- Analysing and comparing of sounds;
- Exploring and explaining of pupils' own ideas and feelings about music. For this, movement, dance, expressive language and musical vocabulary can be used;
- Improving own and others' work in relation to its intended effect.

The ***listening and understanding*** aspect, to be integrated with the previous three aspects, includes:

- Listening with attention to detail, and to internalise and recall sounds with increasing accuracy;
- Teaching pupils to know how the combined musical elements of pitch, duration, dynamics, tempo, timbre, texture and silence can be organised within musical structures, and used to communicate moods and effects;
- The different ways that music may be produced and notated;
- The influence of time and place on the way music is created, performed or heard.

"An important element of music in schools is instrumental teaching" (Swanwick 1996:25). From key stage 2, the need for specialist instrumental tuition becomes apparent, as an increasing technical demand in performance or singing is prescribed.

3.9.9 The Key Stages: Key Stage 3

> During key stage 3 pupils deepen and extend their own musical interests and skills. They perform and compose music in different styles with increasing understanding of musical devices, processes and contextual influences. They work individually and in groups of different sizes and become increasingly aware of different roles and contributions of each member of the group. They actively explore specific genres, styles and traditions from different times and cultures with increasing ability to discriminate, think critically and make connections between different areas of knowledge (England 1999:51).

Programmes of study for ***performing skills*** are:

- Singing in unison and part songs, developing vocal techniques and musical expression;
- Performing on instruments with increasing control of specific techniques;
- Practising, rehearsing and performing with awareness of the contribution of the different members of a group, the audience and the venue.

Programmes of study for ***composing skills*** are:

- Improvising, exploring and developing musical ideas when performing;
- Producing, developing and extending musical ideas, as well as selecting and combining resources within musical structures and given genres, styles and traditions.

Programmes of study for ***appraising skills*** are:

- Analysing, evaluating and comparing of pieces of music;
- Communicating ideas and feelings about music, using expressive language and music vocabulary to justify opinions;
- Adapting own musical ideas, with refinement and improvement of own and others' work.

The ***listening, applying and understanding*** aspect are described as follows:

- Listening with discrimination, internalising and recalling sounds;
- Identifying the expressive use of musical elements, devices, tonalities and structures;
- Identifying the resources, conventions, processes and procedures used in selected musical genres, styles and traditions, including the use of ICT, staff notation and other relevant notations;
- Identifying contextual influences affecting the way in which music is created, performed or heard.

3.9.10 The Attainment Targets

In the British framework, attainment targets are described in terms of eight level descriptions of increased difficulty, as well as a description for exceptional performance after the eighth level (England 1999:67). These level descriptions provide the basis for teachers to assess pupils at the end of key stages 1 to 3. By the end of key stage 1, the majority of pupils are expected to work between a range of attainment levels 1-3 with an average of level 2, by key stage 2 it should be levels 2-5 with an average of level 4, and by the end of key stage 3 the expected levels should be level 3-7 with an average of level 5/6 (England 1999:7).

A brief description of these attainment levels is as follows:

- **Level 1**: "Pupils recognise and explore how sounds can be *made and changed*" (England 1999:68). In this first level, the focus is on imitating rhythmic and melodic patterns and responding to given fragments of rhythm or melody.
- **Level 2**: "Pupils recognise and explore how sounds can be *organised*" (England 1999:68). Pupils start performing and ordering sounds. They start acquainting themselves and experimenting with musical structures and elements.
- **Level 3**: "Pupils recognise and explore the ways sounds can be *combined and used expressively*". (England 1999:68). Technical control, such as singing in tune and expressively, and improvisations on repeated patterns, are introduced in this level.

- **Level 4**: "Pupils identify and explore the relationship between sounds and *how music reflects different intentions*" (England 1999:68). Simple notations for performance, as well as playing by ear, are used; composition and improvisation in a group is regarded as important and judging/critical listening skills must be developed and exercised.

- **Level 5**: "Pupils identify and explore musical devices and *how music reflects time and place"* (England 1999:69). Performance is done from memory and notation, and improvisation forms a substantial part of this level. The composition aspect is increasingly more important, and the way venue, occasion and purpose affects the manner in which music is created must be evaluated and analysed.

