ASSOCIATION OF MUSIC EDUCATION LECTURERS

POLICY MAKING IN MUSIC EDUCATION

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Association of Music Education Lecturers

POLICY MAKING IN MUSIC EDUCATION

May 14-16, 1982

Raywood In-service Education Centre,

Arbury Park, Adelaide

PREFACE

The Association of Music Education Lecturers' Fifth National conference "Policy Making in Music Education" was a significant stage in the development of tertiary music education through an annual forum. The theme lent itself to the presentation of beliefs and commitment to music education and provided a focus for politicians, administrators and music educators.

We commend the conference report to you.

Ruth D Buxton
Graham Terry

Co-Convenors
5th National Conference
of A.M.E.L.

May, 1982

TABLE OF CONTENTS PAGE

TABLE OF CONTENTS PAGE

APPENDICES

CONFERENCE OPENING SPEECH

JIM GILES, ASSISTANT DIRECTOR-GENERAL OF EDUCATION, EDUCATION DEPARTMENT, SOUTH AUSTRALIA.

My musical education has been patchy, incomplete and largely self-initiated. When I think back over it my most vivid memory is shivering in short pants in a tram through winter fogs up Elphin road in Launceston, Tasmania, clutching my little leather satchel with pieces such as the "Irish Jig" and the "Frogs Tea-Party" with the fingering written in pencil, being ushered into a warm front room in a suburban home to plod painfully through my scales on a dark piano observed gravely by a lady who had large white hands, a rustling dress and absolutely no sense of humour at all. I think she had a face: all I remember is the large hands which signalled her various moods.

You've come to Raywood in this season of mists and mellow fruitfulness to think about policy making in music education. You want to suggest, I take it, some large general principles which will determine a number of things about aspects of your work. You wish to describe a series of umbrellas beneath which the nature of your activities can be described, and, more importantly, be given legitimation.

As a means of suggesting some policy directions, I'd like to discuss briefly some aspects of the social context in which musical education is likely to be conducted in the next four or five years.

The first and most striking aspect of the context, in this state at least, is the downturn in student numbers in schools. There are various demographic reasons for this - the fertility rate has been just about zero, the migration of people into the state is very low and the migration out of the state is significant. The net result is that the numbers of young people in the age range 0-10 years is steadily falling. We're a smallish Department, but in the next five years, for instance, we'll have about 17,000 fewer students in our schools, and that's equivalent to about 1,000 fewer teachers. Well, it certainly affects you as tertiary music educators. I'm sure I don't have to remind you about the amalgamations or closing of institutions, the scramble for tenure, the battle for student numbers and the frantic endeavours to demonstrate that your department is the sole reason why the institution continues to function at all. In purely self-interested terms it will be greatly to your advantage to press for policies such as "every teacher is a teacher of music" and "music education is a wide community concern", or "music education begins at pre-school and continues for life." Of course, there are other perfectly laudable and supportable reasons why policies such as these are desirable, but even in terms of survival and self preservation they are things you ought to go for. In any event, the downturn in student numbers, while regrettable, is inevitable.

A second aspect of the context in which you find yourselves is youth unemployment, and indeed, unemployment generally. In this state about every one in four of the young people aged between 15-24 years is out of work. Youngsters can no longer take it for granted (as you and I could) that they will enter the career they want. I believe this state of affairs is regrettable in the extreme, and I deprecate in the strongest possible terms what we are doing to our kids.

But in music education terms this fact of the social context suggests policies that link music with making life more supportable for youngsters who have been to over 100 unsuccessful job interviews. I don't like much what I'm saying: it teeters on the edge of the arts becoming the opium of the unemployed. But certainly I would want to suggest that the attachment of music educators to groups such as CITY or CYSS, and the notion of music education being as tenable as voluntary lawn-mowing, are desirable. Even in the crudest terms, we might well raise the level of busking in the Rundle Mall or Kings Cross. I earnestly commend to you the concept of music education in relation to the unemployed.

This links, of course, with a rather longer term aspect of the context: the increase in the amount of leisure time available to us all. Micro processors are making more free hours for many folk (but not, I suspect for music educators and certainly not for educational administrators). Now I believe most strongly that we shall face, and indeed are now facing, a crisis in the use of leisure time. In the simplest possible terms we shall have to decide whether we are to become watchers or doers, listeners or makers, passive or active. Norm with his beer can and tellie is a telling symbol of the sort of society we can so easily become. I understand that in some political philosophies it is an advantage to have "panes et circenses", bread and circuses. Certainly, the Romans found it useful. In my view we urgently need to define concepts of community activity in terms of the arts, sport, hobbies, service and so forth. And equally certainly music educators are in there with policies such as "every community needs a choir, band, orchestra, quartets, etc."

In passing, I should like to add that in my view the whole leisure activity thing at the moment is dominated by the muscle person, by jogging, squash and other physical pursuits. Life Be In It has flirted coyly with the arts, but the two groups of people, the arts types and the tennis types, sometimes find it hard to get together. A common policy about the best uses of leisure would help.

A particularly difficult aspect of the context in which we find ourselves is the tendency in the Western world at large to reduce spending in those areas which Milton Friedman, high priest of monetarist policies, describes as "non-productive": especially health, education and welfare. In Reagan's country, Thatcher's country, Fraser's country, government spending is reducing. And I believe that for some years at least western governments of whatever colour are likely to tread the same path.

What does this say to music educators? It says that you can't expect expansion, nor significantly more money other than an indexation for inflation. It says that you are in a re-distribution game, a time when you will have to discover different configurations for the resources you already have. And as the most expensive resource you have is yourselves, the people who teach people, you'll have to discover different ways of working other than those you currently employ. That brings you into the re-structuring business which is difficult and arduous and accompanied by personal uncertainty. Your policies must take congnizance of these things if they are to be realistic.

May I in conclusion share some prejudices of a personal kind with you. I would earnestly hope that in arriving at their policies music educators would keep at least the following firmly in mind:

- The arts in Australia must not become a coterie interest, nor limited to a small section of the community. I find the admission prices to the Australian Ballet and Opera one of the most effective instruments of class distinction yet invented.

- The arts must be a fundamental part of education at all levels.

- The arts in Australia must involve doing as well watching and listening, and therefore community arts need to be carefully described and supported.

- The arts in Australia must capitalise on the variety of cultural traditions in this nation. Bazouki and bandura and bag pipes are as important as woodwind, strings and brass.

- Excellence must continue to be fostered, not in an elitist setting, but parallel to and supportive of a less exacting effort, providing an example and encouraging the best.

- Popular music is important. Distinction can be made between good and bad popular music.

- Decisions about the arts cannot, in my view, be made by people who know nothing about them.

I'm sure that policy to a tertiary music educator in Australia at the moment must also be a matter of self-preservation. I have no problem about that. But I do ask that the wider picture be kept continually in mind: that music is an enlargement of the human spirit, a hint of that aspect of our natures which transcends the merely gross in us, and the means by which we bring a temporary order into our existence. Music is also damned good fun - a way of bringing happiness and communicating feeling. In that spirit, I have pleasure in opening this conference.

POLITICANS ON POLICY MAKING

HON LEGH DAVIS, MEMBER OF THE LEGISLATIVE COUNCIL, SOUTH AUSTRALIA.

Politicians and musicians have more in common than meets the eye. The verbal exchanges of politicans are not always sweet music to the ears of the public - but I have noted that politics (and not party politics) has been known to intrude on the harmony of even so pure a group as musicians and music educators. Indeed, Tchaikovsky noted in his diary on one occasion "I played over the music of that scoundrel Brahms. What a giftless bastard.

William Cobbett, a radical politician and journalist observed that Salome, Nero and cannibal tribes had a special appreciation of music and so concluded:

> "A great fondness of music is a mark of great weakness, great vacuity of mind, not of hardness of heart, not of vice, not of downright folly, but of a want of capacity of inclination, for sober thought."

On the contrary, I would suggest your great fondness of music is a great strength - a uniting influence which should be harnessed to ensure that as leaders in music education in Australia there is full discussion, consultation with your colleagues not only at the teaching level, but also at the primary and secondary school level, and with government and the relevant community groups to ensure that music education achieves its several obvious goals. For example:

- developing standards of excellence;
- developing in the community an acceptance of a status for music making as a professional activity;
- establishing a continuum in music education from the primary through to the tertiary level.

But firstly, how does music rate in Australia - what do people prefer and why - what has shaped their attitudes, preferences and appreciation of music?

Quantitative and qualitative research in this area has been noticeably thin in Australia - in fact, really non existent - but a start was made in the Tavistock report released in 1981 and commissioned by the Australia Council which through 1 700 personal interviews across Australia, and discussions with Musica Viva, Arts Councils and other bodies sought to establish Australian attitudes to the Arts. It really raised more questions than it answered - it found some amazing examples of the human being at work - for instance the citizens of Brisbane were rated as having more interest in country and western music than any other city in the land, yet they were bottom of the ladder in terms of going out to hear it. But there were findings of some significance:

Firstly, it was disturbing to see that the effects of subjects taken at school, and the effects of school teachers were discouraging to people's ability to appreciate and participate in the arts - eg classical music, ballet or modern dance.

Secondly, perhaps it was obvious that the survey found that those with a tertiary education or who were born overseas had a greater involvement in the arts. The effects of the influence of outsiders, parents and home were more beneficial than school teachers or subjects taken.

Thirdly, it would have been encouraging to music education leaders such as we have here today to note that classical music was headed only by light vocal, when it came to preferences of what Australians would like to go and see. After photography 34%, playing music instruments 18%, was the most common personal involvement in the arts.

It was also encouraging to note there was a high recognition and appreciation of Australian artists. From the survey the large gap between the "would like to go" group and those who actually went to musical performances would suggest a good potential for increasing audiences.

Fourthly, there was strong support for the arts to be subsidised, and in a variety of ways - by governments, business, private donations and lotteries.

Fifthly, interesting comments were made which are worth pondering and following through - for example:

- there should be more classical concerts on Sunday afternoons;
- one good artist may make all the difference as to whether people attend a performance;
- the media does too little to bring the arts to the people.

However, the Tavistock report which was prepared for the Australian Council did not answer - "how do we account for high levels of interest in the Arts in Australia" - rather did it indicate school was a turn-off - although almost certainly the interviews did not reflect the quite dramatic improvement in music education over the last decade or so - a sharp contract to the fife, triangle and drums approach of my primary schooling in the late 1940's and early '50's.

Given the Tavistock findings it would be hard to resist the observation that the most important thing for tertiary music departments to focus on when educating teachers is in the area of preparation of material - to make it relevant to the child of today - to make music live - to produce musicians rather than just players.

I understand there is an Australian Society for Music Education Conference - with State chapters. Through this and other formal and informal contact points it would seem important to ensure that music education at all levels is structured in such a way as to give the student a feeling they are on one path - an education continuum - rather than being involved in a series of fits and starts.

I firmly believe that the status of music teachers should be better appreciated by the community. For the highly gifted students there has been greater funding support from Government and private donations - or groups such as the Young Musicians Trust in this State, which in fact invites teachers and students from other States to attend master classes.

There are obvious benefits from programmes of this nature. But IS there for example an ongoing system of support for young Australian composers. Just as tertiary institutions, medical schools, and Art Galleries have tapped private sponsorship, so too music must be alive to this aspect of funding. Evidence in South Australia is that it is.

The criterion of developing standards of excellence in the arts has always been a firm guideline in all arts policy-making in this State.

In music, as in all art-forms, it has been a consequent top priority to give emphasis and develop status in the community for music-making as a professional activity.

A significant group of artists who can properly call themselves professionals in that they derive their income (all, or a very high proportion of it) from performance activities is seen as an indicator of a thriving artistic culture.

To maintain this professional core, it is necessary that sufficient work opportunities in the form of the whole range of musical events clearly exist.

Symphony concerts, chamber concerts, recitals, opera and music/theatre performances - all of these forms of public music-making activity are central to the existence of professional musicians.

Other perhaps less public opportunities are provided by Film and Television work and the advertising world.

However, the great bulk of opportunities, and by far the most culturally significant and personally satisfying work for musicians themselves, is provided by the first group of activities - the "public concert" ones if you like.

What are the problems in this area which are being addressed by arts policy makers?

Firstly, the problem which has always existed for professionals - the very capriciousness of their occupation.

The demand for public concerts has never been at a fixed and predictable level, like the consumer demand for food, accommodation and clothing.

The reliability of employment for professionals is therefore subject to a whole series of factors beyond the control of individual artists.

Apart from musicians employed by the ABC Orchestras, and in tertiary institutions (where much of the workload is devoted to teaching rather than performing), most players live a very insecure life.

Allied to this is the fact that the whole business of entrepreneuring high-quality music performances is an always risk-laden enterprise. Even what would seem to be sure-fire sellers (like the BBC Orchestra in Adelaide, last week-end) cause headaches.

When the ABC began developing Australian orchestral life, there was very little competition from other forms of live performing arts.

There were few permanent theatre, opera or dance companies.

The occasional overseas spectacular toured the country on a "one-off" basis, but this provided only a type of irregular highpoint to an artistic and cultural life which existed only in an amateur sphere.

However, over the last decade or so, there has been a quite phenomenal growth in all the performing arts areas, particularly theatre and dance.

These often offer, compared with fine music events, more variety and experimentation and a far greater contemporary content.

Traditional ABC concerts for instance often appear to be fairly dull affairs, particularly to a young person who is perhaps just developing an interest in the performing arts.

Another significant factor is the easy availability and increasing sophistication of home entertainment (video and sound reproducing equipment particularly).

The implication of this is that highest standards of performances are available, albeit electronically reproduced, at the proverbial flick of a switch.

As I have already inferred the problems surrounding the issue of developing a specifically young audience for concerts are also very important to music policy-makers.

We know that enormous strides have been taken, through school instrumental and ensemble programmes, in giving young people an access to great music never before known in this country.

Standards of excellence in performance reached by young players, and youth ensembles and orchestras have over the last ten years shown a quite amazing increase.

As well, the number and range of musical opportunities available to young people, generally through a school environment, appears, even to the casual observer, to have grown enormously.

Yet young audiences seem to be conspicuous by their absence at performances.

One might have intuitively believed that the increasing numbers involved in performance studies and activities would have had a direct spin-off for audience numbers.

After all, I am sure that for many adult music-lovers, youthful musical instruction was the spark which kindled a life-long interest in the art.

Yet, now we seem to be faced by a paradox.

The youth orchestra scene is vibrant and one of the healthiest forms of our live musical culture.

For example, our Australian Youth Orchestra has achieved a standard which, as the FINANCIAL TIMES (London) reviewer at the last Adelaide Festival put it, placed them amongst the best of their kind in the world.

Yet, as I have noted before, the audience for the youth orchestra concerts at the Festival was not predominantly young.

And certainly, the age distribution for more conventional symphony concerts is solidly based in the middle and older age group end of the population spectrum.

