

CHAPTER 3

MUSIC FRAMEWORKS FROM THE NORTHERN HEMISPHERE

3.1 INTRODUCTION

In this chapter the Music frameworks of the United States of America as well as four different states in America are discussed. Regarded as one of the most influential countries in the world, America's Music Education system is reviewed with possible applications and recommendations for South Africa to be considered. With the states including Alaska, Missouri, North Carolina and Texas, a widespread geographical combination of the different American states is reported on.

3.2 THE UNITED STATES OF AMERICA

The United States is one of the world leaders in various fields. In line herewith, the Americans have also made their contributions to the educational front by conducting intensive research into their education system. As a result, a new education system was implemented in 1994 with voluntary national standards as the final outcome.

3.2.1 Background to the educational system

During 1983 the document *A Nation at Risk* was published in America. With this publication a nationwide wake-up call was influentially effective with the main idea of reforming education in the USA. Many educators regard this publication by the National Commission on Excellence in Education as the initiating event of the modern standards movement.¹ In the document a strong call for action regarding educational reform was formulated, while several warnings concerning the educational system were issued (McREL 2000:1):

¹ "These *National standards for Arts Education* are a statement of what every young American should be able to do [...] Their scope is grades K-12, and they speak to both content and achievement" (MENC 1994:131).

The educational foundations of our society are presently being eroded by a rising tide of mediocrity that threatens our very future as a nation and a people We have, in effect been committing an act of unthinking, unilateral education disarmament.

With growing concerns about the American youth's educational preparation, President George Bush and the nation's governors called an Education Summit in Charlottesville in September 1989. This summit concluded with the establishment of six broad educational goals that were to be reached by the year 2000. Two of these goals (3 and 4) related specifically to academic achievement and demonstrated competency in the five subjects English, Mathematics, History, Science, and Geography. The statement concluded that "every 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" (McREL 2000:1).

As a result of the Charlottesville convention, the so-called *Goals 2000: Educate America Act* was published. With the passage of this document's legislation on 8 February 1994, the national goals were written into federal law and the Arts were added as a core and academic subject in the nation's public schools (Fonder & Eckrich 1999:28). *Goals 2000* thus signified an important step in the evolution of American Arts Education, since the law acknowledges the Arts as a subject as important to education as the seven other subjects, namely English, Mathematics, History, Civics and Government, Geography, Science and Foreign Language.

Goals 2000 called for education standards in all the different subject areas to encourage high achievements by students and to provide benchmarks (later known as achievements standards) to determine how well students are learning and performing. The number of areas in which students should eventually demonstrate "competency over challenging subject matters" were increased to nine by adding Economics in 1994 (McREL 2000:5).

In the formulation of the national educational standards, attention was given to the fact that "Content standards should apply equally to students of all races and

ethnicities, from all linguistic and cultural backgrounds, both with and without special learning needs" (United States of America 1996a:1).

3.2.2 Standards: the foundation for education

The American education system currently uses a standards-based approach to education, with no national curriculum. The framework of voluntary national standards approaches the educational task from a different angle than before since these standards speak of competencies and not of a predetermined course of study (MENC 1994:11).

The American standards are written in the format of content standards with several accompanying achievement standards. While the content standards specify what students should know and be able to do in the different disciplines, the achievement standards describe the desired outcomes and levels of achievements. These achievements are necessary to attain the competencies specified at the end of Grades 4, 8 and 12.

Although the standards are divided into special competencies, they do not indicate that each is given the same amount of time, weight, or emphasis at any stage during the K-12 years. The necessary mixture and balance will vary from one grade level to another, by course, by instructional unit and from school to school.

Regarding the question whether standards are important, three positive reasons were given in the McREL's *Content Knowledge* (2000:8) regarding standards:

- Standards serve to clarify expectations.
- Standards serve to raise expectations.
- Standards provide a common set of expectations.

Former Assistant Secretary of Education, Diane Ravitch, commonly recognised as one of the chief architects of the modern standards movement, adds to this in her book *National standards in American Education: a citizens guide* (1995). She provides common-sense statements in connection with standards and the direct improvement of the Americans' daily lives: "Standards can improve achievement by

clearly defining what is to be taught and what kind of performance is expected" (McREL 2000:8).

Standards can therefore be seen as providing educational goals and helping to improve different types of instruction. The standards are mainly concerned with the *results* of a basic education but not with *how* those results are delivered.

3.2.3 National standards for Arts Education

The development of standards for the Arts was part of a larger effort to develop standards for K-12 in the different learning areas of History, Civics and Government, Geography, Science, Language and other disciplines.

In 1992, in expectation of education standards rising as a focal point of the reform legislation, various arts organisations as well as other decision-making bodies approached the United States Department of Education. This step was taken to determine what the nation's schoolchildren should know and be able to do in the Arts (MENC 1994:11). In order to develop the required standards for the different learning areas in the Arts, representatives from four national Arts organisations participated in this task. They were (Nierman 1996:307):

- The American Alliance for Theatre and Education;
- The Music Educators National Conference;
- The National Arts Education Association; and
- The National Dance Association.

As a result, the *National standards for Arts Education* were published in 1994 with the "Arts" defined as Dance, Music, Theatre and Visual Arts. With the acceptance of these standards by the Secretary of Education, Richard Riley, in March of the same year, they were available for use across the country. It should be noted, however, that the use of these standards to facilitate learning in American schools is not required, but is *voluntary*. The term *voluntary national standards* is therefore used in conjunction with the K-12 standards. (The use of K-12 refers to precollegiate education from Kindergarten to Grade 12. Elementary and secondary education in the United States of America consists of twelve years of schooling from Grade 1-12.

Students enter Grade 1 at the age of six, usually after one year of kindergarten (Lehman 1996: 300)).

The Arts standards represent a consensus of the views of organisations and individuals representing educators, parents, artists, professional associations in education and in the Arts, public and private educational institutes, philanthropic organisations, and leaders from government, labour and business (Nierman 1996:307). The state-level Arts Education frameworks, as well as standards from other nations, were considered at a series of national forums. In the end the Arts standards are viewed as "an extended process of consensus building that drew on the broadest possible range of expertise and participation" (MENC 1994:13).

In the document *The National standards For Arts Education* the introduction very clearly stipulates the value and need for Arts in the American educational system (MENC 1994:5):

The Arts are everywhere in our lives, adding depth and dimension to the environment we live in, shaping our experience daily. The Arts are a powerful economic force as well [...] We value the Arts for themselves and because we do, we believe knowing and practising them is fundamental to the healthy development of our children's minds and spirits. That is why, in any civilisation - ours included - the Arts are inseparable from the very meaning of the term 'education'. We know from long experience that *no one can claim to be truly educated who lacks basic knowledge and skills in the Arts.*

As a matter of interest, investigation and concern, the mentioned document addressed the question of the benefits of an Arts Education. Although various answers were given, the author of this thesis considers the following the most important (MENC 1994:6):

- Arts Education is seen as benefiting both society and the student. Arts benefit the student because they cultivate the whole child. Gradually many kinds of literacies are built while intuition, imagination, reasoning and dexterity simultaneously are developed into unique forms of communication and expression. However, this process requires not only an active mind, but a trained mind as well.

- The intrinsic value of the Arts can be regarded as the most important benefit. The Arts are worth learning for their own sake, with benefits not available through other subjects.
- Reaching beyond its intrinsic value, Arts Education also contributes to general education. While students imagine, create and reflect, they are developing both their verbal and non-verbal abilities. Simultaneously, the intellectual demands that the Arts place on students help them to develop problem-solving abilities and powerful thinking skills such as analysis, evaluation and synthesising. It is stated that a "comprehensive, articulated Arts Education programme also engages students in a process that helps them develop self-esteem, self-discipline, co-operation and self-motivation necessary for success in life" (MENC 1994:7).
- All students deserve the right and access to an Arts Education, regardless of their background, talents and abilities. For this reason the Arts should be an integral part of the general education of all students.

For education to be consistent, efficient and effective, agreement on what students should know and be able to do is essential. In this context, standards for Arts Education are important for two basic reasons (MENC 1994:12):

- Standards help to define what a good Arts Education should provide.
- When school districts and states adopt these standards they are taking a stand for rigour in a part of education that has too often and wrongly been treated as optional.

The Arts standards thus provide a vision of educational effectiveness and competence, but without creating a mould into which the Arts must fit.

The standards for the Arts insist on the following to ensure that these standards can make a difference (MENC 1994:10):

- Arts Education is not a hit-or-miss effort but a sequenced and comprehensive enterprise across the four Arts disciplines, thus ensuring that basic arts literacy is a consequence of education.
- Instruction in the Arts takes a hands-on orientation by letting students continually and creatively be involved in all four the Arts disciplines.

- As the focus of these standards is on the global and the universal and not the localised and the particular, students learn about cultural and historical diversity.
- Technology is a force that should be reckoned with in both the economy and the Arts. Students are taught to understand the relation between the use of technical means and the achievement of desired ends.
- Students develop problem-solving and higher-order thinking skills that are necessary for success in life and work.
- Arts Education can lead to interdisciplinary study.

As discussed in chapter 1 of this thesis, many of the above-mentioned factors are equally important to South Africa's Minister of Education and are clearly stipulated as part of the aims in South Africa's outcomes-based education system.

