

Exemplar Book on Effective Questioning

Music

Compiled by the Statistical Information and Research (SIR) Unit

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PREFACE

The National Senior Certificate (NSC) examinations are set and moderated in part using tools that specify the types of cognitive demand and the content deemed appropriate for Music at Grade 12 level. Until recently, the level of cognitive demand made by a question was considered to be the main determinant of the overall level of cognitive challenge of an examination question.

However, during various examination evaluation projects conducted by Umalusi from 2008-2012, evaluators found the need to develop more complex tools to distinguish between questions which were categorised at the same cognitive demand level, but which were not of comparable degrees of difficulty. For many subjects, for each type of cognitive demand a three-level degree of difficulty designation, *easy, moderate and difficult* was developed. Evaluators first decided on the type of cognitive process required to answer a particular examination question, and then decided on the degree of difficulty, *as an attribute of the type of cognitive demand*, of that examination question.

Whilst this practice offered wider options in terms of *easy, moderate and difficult* levels of difficulty for each type of cognitive demand overcame some limitations of a one-dimensional cognitive demand taxonomy, other constraints emerged. Bloom's Taxonomy of Educational Objectives (BTEO) (Bloom, Engelhart, Furst, Hill, & Krathwohl, 1956) and the Revised Bloom's Taxonomy are based on the assumption that a cumulative hierarchy exists between the different categories of cognitive demand (Bloom *et al.*, 1956; Bloom, Hastings & Madaus, 1971). The practice of 'levels of difficulty' did not necessarily correspond to a hierarchical model of increasing complexity of cognitive demand. A key problem with using the level of difficulty as an attribute of the type of cognitive demand of examination questions is that, questions recognised at a higher level of cognitive demand are not necessarily categorised as more difficult than other questions categorised at

lower levels of cognitive demand. For example, during analyses a basic recognition or recall question could be considered more difficult than an easy evaluation question.

Research further revealed that evaluators often struggled to agree on the classification of questions at so many different levels. The finer categorization for each level of cognitive demand and the process of trying to match questions to pre-set definitions of levels of difficulty made the process of making judgments about cognitive challenge overly procedural. The complex two-dimensional multi-level model also made findings about the cognitive challenge of an examination very difficult for Umalusi's Assessment Standards Committee (ASC) to interpret.

In an Umalusi Report, *Developing a Framework for Assessing and Comparing the Cognitive Challenge of Home Language Examinations* (Umalusi, 2012), it was recommended that the type and level of cognitive demand of a question and the level of a question's difficulty should be analysed separately. Further, it was argued that the ability to assess cognitive challenge lay in experts' abilities to recognise subtle interactions and make complicated connections that involved the use of multiple criteria simultaneously. However, the tacit nature of such judgments can make it difficult to generate a common understanding of what constitutes criteria for evaluating the cognitive challenge of examination questions, despite descriptions given in the policy documents of each subject.

The report also suggested that the Umalusi external moderators and evaluators be provided with a framework for thinking about question difficulty, which would help them identify where the main sources of difficulty or ease in questions might reside. Such a framework should provide a common language for evaluators and moderators to discuss and justify decisions about question difficulty. It should also be used for building the capacity of novice or less experienced moderators and evaluators to

exercise the necessary expert judgments by making them more aware of key aspects to consider in making such judgments.

The revised Umalusi examination moderation and evaluation instruments for each subject draw on research and literature reviews, together with the knowledge gained through the subject workshops. At these workshops the proposed revisions were discussed with different subject specialists to attain a common understanding of the concepts, tools and framework used; and to test whether the framework developed for thinking about question difficulty 'works' for different content subjects. Using the same framework to think about question difficulty across subjects will allow for greater comparability of standards across subjects and projects.

An important change that has been made to the revised examination evaluation instrument is that the analysis of *the type of cognitive demand* of a question and analysis of *the level of difficulty* of each question are now treated as two separate judgments involving two different processes. Accordingly, the revised examination evaluation instrument now includes assessment of difficulty as well as cognitive demand.

LIST OF ABBREVIATIONS

Abbreviation	Full name
ASC	Assessment Standards Committee
BTEO	Bloom's Taxonomy of Educational Objectives
CAPS	Curriculum Assessment Policy Statement
DBE	Department of Basic Education
FET	Further Education and Training
IEB	Independent Examinations Board
NSC	National Senior Certificate
NQF	National Qualifications Framework
QAA	Quality Assurance of Assessment
QCC	Qualifications, Curriculum and Certification
SIR	Statistical Information and Research

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This Music exemplar book is informed by Umalusi Research Reports of previous years, especially the report by Reeves (Umalusi, 2012) titled '*Developing a framework for assessing and comparing the cognitive challenge of Home Language examinations*'.