This age imbalance is obviously of great concern to orchestral and concert administrators and right now a priority issue for those determining music policy in our performing arts organisations and government authorities.

Of course, there are a whole range of options available in the way concerts are sold, promoted and administered.

Publicity and promotion must keep up with the times. Programmes must reflect what audiences want, particularly young audiences - this doesn't mean orchestrated pop music, but it stems from a feeling that whole areas of fine music are perhaps being neglected in favour of what is safe and conventional.

Ticket prices must be kept within reach of young audiences.

Young soloists and performers must be given every opportunity to appear in public, and should be promoted with a view to attracting young audiences.

I believe that music educators and music education policy will have a vital impact on this whole question of maintaining and developing our live musical culture.

Firstly, the young artists-to-be who are both the products of the music education system and whose existence is central to the music profession.

I believe that their education must be broad enough to give them the necessary flexibility and imagination to deal with a professional situation which will undergo rapid change in the near future.

Secondly, it must give them the necessary pride in their art, and the confidence to proclaim the importance of a live musical culture.

I also believe that music education policy must be working hand-in-hand with arts policy to develop a generation of young people not just professional musicians who are musically aware and see the importance of music as part of the wider cultural experience.

Amongst other things, this does mean that young audiences are being developed for musical events.

It doesn't mean, of course, that music education should act as a salesman on behalf of concert-giving organisations.

Rather, I believe, it means that the relevance of a continuous performing tradition to our musical life must be always stressed.

Although I am sure that you have all long realised the importance of this, I am emphasising on this occasion in order that you might see its importance from the arts policy perspective.

In summary, I would like to point out the inter-related nature of music education policy and music policy within the context of general performing arts development policy.

All of the points I have touched on mean that there are many issues in common which education and arts policy-makers will have to face in the future.

May I conclude by pleading for a continuing and improving dialogue between all parties involved.

MUSIC EDUCATION WITHIN A CROSS-CULTURAL ENVIRONMENT

CATHERINE J ELLIS, SENIOR LECTURER, ELDER CONSERVATORIUM OF MUSIC, THE UNIVERSITY OF ADELAIDE.

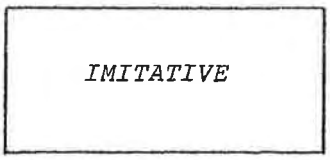
Music is both experience and message. Music in a cross-cultural environment therefore has at least two possibilities of being misunderstood: the message may be misinterpreted, or the experience may be something other than that intended. For example, the performance of a Scottish piobaircachd may be heard by non-Scots not as the message of a highly evolved musical form requiring the greatest technical skills from the knowledgeable bagpiper, but as an unintelligent squawking from an unskilled player. In this case, both message and experience have been misinterpreted.

This occurrence is so common in cross-cultural musical environments that we, in our work at the Centre for Aboriginal Studies in Music, have found it important to identify common elements of experience in the learning of music in different cultures. We apply the model of music learning to the understanding of performances which arise from cultures other than our own. We have found that this process provides a safe base from which to explore experiences in another music, because music-making in any culture is deeply personal. In the model, the boundaries that appear between different types of learning are representations of very real crisis points. Crisis in cross-cultural learning cannot be overlooked, because the very identity of the student is at risk. I would therefore like to demonstrate to you the basis of the model, giving musical examples along the way.

Gregory Bateson, in Steps to an Ecology of Mind postulates that there are three fundamentally different learning experiences available to human beings. I will take each of these in turn and show how the three experiences are encapsulated in music learning in many, and perhaps all, cultures. Before I do, I should mention that I define culture as that body of learning which is presented to the child initially from the environment, and which is later developed within the confines of this initial set of perceptions.
Cross-cultural learning requires of students (child or adult) that they take a broader view of their world, and where necessary give up some of their original perceptions. This is no simple matter, since personal identity is closely tied to these early perceptions, which may come from a clearly identifiable culture (eg "I am Italian") or may come from a mixture of cultures (eg "My Mother's parents came from Iran, and my Father's from Egypt; my Mother was brought up in England and my Father's family shifted to Australia when he was a teenager"). This mixture of different cultural elements still constitutes the original learning of the child which emphasizes above all else that security rests in the home surroundings. Hence, any challenge to this initial view of the world, which shows that "we" are right and "they" are wrong, is a threat to the person's identity.

The first type of learning which Bateson speaks about is imitative. Here, all learning is imitated from a person who presents the "correct" form. In music of all cultures this is seen as the prime element in learning for many years. (I will play a few examples of music which is, in normal circumstances learned imitatively.)

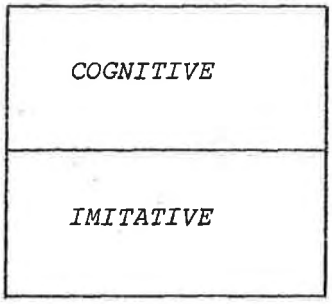
Learning I



The second type of learning Bateson speaks about depends on the first having occurred. It happens when that which has been learned imitatively can be maintained without outside assistance and can be applied in a wide range of similar situations. It has to do with cognition. The student knows how to manipulate the materials of Learning 1 without the need for a teacher to demonstrate this.

Learning II

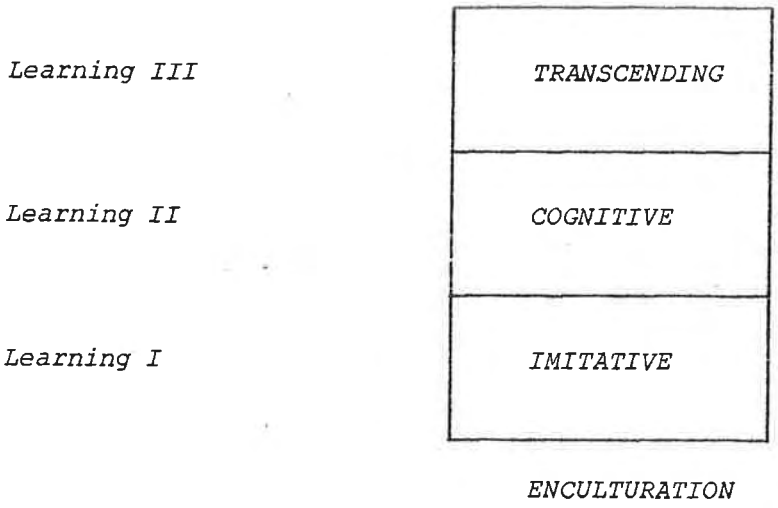
Learning I



(Play from Einstein on the Beach Phillip Glass)

In passing over the boundary from Learning I to Learning II a person may suffer considerable distress. In tribal Australia, this disturbing learning was known to be important and was encompassed within the experience of initiation. I suspect that in our own institutionalized culture, students at tertiary level are spending their time trying to overcome this barrier and to become experienced musicians and people in their own right as distinct from the image of themselves and their music-making which is given to them imitatively from their teachers. (This barrier is probably crossed sooner in intellectual pursuits than in music-making).

The third level of learning that Bateson speaks about is monumentally difficult to achieve and he maintains that few people in any culture are capable of reaching these heights. The goal is to transcend earlier learning and reach into universals which may have been perceived before at fleeting moments, but which could not be taken as the basis of all action. This level subsumes the earlier two levels of learning.



The greatest performers of our own and other cultures reach this pinnacle of Learning III, a pinnacle that is often not perceived from the base of non-music learning. It is the point toward which the musician strives. It is that experience of being outside oneself, outside time, and at the same time part of everything. As Ravi Shankar described it in his book My Music: My Life.

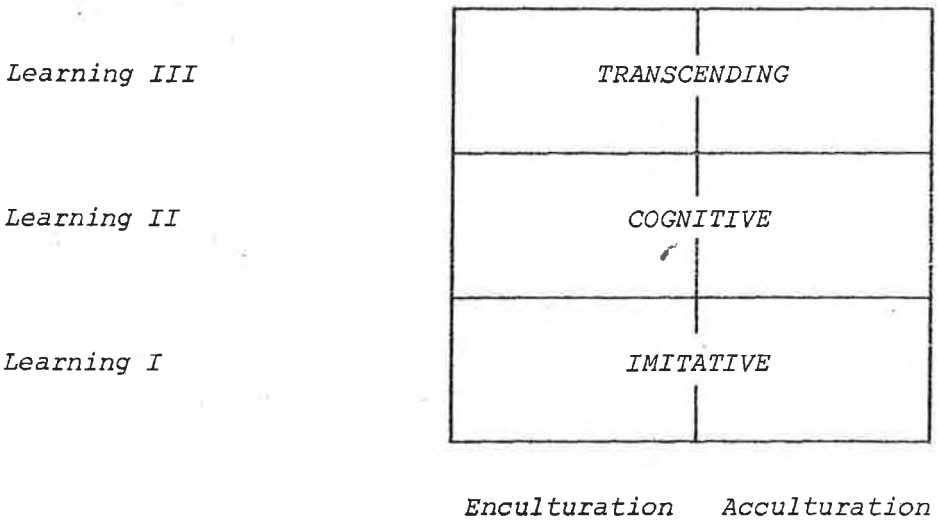
My Music: My Life:

> "When, with control and concentration, I have cut myself off from the outside world, I step on to the threshold of the raga with feelings of humility, reverence, and awe. To me, a raga is like a living person, and to establish that intimate oneness between music and musician, one must proceed slowly. And when that oneness is achieved, it is the most ecstatic and exhilarating movement, like the supreme heights of the act of love or worship. In these miraculous moments, when I am so much aware of the great powers surging within me and all around me, sympathetic and sensitive listeners are feeling the same vibrations. It is a strange mixture of all the intense emotions - pathos, joy, peace, spirituality, eroticism, all flowing together. It is like feeling God ... The miracle of our music is in the beautiful rapport that occurs when a deeply spiritual musician performs for a receptive and sympathetic group of listeners."

These steps in learning occur within any culture (enculturation). In a given culture, each step will to some extent be built on the materials of the preceding one. Indeed, in music, the same items may occur in all three levels of learning. There is always a structural relationship between the music that occurs in Learning I in any culture and that found in Learning II and Learning III.

If we remain within the confines of one culture and the structures which bind it together, cross-cultural music education is not a possibility. All that can be seen of another music when we look from the outside is that it is like our own or that it is not like our own. We may be tempted to make value judgements about the music, but here we are in great difficulties. The bagpipe music I mentioned earlier may be considered "untuneful" because the intervals do not correlate with our own, or "in bad taste" because there is no purposeful change of dynamics.

There is almost no way out of the dilemma of making value judgements about another music unless we go through the levels of lerning all over again in the new culture. For this reason we have added a separate column to our model of learning within and across cultures, a column which concerns learning in a culture outside one's own - the process of acculturation. In acculturative learning the same boundaries apply.



When I first studied with tribal Aboriginal musicians, I simply had to imitate. For years I could do nothing through my own musical initiative. With a great deal of experience and pain I eventually learned tentatively to make my own individual contribution to the tribal performance. And after very much more pain and uncertainty I believe that I experienced the nature of Learning III in an acculturated context. By then I had learned how to make a constructive amalgamation of my own musical values and experiences and those of the tribal performers with whom I was performing. The music was different for both of us; we had engaged in a mutual cross-cultural musical experience, the end product of which was transformed insights for each performer involved. I do not know what the music sounded like to people who had not been through the stages of the process, but my guess is that to them it sounded like rubbish. To us, however, it provided insights which we could not otherwise have achieved, and these insights transcended not only technical and structural differences, but reached into universals which did not compromise any of the individuals involved.

The process of crossing the boundary between Enculturated learning - that which occurs within the individual's own culture - and acculturated learning, is as painful as crossing the Learning I and II boundaries. This new transition is most commonly called "culture shock", and anyone who has experienced it will not soon forget it. Every assumed value is set at odds. Nothing you can do is ever seen as correct by members of the other culture. You have no rights. You have no status. You do not understand.

Music Education within a cross-cultural environment involves this type of disorientation all the time. If the educator has no model from which to draw in order to explain the student's discomfort and insecurity in new musical surroundings, the experience of music in another culture can be traumatic.

If the teacher understands and first explains the goals of music learning in all cultures, the processes through which this learning will pass, and the discomforts that will certainly be experienced along the way, such learning can be an education for living in a multi-cultural world.

I notice that tonight you are going to see the film, "Wrong Side of the Road" which is about the Aboriginal students and emerging professional musicians in CASM. These Aboriginal people have worked with white university students for some years, and both have, through their musical interaction, learned a great deal about the world the others live in. I would like to assure you that this film is an understatement of the real world of non-tribal Aboriginal people. My advice to you is that when you watch it, you allow yourself to enter it from the base of imitative acculturated learning. This point allows you no comparisons (which belong in Learning II in the Enculturated context). It merely allows you to experience to the full what it is like to be there, musically and personally. I hope the film will help to underline something of what I have been presenting in this paper, and that this paper, in retrospect, will provide you with a model for understanding your responses to the film. Ask afterwards what the film told you about your own position in learning within and across cultures.

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THE CULTURAL POLITICS OF THE MUSIC CURRICULUM

MALCOLM VICK, TUTOR IN EDUCATION, DEPARTMENT OF EDUCATION, UNIVERSITY OF ADELAIDE.

In this paper I wish to suggest a framework within which we can consider the music curriculum as a social process, operating within a social framework. In particular, I wish to consider some implications of the secondary school music curriculum for working class boys and girls. A brief case study from the nineteenth century will provide a starting point.

In 1874, the Central Board of Education in South Australia lamented that "the value of singing in schools is not appreciated by some persons to the extent that it deserves".(1) For the Board the value of singing lay principally in its social effects: "it is one of the most effective means to secure order and good discipline ... school songs can be made the medium of conveying to the youthful mind many valuable moral lessons which will never be forgotten, as well as lessons of friendship and patriotism". To fulfil these functions singing had to be appropriated from the sphere of popular culture where it was a widely shared skill and transformed so as to be relatively inaccessible to ordinary people: it had to be made a skill which could only be acquired by subordination to those deemed to possess special knowledge of the 'subject'. In the words of the Chief Inspector of Schools, singing had to be taught "as a science". (2) The role of music teachers in this was important for whether or not they consciously endorsed similar social goals, they were crucial to the process of institutionalizing singing. They articulated a pedagogy related to their own musical culture, by definition a professional culture, removed from popular music. This provided carefully controlled access to their own music at the same time as it defined other forms of music as inferior. Moreover the whole process was conducted with the authority and sponsorship of the state.

What I wish to emphasise here is that the process of developing a music curriculum is not simply determined by musical criteria, but is part of a broader social and political process. In order to explore the social significance of the music curriculum, I will first consider some aspects of state schooling generally.

Over the last decade or so, historians have argued that the development of public schooling was crucial to the restructuring of relations of class, gender and age. (3) In response to the conflict between the emergent bourgeoisie and working class, a conflict sharpened by the development of the factory, the bourgeoisie sought to develop schools which would impose discipline, orderliness, an acceptance of, and subordination to, authority, industriousness, thift, and punctuality on working class children. Males, across class boundaries sought to ratify and reinforce the existing subordination of women. In particular, as 'work' was removed from the home, women were either left at home to perform the roles of domestic management, or else segregated in poorly paid, and characteristically marginal and vulnerable sectors of the workforce.