- **Level 6**: "Pupils identify and explore the different *processes and contexts* of selected musical genres and styles" (England 1999:69). Aspects such as tempo, dynamics, phrasing and timbre must be handled expressively, and the pupil must be sensitive to his contribution when performing in a group. Improvisation and composition become more advanced, achieving intended effects. Evaluation by the pupils of their own work is also important.

- **Level 7**: "Pupils discriminate and explore musical conventions in, and influences on, selected genres, styles and traditions" (England 1999:69). Performance, using relevant notations, is an integral part of this level. The composition aspect expects of pupils to create, improvise, develop and extend internalised ideas, working within given and chosen instruments and musical structures or genres.

- **Level 8**: Pupils discriminate and exploit the characteristics and expressive potential of selected musical resources, genres, styles and traditions" (England 1999:69). The level of performance, improvisation and composition is advanced, and a developed sense of direction, shape and structure is expected. The forming and motivating of own judgements on the relationship between music and its cultural content is prescribed, and innovative thinking processes are encouraged.

- **Exceptional performance**: in this level pupils develop different interpretations, and express their own ideas and styles regarding the possibilities of their instrument and/or voice. They must give convincing performances, produce coherent

compositions and be able to recognise the particular contribution of significant performers and composers.

3.9.11 The AS and A level music syllabuses

Changes to the AS and A-level specifications were implemented in September 2000 (Browne 2000:16). New assessment objectives, weightings and nature of components were offered by the Department for Education and Employment, together with a number of requirements for new specifications.

Candidates, according to QCA criteria (Browne 2000:17-18), should be able to:

- ***Perform***: interpret musical ideas with technical and expressive control, a sense of style and awareness of occasion and/or ensemble;
- ***Compose***: develop musical ideas with technical and expressive control, making creative use of musical devices and conventions;
- ***Appraise***: demonstrate understanding of the structural, expressive and contextual aspects of music.

A system of six units for these two levels (three for each level) is used as structure. Units 1, 2 and 3 (the so-called AS units) comprise one year of post GCSE study, and units 4, 5 and 6 (the so-called A2 units) represent a further year of post AS study. These six units comprise the whole advanced GCE qualification (Browne 2000:17). The possible qualifications in the English schooling system for music may, in other words, be summarised as in Table 3-9:

Table 3-9: Possible qualifications in the English schooling system

GCSE:	Key stage 1 (school year 4 and 5)	→ **8 level descriptions**
	Key stage 2 (school year 6 and 7)	
	Key stage 3 (school year 8 and 9)	
	Key stage 4 (school year 10 and 11)	→ **no Music content**
	GCSE EXAMINATION	
A levels:	AS level (school year 12) (units 1-3)	
	A2 level (school year 13) (units 4-6)	
	GCE EXAMINATION	

In England, three main examining and awarding bodies are offering a wide range of qualifications and programmes, namely

- ***AQA*** (Assessment and Qualifications Alliance);
- ***Edexcel*** (Education Excellence); and
- ***OCR*** (Oxford, Cambridge and RSA (*Royal Schools Associated*) examinations).

These three organisations are independent examination companies with corresponding standards of performance, and are operating in schools, colleges, universities and in the work place across the country.

Table 3-10 summarises the different AS units as interpreted by these three examination bodies:

Table 3-10: Explanation of the different AS units (adapted from Browne 2000:16)

	PERFORMING	COMPOSING	UNDERSTANDING
AQA	Unit 3: Performing • Ensemble performance. • A realisation of one of the pieces composed in unit 2, as well as a written appraisal.	Unit 2: Composing • Two compositions (maximum 10 minutes) of which one must be capable of being realised in unit 3.	Unit 1: Understanding • Area of study 1: Western tonal tradition 1700-1850. • Questions on three set works, including a detailed analysis of short recorded excerpts and printed passages, and a choice of essay questions. • Area of study: Change and development in a musical genre, style or tradition. • Essay question on a topic chosen by the teacher.
Edexcel	Unit 1: Performing • Solo performance, one or more pieces (5-6 minutes). • Performance during the course of at least four pieces, including the performance of one of the student's own compositions.	Unit 2: Developing musical ideas • A portfolio of composition technique exercises. • One composition.	Unit 3: Listening and understanding • Short answers and/or notional exercises on timbre and texture, comparison of performances. • Two structured questions based on the areas of study.