3.2.4 Standards: correlation and integration

One of the intentions of the standards is that the Arts are taught for their intrinsic value. However, beyond this significant aspect in this area, one of the most important goals that the standards can achieve, is to help students with the connections between concepts and across subjects. The standards for each of the Arts disciplines reflect different kinds of learning tasks. The study of the Arts can eventually act as gateway from the Arts to other and different areas of study. Connections between the Arts and other subjects are a matter of instruction and not a case of automatic creations due to the existence of standards. These connections are of two kinds, namely correlation and integration. The *correlations* show specific similarities or differences. An example is the correlation between Music and Mathematics. Both these subjects have the structures of elements such as counting, intervals and various numerical values. The *integration* is seen as the use of resources of two or more disciplines in reinforcing ways that often demonstrate an underlying unity. An example of integration is the combination of visual effects and words to create a dramatic mood. According to *The National standards for Arts Education*, this competence of correlation and integration is what the standards address most powerfully (MENC 1994:13).

3.2.5 Standards and cultural diversity

The culture of the United States, as in South Africa, is a mix of various people and perspectives, drawn from many different cultures, traditions and backgrounds. The Americans see this diversity as providing the students with a distinctive learning advantage. The students learn that diverse heritages are accessible to all and that each art form has its own characteristics and therefore makes its particular contributions with its own heroes and history. Students should also learn the connections between specific artistic styles and the historical development of the world's cultures. It is therefore of great importance that the people who construct the Arts curricula attend to issues of ethnicity, national custom, tradition, religion and gender, as well as to the artistic elements and aesthetic responses that transcend and universalise such particulars.

3.2.6 Technologies within the standards

In the modern times that we live in, technology offers means to accomplish artistic production and scholarly and performance goals. Interesting technologies can attract and motivate students to engage in the arts. The challenge facing education is to ensure that as technology expands the array of choices, students are also well guided towards compiling, choosing and arranging materials appropriate to specific artistic ends. The standards should therefore be considered as a catalyst for bringing the best arts-related technologies to bear on Arts Education. As the availability of technology will necessarily vary, the standards are not themselves dependent on any particular technology. The standards can be met using a variety of different technologies on different levels. Whichever technology is thus available will be used not for its own sake, but to promote learning and achievement in the Arts. The effective end results should be that students come to understand the relationships between technical means, artistic techniques and artistic ends.

3.2.7 Application of the standards

In the *National standards for Arts Education*, written national standards are seen as the first step to a new and improved Arts Education (MENC 1994:16). Unfortunately,

as is the case in South Africa, only adopting them will not be enough to make them effective. The primary issue is the ability to bring together and deliver a broad range of competent instruction. Teachers and students should be motivated and enabled to meet the standards.

3.2.8 National Music standards in the United States

The American standards for the various learning areas are presented in clusters for the following levels:

- Pre-kindergarten
- Grades K-4
- Grades 5-8
- Grades 9-12.

Within each of these grade levels, the standards are organised according to the specific discipline. Music thus has its own standards in the Arts field. Each of the clusters consists of content standards with their linked achievement standards. While the content standards stay exactly the same for all the grades, the achievement standards gradually become more difficult.

The standards in Music are intended as models for the states and local school districts, which may adopt, modify or ignore them. However, the national standards have been accepted remarkably well and according to Professor Paul Lehman of the University of Michigan, Music Education in the United States is in a stronger position today than it would be without the national standards (Lehman 1996:302). For the author of this thesis this statement reflects the possibility that the successful application of Music standards in South Africa can have a similar impact on Music Education.

As the years before children enter kindergarten are critical for their musical development, children need a rich musical environment to grow in. It is therefore believed that standards for Music should exist for this phase, as well as for K-12. The standards for Music reflect, and are based on, the following beliefs concerning the musical learning of young children (MENC 2000:2):

- All children have musical potential.
- Children bring their own unique interests and abilities to the music learning environment.
- Very young children are capable of developing critical thinking skills through musical ideas.
- Children come to early childhood music experiences from diverse backgrounds.
- Children should experience exemplary musical sounds, activities and materials.
- Children should not be encumbered with the need to meet performance goals.
- Children's play is their work.
- Children learn best in pleasant and social environments.
- Diverse learning environments are needed to serve the developmental needs of many individual children.
- Children need effective adult models.

3.2.8.1 Pre-Kindergarten standards

Curriculum guidelines for young children specify that children should have many opportunities to explore sound by way of singing, moving, listening and playing instruments. Introductory experiences with verbalisation and visualisation of musical ideas are also recommended (MENC 2000:2). As play is the primary vehicle for young children's growth and development, appropriate music experiences should occur in their playful world. Since the Pre-Kindergarten Music standards reflect what can be expected of pre-school children in the USA and are also regarded as necessary for further instruction, the author briefly discusses these standards.

The four content and achievement standards for Pre-Kindergarten consist of the following (MENC 2000:4):

- *Singing and playing instruments*: children use their voices and experiment with various instruments and other sources.
- *Creating music*: children improvise songs and instrumental accompaniments to songs, stories, recorded collections and poems. They also create music and invent and use original graphic or symbolic systems.
- *Responding to music*: Children respond through movement and participate freely in music activities. They also identify the sources of various sounds.

- *Understanding music:* Children describe voices, instruments, music notation, and music of various genres, styles and periods by singing, playing instruments, moving and verbalising the awareness of musical elements such as dynamics, tempos and rhythm.

3.2.8.2 Grades K-4 standards

As the author is primarily concerned with Music in the Foundation Phase, the review of standards will only include Grades K-4. In the national standards for Music it is stipulated that the fundamental music processes in which humans engage can be seen as performing, creating and responding to music. Young children, especially students in Grades K-4, learn exceptionally well by doing. Singing, moving to music, creating music and playing instruments enable them to acquire musical skills and knowledge that can be developed in no other way (MENC 1994:26). By learning to read and notate music, a skill is developed by which they can explore music independently and with others. In the processes of listening to, analysing and evaluating music, important building blocks of musical learning are established.

The American standards also expect students to understand their own historical and cultural heritages, as well as those of others within and beyond their communities. This requirement is in order for students to participate fully in a diverse and global society. Also in South Africa the expectation that learners be introduced to cultures other than their own, should lead to a better understanding of one another and benefit the future of this country.

In Music, there are nine national voluntary content standards for Grades K-4, 5-8, and 9-12 (MENC 2000:5-7):

- Singing, alone and with others, a varied musical repertoire.
- Performing on instruments, alone and with others, a wide variety of music.
- Improvising melodies, variations and accompaniments.
- Composing and arranging music within suggested guidelines.
- Reading and writing music.
- Listening to, analysing and describing music.
- Evaluating music and the performance thereof.

- Understanding relationships between music, the other arts, and disciplines outside the arts.
- Understanding music related to history and culture.

These standards apply to all students up to Grade 8 and to every student enrolled in Music in Grades 9-12. The national Music standards for Grades K-4 are available in full in Appendix A.

The standards in the Grades K-4 section describe the cumulative skills and knowledge that are expected of a student upon exiting Grade 4. Students still in these earlier grades should engage in appropriate learning experiences designed to prepare them for achieving these standards in Grade 4. The determination of the curriculum and the specific instructional activities necessary to achieve the standards are the responsibility of the states, the local school districts and the individual teachers. In South Africa a similar education structure is followed as unit standards are the means by which the new curriculum should be implemented.

3.2.9 Assessment within the standards

"Few will argue with the notion that evaluation is an integral part of the educational process" (Zerull 1990:19). Despite this truism, evaluation remains a complicated matter and is an area of ongoing debate among educators. In the music field, evaluation of students' progress is complex because aspects such as creativity and artistic expression seem to elude ordinary assessment tools and procedures.

In the American framework of standards, the problem of Music evaluation also had to be tackled. As already explained, the standards are consensus statements about what an Arts Education should consist of. They furthermore provide a basis for student assessment and evaluating programmes at national, state and local levels. The voluntary national standards for Music do not, however, say how these standards are to be achieved. The question thus arises of how good is good enough. Because of the high value that is placed on personal insight, individual achievement and group performance in Music Education, educators must be able to assess these

aspects. If not, it will be impossible to know whether the standards are being reached.

In an attempt to solve the problem of assessment and evaluation, a document was created to assist teachers, schools, school districts and states with the process. *Performance Standards for Music: Strategies and Benchmarks for Assessing Progress Toward the National Standards - Grades PreK-12* was issued in 1996. In this publication it is acknowledged that the standards and assessment go hand in hand. Due to the fact that there are no widely used standardised tests for Music (as in many other disciplines), music educators lack a uniform and solid basis for fair and reliable assessment of their students' achievements. Teachers should, however, feel free to devise alternative assessment procedures that will work in their situations.

In *Performance Standards for Music* the three levels of achievement are stipulated and described. The levels consist of (MENC 1996:2):

- *The proficient level:* the level of achievement expected of every student. Every student should be able to achieve this level and schools should aim at providing a learning environment in which students should at least achieve this proficient level.
- *The basic level:* this level represents achievements that show distinct progress but have not yet reached the following level.
- *The advanced level:* significant achievement has been reached.

A student is expected to meet all three these levels (proficient, basic and advanced) before he/she is considered to have achieved that specific level (MENC 1996:12).

The performance standards in the above-mentioned publication are based on the following assumptions and beliefs (MENC 1996:3):

- Every student can learn music.
- Music instruction should begin in the pre-school years.
- Assessment in music is not only possible but also a necessity.
- Assessment in music requires various techniques in various ways.
- Assessment of student learning is not synonymous with evaluation of teaching or evaluation of instructional programmes.

- Reports to parents should be based on standards.
- The purpose of assessment is to improve learning.

The way in which the assessment is done and the required response evaluated is according to specific examples. This evaluation is stipulated clearly with the help of prescribed questions and notes. Teachers can therefore follow these guidelines without hesitation and be sure of a definite and acceptable level of assessment.