Schools, by instituting gender-specialised curricula, were enlisted in this process of defining new roles and identities for women. Schools were key institutions in establishing a new practice of childhood. Children were constituted as dependent beings, separated from the adult world under increasingly close adult supervision, while the age structure of childhood itself was articulated even more finely.

The interaction between these three dimensions can be seen in early moves by the state to develop some forms of secondary education in the early twentieth century. Firstly, by prolonging the process of full-time schooling it extended the period of childhood. Secondly, it was directed principally at working class children, and represented an attempt by the bourgeoisie to harness the functions of the schools more firmly to the need for 'national efficiency' in order to maintain the profits and political power of the empire in the face of German and American rivalry. Thirdly, it further articulated gender roles: boys would undertake technical education while girls would learn domestic science. (4)

Sociologists have complemented this understanding of the social purposes of state schooling with a close analysis of the internal workings of schools. Firstly they have argued that schools establish a structure of knowledge with several key characteristics. Some forms of knowledge are endorsed, while others are denied legitimacy. Thus, for example, some forms of language use are defined as 'good', others as inferior. Equally importantly, but less obviously, certain normative understandings of the world are built into the structure of a range of subjects; these include models of what constitutes masculinity/feminity, of the naturalness of the mental/manual, theory/practice distinctions and of consensus as a fundamental social condition. Within the structure of legitimate knowledge a series of status hierarchies is defined. Mathematics and sciences, for example, are presented as high status knowledge, domestic science and technical education as low status subjects. Moreover, this hierarchy is articulated differently for boys and girls, in accordance with definitions of gender: maths, while a very high status subject, is not a feminine subject. The structure of knowledge as a whole reflects the experience, culture, values and interests of the dominant social group - bourgeois males. Secondly, they claim that schools establish controls over access to knowledge, especially high status knowledge, through assessment procedures, the establishment of pre-requisites for entrance to courses, and through counselling and cueing. Closely linked to this is the fact that schools determine the ways in which knowledge may be acquired, principally by means of individual competitiveness. Schools, however, do not work in a vacuum; through their links with a credentialist labour market, schools provide a means of allocating different rewards to the possessors of different amounts and types of knowledge. Thus they help both to reproduce and to legitimate inequality, by explaining it in terms of individual ability. Since, in practice, and in general terms, those whose schooling leads to high rewards are those who come from families already well placed socially and economically, schools not only help reproduce existing structures of inequality, but also largely reproduce the existing distribution of inequalities. (5)

The way schools operate to this effect can be seen more clearly if we consider another major focus of recent sociologists: working class families. A recent study, (6) for example, makes a number of important points about the way such families work (while cautioning against crude generalizations and mechanical interpretations): they are strongly patriarchal, (ie they structure power along lines of both age and gender);

they adopt 'co-operative coping strategies' in confronting the difficulties which their position in society entails; and they frequently have a high regard for education, both for its own sake, and as a means of providing an economic 'floor' which will enable them to avoid the worst jobs. However, such families' experience of schools is less positive, and parents' and children's experiences of school characteristically feature a sense of exclusion and powerlessness. Schooling, for many working class children, has been a hurtful, disabling experience, whose effects have been felt long into adulthood. (7) Nevertheless, Connell et al noted that many working class parents identified an occasional 'good' teacher, who was caring, warm, supportive, and who helped them or their children to make progress.

Children from such families might well approach secondary schools with mixed feelings. Moreover, they will already have formulated some role for school in their own projects for themselves. These factors are crucial for the way they relate to schools. (8) For boys, a high level of engagement with the school, and consequent academic success provides one possible model of masculinity, as well as an avenue to economic security. However, since it entails abandoning the 'co-operative coping' strategy of the family for the competitive individualism of school, it characteristically leads to a sense of isolation from family, peer and other cultural roots. For girls, dominant models of femininity as well as class and family co-operative values make engagement with the school's programme for success unlikely. If girls do accept the school's programme for success, however, it seems likely that they will direct themselves into the more 'feminine' subjects which have relatively low status academically and, later, in the job market. One particularly high status model of masculinity for working-class boys is closely associated with open resistance to the school and its programme. (9) While it enables those who adopt it to maintain their identification with class and family culture and survival strategies it leads to economic failure; in the words of Paul Willis, it is "how working class kids get working class jobs." (10) Moreover, it engenders conflict within the family, since it involves strong assertions of strength and independence, and involves an extremely virulent form of male dominance. For girls, active resistance to school characteristically involes the adoption of a 'masculine' identity, and hostility not only to school but to male peers. This relation to school leads directly to school failure and economic insecurity and, ironically, in many cases to dependence on a male breadwinner. For both male and female resisters school offers little assistance in constructing either economic security or any other form of gender identity than that which is most clearly articulated in terms of dominance/subordination and the most conservative form of the gender division of labour. Probably the majority of working class children, however, adopt a pragmatic, passive relation to school: they are content to use it to provide a minimum of certification and consequent protection against unemployment or the worst jobs. This they can do by choosing the less demanding, low status subjects, and drifting through with little effort. This mode of engagement with the school does not disturb family-derived coping strategies and cultural values and may play only a passive role in the articulation of gender identity; other means are available for boys and girls to achieve that goal, including sport, social and sexual status or reputation.

Schools, then, characteristically present real problems for working class children: they either actively or passively encourage the formation of gender identity and the division of labour which reinforces the subordination of women to men; and they offer a choice between failure or (at best) qualified success in school and the workplace which allows continuity of family and class cultural values, on the one hand, and success, which involves isolation from family and class practices on the other.

Before turning to the specific implications of the music curriculum it is necessary to consider briefly the social structuring of music itself. The distribution of musical culture is structured by age, gender and class.

Taking the commonsense (but nevertheless problematic) categories of 'classical' and 'pop', it is clear that pop music is the property of youth and childhood while classical music is generally the property of adults. Moreover, classical music is a part of the cultural world of the middle class, along with other high status arts, whereas pop music crosses class boundaries. Classical music tends to be identified as a 'feminine' form, concerned with the cultivation of qualities characteristically identified as feminine, (feeling, sensitivity, emotions), while pop music is itself highly structured by gender: girls tend to prefer 'top 40' style music, whereas boys have far more specialized, esoteric tastes. The socio-economic structures within which these musics are practised are also radically different. Classical music rests heavily on the professional/amateur distinction, is closely linked to credentialism and enjoys the support of the state, whereas pop music is self-taught, non-professional (in the above-used sense) and operates within an 'open market' structure.

The musics are also appropriated differently: classical music ideally occupies the acoustic foreground and demands close attention while pop music is characteristically used as a setting. The cultural contexts within which they operate are well differentiated by the different codes of behaviour which prevail at concerts of pop and classical music. Moreover, classical music is talked about, and verbal articulations and rationalizations of the music and the experience of listening to it are important, whereas pop music is characteristically not talked about specifically in this way. The two embody different forms and languages: extended as against short forms, intensional as against extensional development, frequently instrumental as against almost exclusively vocal, and notated as against essentially unwritten. (11) Finally, they perform socially different functions, (or perhaps the same functions for different groups). Most importantly, they help articulate the identity of different social groups and thus help constitute the groups themselves. It may well be, too, that the musical language itself encodes the values of the specific social groups, as John Shepherd and others have argued. (12) Certainly, pop music, through the lyrics of the songs, articulates social values which cannot be ignored. Many of these help provide a constant 'dialogue of courtship' (13) which continually defines the nature of masculinity and femininity, while others provide the expression of a masculine, class-based opposition to the existing social structure and its values.

In the light of this account of the social significance of both schools and musical cultures, how can we see the music curriculum? Firstly, it seems clear that the dominant models of the curriculum are built on the assumed superiority of the western classical tradition. (14)

Thus, the curriculum legitimates or endorses a musical culture which working class children identify as adult, middle class and feminine. At the same time, it denigrates the culture of the students themselves, and does so in three principal ways: by openly declaring the inferiority of pop music; by offering a rhetorical acceptance of pop music but failing to include it in any significant way in the curriculum; or by including it in a way which is irrelevant to the language and social practice of pop music, for example, by approaching it through notation or by dissecting it and talking about it. (15) This bias towards classical music denigrates working class children more directly by marginalizing the (often quite extensive) knowledge they do possess about music, and advantages middle class children who may have in their homes a source of acceptable knowledge about music. By sharing in the establishment of competitive individualism, controlled access to high status knowledge, and differential rewards, the music curriculum shares directly in the general functions of the schools. If the argument about the musical encoding of social values holds, and certainly in so far as our curriculum presents 'normative views' of musical excellence which are widely challenged within the musical profession as a whole, it contributes to the hegemonic functions of the schools outlined earlier.

Another way of considering the social implications of the music curriculum is to ask what sort of responses it might elicit from working class children, and what consequences such responses might have for them. Firstly, it seems clear that engagement in the music programme for boys is very problematic, since it not only poses the problem of social isolation from their roots, but problems in the construction of their gender identity. For girls, on the other hand, although the music may be readily compatible with their femininity, engagement is less so. Moreover, for either, the status of music as knowledge appears to depend on whether it is a formal, classical programme, or a 'creative'-type approach. The latter seems to be seen as a 'soft' option, and thus not attractive. Yet the former poses the class-cultural identity problem in its sharpest form. Either form of music programme is likely to be rejected by boys intent on constructing a high status masculinity, while high status femininity for working class girls appears to exert strong pressure on girls to adopt passive relation with the school. The music curriculum is unlikely to assert a significant attraction for working class girls, then, since it raises cultural identity problems regardless of its 'femininity'.

It seems likely from this perspective that the music curriculum is relatively unattractive to the majority of working class children. In so far as it does appeal to them, it is likely to attract those looking for a 'soft option', or because it seems less unattractive than other subjects against which it may be offered as a student choice, especially where 'creative' music curricula are implemented. For those whom it does attract,the curriculum may be disabling, since it denigrates the knowledge children bring to it, or in the case of those who identify positively with the problem, have problematic outcomes. The dominant models of the music curriculum fail to provide the tools with which working class children can build on the strengths of their family and class cultural practices, critically evaluate them, and reshape them; this is particularly true in the construction of gender identity and relations. Finally, by ignoring or denigrating popular musical cultures, the music curriculum contributes nothing to the capacity of these children to actively participate in their culture - a position which we as a profession frequently decry when it applies to 'our' music.

There are also important positive aspects to the music curriculum. In so far as music departments provide an atmosphere of warmth and supportiveness, as many seem to do, they may qualify for the praise and support of working class parents noted earlier. 'Creative' programmes, with their stress on children making their own music, and on positive, supportive evaluation by the teacher may aid children in the development of a positive identity and relation to the school. Instrumental programmes, in so far as they lead to the development of demonstrable skills, may have the same effect, although this may be outweighed by the distance between the musical skills learned, the way they are used and the cultural background of the child. Further, in so far as the music curriculum enables boys, as well as girls, to construct an identity which can incorporate sensitivity and emotional responsiveness, it may make a positive contribution to the restructuring of gender.

I have sought to articulate the social implications of the music curriculum in theoretical terms: the legitimation of the culture of the dominant social group, the denigration and marginalization of the musical cultures of working class boys and girls, the establishment of controls over the distribution of knowledge and competitive modes of appropriation of knowledge, and the reproduction of inequalities of class and gender. This formulation provides the basis for a formal statement of a more just social role for music and a curriculum adapted to this role. Music curricula need to accept, use and reward the cultures and knowledge children bring to school, make knowledge more freely accessible in ways which are compatible with working class family co-operative strategies, and search for ways to enable music to help reshape the meaning and relations of gender. What this means in practice, is of course, less simple to assert, and certainly lies beyond the scope of this paper. This paper, however, will have served its purpose if it provides a rationale and framework for giving serious practical attention to the social functions which the curriculum may perform.

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MULTICULTURAL PERSPECTIVE IN MUSIC EDUCATION - ONE SOUTH AUSTRALIAN MODEL

BILL SHAW, HEAD OF MUSIC, WOODVILLE HIGH SCHOOL.

I remember 1975. Teaching in that year involved me in working with a large number of primary school teachers in their classrooms, in one of the early attempts to increase the music skills of class teachers on the job.

I remember 1975 because it brought me into contact for the first time with a school where a large proportion of the students were non-English-speaking, non-Anglo-Saxon background and with cultural heritages quite different from my own.

I remember 1975 because of the attitude of one of the teachers who was working in a school in Fremantle, in Western Australia, where there was a high proportion of ethnic students. She believed that her sacred task was to convert those young children, aged about seven or eight, to "Australian" as soon as possible. This meant much frustration for her and for the students, but she was convinced that she was right, and she was convinced that she would succeed.

I remember 1975, because when I look back honestly at the sort of music programme I tried to introduce to that school, I have great reservations about it. I believed that all students in all Australian schools were equal, came from the same background, had the same great Australian heritage which we all knew about.

But ... I remember 1975 also because I found that the pre-set teaching programme which I had devised didn't work, it had no interest for these Fremantle kids, whose parents had come from Italy, Portugal, India, South America, Greece, Turkey and a dozen other countries.

One of the really exciting things about working in this school, though, was seeing the high level of response which students gave to music, the ease with which children moved to music, and the lack of the traditional Australian reserve to participation in musical activities. It was these characteristics which made me reassess what I was doing and to change track.

I remember 1975 because the Greek children showed me how to do Greek dancing, the Portuguese taught the rest of us some traditional Portuguese children's songs, the Spanish kids taught me about Spanish songs, guitar and dancing, and other groups had their say too. I met their parents, ate halva, tried to work out what they said in their broken English, and generally we had an exciting and instructive time.

The thing that now amazes me is that it took so long to sink in that all Australians don't have the same backgrounds and that we need to begin to reassess our music instruction in that light.

I suppose most, if not all of us, are immigrants to this country at some stage - from 1788 to the present day. My particular concern at this time is the group of students who are at school at present, largely comprising children of the people who came to Australia from 1949 onwards.

Woodville High School, the host school to the Special Interest Music Centre, is situated in the Central Western Region of Adelaide, in one of the most diverse of cultural settings. As last count, we have students attending the school who come from at least ten non-English-speaking countries. In addition, we have students whose parents come from 23 non-English-speaking countries. Languages spoken at home include, Greek, Italian, Russian, Chinese, Croatian, Lebanese ... (see Appendix 1). At first sight, such a diversity appears daunting, until one realises that no matter what the ethnic background of the student, there are a number of common elements to each of these cultures. One of them is music. We found that students of almost every one of these ethnic groups elected to take part in our music programme. We were then faced with the fact that the traditional music of Western European school-course material represented only part of the diversity of musical styles and types current in the world. We had many students who took part in vigorous musical and cultural activities outside of school, and seemed to be uninterested in learning traditional school instruments. Perhaps at this stage I could give a little background information about the Music Centre at Woodville. It is one of four Special Interest Music Centres in Adelaide, providing courses of general, elective and intensive standards. At present we have over 300 students taking part in elective and intensive courses designed around the performance of music. Students are placed in school groups in such a way as to aid the composition of such courses, allowing us to form performance groups such as concert bands, string ensembles, folk groups, percussion ensembles as class activities. Ethnic performing ensembles form part of this varied offering.