OCR	Unit 1: Performing
	• Solo performance (5-8 minutes), of at least two pieces.
	• Choice of one from:
	  • Performing on a second instrument.
	  • Performing in a duet or ensemble, or as accompanist.
	  • Performing own composition.
		Unit 2: Composition 1
		• Language of Western tonal harmony: six exercises.
		• Expressive use of instrumental techniques: one option from two.
			Unit 3: Introduction to historical study
			• Aural extracts.
			• Prescribed works.
			• Contextual study.

Table 3-11 offers a summary of the different A2 units:

Table 3-11: Explanation of the different A2 units (adapted from Browne 2000:17)

	PERFORMING	COMPOSING	UNDERSTANDING
AQA	Unit 6: Performing • A programme of solo music. • A viva voce session of approximately three minutes on stylistic, technical and interpretative aspects.	Unit 5: Investigation, report and composition *Area of study 4: The origins and developments of the western tonal tradition 1700-1850.* • An investigation of two works connected by aspects such as genre, place or occasion but separated by at least 100 years. • A report on these findings. • The composition of one piece of music that is informed by some aspects of the two works selected for investigation.	Unit 4: Understanding music *Area of study 3: Musical genres and the musical setting of text in the 20th and 21st centuries.* • Structured questions based on up to five excerpts of recorded music, including structure, harmonic, melodic and rhythmic features, compositional techniques, instrumentation, performing and recording techniques. • Questions on the musical setting of a given text. • Essay questions on one set work.
Edexcel	Unit 4: Specialist options **Pathway B** • A solo recital of at least 20 minutes on one or more	Unit 4: Specialist options **Pathway A** • Compositional portfolio. • Two compositions, one from each of the two chosen topics.	Unit 6: Analysing music • A listening paper. • Five questions based on the extended study and the new area of study.

	instruments. Unit 5: Performing (and composing) • Performing during the course, one or two must be solo performances.	Unit 5: (Performing and) composition • Compositional techniques examination.	
OCR	Unit 4: Performing: interpretation • A solo recital lasting between 12 and 15 minutes on one instrument. • Performance investigations: comparative study of recorded interpretations	Unit 5: Composing 2 *Areas of study: Tonality and words and music.* • Vocal composition. • Stylistic techniques or composition assignment (film storyboard).	Unit 6: Historical and analytical studies • Aural extracts. • Prescribed historical topic (one from four). • Synoptic essay.

3.9.12 Evaluation of the English framework

The perspective of England's National Curriculum shares a focus with all of the frameworks studied by the author in this chapter, as well as with the South African frameworks, namely that of acquiring a habit of lifelong learning: "to inspire in pupils a joy and commitment to learning that will last a lifetime" (England 1999:3).

To this a dimension of maturity in the development of the learners is added: "Progression in music also occurs within each level in terms of pupils' increasing confidence, independence and ownership" (England 1999: 67).

The National Curriculum has four points of focus (England 1999:3):

- To ensure that pupils develop from an early age the essential literacy and numeracy skills they need to learn;
- To provide them with a guaranteed, full and rounded entitlement to learning;
- To foster their creativity; and
- To give teachers discretion to find the best ways to inspire a joy and commitment to lifelong learning in their pupils.

These aims are very valid for the Southern African perspective, and could, in the opinion of the author, be kept in mind for all structures of music education.