3.2.10 Description of assessment strategies

The published assessments are designed for the evaluation at the end of each of the three grade levels. For example, the Grades K-4 assessment is eventually for Grade 4 students, while South African standards for Grades 1-3 similarly reflect the knowledge and skills that learners should have obtained by the end of Grade 3. These strategies are furthermore designed for individuals rather than groups, except where a standard specifically refers to a group. However, some of them can be modified to be usable for groups when needed. Most strategies requiring singing or playing instruments should be evaluated individually, while written responses can be done in groups.

The Music Educators National Conference, also known as MENC (1996:13), made the following suggestions that may assist teachers with the task of assessment:

- For the strategies that involve music improvisation or performance, the samples or examples should consist of tape recordings that represent the three different levels.
- In order to evaluate the composition standards, the students should present their own compositions, again representing each level.
- For the evaluation of the other strategies, written samples and responses of the students' work can be handed in.
- In the interest of fairness, accurate and well-kept records of students' assessments are necessary. It is also recommended that a student's response regarding singing, playing instruments or movements should be videotaped or audiotaped for subsequent scoring. Later confirmation of the scoring is thus possible if desired.

- Where students perform, assessment strategies may call for recording. Teachers may assist one another with the assessment of students' performance while students can assist teachers in making the recordings. While some of the students may be uncomfortable with this way of assessment at first, the procedure will no longer arouse anxiety when it becomes routine.
- Students may also record their own performances at home or in a practice room.
- An interesting part of the evaluation process is that students can be taught to assess tapes of their own, as well as of the performances of other students. Although these assessments may be less reliable than those of the teachers, the ability to assess one's own work is an important outcome of education.

One of the problems in the assessment procedures and the establishing of performance standards is the difficulty of describing quality differences using words rather than examples. Differences in quantity can usually be described more easily than differences in quality. To help in judging quality, the students are required to assemble various examples to use for illustrations of the benchmark responses. These samples could consist of tape recordings, compositions and other written responses by the students to represent the basic, proficient and advanced levels for each assessment task (MENC 1996:16).

While everything is done to make the assessment process easy and efficient, the evaluation of Music remains a time-consuming activity that should be undertaken with discretion and enthusiasm.

3.2.11 The role of music in the education system of the United States

In an article entitled *Where we stand* (1997), MENC strongly stated their position on various topics and issues that concern Music Education. Since 1907, MENC has striven to promote a balanced and high-quality programme of music instruction that should be taught by qualified and certified teachers. MENC's support for Music Education embraces various factors that directly influence the quality of teaching as well as the student's access to the highest standards of music. For these reasons the author of this thesis investigated these factors that directly influence the implementation and effectiveness of the national standards.

In the mentioned article, MENC (1997:2) made the following recommendations regarding Music and its teaching:

- In order to provide professional leadership and assistance to boards of education, teachers and administrators, the professional staff of every state education agency should include a music supervisor, co-ordinator or music specialist.
- Every school or school system should provide sufficient funds to support a quality Music programme as prescribed. In public schools the financial support should come from public funds and programmes should not need to depend on funds raised by students, teachers or others.
- One of the main issues of importance is the pre-service and in-service education of music teachers. These programmes should be designed to help music educators plan and teach a comprehensive Music programme based on the national standards for Music Education.

- *Curriculum:*

On the subjects of curriculum and scheduling of Music Education, very specific guidelines are given. The Music curriculum should (MENC 1997:3):

- * Fulfil the needs of individual students;
- * Reflect the multicultural nature of the diverse and pluralistic American culture;
- * Include music of the world and various times in history;
- * Be responsive to the requirements of the different populations in the school; thereby also including the musically talented;
- * Incorporate the media and technology of contemporary America;
- * Provide sufficient course offerings for the students to participate in performance and non-performance courses; and
- * Be described and outlined in such a way that a series of sequential curriculum guides for each grade level or course be available.

Furthermore:

- * Music should be taught during school hours. Students in elementary school should receive at least 90 minutes of general Music Education each week and periods should be of age-appropriate length. Alternative scheduling, as in the case of multi-age grouping and year-round schools, should provide every student with the same access to a balanced and sequential Music programme.
- * Music should be taught primarily for its own sake although it should also be integrated, as appropriate, into all disciplines of the curriculum.

- *Staffing:*

As regards staffing, it is recommended that only certified and qualified teachers should teach Music. It is furthermore noted that even though the contributions of professional musicians and classroom teachers may complement the Music programme, this does not substitute for a balanced and sequential programme taught primarily by certified and qualified teachers. In order for the instructional programme to be adequately articulated and co-ordinated from one level to the following, one or more Music educators (according to the district's size) should be appointed as supervisors or administrators and appropriately compensated and supported.

- *Material and equipment:*

In the process of teaching, every teacher should be provided with sufficient and appropriate material, equipment and instruments with which to teach. These instruments and equipment should be current, of high quality and in good condition. As already mentioned, the appropriate educational technology and the opportunity to explore its potential, should be the privilege of all students. Technology should therefore be used to achieve the objectives of Music Education rather than used for its own sake.

- *Facilities:*

Every music educator should be provided with the best possible facilities in which to teach. These facilities should be large enough to accommodate the largest group that needs teaching. The provided space should also have adequate acoustic properties and it is even suggested that music programmes should have access to performance facilities to appropriately showcase the students' performances.

- *Suggestions:*

Various very interesting and current issues are addressed in order to fulfil almost every need of Music Education. *Magnet schools* can establish a centre which can provide an enriched music education for musically interested or talented students. Schools can play an important role in the music instruction programme of a school district and can be of help to teachers and children for extra guidance.

Trips organised by school music organisations should be justified by their educational value to the students.

- *Assessment:*

One of the factors that can be seen as an absolute necessity, is the assessment of students, teachers and the music programmes. Every school district should use its own reliable and appropriate instruments and techniques for assessment of student learning, teacher competence and programme effectiveness in music. These assessments can be seen as vital to the following and proper implementation of the standards, helping to secure a proper and well-taught Music Education.

- *Educational partnerships:*

Music educators are encouraged to form educational partnerships. They should seek possibilities and opportunities to advance music education through utilising the resources of their communities and by working in co-operation with other individuals or groups such as professional musicians, arts organisations and the music industry. By doing so, music educators will be able to fulfil the educational and professional demands of a proper Music Education.

It is clear that MENC intends to keep working on the approach to, the quality of and the interest in Music in America. By doing so they ensure that Music will enjoy the necessary attention, the participation of the community, the state and music lovers, the constant assessment of the music situation in the education system and a lifelong interest in and love for music by those who are introduced to and taught Music.

3.2.12 Evaluation of the American national standards for Music

In reviewing the United States' Music framework, it is obvious to the author how thoroughly the Music standards for the education system were created. It is therefore in the interest of South African Music Education that the author evaluates these standards.

The American education situation regarding Music can be summarised as follows:

- The Arts learning area consists of four parts namely Music, Dance, Theatre and Visual Arts.

- The authorities strongly advise that an Arts Education should contribute to the general education of a child, and therefore Music is taught not only for its intrinsic values, but also for all the other contributions it has to offer.
- All students deserve the right to a Music Education, and therefore the Arts and Music are an integral part of general education.
- The American Music standards are accepted nationwide as the foundation and departure point for Music teaching in the schools.
- The standards are issued according to the three groups of school grades, namely Grades K-4, 5-8 and 9-12.
- The Music standards are content based, primarily stipulating what a student should know and be able to do.
- The achievement standards can be viewed as a description of the content standards and explain in more detail the content and different facets of the standards.
- The standards are therefore concerned with the results of Music Education and not with how these results are delivered.
- Due to the broad and non-descriptive nature of the statements, flexibility and local curricular objectives are encouraged. As a result of the standards' nature, different approaches and inputs in different areas in the United States will be found.
- As there is no specified syllabus for teachers at this stage, and the teachers have to lead the process of establishing music through the standards, several changes will have to be made in connection with the teachers' training as well as to lesson preparation. Various teachers, being generalists who have to teach Music, will have to receive in-service training in order to broaden their knowledge and skills.
- Pre-service training for the Arts will have to be restructured in order to fulfil the teachers' needs in teaching Music.

The similarities with the South African education system are obvious:

- Both countries support the idea that Music, as part of the Arts, contributes to the general education of the child.
- Music standards reflect what a learner should be able to know (knowledge) and do (skills).
- As the standards are broad and have a non-descriptive nature, all cultures and

learners are accommodated.

- Primarily generalists teach Music in the lower grades.
- Pre-service and in-service training of teachers needs to be reviewed and restructured.

3.2.12.1 The advantages of the USA's Music standards

When the author of this thesis reviewed the USA's Music standards, it became clear that a vast amount of time and money was spent on this project. With the input of the authorities, the American education system was investigated and, where necessary, improved and corrected. What was even more obvious was the thoroughness with which the Arts profile was organised, put together, published and made available to everyone concerned. The role of the MENC is highly effective in keeping music alive, nurtured and well looked after. As the MENC has taken certain responsibilities in publishing needed information and looking into various related matters, Music will be a subject to be reckoned with in the general education system.