In addition, Music subject experts and practitioners are acknowledged for their contribution to the content of this exemplar book. Included in this group are: Umalusi External Moderators and Maintaining Standards Subject Teams and Team Leaders; together with the South African Comprehensive Assessment Institute and the Independent Examinations Board (IEB) Examiners and Internal Moderators.

We also acknowledge the contributions of the members of the Umalusi Quality Assurance of Assessment (QAA); Qualifications, Curriculum and Certification (QCC) and Statistical Information and Research (SIR) Units. We specifically acknowledge the contribution made by the individuals listed below:

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1. INTRODUCTION

The rules of assessment are essentially the same for all types of learning because, to learn is to acquire knowledge or skills, while to assess is to identify the level of knowledge or skill that has been acquired (Fiddler, Marienau & Whitaker, 2006). Nevertheless, the field of assessment in South Africa and elsewhere in the world is fraught with contestation. A review of the research literature on assessment indicates difficulties, misunderstanding and confusion in how terms describing educational measurement concepts, and the relationships between them, are used (Frisbie, 2005).

Umalusi believes that if all role players involved in examination processes can achieve a common understanding of key terms, concepts and processes involved in setting, moderating and evaluating examination papers, much unhappiness can be avoided. This exemplar book presents a particular set of guidelines for both novice and experienced Music national examiners, internal and external moderators, and evaluators to use in the setting, moderation and evaluation of examinations at the National Senior Certificate (NSC) level.

The remainder of the exemplar book is organised as follows. First, the context in which the exemplar book was developed is described (Part 2), followed by a statement of its purpose (Part 3). Brief summaries of the roles of moderation and evaluation (Part 4) and cognitive demand (Part 5) in assessment follow. Examination questions selected from the NSC Music examinations of assessment bodies, the Department of Basic Education (DBE), and/or the Independent Examinations Board (IEB) are used to illustrate how to identify different levels of cognitive demand as required by the Curriculum and Assessment Policy Statement (CAPS) Music document (Part 6). Part 7 explains the protocols for identifying different levels of difficulty within a question paper. Application of the Umalusi framework for determining difficulty

described in Part 7 is illustrated, with reasons, by another set of questions from a range of Music examinations (Part 8). Concluding remarks complete the exemplar book (Part 9).

2. CONTEXT

Umalusi has the responsibility to quality assure qualifications, curricula and assessments of National Qualification Framework (NQF) levels 1 – 5. This is a legal mandate assigned by the *General and Further Education and Training Act (58 of 2001)* and the *National Qualification Framework Act (67 of 2008)*. To operationalize its mandate, Umalusi, amongst other things, conducts research and uses the findings of this research to enhance the quality and standards of curricula and assessments.

Since 2003, Umalusi has conducted several research studies that have investigated examination standards. For example, Umalusi conducted research on the NSC examinations, commonly known as 'Matriculation' or Grade 12, in order to gain an understanding of the standards of the new examinations (first introduced in 2008) relative to those of the previous NATED 550 Senior Certificate examinations (Umalusi, 2009a, 2009b). Research undertaken by Umalusi has assisted the organisation to arrive at a more informed understanding of what is meant by assessing the cognitive challenge of the exams and of the processes necessary for determining whether the degree of cognitive challenge of examinations is comparable within a subject, across subjects and between years.

Research undertaken by Umalusi has revealed that different groups of examiners, moderators and evaluators do not always interpret cognitive demand in the same way, posing difficulties when comparisons of cognitive challenge were required. The research across all subjects also showed that

using the type and level of cognitive demand of a question *only* as measure for judging the cognitive challenge of a question is problematic because cognitive demand levels on their own do not necessarily distinguish between degrees of difficulty of questions.

The new Umalusi framework for thinking about question difficulty described in this exemplar book is intended to support all key role players in making complex decisions about what makes a particular question challenging for Grade 12 examination candidates.

3. THE PURPOSE OF THE EXEMPLAR BOOK

The overall goal of this exemplar book is to ensure consistency of standards of examinations across the years in the Further Education and Training (FET) sub-sector and Grade 12 in particular. The specific purpose is to build a shared understanding among teachers, examiners, moderators, evaluators, and other stakeholders, of methods used for determining the type and level of cognitive demand as well as the level of difficulty of examination questions.