INSTRUMENTAL TEACHING SCHEME

Over a period of about three years, we have found funding to support the teaching of some ethnic instruments. We started with lessons in bouzouki, the traditional Greek stringed instrument. This has now blossomed to such an extent that we have three classes of bouzouki students, at various levels of achievement, and a bouzouki ensemble. Some of our students are beginning to gain experience in band performance. The lessons for bouzouki occur in the school day, equivalent to those in other instruments offered by Music Branch.

We began some teaching of balalaika, in association with the Russian community-balalaika ensemble here in Adelaide. Because of the changing nature of the composition of the group and difficulties associated with finding suitable instructors, this has not progressed, and we have been forced to close down this course, at least temporarily.

In August of last year, a successful application to the SA Multicultural Education Committee brought funding to enable us to expand the ethnic instrumental teaching scheme into five surrounding schools. The project now involves approximately 90 students learning bouzouki, Greek guitar, mandolin, bandura and piano accordion. Although still in its early stages, the scheme has been supported strongly by school councils and ethnic groups, and should eventually lead to regional ensembles of instruments being formed.

You may be interested to know that an initial proposal to teach bagpipes hasn't yet begun!

As word of the availability of live ethnic music from Woodville Music Centre spreads, we have had numerous requests for performances, demonstrations, talks, information. This has meant that we have scheduled the bouzouki ensemble to perform at schools in the same way as our other groups do.

Their popularity has meant that we have had to ration their availability. As further requests for information about the music of Turkey, India, Borneo, Iceland ... etc flowed in, my thinking has turned more seriously towards providing information for teachers, in primary and secondary schools, about the music of the ethnic groups represented in Australia.

CURRICULUM DEVELOPMENT PROJECT

I have therefore submitted to the Schools Commission, Canberra, a proposal to develop a multicultural music curriculum kit, enabling teachers with little or no background in music to have access to information about music which comes from a variety of cultures, represented in Australian society. I envisage that, should funding become available, we would develop materials with the following characteristics:

- Teacher and student books, dealing with the music (and perhaps to a lesser, but related extent, dance) of approximately eight main ethnic groups.

- Tapes of performances by students of the Music Centre or Regional ensembles to illustrate special points about ethnic musical characteristics, as well as to allow for participation by children in musical and dance activities.

- Slides of performances of various types, showing details of preparation for performances and the materials used.

- Transcriptions of song and musical materials to allow the wider spread of traditional song and dance. There is a very real concern among people teaching in the ethnic language/arts areas relating to the loss of continuity of tradition in many cultures, especially of song.

- Information showing relationships between music and other areas of the curriculum in schools with particular relevance to multicultural aspects of education, such as geography, history and social studies, costume design, art and craft, instrument-building, literature and general cultural background.

I believe that such a kit would satisfy the increasing demand for information and resources in the area of ethnic music, and should be developed as soon as possible.

We have found that students are interested and curious about the music of cultures other than their own. Students who have no Greek affiliations are proud of the Woodville High School Bouzouki Ensemble. Guitarists and bouzouki players compare notes about performance techniques. Students learning banjo and mandolin see relationships between their instruments. The challenge of mastering a piece of Albanian folk music in 7/8 is pleasing to our ensemble classes. I know that I am correct in saying that our commitment to instrumental instruction in these areas leads our students to appreciation and tolerance, and not to division. This is where ethnic music becomes multicultural - allowing students to learn of the abilities of others, to appreciate the music of others, and not to create walls of division between groups.

Multicultural music does not mean ethnomusicology. We are not presenting facts about an overseas culture which our students may or may not find interesting. We are not studying musical culture in an anthropological sense.

The emphasis for our students is learning how to actually play the instruments, learn the music and songs of their own culture, or to a lesser extent, of a culture which interests them. Students who learn mandolin, bouzouki, Greek guitar and banjo are simply classed as "string students", and rehearse, perform and demonstrate their skills in the same way as a pianist or violinist might do. We are encouraging people to keep alive some of the distinctive cultural heritage brought to Australia, and to share this heritage with others. I am glad to say that I think we have made significant progress towards this goal, and that the personal changes begun in 1975 for me, have brought some broad and exhilarating changes to music education for the Woodville Special Interest Music Centre and its staff and students.

CONSENSUS MODERATION: A MODEL FOR SCHOOL PARTICIPATION IN HSC ASSESSMENT

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SUMMARY

This paper discussed the curriculum and assessment procedures associated with the Victorian Higher School Certificate (HSC) in this the second year of implementation of a number of major policy changes initiated by the Victorian Institute of Secondary Education (VISE).

The range of flexibility of curriculum offerings in music was noted, along with the provisions which allow for schools devising curricula appropriate to their student needs. The paper focussed upon the school participation in the assessment of students undertaking music options at HSC level, and the model of consensus, rather than statistical, moderation of that assessment. This model has been developed to allow teachers to moderate across a range of internal school assessments.

"WRONG SIDE OF THE ROAD" - NEW AUSTRALIAN FEATURE FILM

WINNER JURY PRIZE 1981. NOMINATED FOR BEST FILM AND BEST ORIGINAL MUSIC SCORE.

REVIEW BY CATHERINE PEAKE, THE NATIONAL TIMES, NOVEMBER 15 TO 21, 1981.

The Wrong Side of the Road: One of the chief triumphs of this film about two days in the life of two black Australian bands is its ability to erode stereotyped notions about the identity of the contemporary Australian Aboriginal.

The first narrative feature to be made with an all black cast, it poses a direct challenge to both the kitsch nostalgia of the 'noble savage' image and to the flip-side of that image - blacks lying drunk in a Redfern gutter.

Winner of the Jury Prize at this year's AFI Awards, The Wrong Side of the Road takes the urban Aboriginal, frequently maligned, fringedwelling and of mixed racial origins, as its subject, and, using contemporary black music as its cutting edge, proceeds to demonstrate the way this group is marking out its own ground in the white context in which they are forced to survive.

A road movie directly scripted from the experiences of the bands Us Mob and No Fixed Address, it is notable for the highly constructed ordinariness and defiantly prosaic manner with which it records the petty insults and prejudices which surround the urban black on every side.

The film grew out of a conscious decision to touch base with a whole range of problems and issues, on the part of director Ned Lander, his co-producer Graeme Isaac, the bands and the Adelaide Centre for Aboriginal Studies in Music.

Accordingly its narrative is developed through a series of brief clashes with employers, police and officials, and its bursts of energy are more or less confined to the beat and lyrics of music which convincingly tells stories of more substance than white rock's characteristic whingeing about unrequited love.

If some of the film seems extremely slow, lumpy and far from entertaining, the producers argue that this is due to the fact that so little time and contact is needed to ignite the emotional flashpoints between this small cohesive community and the whites.

"The scene between Vonnie and her boyfriend in jail, for instance, is intended both to invoke the reality of a relationship being conducted through iron bars and to touch on the broad question of why Aborigines figure so prominently in jail statistics.

"Almost every young Aboriginal you meet has been in jail. There are only one or two members of the bands who haven't spent time there. It's part of male Aboriginal youth culture."

Questioned about the nature of the film's dialogue, which sometimes seems top heavy with officialese, they counter with the claim that the film is made for both black and white audiences and that the 'coding' they have used often has more meaning for the former.

"When Veronica uses the word 'exemption' in the film, she conjures up a whole world of reference for every Aboriginal over 30 years of age, though to the white audience it means next to nothing.

"Veronica is talking about the time her status was changed by the Government from being an Aboriginal to being a white person. She carried a Dog Ticket - an exemption card which, despite the evidence of the photograph, stated that she was a white person since she had married a man whose father was white.

"That ticket allowed her to visit hotels, to vote and to assert her status as an Australian citizen. The catch was that she was no longer allowed to associate with her Aboriginal mother, father and sister or she would be charged with consorting.

"Prior to 1966, when the act in SA was changed, Veronica was forced to stand up in Parliament and demand permission to return to her reserve and her father's funeral. She was allowed to return for 48 hours."

Though they have already been told by people who have seen the film that things are not that bad, both Ned Lander and Graeme Isaac believe The Wrong Side Of The Road is both light and positive compared to the actual experience of their cast.

They are also keen to insist that the movie was not made as a vehicle for the bands, who had established themselves in the mainstream music world before the film was made. No Fixed Address had played as support artists to Taj Mahal and Cold Chisel, and both bands had drawn huge and varied audiences since their beginnings at the Adelaide Centre.

"What the music had to offer was the chance to make a really positive statement about urban Aboriginal culture, about the close-knit relations between its people and their daily struggles. Music is an extremely powerful way of speeding people through their prejudices. In this case, it also happened to be the cast's chief means of survival."

Though No Fixed Address favours a Jamaican reggae beat and Us Mob the hardest of hard rock, their music is construed to be distinctively Aboriginal in the choice and quality of its lyrics. Songs like Black Man's Rights, Genocide and Tough Living all tell stories and these, among others, have recently been made into an LP by Black Australia Records.

Both bands, the producers add, are also highly aware of the difference between the traditional forms of Aboriginal ceremony, where fire, trees and the environment were all part of the performance, and the gig on a bare wooden stage.

While No Fixed Address now have a didgeridoo playing on stage, they thought very carefully before they included it. Record companies have been known to say "If only we had a white group with that gimmick," but none of the black bands want to build their careers on the oogy-boogy concept of Aboriginality.

"These musicians do not want to leave their urban lives and electric guitars but they are aware of themselves as spokesmen for the blacks who live on the land with walkie-talkies and Toyotas. Part of their struggle is to overcome the naive notion that consumer durables have irreversibly contaminated a once pure culture.

"In the same vein, blacks don't see the abortive lizard scene in the film as an indication of the end of Aboriginal culture. On opening night at the Opera House the huge black audience responded to long sections of the film with hoots of laughter whereas the whites seemed rather timid.

"What we have to keep firmly in mind is that an Aboriginal doesn't see a truant officer knocking on the door as a crisis, but rather as a fact of life!"

If you would like to show the film, contact:

Helen Zilko
Filmside
33 Riley Street
WOOLLOOMOOLLOO NSW 2011

Telephone: 02 33 5360

ADMINISTRATORS ON POLICY MAKING

MALCOLM FOX, ASSOCIATE DEAN, FACULTY OF MUSIC, UNIVERSITY OF ADELAIDE.

INTRODUCTION

From reading the brochure for this conference, I see that I am here as a former Dean of the Faculty of Music at the University of Adelaide - as a "has-Dean", if I might coin a phrase. I will therefore restrict the scope of my talk to policy making in Universities in genreal, and music in particular. I will not make comparisons between Universities and other institutions, as this can be best achieved during discussion later on. Because this is a national conference, I shall concentrate primarily on general, rather than local issues, although I will naturally draw on examples from the University of Adelaide to illustrate my talk.

I also notice that I am down to speak as an administrator. To qualify this, I must say straight away that Deans of Faculties, in Australian Universities at least, are part of the academic, rather than the administrative, apparatus. The infrastructure of the University of Adelaide is designed so as to make clear distinctions between the formulation of policy (which is academic), and the implementation of policy (which is administrative). The purpose of this distinction is to ensure that policies are made, as far as possible, on educational grounds.

THE FUNCTIONS OF UNIVERSITIES

Any consideration of policy making in Universities must start with a statement of the functions of Universities in society. Briefly, there are three:

(i) "to produce adequate numbers of graduates of an increasing variety;
(ii) to pursue new knowledge for its own sake, ie to undertake research, and
(iii) to be the guardians of intellectual standards and of intellectual integrity in the community." (1)

The teaching function of Universities is characterised by the fact that Universities have an international responsibility, and their courses are therefore not planned to meet local or national manpower needs. The Universities Commission 6th Report states:

> "Universities must prepare their students for life in a world the characteristics of which are necessarily imperfectly foreseen. An institution which geared its activities to known requirements could hardly provide an education appropriate to meet as yet unknown problems." (2)

The research function of Universities is concerned with the fundamentals of human knowledge and is therefore integrally linked to its teaching function, particularly at the post-graduate level. Staff of the University of Adelaide are expected to spend half their time in research, an important financial consideration when one bears in mind the fact that staffing costs account for some 80-85% of the recurrent budget of the University, depending on how the calculation is made.

Research is also closely linked to the third function of Universities, the guarding of intellectual standards and integrity in the community.. Institutional autonomy is a prerequisite for this function, and I again quote the Sixth Report of the Universities Commission, which states:

> "... the Commission is convinced that society is better served if the universities are allowed a wide freedom to determine the manner in which they should develop their activities and carry out their tasks. In a free society, universities are not expected to end all their energies towards meeting so-called national objectives which, if not those of a monolithic society, are usually themselves ill-defined or subject to controversy and change. One of the roles of a university in a free society is to be the conscience and critic of that society; such a role cannot be fulfilled if the university is expected to be an arm of government policy." (3)

The autonomy of the University of Adelaide is protected by an Act of Parliament dating from 1874, and which grants the University 'unfettered discretion' to conduct its own affairs.

MUSIC AT THE UNIVERSITY OF ADELAIDE

Coming now to the question of music, I must draw attention to the fact that music at the University of Adelaide is based around a Conservatorium, which dates from 1898 and which is one of the oldest sections of the University. The presence of a practical music school in a University is unusual, for in most other cities, the Conservatorium is a separate institution. However, it is not inconsistent with the general principles regarding Universities, that I have already stated.

By establishing a Conservatorium of Music, the University of Adelaide has done something special - it has recognised musical performance as a University discipline of equal status to all other University disciplines, with equally rigorous intellectual demands, and with equal aspirations to excellence in an international context.

This is a fundamental position of policy, and from it a number of important consequences flow. Firstly, performance is recognised as a major field of specialisation at undergraduate and post-graduate level. Secondly performance staff of the Conservatorium are appointed to tenured University positions with the same priveleges as academics elsewhere in the University. Thirdly, professional performances are recognised as equivalent to research activity for the purposes of promotion, study leave and research funding.

At the same time, it is recognised that all University activites have special requirements, and provisions are made to cater for this in music in respect to matters such as staffing, curriculum and selection.

CURRENT ISSUES FACING UNIVERSITIES

Having outlined a framework for policy making, I would now like to turn to some of the issues facing Universities today, and to give illustrations of how these issues have been faced in the University of Adelaide, with particular respect to music, where appropriate.

The first of these is staffing. This is of course a problem that affects all sectors of education. However, a particular feature of Universities is that a very high proportion of recurrent funds are committed to tenured staffing positions, and this restricts the ability of the University to accommodate reduced funding in a planned fashion.