The author of this thesis sees the advantages of the Music standards for Grades K-4 as the following:

- With the inquiries into the status of education and therefore the Arts and Music, the interest and concern of the government is obvious. This aspect shows the support of the government as well as that of the different industries and people involved in the compilation and publication of the standards.
- As the standards are written broadly to accommodate all, flexibility and the inclusion of local curricular objectives are encouraged. By doing so, Music that is applicable to the students' needs is taught. This results in different approaches and inputs in different areas of America. However, the music used fulfils the needs and interests of the students.
- Another feature of the Music standards is that they accommodate a diversity of cultures and heritages. The importance of one's own music, as well as the existence of others', is attended to. Students also learn the connections between the particular artistic styles as well as the historical development of the world's cultures. By implementing all of these factors in the Music framework, the various aspects of ethnicity, national customs, tradition, religion and gender, as well as

- the artistic aesthetic aspects of the different musics, are introduced to the students.
- The use of technology as a part of music teaching is an important feature for the times in which we live. Technical equipment is used to achieve artistic techniques and artistic ends.
 - The standards emphasise the fact that Music as a subject can be correlated and integrated with other subjects. Music therefore forms an essential part of general education.
 - In analysing the standards, their practical implementation is obvious. All the standards are written for a general music education, but with the goal of a broad and interesting musical background and achievement as point of departure.
 - The standards fulfil the various aspects of interest and concern to acquire a thorough and quality Music Education. The balance between theory, practical implementation and performance, as well as general music knowledge, has been attended to.
 - Different organisations such as MENC, McREL (Mid-continent Regional Educational Laboratory), various web sites, as well as different publications in connection with Music standards and the teaching thereof, underwrite the importance of and need for Music in the education system.
 - The assessment strategies and the provided guidelines are of great help in the process of creating and evaluating defined standards. In using these methods, Music is also regarded as a precise and assessable academic subject.
 - The availability of Music standards for the pre-kindergarten phase underlines the strong belief that children should be exposed to and taught music as early as possible. Music thus already forms an integral part of school and education from a very young age.

3.2.12.2 The disadvantages of the USA's Music standards

In spite of all the advantages of the Music standards of the USA, certain aspects are of concern to the author:

- As most teachers are generalists who have to teach Music, Music and its teaching can be seriously damaged if these teachers do not have the necessary knowledge and skills to teach Music.

- The requisite attention should be given to the pre-service as well as in-service training of teachers who teach Music. Teachers who do not have the expected qualifications and cannot do what is expected of them, will not be able to teach Music efficiently.
- The broad statements in connection with the Music standards can result in various differences concerning the quality and standards of the subject. As there is no standard curriculum, and different areas' syllabi therefore vary, the expectations and results may also vary. Only by assessing the teachers' and the pupils' work, can the standard and quality of work be checked.
- Although IT and aspects such as instrumental playing are included in the standards, availability may cause problems in certain areas. Alternatives should be sought.

3.2.13 The applicability of the USA's Music standards for South Africa

In the author's opinion, the American standards for Music are of an excellent quality. The standards provide a system that encompasses the needs of all students. The material that should be taught from Grades K-4 fulfils the requirements for establishing a thorough, basic Music Education. The diversity of the country's people, musical aspects regarding analysing and appreciation, as well as the different aspects of theory and practice are attended to and children are given the best possible opportunities to learn and create music.

Various scenarios and elements are similar to the current South African situation. As the USA has already put their standards to the test, and has provided assessment criteria as well as examples and guidelines of how to apply their standards, South Africa can benefit from the American expertise. In the construction of South Africa's unit standards for Music, the best and most applicable ideas can be used and adapted to fit South Africa's music needs and desires. It is the writer's opinion that the American Music standards can be regarded as an excellent model for South African Music Education.

3.3 THE USA'S STATE STANDARDS

In the USA, education is a state and not a national function. As the USA's education system does not provide a curriculum, but only voluntary national standards, these standards provide the basis for frameworks and curriculum guidelines to be designed by states and school districts.

With the passing of the *Goals 2000: Educate America Act* in 1994, funding was provided to schools, communities and states to raise their own educational standards. During October of the same year, President Clinton signed the *Improving America's School Act* (IASA) into law and renewed the *Elementary and Secondary Education Act* (ESEA) of 1965, providing the authority for a \$10 billion appropriation in aid to states and localities (United States of America 1996b:1). This new federal legislation was considered unique in its movement away from providing programme-specific requirements and towards promoting the use of federal funds to support locally designed approaches. It was believed that the quality of teaching and learning in schools should improve and help to upgrade schools by bringing the various aspects together in a systematic way.

ESEA rules laid down that states should either have developed standards or adopted a set of standards developed by another state by the beginning of the 1997-98 school year. States are, however, not required to submit their standards to the Secretary of State.

America's state standards are furthermore specific to state-defined needs and contexts. Alaska, Oregon, Vermont and Wisconsin developed multidisciplinary standards, Montana has standards for "aesthetic literacy" that encompass English and the Fine Arts, while Michigan planned on including Economics in its Social Studies. Through the past few years the states often started setting standards in English/Language Arts or Mathematics, or both, and intended to complete standard settings in various combinations of academic fields by the year 2000. According to a 1999 review of state standards done by the American Federation of Teachers, "the District of Columbia, Puerto Rico, and every state except Iowa have set or are setting common academic standards for students" (McREL 2001:10). It thus appears as if

most states are aiming at providing their own state standards and various states' existing standards could still be upgraded (McREL 2001:10).

3.4 ALASKA

Alaska produced a set of four content standards for the Arts. As already mentioned, Alaska developed multidisciplinary standards and the standards are therefore broad and non-descriptive in connection with the Arts as such.

The Arts standards are organised according to four categories numbered from A to D (Alaska 1998:1-2):

- **A:** A student should be able to create and perform in the Arts.
- **B:** A student should be able to understand the historical and contemporary role of the arts in Alaska, the nation and the world.
- **C:** A student should be able to critique his/her art and the art of others.
- **D:** A student should be able to recognise beauty and meaning through the arts in his/her life.

3.4.1 Content standards

The content standards for Alaska are written for the Arts in general and no Music standards are specified. Requirements are broad and descriptions are applicable to all the Arts. The content standards prescribe the following (Alaska 1998:1-2):

- *Content standard A:*

As a point of departure it is stated that a student should be able to create and perform in the Arts with the Arts consisting of Dance, Drama, Music, Visual Arts and Creative Writing. A student who meets this standard should refine artistic skills and develop self-discipline through rehearsal, practice and revision. The students should furthermore be able to use new and traditional materials, tools, techniques and processes in the Arts. Demonstration of creativity and imagination is necessary for innovative thinking and problem solving, as well as collaboration with others to create and perform works of art. Content standard A

expects a student to integrate two or more art forms to create new art and concludes that a student should also investigate careers in arts production.

- *Content standard B:*

Students should be able to recognise Alaska Native cultures and their arts, the arts of the United States, as well as world cultures. The role of tradition and ritual in the arts should be recognised and the relationships among the arts and the individual, and society and the environment should be investigated. Alaska's standards specify that students should recognise universal themes in the arts such as love, war, childhood and community. Recognition should also be given to specific works of art created by artists from diverse backgrounds and the similarities and differences in the arts of world cultures. Students should learn to respect differences in personal and cultural perspectives. Once again, investigation of careers is recommended, but here these careers should relate to arts history and culture.

- *Content standard C:*

In the standard of critique, a student should know the criteria used to evaluate the Arts. These criteria may include craftsmanship, function, organisation, originality, technique and theme. Students should examine historical and contemporary works of art, the works of peers and their own work as follows:

- Identify the piece;
- Describe the use of basic elements;
- Analyse the use of basic principles;
- Interpret meaning and artist's intent; and
- Express and defend an informed opinion.

Students are taught to accept and offer constructive criticism and recognise an individual's artistic expression. Appropriate audience skills should be learnt and careers relating to arts criticism should be investigated.

- *Content standard D:*

A student meeting this content standard should be able to make statements about the significance of the arts and beauty in his/her life. The student should

recognise that people tend to devalue what they do not understand and should therefore be able to discuss "what makes a performance a work of art" (sic). Another individual's beliefs about a work of art should be listened to and the individual's reason for holding these beliefs should be considered. Other culture's beliefs about works of art should also be given some thought. Another point of importance is that students should realise that people connect many aspects of life through the arts and they should make artistic choices in everyday living. The investigation of careers related to the search for beauty and meaning is recommended. However, no examples are provided.

3.4.2 Evaluation of Alaska's standards

As Alaska's content standards are general Arts standards and no Music standards are specified, the evaluation of these standards is limited to the given information.

In comparison with America's nine national content standards for Music, Alaska has only four general content Arts standards. As a consequence these standards are broad, vague and non-specific. Requirements and expectations are not clear, because these standards have to comply with all five the mentioned arts subjects. No guidelines as to how, when and at which level students should be able to achieve these standards, are given. Specified information is not given with regard to every subject's required building blocks, materials, concepts and principles. This inadequate information can lead to different levels of achievement, various interpretations and implementations of the standards, no fixed requirements and teachers unable to present a Music Education that is responsible and well-taught.

The Alaskan content standards differ from the national content standards in the sense that the American voluntary standards provide exact statements, for example in the subject Music, of what is required. However, many features similar to the national Music standards do occur in Alaska's standards. Aspects such as the use of instruments, creativity, recognition of diverse cultures, musical concepts, analysis, appraisal and historical connections are included in both Alaska's and the national standards. Two interesting additions to Alaska's standards are the investigation of relevant careers in the arts and the recognition of the already mentioned universal

themes in the arts. In South Africa these important elements of career investigation and identification of broad themes still need to be promoted as part of national cultural awareness.