Ultimately, the common understanding that this exemplar book seeks to foster is based on the premise that the process of determining the type and level of cognitive demand of questions and that of determining the level of difficulty of examination questions, are two separate judgments involving two different processes, both necessary for evaluating the cognitive challenge of examinations. This distinction between cognitive demand and difficulty posed by questions needs to be made in the setting, moderation, evaluation and comparison of Music examination papers.

The exemplar book includes an explanation of the new Umalusi framework which is intended to provide all role-players in the setting of Music examinations with a common language for thinking and talking about

question difficulty. The reader of the exemplar book is taken through the process of evaluating examination questions, first in relation to determining the type and level of cognitive demand made by a question; and then in terms of assessing the level of difficulty of a question. This is done by providing examples of a range of questions, which make different types of cognitive demands on candidates, and examples of questions at different levels of difficulty.

Each question is accompanied by an explanation of the reasoning behind why it was judged as being of a particular level of cognitive demand or difficulty, and the reasoning behind the judgements made is explained. These examples of examination questions provided were sourced by Music evaluators, moderators and examiners from previous DBE and the IEB Music question papers, pre- and post- the implementation of CAPS during various Umalusi workshops.

This exemplar book is an official document. The process of revising the Umalusi examination evaluation instrument and of developing a framework for thinking about question difficulty for both moderation and evaluation purposes has been a consultative one, with the DBE and the IEB assessment bodies. The new framework for thinking about question difficulty is to be used by Umalusi in the moderation and evaluation of Grade 12 Music examinations, and by all the assessment bodies in the setting of the question papers, in conjunction with the CAPS documents.

4. MODERATION AND EVALUATION OF ASSESSMENT

A fundamental requirement, ethically and legally, is that assessments are fair, reliable and valid (American Educational Research Association [AERA], American Psychological Association [APA] and National Council on

Measurement in Education [NCME], 1999). Moderation is one of several quality assurance assessment processes aimed at ensuring that an assessment is fair, reliable and valid (Downing & Haladyna, 2006). Ideally, moderation should be done at all levels of an education system, including the school, district, provincial and national level in all subjects.

The task of Umalusi examination **moderators** is to ensure that the quality and standards of a particular examination is maintained each year. Part of this task is for moderators to alert examiners to details of questions, material and/or any technical aspects in examination question papers that are deemed to be inadequate or problematic and that therefore, challenge the validity of that examination. In order to do this, moderators need to pay attention to a number of issues as they moderate a question paper – these are briefly described below.

Moderation of the technical aspects of examination papers includes checking correct question and/or section numbering, and ensuring that visual texts and/or resource material included in the papers are clear and legible. The clarity of instructions given to candidates, the wording of questions, the appropriateness of the level of language used, and the correct use of terminology need to be interrogated. Moderators are also expected to detect question predictability, for example, when the same questions regularly appear in different examinations, and bias in examination papers. The adequacy and accuracy of the marking memorandum (marking guidelines) needs to be checked to ensure that it reflects and corresponds with the requirements of each question asked in the examination paper being moderated.

In addition, the task of moderators is to check that papers adhere to the overall examination requirements as set out by the relevant assessment body with regard to the format and structure (including the length, type of texts or reading selections prescribed) of the examination. This includes assessing compliance with assessment requirements with regard to ensuring that the

content is examined at an appropriate level and in the relative proportions (weightings) of content and/or skills areas required by the assessment body.

The role of Umalusi examination **evaluators** is to perform analysis of examination papers after they have been set and moderated and approved by the Umalusi moderators. This type of analysis entails applying additional expert judgments to evaluate the quality and standard of finalised examination papers before they are written by candidates in a specific year. However, the overall aim of this evaluation is to judge the comparability of an examination against the previous years' examination papers to ensure that consistent standards are being maintained over the years.

The results of the evaluators' analyses, and moderators' experiences provide the Umalusi's Assessment Standards Committee (ASC) with valuable information, which is used in the process of statistical moderation of each year's examination results. Therefore, this information forms an important component of essential qualitative data informing the ASC's final decisions in the standardisation of the examinations.

In order for the standardisation process to work effectively, efficiently and fairly, it is important that examiners, moderators and evaluators have a shared understanding of how the standard of an examination paper is assessed, and of the frameworks and main instruments that are used in this process.

5. COGNITIVE DEMANDS IN ASSESSMENT

The *Standards for educational and psychological testing* (AERA, APA, & NCME, 1999) require evidence to support interpretations of test scores with respect to cognitive processes. Therefore, valid, fair and reliable examinations require that the levels of cognitive demand required by examination

questions are appropriate and varied (Downing & Haladyna, 2006). Examination papers should not be dominated by questions that require reproduction of basic information, or replication of basic procedures, and under-represent questions invoking higher level cognitive demands.