During recent years, the only way in which the University of Adelaide could respond to staffing reductions was to "freeze" all positions as they became vacant due to retirement, resignation or death. The principal disadvantage of this policy was that it was completely unselective, with the result that some departments which were comparatively well staffed maintained the status quo, whereas others, which were already poorly staffed, suffered major losses. In 1981 the Deans of the Faculties met to remedy this situation, and many hours produced a document entitled the "Compact of Deans". Under the terms of the Compact, the University agreed to lose 26.5 tenured posts by December 1985, but to do so in a planned rather than random way. Each faculty agreed to reach a certain staffing level by the target date, based on a critical assessment of the faculty's needs. Some faculties were to lose large numbers of staff and others were even to make small increases. Under the Compact, the Faculty of Music agreed to lose one tenured position during the Compact period, but to gain the equivalent of three positions in part-time teaching funds, and this has now been guaranteed by the University.

The second issue is curriculum. A particular effect of funding reductions is to restrict the capacity of Universities to respond to change. The older Australian Universities, including the University of Adelaide, are designated as 'no-growth' Universities. However, 'no-growth' does not necessarily mean 'no change' provided the institution is prepared to work within the constraints of the funding available. An example of this in music is the separation, this year, of the Bachelor of Music degree at the University of Adelaide into two degrees, a performance degree and a theoretical degree. The old degree had contained provision for specialisation either in performance or theoretical music. However, the Faculty believed that the curriculum and selection needs of each field were sufficiently different that they would be more appropriately structured as separate courses. Because there were no overall changes in intake, and no financial implications, the proposal was able to proceed and the revised course structure was introduced in 1982.

A third issue facing Universities is selection, and their relationship with the secondary school system. The principal point of contact between Universities and schools has traditionally been the Year 12 examination which attempts to serve both as the culmination of the secondary school programme and as an entrance requirement for University. In South Australia there have been two recent enquiries into the Year 12 examination, both of which have recommended a broadening of the scope of the examination, and the second of which, the Keeves Enquiry, has recommended particular groupings of subjects, depending on the purpose for which the subjects are intended.

It is normal policy of the University of Adelaide to select students on the basis of their aggregate scaled score in their best five subjects at the matriculation examination. However, in recognition of the inherent needs of performance, and the special position of a Conservatorium within the University, it has been permitted for many years to include an audition requirement as a component of selection for the music faculty, and, in the case of the performance degree, to rank applicants by their audition result rather than their matriculation score.

A fourth issue facing Universities is their relationship with other institutions, and with State Co-ordinating Authorities. With regard to the former, it is the policy of the University of Adelaide that voluntary co-operation is both necessary and sufficient. With regard to the latter, however, the University has strongly, and successfully, opposed being included within the powers of a State Co-ordinating Authority, and gave the following reasons in its Supplementary Submission to the Enquiry into Post-Secondary Education in South Australia in 1977:

(i) It would be seen as a direct threat to the autonomy of the University and to its unfettered discretion in the conduct of its academic affairs (refer University of Adelaide Act 1971).

(ii) The University has a national and international responsibility and must be judged in comparison with other universities, not other types of institutions which have a more local accountability.

(iii) Universities have a dual function of pursuing research and providing undergraduate education. When the teaching of post-graduate research students is added to the staff research function, then well over half of the University's resources are employed in research which makes comparison with other tertiary education institutions invalid.

(iv) It would provide an unnecessary duplication of bureaucratic machinery and be a costly and wasteful use of public money and resources. (4)

CONCLUSION

Given the constraints of 10-15 minutes of speaking, it is not possible to more than skim the surface of policy making in music from a University standpoint. I hope that I have been able to identify some of the main aspects of this complex question, and to give some illustrations that will prompt further discussion.

In conclusion, I would like to be permitted one small moment of personal reflection, and to say that, if I were asked to identify what I thought was the single most fundamental component for policy making, from my experience as Dean of a Music Faculty, I would say that it is academic integrity; that is to say, the ability to clearly identify the academic principles upon which policies are based, and the strength not to waver from those principles for the sake of personal convenience, or political and financial expediency.

Those of you who are, or have been involved in policy making will know that while it can be a rewarding and genuinely creative activity, it can also be an arduous and frustrating one, in which the light at the end of the tunnel is all too often the headlight of an oncoming express train. Provided that policies are based on sound academic principles, they will endure, and justify the time and effort involved in establishing them.

At the same time, policy makers are not superhuman, and for that reason my second most important principle in policy making is a sense of reality, or in the words of the well-known saying:

> "God, grant me the strength to achieve what I can, The serenity to accept what I cannot, and the wisdom to know the difference."

FOOTNOTES:

1. The University of Adelaide: Submission to the Committee of Enquiry into Post-Secondary Education in South Australia, p 6.

2. Sixth Report of the Australian Universities Commission, p, 58.

3. Ibid.

4. The University of Adelaide: Supplementary submission to the Committee of Enquiry into Post-Secondary Education in South Australia, p 6.

ADMINISTRATORS ON POLICY MAKING

GREGOR RAMSEY, PRINCIPAL, SOUTH AUSTRALIAN COLLEGE OF ADVANCED EDUCATION.

I appreciate your kind invitation to meet with you today, and to share an administrator's perspective on policy making. This topic of policy making is one we too rarely explore in higher education, yet without good and well thought out policy, we slip into ad hocracy in our decision making and pay the penalty through inconsistency and often, a waste of resources.

If politics is the art of the possible, then administration is putting the possible into practice. And the 'possible', in the most general of terms, is the policy agreed on, no matter what the organizational level, whether it be Parliament, Government, Federal or State instrumentality, or institutional level.

Determining policy is a political exercise, or at least it is for any significant policy which may be determined in a tertiary institution. And with any policy it is important to know at what level and who determined the policy. In a higher education institution, the policy recommending body is usually as representative of the group, at least from inside the institution, that the policy will affect as is feasible, and the actual determination, or decision on the policy, is by the institution's Council. Open-ness is crucial in such policy making.

A major system used, at least in this country, for recommending on policy is the Committee of Enquiry, which findings then go to some other body, usually Government, for decision. And so we have:

Williams
Anderson
Gilding
Auchmuty
Keeves

to name but five such enquiries.

Indeed, the preparation and interpretation of reports is one of the few areas of seeming growth in the education industry, and I would be suggesting our College should mount a course to prepare people to mount enquiries if I did not think the Universities would establish one first.

If I can take three of the above Reports to let you see how decision making - important policy decisions about the whole future of institutions can occur:

ANDERSON 1978

A major recommendation on the merger between Torrens and Adelaide Colleges of Advanced Education had been carefully worked out by administrators beforehand, and so it was reasonably well accepted. A previous attempt for the Adelaide College to merge with the University of Adelaide failed because those investigating the matter did not really want to see it happen.

GILDING 1980 (THE TERTIARY EDUCATION AUTHORITY REPORT)

Proposed closure of Sturt; it had not been worked out beforehand and so Sturt made sure that the closure did not happen.

WILLIAMS 1979

Williams was charged with a responsibility in his terms of reference to "enquire into the range and balance of institutions of tertiary education in this country".

Williams laboured and brought forth his mouse; no mergers; no closures - an encouragement for co-operation, contracting. I have little faith in co-operation between institutions on a voluntary basis and I am happy to discuss that later should anyone wish. For example, co-operation with a University is very difficult because they are not subject to the same legislative constraints as the Colleges. Co-operation can only occur with any real success between institutions which perceive themselves as being "equal".

After three years of no action, following Williams and its $1½ million cost, the Commonwealth Government, through its Review of Commonwealth Functions (The Razor Gang) decided to "shorten the fuse" as it were - and with a vengeance. What could not be achieved in a thousand word, three volume Report was achieved in three pages of Federal Government policy, or should I say edict, about which Colleges needed to "form an association". If they did not, then funds would not be forthcoming, a fairly powerful argument.

Thus political expediency took over where, at least in the eyes of the Commonwealth Government, States, Committees and Commissions failed to take appropriate action. There are considerable consequences of this:

- will the recommendations fit the new political micro climate they aroused?
- were other models of merger possible? We have uni-cols and multi-campus colle-cols; but were multi-coll institutions, including TAFE or poly-uni's, possible and more educationally desirable?
- will the community served by the new institutions still have their legitimate educational needs met?
- what are the real financial implications? Money will be saved because $11.86 million was cut from 1982 budgets. New minor works and capital requirements will emerge.
- what are the administrative implications?

  redundancy
  staff development
  consolidation of courses

It is a very complex system that the Commonwealth Government has established.

Every State has had its share of mergers:

Queensland:	a Uni-Col in Townsville; a four-college merger in Brisbane;
New South Wales:	one Uni-Col established and two others reluctant; one five-college and one two-college merger;
Victoria:	one college became a university; two two-college mergers; one four-college merger;
South Australia:	one four-college merger (following three previous mergers);
Western Australia:	one four-college merger; one closure; one absorption;
Tasmania:	one absorption of part of a college into a university.

And it is not all over yet. Universities in the main have been spared the heavy hand of Government fiat. That they may not be spared much longer may be evidenced from the United Kingdom experience. Universities there are now feeling a very tight squeeze, which may well follow here. That the Government will act quickly, when it has the mind, is evidenced by the Razor Gang decisions. I am sure that the Government is pleased with its handling of the mergers based on the Review of Commonwealth Functions decisions. It showed that it was prepared to act expeditiously in the area of education and to stand firm against the reaction generated by the political micro climate at the local level. I am convinced that none of the named colleges will escape - the question is, when will there be a new list of named institutions?

Unfortunately, it is the poor old administrators who have to make the policy work: That is, the task of turning the possible into the practical.

A simple example will show that further rationalization must occur. We have in Australia seventeen Universities with seventeen French departments. Why should these resources in times of restraint not be applied in the language areas where we have significant local populations? Also, expensive areas such as Engineering are already under scrutiny, while Medicine and Dentistry have been contracted for some time now.

Music will not go un-noticed because it is a high cost per student activity, and I doubt whether the occasional statement on voluntary co-operation between institutions will be enough to prevent rationalization among the sectors in this area. Each State, I am sure, has its own scenario in this field - and why should the University sector always "win" when matters such as this are under consideration.

From my own experience, if there is to be significant change in our institutions, it had better be on our terms. King Canute could only hold back the tide for so long.

Adapt and we will survive, and maybe even grow. If we continue to harken back to the structures and methods of yesteryear, then in the harsh educational climate of the 80's we will not survive. And for every institution which disappears, another grows stronger.

Out of this background, perhaps in discussion we can pick up some of the matters where policy is so badly needed - and it is policy determined in times of financial decline. Some areas include:

- Entry to Teacher Education awards
- Funding
- Tenure
- Academic standards
- Staff development

I wish to conclude by indicating what I see as some of the main issues facing higher education over the next decade. These include:

1. Maintaining the quality of teaching with declining resources;

2. A need to restore the prestige of our institutions of higher education in the eyes of students, politicians and the general public by having people, and particularly young people, believe that higher education is a worthwhile activity in itself and that there is a need to establish an appropriate balance between liberal education and the future vocational needs of our students;

3. A continuing development of the institution - community interface;

4. An enhancing of genuine worthwhile co-operation between all sectors of education, but particularly between institutions.

I know these educational times are not easy, but in general I am optimistic that when we have achieved this particular round of reorganization, our institutions will be stronger, more responsible, and more able politically to withstand any future attacks which may come.

MUSIC IN THE EDUCATION OF THE YOUNG, DEAF-BLIND MULTI-HANDICAPPED CHILD "NOT WHY? - BUT HOW?"

VANDA WEIDENBACH, LECTURER IN MUSIC, SPECIAL EDUCATION, NEPEAN COLLEGE OF ADVANCED EDUCATION, NEW SOUTH WALES.

In the past, severely and profoundly handicapped populations have been either confined to institutional care or remained at home. Consequently providing educational programmes has not been a pressing issue. Since education is largely the product of our need to fit into a highly structured society to survive, education was deemed irrelevant for this population whose opportunities for interacting with the non-handicapped were restricted. Furthermore, the cost of maintaining full-time residential care in itself is considerable. Providing educational services could be seen as an unnecessary, even wasteful expense, especially since the teacher/pupil ratio is, of necessity, very high.

Recently, in other countries, a variety of legal social and political forces have combined to create changing attitudes. Community-based domestic environments such as semi-sheltered apartments and group homes have taken severely handicapped persons out of their restricted, secluded environment, into the community. In addition to providing these people with skills and experiences necessary to function as independently and productively as possible, it is apparent that there is a need to provide non-handicapped persons with opportunities to interact with the severely handicapped, especially young people.

Not all severely handicapped children have been denied education. However, few successful interventions have been documented. Frequently, programmes were introduced too late, in chronological terms, were of insufficient duration, and were conducted without appropriate instructional technology. When programmes failed to produce positive results, the blame was laid, unfairly, on the students. In short educators failed to design and implement programmes which could be adapted to allow the students to participate in a wide range of normative activities to a level appropriate to their skills and in a way that would permit and enhance participation.

Let us explore the implications of these three issues in reverse order. Fortunately researchers in the past decade have shown the severely handicapped capable of acquiring skills previously considered unattainable (Gold 1978, Brown 1980, Snell 1978). This has resulted from adopting a more liberal view of curricula, looking at subject areas from the needs of the client rather than the demands of society, by making adaptations, by analyzing with greater precision objectives and by employing the most recent methods of teaching technology. In short, the current prognosis for educational intervention with the severely handicapped is decidedly more hopeful providing we design and implement programmes which are longitudinal rather than episodic and functional.

By teaching basic social skills and adaptive behaviour as well as academic skills, we open the doors for interaction between the handicapped and their non-handicapped peers.

Studies have shown that when such opportunities are made available in the formative years, more healthy, positive attitudes are inculcated in our non-handicapped population.

Finally, to our first point related to the cost of educational intervention it is obvious that if we are prepared to provide money for resources and personnel to teach a variety of functional skills, the cost is outweighed by the expense incurred for lifetime institutional care.

> "The parameters of longitudinal educational services provided severely handicapped students during the first 21 years of life are functionally related to the quality of general functioning in adulthood."
>
> (Brown, 1980)

And how does this relate to music? It's rather like explaining the advantages of a new piece of equipment before you ask for the money to buy it. Not that I intend passing around a hat later, but I do see a need to justify music for this special group because of their severe limitations.

As you may be aware, the State Education Department of NSW has recently taken on the responsibility of providing public educational services for the severely handicapped. The need for curricula in all subject areas therefore is a pressing issue. Late in 1978, the School of Teacher Education of Macquarie University, in cooperation with the Royal NSW Institute for Deaf and Blind Children, established a research classroom to develop curricula for a group of deaf-blind multi-handicapped children. The group chosen for the project was not a random sample of the deaf-blind but a selected group who had been rejected from the generic group and classified as ineducable.