It is the author's conception that Alaska's content standards for the Arts are too vague and too broad for successful implementation in the state itself. Although a thoroughly integrated Arts course might be of value, the chance of a non-specific and inadequate Music Education is a reality. For South African use, the writer of this thesis does not recommend Alaska's Music framework for the reasons given. She prefers a more detailed and explanatory set of Music standards to promote successful implementation in a country where many generalist teachers need guidance and substantial help in the teaching of Music.

3.5 MISSOURI

On 18 January 1996 the Missouri State Board of Education approved *The Show-Me Standards* for Fine Arts as a final regulation. These standards were the result of *The Outstanding Schools Act of 1993* in which parents, master teachers and policy makers from around the state were called together to create Missouri academic standards (Missouri 1996b:1). The proposed standards are not a curriculum, but rather serve as a blueprint from which local school districts may write a challenging curriculum to help all students achieve their maximum potential. Each school district will determine how their curricula will be constructed as well as the best methods to implement these curricula in the classrooms. By means of Missouri law, local control of education is assured.

3.5.1 Missouri's Fine Arts standards

In Missouri, Knowledge standards as well as Performance standards are provided in various subjects. In the Arts it is stated that the students in Missouri public schools will acquire a solid foundation which includes knowledge of (Missouri 1996a:1):

1. Processes and techniques for the production, exhibition or performance of one or more of the visual or performing Arts;
2. The principles and elements of different forms;

3. The vocabulary to explain perceptions about and evaluations of works in Dance, Music, Theatre and Visual Arts;
4. Interrelationships of Visual and Performing Arts and the relationships of the Arts to other disciplines; and
5. Visual and Performing Arts in historical and cultural contexts.

The academic standards are grouped around four goals and described as follows (Missouri 1996b:1):

Students in Missouri public schools will acquire the knowledge and skills to:

- Goal 1: gather, analyse and apply information and ideas.
- Goal 2: communicate effectively within and beyond the classroom.
- Goal 3: recognise and solve problems.
- Goal 4: make decisions and act as responsible members of society.

3.5.2 Missouri's Framework for Curriculum Development in Fine Arts: K-12

From 30 January this year, Missouri's Department of Elementary and Secondary Education has provided an updated web site with a very well-planned and beautifully designed framework for the Fine Arts K-12 (Missouri 2000b). The author was impressed with the structure of this curriculum as well as the user-friendly and easy-to-operate presentation. Since the contents of this document are grouped in the four different Arts areas of Dance, Music, Theatre and Visual Arts, the reader can easily obtain the required information.

3.5.3 Construction of the Music curriculum

Missouri's Fine Arts curriculum for Music consists of four main strands namely:

- History
- Criticism/Analysis
- Aesthetics
- Product/Performance.

Under each of these strands, the most important elements to be learnt are provided, while the general content overviews for K-12 are summarised. Thereafter, the

contents for the different groups from Grades K-4, 5-8 and 9-12 are specified individually. Under each of the different and graded strands, the page is divided into three columns. These columns contain information under the headings of what all students should know, what they should be able to do, and finally concludes with sample learning areas.

In Missouri a cross-reference system is provided that shows the relevancy and interaction between the Music standards and *The Show-me Standards*. According to Deborah Fisher, a Fine Arts Consultant at Missouri's Department of Elementary and Secondary Education, the specific letters and numbers provided with many of the Music standards refer to the specific knowledge requirements as shown in paragraph 3.5.1 (Fisher 2001:1). Numbers such as FA 5 reflect the Fine Arts (FA) area and the digit shows the number of the specific requirement as provided in *The Show-Me Standards*' "solid foundation knowledge" section. (See paragraph 3.5.1.)

3.5.3.1 History Strand

The K-12 overview stipulates that the history of music can be divided into specific areas, reflected by specific exemplary composers, performers and examples of works representing the major music styles (Missouri 2000b:22). The national and ethnic influences on the various music styles are attended to, while students should also obtain knowledge of music's social functions. The aim of this strand is to ensure that students, sequentially through the different grades, should develop an appreciation for history's musicians together with their products and their relationships to the culture.

For Grades K-4, a description of what is expected of a student at the end of Grade 4 is given. Students should then (Missouri 2000b:23):

1. Know some musical works and artists that represent the classical and popular styles, world cultures and different time periods. Provided examples suggest works such as the *Messiah* (18th century), Stephen Foster's *Oh Susanna* (19th century) and works from Ravi Shankar, Indian sitar player (20th century). (FA 5)
2. Know a variety of songs from the USA and other nations. (FA 5)
3. Know that music serves a variety of functions. (FA 5)

In this category students should be able to do the following (Missouri 2000b:23):

- 1a. Group aural music examples into the applicable broad categories such as popular or classical, Western or non-Western and contemporary or historical. (FA 5)
- 2a. Recognise chosen samples of folk and patriotic songs representative of Missouri, the USA and other countries. Examples are provided. (FA 5)
- 3a. Describe music's functionality in different situations such as secular, sacred, work songs, popular music, art music and folk songs. (FA 5)

The sample learning programme includes various activities (Missouri 2000b:23):

- Students are required to learn and perform several folk dances that are accompanied by various songs from the USA and other countries.
- Students should read about well-known composers and orally report to their class about their careers, lives, and time periods.
- Local record stores are to be investigated concerning how music records are categorised and to find out more about composers and performers in different categories.
- Students should plan a birthday party for one of the USA's presidents and choose appropriate songs that should be sung. This activity especially interested the author, since it contributes to creativity and possible group planning - a feature that is of great importance in the current Curriculum 2005.

3.5.3.2 Criticism/Analysis Strand

In defining the elements of this strand, attention is given to the properties of sound, characteristics of melody, harmony and rhythm, various textures and forms as well as traditional audience behaviours in selected settings. The K-12 content overview (Missouri 2000b:27) stipulates that active and informed listening allows one to understand the processes used in music performance, music composition and the rules of music theory. It therefore follows that students can make informed and critical judgements of quality. Although these aims may appear advanced, the author of this thesis agrees that listening contributes to and forms an essential part of music training and education.

In the stipulated Grades K-4 requirements, students should know the following by the end of Grade 4 (Missouri 2000b:28):

1. Music consists of several elements such as timbre, harmony, melody, rhythm, form and instrumentation. (FA 2)
2. Melody has features of placement and movement, tempo can vary between consistent, changing, fast and slow, and instruments and voices in combination can create different textures, timbres and harmonic combinations. (FA 2)
3. Music elements have different levels of importance and complexity in various types of music. Similar to this, listener responses as audience members may vary in different settings. (FA 2)
4. The size of traditional acoustic instruments often determines the pitch range. (FA 2)

Students should be able to (Missouri 2000b:28):

- 1a. Demonstrate that these components are necessary in describing and understanding music. (FA 3)
- 1b. Demonstrate that body movement can reflect and improve the effect of required musical components.
- 2a. Identify important characteristics of visually or aurally presented melodies. Examples refer to high/low and melodic direction.
- 3a. Describe the requirements of audience etiquette for different settings.
- 4a. Select instruments from like families with high, medium and low ranges. Example: Violin, viola, cello and double bass.

Sample learning activities describe the following initiatives (Missouri 2000b:28):

- Students should change their movements according to double and triple metre music examples.
- Dynamic level changes should be reflected in the students' body positions that occupy different amounts of space.
- Melodies should be identified as ascending or descending.
- Tempi in presented pieces should be qualified as steady, accelerating or slowing down.
- After listening to a jazz improvisation, students should be able to describe when the appropriate time would be to respond. This should be after each solo section.

Although the last sample activity does not seem important or of relevance to this thesis, the preceding four statements are definitely in line with practical implementation of what a Grade K-4 learner should be able to do. These activities are also reflected in the proposed South African Music standards in chapter 5.

3.5.3.3 Aesthetics Strand

Describing the essence of this strand, the K-12 content overview gives special attention to the "expressive elements in music" (Missouri 2000b:31). To achieve a heightened aesthetic awareness, students should be allowed to create their own products and also interact with quality art products of others. Students should aurally and visually recognise expressive element in the music of others. Added to this is the requirement of incorporating knowledge of expressive elements of music when selecting listening material.

Students at the end of Grade 4 are expected to know that (Missouri 2000b:32):

1. An aesthetic response to music consists of both an emotional and an intellectual reaction. These reactions are based on the student's knowledge of expressive musical elements such as traditional instrumentation, intonation and harmony. (FA 3)
2. Music elements can be changed when performing, to create a heightened aesthetic effect. (FA 3)

In this category students should be able to (Missouri 2000b:32):

- 1a. Identify musical elements used for expression in music. (FA 2,3)
- 2a. Use expressive qualities of music in different performances and compositions.

In the sample learning activities, students are expected to choose and perform music pieces (Missouri 2000b:32).

- The selected piece should be expressive and the recorded piece should be played to the class. Thereafter students have to divide into groups and select three aspects of the music that they feel determine the piece's expressive quality.

- After singing or playing a piece, suggestions are given to make the music more expressive. Thereafter these aspects should be incorporated in the repeated version.

To the author's mind this strand's intentions concerning music and its aesthetic values are not reflected in the theoretical descriptions of what a student should know and be able to do. Since music should be primarily taught for its intrinsic values (chapter 2), the theoretical requirements should not overshadow the essence of music's aesthetics. The author feels that the described requirements do not exactly fit the idea of this Aesthetic Strand.

3.5.3.4 Product/Performance Strand

Of all the different strands, this one's content overview is described in the most detail and the author views this as an excellent strand. However, the essence of this strand can be summarised as the singing or playing of an instrument, reading and writing music, and the creation and interpretation of music.