In the British framework, the composing (creating) skills are considered important and are very often regarded as primary skills. This differs from other frameworks, for example the framework of the USA, as well as the South African practice, which regards the performance aspect of music education as a high priority. "Composing is widely practised and is generally thought to be both desirable and feasible" (Swanwick 1996:28). Furthermore: "Composing (including improvising) offers greater scope for choosing not only how but also what to play or sing and in which temporal order" (Swanwick 2000:10). In South Africa, a performance-weighted approach may be enriched by incorporating an improvisational aspect into performance. Improvisation skills were a familiar facet of performance in Western Classical music before 1900, and still are an active ingredient in the popular genre of jazz, the indigenous genre of African music as well as in Indian music.

In the various workshops and discussions held by the MEUSSA group, it was also generally agreed that theory of music should not outweigh performance. The tendency to teach music from a "director's chair" without providing opportunities to participate in and experience music-making, was regarded by the group as highly undesirable. The author is also of the opinion that practical experiences in music-making will provide learners with a better understanding of music concepts than a mere explanation of theoretical components.

Another important focus of the National Curriculum is on singing, rooted in the acquiring of the skill of learning to sight-sing from notation. With few resources available in the Southern African situation, the voice must be regarded as an important medium of participation in music-making. The National Curriculum of England acknowledges the multi-cultural character of schools, and does not want to limit musical experience only to the Western classical tradition (Swanwick 1996:24). The use of jazz, pop and rock, world musics and ethnic styles are thus widely accepted. Once again this approach is a very valid one for the Southern African situation in schools, and widening the scope of musical experience and learning will be strongly advocated by the MEUSSA group.

3.10 Comparison of core subjects between the four countries discussed in this chapter

The following table outlines the difference between the core and non-core subjects of the USA, Australia, England, New Zealand and South Africa. Core subjects are marked with ¶, and non-core subjects with #.

Table 3-12: Comparison of core and non-core subjects of the USA, Australia, England, New Zealand and South Africa.

SUBJECT	USA	AUSTRALIA	ENGLAND	NEW ZEALAND	SOUTH AFRICA
ENGLISH	¶	¶	¶	¶	¶
MATHEMATICS	¶	¶	¶	¶	¶
SCIENCE	¶	¶	¶	¶	¶
ARTS	¶	¶		# Visual and Performing Art	¶
CIVICS AND GOVERNMENT	¶		# Citizenship		
ECONOMICS	¶			#	¶
FOREIGN LANGUAGES	¶	¶ Languages other than English	# Modern Foreign Languages	# Languages	¶
GEOGRAPHY	¶		#		
HISTORY	¶		#		
HEALTH AND PHYSICAL EDUCATION		¶	# Physical Education	#	¶
TECHNOLOGY		¶	# Design and Technology	#	¶
STUDIES OF SOCIETY AND ENVIRONMENT		¶		# Social Studies	¶
INFORMATION TECHNOLOGY			# Information and Communication Technology	#	
ART AND DESIGN			#		
MUSIC			#		

3.11 Final remarks

The direction of South African Education is taken mainly from the New Zealand framework, using the concepts of unit standards, a national qualification authority, as well as credits and qualifications earned. The flexible and transferable nature of unit standards, as well as the way of measuring credits by means of notional hours, are taken directly from the framework developed by the New Zealand Qualification Authority.

The New Zealand concept of achievement standards, with three levels of accomplishment (namely *credit, merit or excellence*), may provide a progressive dimension to the current South African process. This could encourage increased performance standards in learning areas, and motivate learners not to accept mediocre or low standards in their own work.

In the opinion of the author positive aspects of all four countries viewed in this chapter should be kept in mind, and not only those employed in the New Zealand framework. For example, the English approach of integrating the listening aspect with the three concepts of performing, composing and appraising may also prove valuable in the South African context. A separate listening exam, consisting of both repertoire recognition and aural evaluation (as currently being practised in English schools as part of the GCSE course), is, in the opinion of the author, a sensible and estimable way of integrating practical music elements into a music curriculum.

By synthesising feasible and attainable options available from the four countries studied in this chapter with the unique Southern African situation and challenges, a healthy perspective may be gained, avoiding the blind following of a recipe that may work for one country but prove problematic for another. South African education is currently in a favourable position to gain from the best in the world, provided that a flexible approach is maintained.