The children's ages ranged from four to nine years. Each child had a confirmed hearing impairment and some visual defect, one child being totally blind, and all had been assessed as severely mentally retarded. Additional handicaps included heart defects, orthopedic abnormalities, and emotional disturbance which created behavioural problems. At the commencement of the project, none of the children wore hearing aids and only one wore glasses occasionally. They were unable to feed themselves, they were not toilet trained and there was no evidence of speech. Maladaptive behaviours ranged between total passiveness and rejection of attention to violence and self mutilation. Consequently, during the first three months, emphasis was placed on toileting, learning to sit in a chair, being shaped through simple tasks as well as being required to keep clothes on.

When I was invited to participate in the project it occurred to me that with the severe limitations of this group, if the results were promising one might be able to make generalizations to other severely handicapped populations.

So, the purpose of establishing a music programme in this classroom was to investigate the potential of music to assist in the general education of the deaf-blind child. Studies in music have been conducted with other handicapped populations - the deaf, the blind, mentally retarded, cerebral palsied, emotionally disturbed and learning disabled. In these studies music has been used as a structural prompt, a reinforcer and a discriminative stimulus.

A survey by Kalenius (1977) showed that less than 1% of deaf-blind children had received attention in research studies connected with the arts, supporting the view that severely handicapped children have, in the past, been denied opportunities for aesthetic experience.

For the deaf-blind child whose interactions with the environment are already seriously affected by limited vision, impaired hearing, diminished intellectual functioning as well as other disabilities, the omission of the arts from the curriculum has the effect of further depriving him of opportunities for sensory stimulation. Therefore, recognising the importance of arts education for all young children and the rights of the handicapped to be educated in the least restrictive environment through programmes essentially the same as those of their non-handicapped peers, the music programme was devised based on normative objectives. What was essentially different was the systematic instructional procedure to be used.

PROGRAMME GOALS

Activities : Instrumental
Movement
Singing
Listening
Language (through signs)

General Goals : Through these activities children will be given opportunities:

- to increase cognitive and perceptual functioning;
- to stimulate various sense modalities; visual, auditory, tactile
- to improve fine and gross motor movement
- to practise communication/language skills
- to facilitate social interaction
- to discover means of creative expression
- to encounter aesthetic experience and learn to develop preferences
- to learn a range of appropriate behaviours which may provide a substitute for inappropriate behaviours.

It seemed to me that music's special qualities could provide learning experiences not possible in other subject areas. When a child has deficiencies in aural, visual and intellectual functioning, by providing activities which present a multi-sensory experience - holding the tubular bells, striking the bell, feeling the vibrations, hearing the sound, seeing the action - integrated use of several sense modalities occurs. Furthermore, making sound meaningful to the group was important because the children had been cut off from auditory stimuli by hearing impairment with aids. If benefits were to be gained through amplification, they needed to be taught how to respond to sound so that auditory capacity becomes auditory performance.

Prior to the commencement of the project, an evaluative study of classroom musical instruments was conducted at the National Acoustic Laboratories. Special analyses provided information on frequency (pitch), intensity (decibel level), the nature of the wave forms and the effect of producing the sounds with different mediums.

During the study, a remote control unit was designed by the writer and built by an electrical engineer, for auditory training. Attached to a four channel reel-to-reel tape recorder, it enabled one of four auditory stimuli to be produced by pressing a button. The children were trained to activate the recorded sounds. In addition to developing a music programme, three separate studies were conducted to answer the following questions:

(1) Can the deaf-blind multi-handicapped child be trained to attend to auditory stimuli and, if he has useful residual levels of hearing, can he be taught to respond to sound?

(2) Will he be able to be trained to listen to pre-recorded music and, if so, will he exhibit discrimination abilities by displaying preferences?

(3) Is it possible to train the deaf-blind child to play different musical instruments and, if so, will such encounters affect behaviour patterns?

Before discussing the results of these studies I would like to present several slides which show the children in various activities. Unfortunately, few slides were taken in the early stages, although we do have a number of video tapes which clearly show the progress made.

Discussion of results on overhead transparencies:

Study IA Conditioned Response Audiometry using Tubular Bells and Chime Bar.

IB Conditioned Response Audiometry using Chime Bars and Mouth Organ.

IIA Self Selected Listening - Automated Stimuli.

IIB Self Selected Listening - Differential Musical Stimuli. Rock, ballet, military band, nursery rhymes.

IIIA Instrumental Interaction. Trained versus non-trained instruments.

IIIB Summary of Behaviours during Instrumental Training.

IIIC Instrumental Preference Hierarchy.

CONCLUSION

From the results gained with this particular group of children, it can be concluded that auditory-stimulus response is possible with some deaf-blind children. In addition to the auditory benefits and the information accrued, by making the task an enjoyable activity, it permitted the children to master one more task thereby extending their repertoire of skills.

The second study investigated the ability of these children to differentially discriminate musical style.

Daily exposure to recorded music from sources over which one has no control is a common occurrence. Listening to music as a selected activity or unintentionally through film, television and radio programmes creates further auditory exposure. Music listening therefore contributes significantly to aural experiences especially during leisure time and in the life of the developing child. However, the learning difficulties of the severely handicapped, especially those with hearing disabilities, prevent them from learning about music through incidental exposure so that teaching techniques, special equipment and modified curricula are necessary if they are to gain some benefit from music listening. A further implication is that if the handicapped are to derive pleasure from music in adulthood, they must receive systematic instruction during childhood.

Unfortunately the deaf-blind multiply handicapped child frequently has no opportunity to develop hearing acuity and listening skills because he often remains auditorally untested due to his lack of ability to communicate and his poor behaviour. Consequently he is unassisted by amplification and receives no auditory training.

Through a structured teaching procedure this group of children learned to operate a four-channel remote control unit thereby being exposed to various auditory stimuli. Results suggested that listening is an activity in which they will participate despite their hearing impairments. It also appears that the children are able to discriminate various aspects of auditory stimuli including musical style. In addition, skills were developed in appropriate playing procedures of a variety of musical instruments. Through movement activities the children improved in fine and gross motor skills as well as learning sequences of movement. Such group activities have seen an improvement in awareness and co-operation.

Advocates for the severely handicapped have called for the development of longitudinal curricula to assist in the normalization process and to prepare these individuals for adulthood by providing them with functional and age-appropriate skills but, because so much time is spent in trying to overcome the effects of the handicapping conditions, it seems even more important that skills for recreation be taught so that handicapped persons can experience pleasure and joy.

One of the most important conclusions derived from this programme was that through a variety of music and music-related activities this diverse group of severely handicapped children were able to experience such enjoyment. There were occasions when their spontaneous expressions of pleasure closely resembled those encountered in a regular classroom. Fortunately photographs and video tapes captured some of these moments. Through a balanced programme incorporating singing, moving, playing, listening and creating, diverse skills were learned which extended the children's range of activities so that there appears to be justification for including music education in a comprehensive intervention with the deaf-blind multiply handicapped child.

Undoubtedly teaching techniques need further sophistication and refinement, while selecting appropriate and meaningful tasks is also an important strategy. The development of a curriculum which can be adapted to the individual physical and intellectual abilities of the children, and which provides group activities, is being pursued.

It seems that deaf-blind multiply handicapped children can benefit from a music education programme, given a highly structured environment and a programme tailored to their needs. Further music studies are recommended with these children and other severely handicapped groups. This promises to be a most exciting field for future research which should result ultimately in substantial benefits for these children.

"ASSESSMENT - ACCENTUATE THE OBJECTIVE, ELIMINATE THE SUBJECTIVE"

GRAHAM TERRY, SENIOR LECTURER IN MUSIC, SACAE - STURT CAMPUS.

The title of this paper was influenced by that old song "Accentuate the Positive". However, it is not a frivolous title as I do intend to concentrate on objective assessment and virtually ignore subjective assessment.

Before I get into the main part of the paper, I need to provide some background on my teaching duties and experience with different types of assessment so that my ideas can be read in context.

I have been lecturing in Twentieth Century music history since 1973 at Sturt to first year elective music students whose musical backgrounds range from virtually none to considerable (eg, double Matriculation Music). Prior to 1980, most of these students were enrolled in the Diploma of Teaching programme but since that time the majority of students have been drawn from the School of Medicine at Flinders University (25% of their work in the first four years of the programme is elective).

From 1973 to 1978, students were assessed on 1,000 and 2,000 word essays on major Twentieth Century compositions. I regard this period as my grounding in subjective assessment.

In 1978-79, I studied at Indiana University as a student in the Master of Music Education degree programme. It was there that I enrolled in a course in the Psychology of Music taught by Dr Hal Abeles, a course which contained a large section on assessment. This experience caused me to change my thinking on assessment and since that time I have used objective testing exclusively with particular emphasis on multiple choice and matching items questions. It is my experiences with this form of assessment that I wish to discuss in this paper.

Some of you may already know that there are three types of musical behaviour which can be measured -

(1) Cognitive: This domain deals with the thought process, knowledge or skills by thinking.

(2) Affective: This domain includes musical attitudes, appreciation of music or musical interest.

(3) Psychomotor: This domain covers practical skills and performance.

This paper will confine itself to measurement of the Cognitive domain. The Affective and Psychomotor domains may well be an interesting topic for a paper at a future conference.

Benjamin Bloom (1) in 1956 set out a taxonomy on the thought processes in the Cognitive domain. It has been widely used and quoted in various circles and needs no lengthy explanation in this paper. Bloom states that there are six levels in the Cognitive domain and that they are hierarchical. The six levels are:

(1) Knowledge: This is the lowest level - people functioning at this level recall information such as the composer of the "Trout Quintet."

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(1) Bloom, Benjamin S. Taxonomy of Education Objectives: Handbook 1: Cognitive Domain, David McKay Co. (NY) 1956.

(2) Comprehension: Information is transformed.

(3) Application: At this level, information can be applied (eg a student could be asked to write a subdominant chord).

(4) Analysis: A still higher level where a concept can be broken into its component parts (eg a student could be asked which bar contains a secondary dominant).

(5) Synthesis: The creation of something new.

(6) Evaluation: The highest level where a person can judge products and concepts (eg a student could be asked to decide which piece was written by Mozart).

It has been necessary to set out briefly these six levels because one must choose the most appropriate form of assessment to suit the objectives of one's course. If you require your students to demonstrate cognitive behaviour at the highest levels (5 and 6), then only an essay or its equivalent is appropriate. However, it is more appropriate to demonstrate cognitive behaviour at the lower levels through objective testing.

Too many times essays are set for tasks which only require using cognitive skills up to the Analysis or Fourth level. This is inappropriate in my opinion as I maintain that essays can only be assessed subjectively (ie, there are too many external factors which can influence the final mark). In objective assessment, you are either right or wrong and there can be no accusations of bias through external factors.

ESSAYS

These are a few comments and tips about essays.

(1) The question should be carefully worded so that the requirements are clearly defined and unambiguous.

(2) Then write out the ideal answer identifying the main components as you see them. Allocate marks to each component and ring each component when marking the answers.

(3) Have students use ID numbers rather than names on their answers so that anonymity can be preserved.

(4) If more than one question has been set, mark one question at a time. On the first reading sort into three piles (eg, good, average, poor) and then read again to confirm or amend your earlier opinion.

However, no matter whether you go to this amount of trouble or not, bear in mind that your final assessment will still be subjective - ie, another reader may well arrive at a different set of results to yours. If you doubt this, you might like to ask a small group of expert markers to assign a mark to the student's answer shown in the Appendix (the question and marking scheme is also included) - do not be surprised if there is a wide divergence in the scores.

OBJECTIVE TESTING

There are four main types of questions which can be used - Short Answer, True or False, Multiple Choice and Matching Items. I have not used the first two in my work as they can only measure cognitive behaviour at the low levels - consequently, they will not be discussed in this paper.

MULTIPLE CHOICE

The format of this type of question is well known. Multiple Choice questions are the best method of objective testing because they are capable of producing good discriminatory power between students (ie, good students tend to get them correct, poor students tend to get them wrong). However, good Multiple Choice items are difficult to write and require a good deal of practice before one could claim to be an expert writer.

The following discussion will use two terms which might not be generally known. The "Stem" is the term used for the words or other material that pose the question. "Distractors" (or "Alternatives") are the possible answers to the question (normally there are five distractors per item).

These are some hints on the writing of good multiple choice items:

(1) The correct alternative must be completely correct and the other distractors must be clearly wrong but attractive to the students. Success comes from writing good distractors.

(2) The stems and particularly the alternatives should be brief avoiding superfluous or irrelevant material (which can sometimes make a wrong alternative right) and unnecessary wordiness. I tend to write very short alternatives (one or two words), but there is no real rationale for this.

(3) It is said that one should avoid using negatives in the stems but I have not found this to be a problem.

(4) Choose distractors that require the student to eliminate them one by one until only the correct answer is left. If this is done, each question will take an average of one minute to complete.

(5) Aim for a 50% correct score for each item. There is no point in setting a question which everybody gets correct.

(6) Use homogeneous distractors (eg, all time signatures or all electronic music composers) rather than a mixture because students quickly spot the odd one out.

(7) Finally, and most importantly, write items that require students to use the highest possible levels of the Cognitive domain in arriving at the answer. My experience is that this is easier to say than to actually do.

MATCHING ITEMS

These are similar to Multiple Choice. Some of you will not be familiar with the format of Matching Items so a typical question needs to be included at this stage:

The following statement appears at the start of this section:

For each of the following groups, choose one of the five alternatives which is the correct or best answer for each "question" in the group. Indicate your answer by writing the appropriate number on your answer sheet.

NB An alternative can only be used once in each group.

Link the country to the person who was the head or leader (not necessarily an active composer himself) of the electronic music centre in that country.

FRANCE	*(1) Xenakis*
	(2) Messiaen
	(3) Schaeffer
GERMANY	*(4) Luening*
	(5) Eimert

The student examines each of the alternatives on the right hand side for the leader of the French centre and hopefully chooses Schaeffer (3). Then the student examines the alternatives minus Schaeffer for the leader of the German centre (the required answer was Eimert).

The advantages of Matching Items over Multiple Choice are that more questions/items can be tested per available testing time and they are compact (ie, the amount of typing space required is significantly less).

However, they are not easy to write as there is some difficulty in finding homogeneous stems and distractors. They also seem only suitable for testing material that requires only the lower levels of the Cognitive domain to be employed.

It is important to use a smaller number of stems than alternatives because with equal numbers a student can guess the answer to the last stem because there will only be one distractor left to choose from. It is possible to use 7-10 distractors provided homogeneity can be maintained.

ANALYSIS AND EVALUATION

The story does not and must not end at the writing of questions. It is very important to analyse and evaluate each question after the test has been given (reasons for this will be given later).

Before proceeding any further, two statistics need to be explained:

(1) Index of Difficulty:

Difficulty = % of those correctly answering item.
ie, if 11 out of 20 correctly answered the item, then the Difficulty = 55%.
I prefer to express this index as a decimal (eg, 0.55).
The higher the figure, the easier the question was (a 1.00 figure means that everybody was correct).