According to the Missouri Music curriculum, the study of music performance can give students a lifetime of satisfying experiences - and the author fully agrees. With the added elements of reading and writing as well as creating and interpreting music, students can choose participation in community ensembles, church choirs, amateur groups, or just as a fulfilling pastime at home. For those who choose music as a career, music at school should have largely provided a solid educational foundation (Missouri 2000b:35).

The included advantages of performing, whether it is singing or playing an instrument, are furthermore described. One of these advantages is the fact that students develop individual and group problem solving skills that are interdisciplinary and translate to all areas of life. In chapter 2 of this thesis, the author refers to these aspects as some of the inclusive advantages of music.

Since most printed music incorporates standard notation symbols and traditional terminology, Missouri's Music curriculum considers music reading and writing as

important for future uses in either ensembles or independently (Missouri 2000b:35). The creation or improvisation of music is reached by the manipulation of the elements of vocal or instrumental sound production and musical notation (Missouri 2000b:35).

By the end of Grade 4, all students should know that (Missouri 2001:36):

1. Music depends on the accurate reproduction of pitch and rhythm. (FA 1)
2. Music is expressed in standard notation symbols and traditional terminology that includes dynamics, articulation and tempo. (FA 1)
3. Controlling pitch, rhythm, dynamics and tempo affects the creation and interpretation of music. (FA 1)

Students should also be able to do the following by the end of Grade 4 (Missouri 2001:36):

- 1a. Sing independently on pitch and in rhythm. The repertoire should include simple rounds, partner songs, ostinato patterns, descants and 2-part songs learned by rote. (FA 1,2)
- 1b. Echo short rhythms and melodic patterns using a variety of sounds including body percussion, voice and rhythm instruments. (FA 2)
- 2a. Sing simple melodies making use of the following systems: Syllables, numbers, or letters to read pitch notation in the treble clef in major keys. (FA 2)
- 2b. Read simple rhythms from rhythm syllables and/or standard notation and play or sing with a steady beat. (FA 2)
- 2c. Use graphic notation and/or standard symbols to notate metre, pitch, rhythm and dynamics in simple patterns. (FA 2)
- 3a. Create simple melodies as an answer to a musical question. Use dynamic and tempo variations in the interpretation. (FA 1,2)
- 3b. Improvise simple rhythmic variations and simple melodic embellishments using familiar melodies. (FA 1)

The samples of learning activities include the following (Missouri 2001:36):

- Perform songs learnt by rote with accurate pitch and rhythm.
- Perform partner songs, 2-part songs and rounds. First learn the melody by rote and then perform as described.

- Analyse the notation of a simple melody using solfege, note names or scale degree numbers.
- Replace the words of familiar songs with solfege, note names or scale degree numbering.
- Identify and draw the treble clef, notes and rest values correctly on the staff.
- Identify the names of notes in the treble clef using mnemonics such as "Every Good Boy Does Fine" or the music alphabet.
- Create different rhythm patterns by replacing notes and rests with equivalent values in given metres.
- Change the rhythm and add melodic notes to embellish a familiar melody and then discuss the created effects.
- Create an answer to a given musical question. Change this response using dynamics and/or tempo and discuss the effect.

3.5.4 Fine Arts Assessment Annotations

The *Fine Arts Education Assessment Annotation for the Fine Arts Education Curriculum Frameworks* (Missouri 2000a) is a document that provides supplementary assessment information to the foregoing Missouri Music curriculum. Fine Arts committees were involved in determining what content and processes should be assessed; what should be assessed locally and what should be assessed in the state assessment. State assessment will be given at the end of Grade 5, while the elementary benchmark in the framework is K-4. Since the author of this thesis is primarily concerned with Grades K-4, these state assessments will not be discussed in full.

In the Assessment Annotation for the Fine Arts, more specific examples as to the expected questions and requirements are provided. In the History Strand, a detailed list of what students should be able to do and distinguish between is provided. This list includes specific composers, music styles such as folk songs and work songs, general music styles including for example popular and classical music, music for different occasions as well as a vocabulary list.

In the Analysis Strand, the so-called elements of music are discussed. Students will have to distinguish between tone colours, instrumental sounds and human vocal sounds. Duration, form, beat, pitch, dynamics, tempo and textures are described as elements that should be understood. These elements are also part of South Africa's proposed Music standards, although the term concepts is used instead of elements.

No details or discussion are given on the Strand concerning Aesthetics since the state does not assess this standard (Fisher 2001:1). In the Performance Strand, attention is primarily given to the exact requirements for the theoretical aspects of music. Descriptions include the basic requirements for a fundamental theoretical knowledge, including note values, signs and metres, time signatures and other.

3.5.5 Evaluation of Missouri's Music framework and Assessment Annotations

The author of this thesis was impressed with the thorough and well-prepared Music framework of Missouri. As a state which could simply have followed the voluntary national standards of the USA, Missouri has put in a tremendous amount of effort and research to turn this document into a successful and applicable Music framework. To the author's mind certain aspects such as the national and ethnical influences on music styles, are not really necessary in order to provide a general and broad basis in Music. However, the social functions of music linked to the cultural diversity of musics, are essential also in a country such as South Africa. Both the Analysis and Performance Strands are well-prepared and can be applied to the South African Music standards. Nevertheless, concerning the Aesthetic Strand, the author is of the opinion that this standard as provided does not really belong in the Grades K-4 Music course. Although the intentions and overall idea are commendable, some of the requirements are forced, not on a par with a Music course for K-4 and will not come naturally to learners in this phase.

The additional Assessment Annotations are not at all times relevant only to Grades K-4, and this can confuse both teachers and learners. For this reason the author does not think the Assessment Annotations' contribution is of particular importance. Nevertheless, the Missouri Music curriculum is of a high standard.

3.6 NORTH CAROLINA

In America, standards setting in the different states occurs under different kinds of state mandates. While Colorado, Michigan and Massachusetts are implementing legislated accountability requirements, North Carolina's standards setting is spearheaded by the Governor's office.

Arts Education in North Carolina is a collective term that refers to learning and instruction in the four separately distinctive subject areas of Dance, Music, Theatre Arts and Visual Arts. *The Arts Education Standard Course of Study Frameworks and the Teacher Handbook - Arts Education K-12* were developed by four committees representing each of these Arts areas (North Carolina 1996/97a:1). Every effort was made to address current education and curriculum issues and various institutions provided feedback to finalise these documents.

The purpose of the published frameworks and the provided handbook is to suggest of what the study of the four Arts programmes is comprised. Teachers and curriculum specialists in "each school system" can develop classes or courses using these documents as a foundation (North Carolina 1996/97a:1).

3.6.1 Construction of the frameworks

The two published documents are based on the current American *National standards for Arts Education*. In both the handbook and the Arts frameworks, the goal statements for each Arts area are directly correlated with the national standards and, where applicable, the standards are noted by number in parenthesis under each goal statement. Users can therefore see the relationship between the goals and the national standards.

The frameworks consist of goals in each Arts area from K-2, 3-5, 6-8 and 9-12 grade levels, along with suggested objectives. In the handbook, the same goals and objectives are further developed so that conceptual, sequential and student development are readily apparent for each goal. Efforts have been made to ensure

that enough useful information has been provided but that it simultaneously allows for flexibility concerning interpretations, choices and methodologies by teachers.

Detailed attention is given to the intent of the two documents, the philosophy, benefits and values of Arts Education, as well as various other elements relevant to an Arts Education. What students should be able to do by the time they have completed secondary school, starting at K-level, is described in these documents (North Carolina 1996/97a:11-12):

- They should be able to communicate at a basic level in the four Arts disciplines;
- They should be able to communicate proficiently in at least one art form;
- They should be able to develop and present basic analyses of works of art;
- 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.

Although these capabilities should be reached by the end of secondary school, the teaching thereof already starts at pre-school. From developing these capabilities, students can arrive at a "broad-based, well-grounded understanding of the nature, value, and meaning of the arts as a part of their humanity" (North Carolina 1996/97a:12).

3.6.2 The *Teacher Handbook*

In the preparation of the *Teacher Handbook - Arts Education K-12* for North Carolina, every effort has been made to correlate the national standards with the contents of this book. In most cases the curriculum goals are related to national standards. The handbook also correlates with the content and processes specific to each of the Arts. While content is comprised of knowledge and skills, the processes consist of creating, performing and responding.

Content reflects the two major components of learning expected of students who participate in the Arts:

- *Knowledge* and understanding about the arts include the personal, historical, cultural and social contexts of works.
- The *skills* comprise perceptual, technical, expressive and intellectual/reflective components.

Processes involve the following three aspects (North Carolina 1996/97a:13):

- *Creating* which refers to generating original art. This may include, but should not be limited to, the expression of a student's unique and personal feelings, ideas and responses.
- *Performing* and/or interpreting which means performing an existing work. This is a process that calls on the skills of the student.
- *Responding* which varies from being an audience member to the interactive response between a student and a particular medium. Responding involves a description, analysis or interpretation on the part of the student and sometimes an evaluation based on some criteria which may be commonly held by a group or culture, or be self-constructed. Responding is a central part of the creative process and may be written, oral or conveyed non-verbally and/or in the art forms themselves.

The relationship between content and processes exists at each grade level and becomes more sophisticated as students progress from Kindergarten to the twelfth grade. By emphasising this approach throughout the *Teacher Handbook*, the handbook and frameworks are compatible with both the standards and the assessment being used nationally.

The following matrix (Figure 3-1) visually shows the relationship of the four Arts areas, the assessment areas of creating, performing and responding, the content aspects of knowledge and skills, as well as the format used for the *Teacher Handbook - Arts Education K-12* (North Carolina 1996/97a:14).

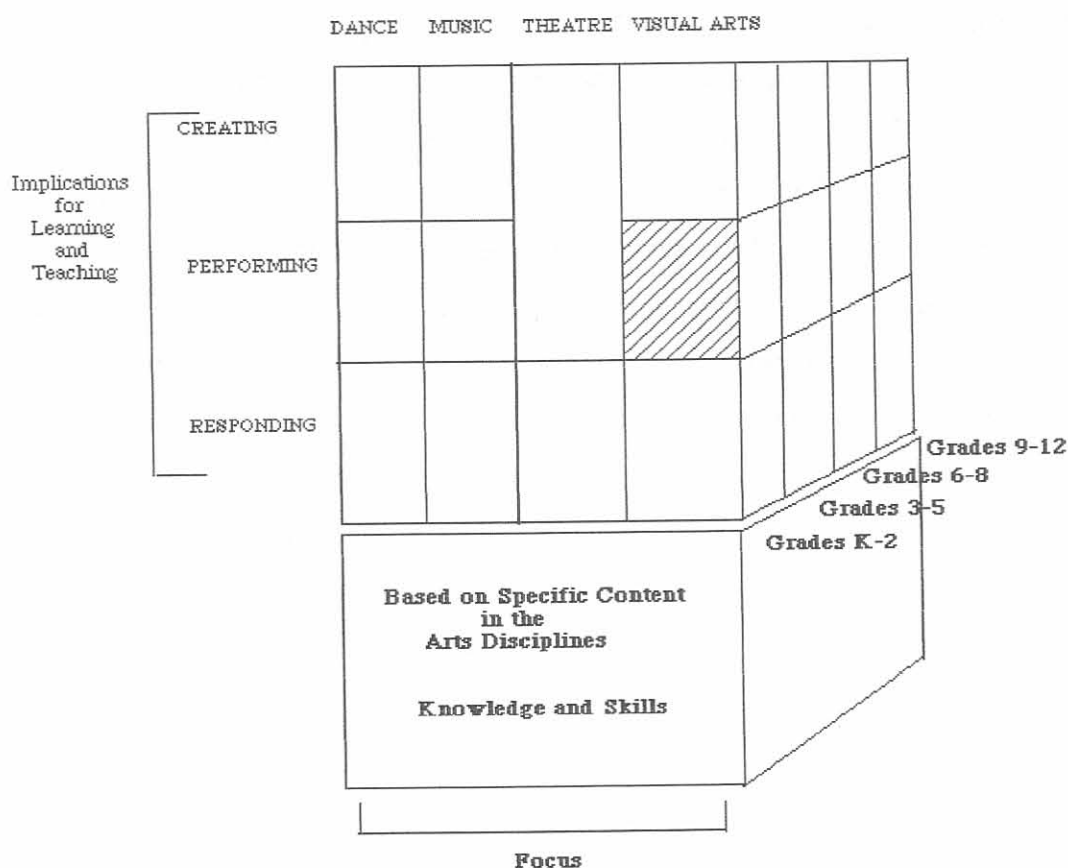


Figure 3-1: National standards for Arts Education (North Carolina 1996/97a:14)

The four Arts forms consisting of Dance, Music, Theatre and Visual Arts are presented at the top of the figure. The focus of the Arts disciplines is on obtaining *knowledge and skills*. The processes by which these are achieved are *creating*, *performing* and *responding*. As shown in the diagram, "performing" an existing work does not apply to the visual Arts. Theatre, on the other hand, sees creating and performing as a combined act. For Dance and Music, the processes of creating, performing and responding, all being present in these subjects, often merge.

3.6.3 Music purpose and overview

The purpose of Music in the public schools in North Carolina is attended to broadly in the *Arts Education Curriculum*. In this document containing the Music goals, it is stipulated that Music in schools (North Carolina 1996/97b:1):

- Develops perception, observation, communication and the creative process;
- Is a sequential, discipline-based programme;
- Strengthens the understanding of Mathematics and the ability to read and write;

- Nurtures and utilises a wide range of thinking skills in performance and creation;
- Integrates many elements of study and knowledge of music, other art forms, other curriculum areas and related use of technology;
- Helps students to understand their own as well as other cultures;
- Expands aesthetic comprehension and the ability to critique effectively;
- Increases control of the emotions in thinking and action as well as self-discipline;
- Provides opportunities for social development and interaction with others;
- Encourages learners to expand their understandings and horizons;
- Enhances problem recognition and problem-solving abilities and the ability to consider and adopt alternative solutions;
- Helps in learning to respect and adapt others' diverse ways of working, thinking and expressing themselves; and
- Aids students to become knowledgeable consumers of music.

As part of the introduction to the Music programme framework, the comprehensive nature of the programme is explained. Every aspect of music study, including performance courses, should provide instruction in creating, performing, listening to and analysing music in addition to focussing on subject matter. Although already mentioned as a part of the purpose of school music, the literacy aspect is once again approached and is typed **bold** to emphasise its importance: "**The program should especially address the student's ability to read, write and understand mathematical concepts**" (North Carolina 1996/97b:2).

It is anticipated that students in North Carolina will have appropriate experiences in both playing and singing, along with composition, improvisation, analysis and evaluation in all the areas of music study. This includes Band, Chorus, Orchestra or General Music. However, the degree of the emphasis placed on each of these components may vary, depending on the specific objectives of the course curriculum.

The intent of both the North Carolina Course of Study in Music and the national standards is that a comprehensive understanding of music, as indicated in each of the goals, be developed for each student throughout the curriculum. The programme of study is designed to develop a musically literate citizen.

3.6.4 Music frameworks for Grade levels K-5

Students in K-2 learn primarily by doing. Singing, playing instruments, moving to music and creating music enable them to acquire musical skills, knowledge and attitudes that can be developed in no other way. In Grades 3-5, these capabilities, along with learning to read and notate music, give students the necessary skills with which to explore music independently and with others. During this time, listening to, analysing and evaluating music are also important building blocks of musical learning. Students should furthermore understand their own historical and cultural heritages and those of others within and beyond their communities.

The North Carolina Framework for Music consists of ten Competency goals. Nine of the goals correlate exactly with the American National Content standards and a tenth goal is added. In the construction of the frameworks, the Competency goals are always typed in bold after which the national standard is indicated in brackets. The achievement standards, as available in the national standards, do not form a part of North Carolina's framework. The framework does, however, provide a description of what is required. An example of such a goal is as follows (North Carolina 1996/97b:3):

- Competency goal 1 The student will sing, alone and with others, a varied repertoire of music**
 (National Standard 1)
- K-2**
- 1.1 Demonstrate understandings, sensitivities and skills in singing.
 - 1.2 Demonstrate appropriate vocal practices.
 - 1.3 Show appreciation for the efforts of others.
 - 1.4 Sing a varied repertoire of songs.

From Goals 2-9 the description of what is expected can be viewed as similar to the South African outcomes-based framework. Verbs such as "demonstrate", "show", "play", "identify", "use", "explain" and "devise" are used to spell out what the student should do. In direct contrast to the national achievement standards of the USA,

these goal descriptions are broad and not specific as to the precise result that is required. Although each goal has three or four descriptions, no guidelines as to what exactly the student should be able to do and to know are available.

The very important tenth goal states that a student will demonstrate the ability to make informed decisions as a consumer of music. From K-12 all the goal descriptions in this category are exactly the same and consist of the following (North Carolina 1996/97b:10):

- Develop an understanding that quality in music depends on the music itself, and/or the way in which it is performed.
- Demonstrate an understanding that quality in music equipment depends on the materials of which it is made and the way in which it is constructed.
- Demonstrate an understanding that knowledge is essential to evaluate quality.
- Demonstrate an understanding that informed decisions should be based on appropriate knowledge.

3.6.5 Evaluation of North Carolina's Music framework

In reviewing North Carolina's Arts standards, the author came to the conclusion that these standards are of a very high quality. The availability of and easy access to these standards on the web site, the user-friendly way of providing the material, as well as the thorough way in which the contents are formulated, complemented the Arts Education Curriculum. In the Introduction, all the necessary information regarding the format, purpose, features, philosophy, benefits and values of the Arts is provided. Other features such as comments on the significance of the Arts for education and connections between the Arts, students and the world, as well as a part on what the students should be able to do and know, are available. As this information is easily obtainable by teachers, parents and students, a positive and influential attitude is gained.

The way in which the Music standards for North Carolina are provided is once again thorough and well prepared. The purpose of Music teaching and the comprehensive nature of the Music programme are explained in full. A synopsis that specifies the different grade levels' expectations is also given.

The Music framework is primarily constructed according to the national standards of the USA. The very significant difference is that the national standards are content-based and the standards of North Carolina are outcomes-based. Although the national standards and the goals describe the same contents, the way in which these contents will be achieved, will most probably differ.

As South Africa requires an outcomes-based framework, North Carolina's Music programme can be seen as an excellent example. The required elements needed in a quality Music Education are met by means of the goals (comparable to the South African unit standards). Teachers and others concerned can be guided as to what should be taught and learnt with the description that follows each goal. Although the descriptions are broad and at times even too vague to the author's liking, the handbook is of great help, as has been explained. In the end the teacher will still have to be properly prepared and well-informed. As with many of the other institutions' standards, the pre- and in-service training of teachers will form part of the success of the Music Education programme.