(2) Index of Discrimination:

To obtain this figure, one must first sort the papers into three groups of equal size based on the final total raw scores. (ie, top 1/3, middle 1/3, bottom 1/3). Then the numbers incorrect for each item be calculated and recorded noting which distractor was chosen by each group.

$$\text{Discrimination} = \frac{\text{No. correct in Top 1/3}}{\text{Tot. No. of people in Top 1/3}} - \frac{\text{No. correct in Bottom 1/3}}{\text{Tot. No. of people in Bottom 1/3}}$$

eg: If 9 out of 10 from Top 1/3 were correct for an item and 6 out of 10 were correct from the Bottom 1/3,

$$\text{Discrimination} = \frac{9}{10} - \frac{6}{10} = \frac{3}{10} \quad \text{or } 0.3$$

Then armed with these two figures (Index of Difficulty and Index of Discrimination), each item can be evaluated. If the Difficulty lies between 0.20 and 0.85 and the Discrimination figure is greater than + 0.30 (a negative figure can occur), then the question has probably been a good one. Another proviso over classifying a question as "good" is that all distractors have been chosen.

One could ask why it is necessary to go to all this trouble. Analysing and evaluating helps you to set better questions in the future. Another reason, one which I favour and employ, is that you can use good questions again in future years, thus building up a bank of suitable items. Students are not permitted to keep the question sheets although they are handed back when the test is returned and notes may be made on problem questions.

If a question is not a good one, the following steps may be taken:

(1) It could be discarded and not used again.

(2) A distractor could be changed if nobody chose it or if it produced negative discrimination.

(3) Ambiguous stems can be rewritten.

(4) Students should be asked why they chose certain distractors - this provides some very helpful ideas for the future.

Finally, I should stress the need to analyse and evaluate. There is no value unless these steps are carried out. I am not yet an expert by any means, but I am trying.

APPENDIX

Sample essay test item with response by a selected student:

Question: (100 marks)
(a) List the four major types of objective test items.
(b) For each type of item listed, present its advantages and limitations for use in achievement testing.

Sample answer:

"Supply type item is easy to write and prevents guessing by students. But it emphasises rote memory. Matching item can be applied to most subject-matter and measures higher mental processes. But it is hard to construct and emphasises rote memory. The multiple choice item is the best since it eliminates guessing (nearly) and can be used at any grade level. But it is hard to construct and requires a long time to administer and score. The true-false is generally bad since one can always get a good score by guessing. They are so easy to construct that many people use them too much."

Scoring guide for sample essay type question and answer.

(20 marks) (a)
1. Completion (for supply, or fill-in) (5 marks)
2. Alternative response (or two response) (5 marks)
(note: allow 2 marks if student identifies a specific subtype, eg, T/F)
3. Multiple choice (5 marks)
4. Matching (5 marks)

(80 marks) (b)

1. Completion - 4 marks each - 20 marks max.
Adv. i wide applicability
ii eliminate guessing
iii stimulates desirable study habits
iv other

Lim. i rote memory emphasised
ii scoring somewhat subjective
iii other

2. Alternative response - 4 marks each - 20 marks max.
Adv. i easy to construct
ii wide applicability
iii large sample per time period
iv other

Lim. i guessing problem
ii emphasises memory of textbook
iii other

3. Multiple Choice - 5 marks each - 20 marks max.
Adv. i most generally applicable
ii can evaluate higher mental processes
iii other

Lim. i difficult
ii other

4. Matching - 4 marks each - 20 marks max.

Adv.	i	measure degree of association between 2 stimuli
	ii	measure knowledge of categories
	iii	widely applicable
	iv	other
Lim.	i	rote memory emphasised
	ii	likely to contain irrelevant cues
	iii	other

SECONDARY MUSIC TEACHER TRAINING - SOME THOUGHTS FOR THE FUTURE

DOUGLAS HEYWOOD, FACULTY OF EDUCATION, UNIVERSITY OF MELBOURNE

An essential and rewarding aspect of a conference such as this is that it provides, to a significant degree, the appropriate environment for the dissemination of ideas through the presentation of papers and the subsequent dialogue with colleagues. Given that I am unable to enjoy the latter, but have fortunately been given the opportunity to participate in the former, and that I do not know at what stage of the conference this paper will be presented, I have taken the liberty to briefly examine three areas of teacher training: selection procedure, course content, and field training (school practice). Resting securely in the knowledge that greater minds than mine have, and will continue to confront the many problems associated with teacher training (problems ranging from fiscal restrictions to philosophical revolutions), it is hoped that this contribution albeit small, will at least invoke some discussion and perhaps even offer some viable alternative solutions.

Through-out my teaching career my involvement in education has always been at the post-primary level, either as a secondary teacher or as a lecturer in teacher training at the tertiary level. It is therefore fitting, I believe, that the thrust of this paper be directed to the training of post-primary teachers. At the same time it should be noted that some of the statements made, and the conclusions drawn, may equally apply to both areas of teacher training ie, primary and post-primary.

I believe that one of the most challenging and, in many ways, the most difficult levels to teach music is at the junior secondary levels of years 7 and 8. This statement may bring cries, perhaps even howls, of protest from those involved in primary education, and it is true that problems do exist at that level as they do at any level of education, as is evident by this very conference, but as I have experienced the challenges of secondary education, grappled with some of the difficulties, and rejoiced at the countless rewards, I find that I can only comment, with any security, from this position.

Before continuing, in case there is developing any undercurrent of concern that I may be using this paper as a vehicle to bemoan, or exalt, the fate of secondary teachers, let me assure you that this is not the case. Nevertheless, if the thrust of this paper is, in any way, to focus on post-primary teacher training it is imperative that some of the problems which undoubtedly that young, eager, energetic first-year out music teacher will encounter, be identified. This will obviously determine some of the needs and thus lead to the consideration of appropriate measures that may be taken to best equip this teacher to cope with the initial pressures of teaching, and, at the same time, provide the foundation for future development.

As a first-year out teacher, this person will usually be given the junior music forms, and, as a consequence, will encounter the first of many problems. It is known that the year 7 students come to post-primary education with a variety of expectations of, and attitudes to, music education.

Obviously a significant influence on their attitudes will have developed from what they experienced at the primary level. Consequently, their reaction to music education will range from the 'ultra-positive' to the 'destructive negative'. The same attitudes and expectations may equally be true of year 8 students. Thus the teacher will have the responsibility of:

(1) further developing the knowledge and skills of those students who have been fortunate enough to have previously experienced a positive and enriching music programme;

(2) introducing basic skills and knowledge to those who have encountered for what ever reason, a restricted and limited musical environment;

(3) cater for the many who belong to that 'grey' middle area of involvement where they have had the opportunity to experience quite a good primary music programme, but have become disenchanted, or at best, developed a 'luke-warm' response to music education.

(4) and finally, but of paramount importance, the teacher must strive to develop, in all students a positive attitude to the subject.

Although similar arguments can be applied to junior mathematics, English, science, etc, it must not be forgotten that such subjects are, in the majority of schools, considered to be more important to the educative process than music. The community and the parents also tend to support this notion, although the students may not. Nevertheless, the young music teacher has the added responsibility of challenging such prejudices and, as is far too often the case, is placed in the position of having to 'sell' the subject to the student, the school, the community, and the parents.

Other responsibilities of the post-primary teacher will be many, and will vary according to the discerned needs and philosophies of the school. However, it is not unreasonable to expect that the young teacher should have the knowledge and the ability to:

(a) demonstrate a secure knowledge of music history and theory;

(b) design, develop, and implement a classroom programme and ongoing curricula;

(c) conduct school choirs and other ensembles;

(d) be able to perform as a practical musician;

(e) have a knowledge of administration and be responsible for the faculty budget;

(f) organize school concerts and other extra-curricula activities (perhaps even the school production);

(g) coordinate an instrumental programme, or establish one if such a programme does not exist.

This list is by no means exhaustive, and if only <u>these</u> areas are identified as important, training institutions have quite a task ahead of them to adequately provide for the young teacher's needs in these areas.

It is an easy, (and often an unthinking), exercise to find fault with established programmes. However, it is true that some of our exit students do begin their teaching careers ill-prepared for what lies ahead. While I believe that it would be unjust to deny the positive aspects of our programmes, one objective of this conference is to identify and confront perceived problems and suggest resolutions; some of which may be short term solutions, others, (after careful planning) will look to the long term. It is important also that we do not cut away too much of apple in search of total goodness.

SELECTION PROCEDURE

The importance of establishing an accurate instrument for selection cannot be over-stressed, for if we fail at this point (and I believe in too many cases we do) the student, and eventually the subject, will suffer severely at the tertiary and school level. The foremost assumption underlying any selection procedure should be that the result will provide sufficient information to indicate the applicant's ability to successfully complete the course of study, and have the emotional and intellectual capacity to be an effective music teacher. In Melbourne, normally one, or a combination of the following procedures are used for selection:

- HSC (year 12) results
- certification of proficiency on a main instrument
- audition
- interview with the Head of the Department or some representative panel.

If all of these were applied as the total selection procedure, some may argue that sufficient information would be gathered to predict, with a degree of accuracy, that applicant's potential to complete the course and become a successful teacher. One difficulty is that all these procedures are not used and thus an imbalance already exists - an imbalance that may not be eradicated until some form of common selection procedure is established. Further, I am not convinced that the above scheme does provide sufficient information about the student. The HSC result may only demonstrate (and in a limited way) the candidate's ability to respond to an externally imposed examination. Abundant evidence exists to support the belief that such results do not necessarily correlate with the student's academic success at the tertiary level. The audition, and other evidence of practical ability, may also only indicate that the candidate has achieved some degree of expertise on the instrument, and that some level of musical literacy has been reached (perhaps even musicality). The interview, although obviously important, may not necessarily reveal, to any meaningful degree, the strengths, or weaknesses, of that person - in fact a shy person could be at a disadvantage while the extrovert may 'con' his/her way through the interview, and yet the former may have the potential to become the more effective teacher.

To thus identify certain weaknesses is not difficult. The dilemma is to suggest a viable alternative. Perhaps the following model could serve as an alternative or at least stimulate some discussion.

It is based on the premise that a realistic assessment of a candidate's potential to be an effective teacher can only be achieved after a period of intense and varied testing. The model is quite simple and works on the principle that before any student can be accepted to a course, that student must undertake four weeks of orientation and assessment. During this time the student shall:-

(a) attend lectures and tutorials on educational theory;

(b) participate in practical workshops;

(c) participate in micro-teaching sessions (as a student and a teacher) which will be video taped for later discussion;

(d) organize group activities;

(e) attend counselling sessions;

(f) participate in group discussions on various aspects of music education.

Although no formal examination (or examinations) need be held, it is imperative that the student's progress be frequently monitored, and a detailed profile of that student be established. For the first three weeks the student would be required to attend for 30 hours each week (an opportunity for them to experience, to a degree, what is ahead of them as teachers) and 10 hours during the final week. At the conclusion of the course the candidate would then go before a selection committee, who assuming that the candidate's progress has been adequately monitored, would then have sufficient information to make a more accurate assessment of the candidate's potential to become an effective teacher.

Reservation will undoubtedly be expressed about such areas as finance, staffing, when the programme would be held, etc. Obviously finance will continue to be a restrictive element - one lives in eternal hope that at some point in our history politicans will realize the importance of education to the physical, emotional, intellectual and social development of the child, and society, and provide realistic funding to meet the needs. Nevertheless, this problem, in relation to this four week course, can, with sufficient planning and lobbying, be reduced. As far as the timing of the programme it could be held during summer vacation, a time when Universities and Colleges are not quite as busy eg, November/December or December/January. Staffing could be augmented very capably from practising teachers who would provide a valuable input as lecturers, organizers, group leaders and counsellors.

I believe that this model, and indeed any model, that approaches the problem of selection procedure must be carefully considered. It is much better to identify, as far as possible, those students who, for what ever reason, will not be able to cope with the responsibilities of teaching. It is totally immoral to wait until the fourth or fifth year of tertiary education to inform students that they have not the ability to embark on a career of teaching.

COURSE CONTENT

This area has, and will continue to be, contentious as lecturers vie for the largest possible allocation of time for their area of specialization.

It is undeniably true that we would all like more time to examine with our students, the hidden secrets of harmony, or the importance of the music of ancient Greece to our musical heritage, or the influence of Pythagorean tuning, or the delights to be experienced through the art of recorder playing or the joys of jazz. So the list continues. Unfortunately, our lapses of self indulgence have, in some instances, resulted in courses that are imbalanced and are not completely appropriate to the training of music teachers. It may well be that some music teacher programmes seemingly ignore certain aspects of comprehensive training which immediately disadvantages the students taught by inadequately trained teachers. Perhaps it may be appropriate that the Education Department make known to Music Teacher Training Institutions the curriculum content pertaining to the various levels of the school system. It may also be of value to establish greater standardization of specific teaching methods across the various teacher training institutions. These may be issues for further debate.

The model that I am submitting does attempt to look at the first issue, that of imbalance, by suggesting a programme which provides balance between the academic/practical study of music and the theoretical/practical study of education.

Tot = Hours per year
Grand Total = Hours for 4 years

SUBJECT	YEAR 1		YEAR 2		YEAR 3		YEAR 4		Grand Total
	Hr PW	Tot	Hr PW	Tot	Hr PW	Tot	Hr PW	Tot	
Music History	4	100	3	75	2	50			225
History of Jazz/Pop			2	50	1	25			75
History Elective	1	25							25
Theory	2	50	2	50					100
Orchestration			1	25					25
Jazz Theory					1	25			25
Arranging					1	25			25
Aural Training	2	50	2	50					100
Ensemble Performance	3	75	2	50	2	50			175
Chief Study	2	50	2	50	1	25			125
Improvisation					1	25			25
Accompanying							1	25	25
Conducting (Instrumental)	1	25							25
Conducting (Choral)			1	25					25
Conducting Elective					1	25			25
Training Instrumental Groups					1	25			25
Training Choral Groups					1	25			25
Theories of Teaching	2	50							50
Philosophy of Education			2	50					50
Psychology of Education							2	50	50
Sociology of Education							2	50	50
Workshop: Carl Orff					1	25			25
Workshop: Dalcroze					1	25			25
Workshop: Kodaly							1	25	25
Workshop: Contemporary (Self etc)							1	25	25
Curriculum Studies							3	75	75
Administration							1	25	25
Understanding equipment							1	25	25
Curriculum Development							1	25	25
Classroom Arrangements							1	25	25
Field Training	3	75	3	75	6	150	6	150	450
		500		500		500		500	2 000

The first factor to be considered in this model is that the subjects have been grouped into the following nine areas:

MUSIC

1. History - the traditional and necessary study of our musical heritage; the study of the 'Pop' music culture; an elective study of music from another culture.
   Time Allocation: 325 hours (16.25%).