One of the recommended aspects of the discussed framework is the implementation of goal 10. The teaching of students to be informed music consumers is highly commendable and will be of great value to South African students as well. By starting with the teaching of a quality Music programme in compulsory Grade 1, South African learners can become informed music consumers for the rest of their lives. The author of this thesis therefore strongly agrees with North Carolina's Music programme in teaching learners to develop the ability to make informed decisions as consumers of music.

In constructing South Africa's unit standards for Music, a similar way of providing a framework is recommended. North Carolina's Music programme has already been put to the test and appears to fulfil their needs. The author strongly recommends North Carolina's Music framework as an excellent model.

3.7 TEXAS

Since 1 September 1998, Texas has implemented the *Texas Essential Knowledge*

and Skills for Fine Arts (1998:16). This provides Arts framework ranges from Kindergarten to Grade 5 and consists of only three subjects:

- Art
- Music
- Theatre.

3.7.1 Music framework

The Music framework for each grade is divided into two sections, namely an Introduction and the following Knowledge and Skills part. While the Introduction and the Knowledge and Skills headings stay exactly the same throughout the framework, the material differs, gradually becoming more difficult.

As part of the Introduction to the Texas curriculum, the four basic strands (the learning areas) are stated. These strands provide the broad and unifying structures for organising the knowledge and skills that the students should acquire. The strands are perception, creative expression, historical and cultural heritage, as well as critical evaluation (Texas 1998:2):

- *Perception:*
In Music, students learn to understand the cultural and creative nature of musical artistry. They also learn to make connections between Music, the other Arts, Technology and other aspects of life.
- *Creative expression/performance:*
Through creative performance students apply the expressive technical skills of music as well as the skill of critical thinking in order to evaluate various forms of problem solving.
- *Historical and cultural heritage:*
Students understand music's role in history and can participate in a diverse society by reflecting on musical styles and periods.
- *Critical evaluation:*
By analysing and evaluating music, students develop criteria for making critical judgements and informed choices.

3.7.2 Kindergarten

Although only four strands are stipulated in Texas' Music frameworks (compared to the nine national standards of the USA), the various aspects of music are sufficiently attended to (Texas 1998:3).

Already during the Kindergarten phase, children have to describe and analyse musical sounds as part of the *perception* strand. This should be done by identifying the difference between singing and speaking voices, as well as the timbre identification of adult voices and instruments. According to the *perception* description, learners are also required to demonstrate musical artistry in this phase, but no specifications are given.

In the *creative expression/performance* strand, children perform a varied repertoire, singing and playing classroom instruments. At this stage the children are already introduced to diverse cultures and styles.

In the section regarding *history and cultural heritage*, the Kindergarten child is expected to relate music to history, to society and to culture. Once again the child has to sing songs and play musical games from various cultures and identify simple relationships between music and other subjects.

Response and evaluation form the first steps to critical evaluation. Learners respond to and evaluate music and musical performance and are expected to identify concepts such as higher and lower, louder and softer, faster and slower as well as the same-or-different concept in musical performances.

3.7.3 Grades 1-3

From Grades 1-3 the contents of the strands are built on the same basic ideas as provided in the Kindergarten. At the end of Grade 3, a much more advanced level than the initial level should be reached and students would then have been introduced to and trained in the specific and required standards. The different strands and their contents are as follows (Texas 1998:7,11,12,15,16).

In the *perception* strand students start with a basic course in music terminology, form and instruments of various music families. *Terminology* begins with the description of sounds and results in the use of music terminology explaining sound, music, music notation, musical instruments and voices, as well as music performance. Beginning with the identification of repetition and contrast in music, *form* gradually grows into the aural identification of AB, ABA and rondo. In Grade 1, voices and selected *instruments* should be identified, after which the aural and visual identification of instruments follows in Grade 2. At the end of Grade 3 a student is expected to categorise a variety of musical sounds and voices, instruments from various cultures, as well as specified instruments such as strings, percussion and keyboard.

The *creative expression/performance* strand gradually trains a student to be able to manage all the acquired skills of school performance. These skills include (Texas 1998:7,11,15,16):

- Singing or playing classroom instruments, singing and playing songs from diverse cultures and styles on musical instruments.
- Reading and writing of music notation starting with simple examples in Grade 1 and gradually progressing to the level required in Grade 3. During Grade 3 students should be able to read and write music notation, using a system (letters, numbers, syllables) and be able to incorporate basic rhythmic patterns in simple metre. Music symbols and terms referring to dynamics and tempo should also be identified.
- Creating and arranging of music with specified guidelines. Starting with the creation of short rhythmic and melodic patterns, a student eventually writes phrases in Grade 3.

Students are taught to relate music to history, society and culture by complying with the information provided in the *Historical and cultural heritage* strand (Texas 1998:7,11,16). As in the Kindergarten, the student is expected to sing songs and play musical games from diverse cultures and identify relationships between Music and other subjects. In Grade 2 students should be able to identify music from various periods of history and culture. The result in Grade 3 should be the identification of aurally presented excerpts of music representing diverse genres, styles, periods and cultures.

The fourth strand, namely *Response and evaluation*, starts with the distinguishing of the concepts already dealt with in the Kindergarten, adding beat/rhythm. Students now begin to practise appropriate audience behaviour during live performances and exhibit audience etiquette during live performances in Grade 3. At this stage a student should also be able to define basic criteria for evaluating music performances (Texas 1998:7,16).

3.7.4 Evaluation of Texas' Music standards

At first sight, the Texas' Music standards appear inferior to the American national content standards. This incorrect perception is due to the minimal four strands compared to the nine national content standards of America. However, on studying the frameworks, the author found well-prepared, relevant and substantial documentation of a high and commendable standard.

During the Kindergarten phase, children in Texas are already introduced to music in a structured and responsible way. The required information with regards to musical materials, culture, history and evaluation is presented by means of the essential elements of singing, playing and listening.

From Grades 1-3, the students further these skills according to a broad and basic Music programme. When complying with these standards at the end of Grade 3, a student will have an appropriate music knowledge, which introduced learners to and familiarised them with music as a basis for future interest and continuation. The Texas strands cover more or less the same material as the national standards. Although the structure and approach of the two mentioned frameworks differ, the contents and results are similar. Both frameworks see to the basic music activities such as singing, playing of instruments, performing, creating/composing, reading and notating music as well as making use of symbols, forms, listening to and analysing music. Aspects regarding the influence and relevance of history and diverse cultures as well as the evaluation of music and music performances, are also seen to in both these frameworks. Texas' perception strand, looking into the connections between Music, the other Arts and other aspects of life, is similar to the national content

standard prescribing the relationship between Music, the Arts and disciplines outside the Arts.

It is the author's belief that the *Texas Essential Knowledge and Skills for Fine Arts* sees to the requirements of a well-balanced and thoroughly prepared Music framework. Although it is not stipulated what exactly is required (as the Texas standards are not content-based), the four Music strands do fulfil the basic and essential needs of a Music Education. The necessary description of what should be done is clearly stipulated under each heading and the results are referred to in particular. The cross-fertilisation between different strands, as for example the use of instruments and voices which is required in both the perception (terminology) and performance sections, also becomes quite clear.

One of the elements that is of special interest to the author, is the prescribed learning of audience behaviour in Texas' framework. In this way cultivated audiences and lifelong music consumers can be developed. This section also teaches students respect for other people's talents and vocations. At this stage, with the lack of written Music standards for South Africa, unfortunately not all learners will be introduced to this general but important knowledge and skills. To the author of this thesis, these music elements contribute to a learner's total development and add to his/her potential life skills.

The author highly recommends the Texan framework for Music as it fulfils the needs of a basic, well-structured and balanced Music programme. As required by a well-constructed school Music programme, the discussed framework sees to the following:

- The intrinsic value of music;
- The music requirements for a broad and basic music programme for all students;
- Aspects such as diverse culture and history and their influence and integration;
- General matters such as audience behaviour; and
- The use of Music Education to help students make informed choices and make connections between Music, the Arts, Technology and other aspects of social life.

In reviewing this Music framework the author noted that problems in connection with the teaching of Music in Grades K-3 in Texas and South Africa, are very similar. Possible solutions therefore are the following:

- As the prescribed Music strands are only guidelines as to what should be taught and the actual contents are thus not specified, the teachers should receive guidance and help in order to be able to offer quality Music Education.
- Generalists teaching Music will have to be assisted by means of exact syllabi, in-practice training and various other helpful means. Guidelines as to when and how to teach what, should also be provided.
- Music publications and information should be made available to teachers in order to assist them in constructing suitable music lessons.
- It is the author's view that this framework is highly recommendable and can be made applicable to the South African situation. As SAQA requires unit standards, the structure will not be the same, but the essence and contents of the Texan framework should be consulted when designing Music unit standards for South Africa.

3.8 SUMMARY

In reviewing the foregoing Music frameworks of the USA and the states of Alaska, Missouri, North Carolina and Texas, the author of this thesis once again realised the value of a quality Music framework. Almost all the foregoing Music frameworks are recommendable and of a very high standard, reflected in their outcomes and aims. For the South African situation, most of these frameworks can be applicable. However, learners in present-day South Africa come from a multitude of backgrounds, cultures and languages, which should all be successfully accommodated in the designed standards. In addition, only a minority of South Africans in the previous political dispensation enjoyed access to quality education at all levels. Overcoming this general legacy is an enormous challenge, in addition to specific musical challenges faced. Nevertheless, the author intends to positively address this issue by proposing standards for compulsory Music Education for all learners.

As part of the research process in establishing only the best possible Music framework for South Africa, the next chapter is devoted to discussion and analysis of Australia's and Zimbabwe's Music frameworks.