2. Theory - the study of traditional theory and the application of this to, among other considerations, orchestration; the study of jazz and rock harmony and its application to arranging.
   Time Allocation: 175 hours (8.75%).

3. Aural Training - to develop aural awareness of traditional and non-traditional sounds.
   Time Allocation: 100 hours (5%).

4. Practical - to include instruction on the main instrument (6.25%); group ensemble where the student must include choir, jazz/rock group, orchestra (if the main instrument is an orchestral instrument), chamber ensemble (8.75%); improvisation (1.25%); and accompanying (1.25%).
   Time Allocation: 350 hours (17.5%).

5. Conducting - to develop instrumental and choral conducting techniques and apply this, and associated knowledge, to training instrumental and choral ensembles; to allow for the student to specialize, in a small way, in either area.
   Time Allocation: 125 hours (6.25%).

MUSIC EDUCATION

6. Educational Theory - to study a variety of teaching methods; develop the skill of reasoning; to grasp a fundamental knowledge of our cognitive and emotional development; examine social and cultural influence on the educative process.
   Time Allocation: 200 hours (10%).

7. Workshops - practical application of contemporary approaches to music education; Orff, Kodaly, Dalcroze, Self, Paynter, etc.
   Time Allocation: 100 hours (5%).

8. Methodology - preparation for the practice of teaching including administration, curriculum development, classroom management, knowledge of equipment etc.
   Time Allocation: 175 hours (8.75%).

9. Field Training - this continues throughout the four years of the course. It should be noted that three hours assumes half a day in school and six hours assumes a whole day.
   Time Allocation: 450 hours (22.5%).

The second factor to be observed is the total time allocation to each area. It is based on the assumption that the academic year is divided into four terms, the first two being of ten weeks duration, the third of five weeks, and the final ten weeks for examination. For the first three terms, ie, 25 weeks, I am suggesting that the contact time be increased from 12-16 hours, as is now the case in most tertiary institutions, to 20 hours per week.

I don't believe that this increase is going to place insurmountable demands on the student (or staff) and the potential benefits significantly nullify any imagined hardship. This then allows for a total contact time of 2,000 hours. Of this, 53.75% is allocated to the academic practical study of music, and 46.25% to the theoretical/practical study of music education. It should also be noted that just over one-fifth of the total time (22.5%) is devoted to field training.

FIELD TRAINING

At present, the Secondary Teachers Registration Board, requires that at least 45 days of teaching experience be included in any course of teacher training. I have never been convinced that 45 days, or in some cases 45 years, is sufficient experience for one to embark on the profession of teaching. With Diploma courses, this precious time of contact with children is left until all the academic studies, associated with the teaching discipline/s, have been completed. In other words, 80% of the total time at best (assuming a four year university degree) has been devoted to the subject matter and only 20% to education, and of that approximately 40% given to field training or school practice, or 8% of the total time that that student has attended a tertiary institution.

While I am prepared, to a degree, to concede that Diploma courses can, of necessity, provide only limited 'end-on' teacher training, I find it extremely difficult to accept that some institutions, while purporting to offer a degree in Music Education, allocate more time to the academic training of the student at the expense of training that student to be an effective teacher.

The model I have presented attempts to provide one possible alternative - doubtless this conference will develop many others. How the field days are used will vary according to the institution. One possible grouping could be:

Year 1. Three schools visited during the 25 half days.

Year 2. As for year one but different schools.

Year 3. Many combinations are possible. Perhaps 10 single days followed by a three week block.

Year 4. This may be the same as year three but at a different school.

In addition, as I don't believe in wasting time, during the final term fourth year, ie, from mid-November to December, the student can continue with another teaching block of four weeks. Thus on completion of this four year teacher training course the student will have been involved in education at the grass-roots level for 95 days. For those who are concerned about the cost to the institution, it would increase the payment to school by just over 100% - a small price to pay.

This paper has been used to briefly consider three aspects of teacher training namely selection procedure, content, field training.

Although the bias has been to secondary training, it is hoped that some of the ideas presented can be applied to primary training. Whatever the outcome, I am convinced that all the papers given at this conference will illuminate some of the problems existing in teacher training courses, and consider the means by which they (the problems) can be extinguished.

MUSIC EDUCATION FOR THE PRIVATE MUSIC TEACHER

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It can be argued that a strong, vital private music teaching sector will be an essential ingredient in the music education scene for years to come. A falling school population, dwindling funds for music education in schools and moves towards job-oriented general education will only reinforce a situation which has continued to exist throughout the good years as well as the lean; namely one in which the private teaching sector continues to flourish because it meets demonstrated need for in-depth music learning in ways which cannot be provided in most schools, whether primary or secondary. Music is a complex matter of aesthetics in an essentially auditory form and the necessary skills to successfully project this at a sophisticated level are particularly well explored in the sympathetic environment of a well-equipped private music studio - at least so far as western art music from the Renaissance to the twentieth century is concerned. Avant-garde styles may well flourish in different surroundings - but it is as yet rather too early to assess this.

It can also be argued that the private teaching force will, for the same socio-economic reasons, itself have to be reduced and streamlined. This chance must not be missed. Fewer private teachers working at a more professional level for longer hours gives the best opportunity yet to raise the standard of teaching in this sector. It is clear that effective group teaching, for example, cannot be successfully undertaken within a small teaching practice. Numbers must be large enough to allow for several groups, permitting flexibility of movement from one group to another. Again, a well-equipped studio cannot be economically justified with a small number of pupils, and neither can lengthy periods of teacher study.

The various moves towards Accreditation can be seen as a first response by the private teaching profession itself to this changing environment. Certainly the result of the schemes now operating will eventually be fewer teachers and a higher teaching standard. However, it seems doubtful that these schemes are sufficiently demanding to achieve a significant change in this area. To an extent, the Suzuki and Yamaha schemes are purpose designed for a specific methodology, involving limited numbers of teachers anyway, and so may be disregarded in this particular context. The schemes run by the Federation of Australian Music Teachers' Associations and the Institute of Music Teachers are more broadly based, however, and designed for the private teaching profession as a whole. In a nutshell, a performance level of around a "good" Grade Eight AMEB, together with a reasonable knowledge of rudiments, music history, harmony, style and structure, are the basis plus some acquaintance with basic educational philosophy and psychology. These requirements, to some extent moulded on the T.Mus.A. diploma are common to the purpose designed Accreditation courses of the Sydney Conservatorium, Melbourne University, and the South Australian Department of TAFE, plus the self-run schemes of the various MTAs. Two alternatives, accepted for Accredited Status, weight certain areas at the expense of others. The Federation of Australian Music Teachers' Associations accredits teachers with thirty or more years experience, irrespective of individual qualifications, whilst the Institute of Music Teachers accredits music degree holders in the instrument of their choice whether or not that instrumental study formed part of their qualification.

It will be seen therefore that Accreditation will result in a modestly higher teaching standard, but it could be argued that this increase is necessary in any case in order to make effective use of the "new wave" instrumental teaching methodology imported from the USA in the sixties. Indeed, it seems certain that this was a guiding principal in the introduction of Accreditation in the first place and certainly Accredited teachers can probably use Roland, Pace and company with reasonable fluency. However it does seem most unlikely that Accreditation as it now stands will significantly push teacher-pupil ratios in the private sector towards a small workforce with larger teaching practices, nor will the present requirements alter the imbalance of pianists to other instruments in the private teaching area. Whilst it is essential that the present system of requirements and purpose-designed courses for Accreditation are encouraged and allowed to become established if Accrediation is to work at all - and work it must - it is clear that requirements and courses in the future must be interesting enough to attract a broad spectrum of instrumentalists into the profession, and demanding enough to ensure that a smaller body of first-rate musicians results.

Given that lead-times of several years are frequently necessary to develop new courses, or new segments of existing courses, a five year period of stabilization for the present system seems appropriate to be followed by a further upgrading of expected professional standards through more demanding requirements. The Music Teachers' Council of South Australia - a newly constituted body representing the Australian Society for Music Education (SA Chapter), the Australian String Teachers' Association (SA), the SA Department of TAFE School of Music, the SA Flute Society, the SA Music Teachers' Association, the Suzuki Talent Education Association (SA), and the Yamaha Music Foundation, has already responded to this challenge by resolving that the Council encourage private teachers to undertake further study following Accreditation, and that appropriate institutions be encouraged to provide suitable courses for them. In this context it is of interest therefore to review the scene in the USA where a higher level of qualification and professionalism prevails in the private sector. The Master of Music programme at Michigan University, Ann Arbor, with concentration in piano pedagogy, for example, requires a minimum of ten semester hours - one third of the total - specifically in that area, together with a further sixteen semester hours in composition, solo and chamber performance, etc. This is fairly typical of the increasing number of US degrees offering a major field in pedagogy and it should be born in mind that a degree with a major in music or music education is a normal means of gaining membership to one of the teachers' organisations. The Certificate in Instrumental Teaching given by the SA Department of TAFE is a popular means of gaining Accredited teacher status in SA through the Institute of Music Teachers and the Federation of Australian Music Teachers' Associations. This also requires nine or ten semester hours in pedagogy but, by contrast, at the equivalent of UG2 level, with additional performance and musicianship components at the modest levels already alluded to.

Of course, merely to raise the level of Australian Accreditation requirements to a higher standard might create as many problems as it would solve, if it were not accompanied by stringent selection of appropriate course members proposing to major in pedagogy. Those with a genuine desire to teach in the studio situation would no doubt be encouraged to step forward by the enhanced professional standards in their chosen area, but selection procedures would, for example, need to ensure that graduates would be willing to teach in country areas as well as city.

Otherwise, the already sparse numbers of country teachers would be drastically reduced with a corresponding disadvantaging of areas concerned. Also, applicants with a genuine wish and ability to communicate in words about music would have to be given high priority rather than those who see the teaching profession as second best, or supportive to a performance career. Of course attitudes die hard, but the hen and egg situation in private teaching connected with status on one hand and expertise on the other is already on the way to being solved through present Accreditation requirements. The impetus towards high standards of music education for the private teacher will surely continue, with benefits to all, if we begin to prepare for the future now as well as concentrating on the present.

Practising teachers were invited to submit position papers, participate in discussions and make recommendations for action. These were collated and organised under five headings and presented for consideration by the R-12 Music Curriculum Committee, and associated arts bodies.

The quality and style of the presentation of the ideas has proved convincing and many of the recommendations are already official policy at an administrative level.

If we are considering musical recommendations as a basis for music education policy, we should keep in mind the sorts of issues I mentioned above. Our broad policies may be stated under any number of headings, but our approach must be confident and decisive. We must extend our means of communicating with one another, as well as with politicians and administrators. In order to maintain a lively music education scene, we need to debate issues fiercely but not defensively. It is therefore essential that we inform one another of developments and changes, test new ideas and consolidate proven ones.

Our immediate task is to work together on the most appropriate way to communicate what we believe to the appropriate people.

I remind you of the image of music educators being in the saddle and ready to go. Let us make sure, we are all racing in the same direction.

REFERENCE

Into the 80's, December, 1981. SA Education Department.

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CONFERENCE PROGRAMME

CONFERENCE OPENING

Mr Jim Giles, Assistant Director-General of Education, Education Department of South Australia.

Music for piano by Anthea Taylor,
"Untitled piece for piano in two movements".

PLENARY 1

"Politicians on Policy Making"
The Hon John C Bannon, Leader of the Opposition, South Australia.
Senator Patricia Giles, Member of the Senate Standing Committee on the Arts and Education, Western Australia.
The Hon Legh Davis, Member of the Legislative Council, South Australia.

CHAIR: Elizabeth Silsbury, Senior Lecturer in Music, Sturt Campus, South Australian College of Advanced Education.

DISCUSSION OF PLENARY 1

CHAIR: Elizabeth Silsbury.

SESSION 1

"Music Education Within a Cross Cultural Environment"
Dr Catherine Ellis, Reader in Musicology, Dep Director, Elder Conservatorium, University of Adelaide.

"The Cultural Politics in the Music Curriculum"
Malcolm Vick, Tutor in Education, University of Adelaide.

CHAIR: David Reid, Head of Music Department, Salisbury Campus, SACAE.

SESSION 2

"Multicultural Perspectives in Music Education - One South Australian Model"
Bill Shaw, Head of Music, Woodville High School.

"Consensus Moderation: A Model for School Participation in HSC Assessment"
Janette Cook, Curriculum Officer, Victorian Education Department.

CHAIR: Barbara van Ernst, Lecturer in Music, Victoria College, Toorak Campus, Victoria.

FILM - "Wrong Side of the Road"

PLENARY 2

"Administrators on Policy Making"
Malcolm Fox, Associate Dean, Faculty of Music, University of Adelaide.

Dr Gregor Ramsey, Principal, South Australian College of Advanced Education.

CHAIR: Patricia Holmes, Senior Lecturer in Music Education, Adelaide Campus, SACAE.

DISCUSSION OF PLENARY 2

CHAIR: Patricia Holmes

SESSION 3

"The Politics of Australian Music Education"
Gillian Bonham, Lecturer in Canberra College of Advanced Education, ACT.

"Music in the Education of the Young, Multi-handicapped Child. Not 'Why?' - but 'How?'"
Vanda Weidenbach, Lecturer in Music, Special Education, Nepean College of Advanced Education, NSW.

CHAIR: Janette Cooke.

SESSION 4

"Competency Based Curriculum for Secondary School Music Teacher Trainees"
Patricia Holmes, Senior Lecturer in Music Education, Adelaide Campus, SACAE.

"Assessment - Accentuate the Objective, Eliminate the Subjective"
Graham Terry, Senior Lecturer in Music, Sturt Campus, SACAE.

"Secondary Music Teacher Training - Some Thoughts for the Future"
Douglas Heywood, Faculty of Education, University of Melbourne.

CHAIR: Kent Logie, Lecturer in Curriculum Studies, Music Education, WAIT.

SESSION 5

"If Music is a Language, How Should we be Teaching It?"
David Reid, Head of Music Department, Salisbury SACAE.

"Music Education for the Private Music Teachers"
Rodney Smith, Lecturer in Piano, Adelaide College of Technical and Further Education, School of Music.

"The Adelaide College of TAFE School of Music"
Richard Hornung, Principal, TAFE, School of Music.

CHAIR: David Lockett, Senior Lecturer in Music, Magill Campus, SACAE.

APPENDIX 1	AGM MAY 1982	ATTENDANCE
Barbara van Ernst		VIC
Kent Logie		WA
Stephen Whittington		SA
Doug Simper		SA
David Reid		SA
Bill Shaw		SA
Malcolm Vick		SA
Brian Reid		VIC
John Lee		VIC
Vanda Weidenbach		NSW
Di Stone		VIC
Ruth Sainsbury		NSW
Jan Cook		VIC
Graham Terry		SA
Janelle Shephard		SA
Gillian Bonham		ACT
Chris Daffy		VIC
Ruth Buxton		SA

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