Accordingly, the Grade 12 CAPS NSC subject examination specifications state that examination papers should be set in such a way that they reflect proportions of marks for questions at various level of cognitive demand. NSC examination papers are expected to comply with the specified cognitive demand levels and weightings. NSC examiners have to set and NSC internal moderators have to moderate examination papers as reflecting the proportions of marks for questions at different levels of cognitive demand as specified in the documents. Umalusi's external moderators and evaluators are similarly tasked with confirming compliance of the examinations with the CAPS cognitive demand levels and weightings, and Umalusi's revised examination evaluation instruments continue to reflect this requirement

Despite subject experts, examiners, moderators and evaluators being familiar with the levels and explanations of the types of cognitive demand shown in the CAPS documents, Umalusi researchers have noted that individuals do not always interpret and classify the categories of cognitive demand provided in the CAPS the same way. In order to facilitate a common interpretation and classification of the cognitive demands made by questions, the next section of this exemplar book provides a clarification of each cognitive demand level for Music followed by illustrative examples of examination questions that have been classified at that level of cognitive demand.

6. EXPLANATIONS AND EXAMPLES OF QUESTIONS ASSESSED AT THE DIFFERENT COGNITIVE DEMAND LEVELS IN THE MUSIC TAXONOMY ACCORDING TO CAPS

The taxonomies of cognitive demand for each school subject in the CAPS documents are mostly based on the Revised Bloom's Taxonomy (Anderson and Krathwohl, 2001) but resemble the original Bloom's taxonomy in that categories of cognitive demand are arranged along a single continuum. Bloom's Taxonomy of Educational Objectives (BTEO) (Bloom, Engelhart, Furst, Hill, & Krathwohl, 1956) and the Revised Bloom's Taxonomy imply that each more advanced or successive category of cognitive demand subsumes all categories below it. The CAPS Taxonomies of Cognitive Demand make a similar assumption (Crowe, 2012).

Note:

In classifying the type and level of cognitive demand, each question is classified at the highest level of cognitive process involved. Thus, although a particular question involves recall of knowledge, as well comprehension and application, the question is classified as an 'analysis' question if that is the highest level of cognitive process involved. If 'evaluating' is the highest level of cognitive process involved, the question as a whole should be classified as an 'evaluation' question. On the other hand, if one of more sub-sections of the question and the marks allocated for each sub-section can stand independently, then the level of cognitive demand for each sub-section of the question should be analysed separately.

The CAPS documents for many subjects also give examples of descriptive verbs that can be associated with each of the four levels of cognitive demand. However, it is important to note that such 'action verbs' can be associated with more than one cognitive level depending on the context of a question.

The Music CAPS document states that Grade 12 NSC Music examination papers should examine four levels of cognitive demand (Table 1).

TABLE 1: THE TAXONOMY OF COGNITIVE DEMAND LEVELS FOR THE MUSIC NSC EXAMINATIONS

The three levels of Music assessment taxonomy
Level 1: Knowing, remembering
Level 2: Understanding, applying
Level 3: Analysing, evaluating, creating

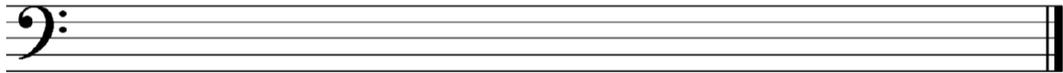
Source: CAPS (DBE, 2011a, p.60)

To facilitate reading of this section, each of the above cognitive demand levels in the Music Taxonomy are explained, and the explanation is followed by at least **three** examples of questions from previous Music NSC examinations classified at each of the levels of cognitive demand shown in Table 1 above. These examples were selected to represent the **best and clearest** examples of each level of cognitive demand that the Music experts could find. The discussion below each example question explains the reasoning processes behind the classification of the question at that particular type of cognitive demand (Table 2 to Table 5).

Note:

Be mindful that analyses of *the level of cognitive process* of a question and *the level of difficulty* of each question are to be treated as two separate judgments involving two different processes. Therefore, whether the question is easy or difficult should not influence the categorisation of the question in terms of the type and level of cognitive demand. Questions should NOT be categorised as higher order evaluation/synthesis questions because they are difficult questions. Some questions involving the cognitive process of recall or recognition may be more difficult than other recall or recognition questions. Not all comprehension questions are easier than questions involving analysis or synthesis. Some comprehension questions may be very difficult, for example explanation of complex scientific processes. For these reasons, you need to categorise the level of difficulty of questions separately from identifying the type of cognitive process involved.

TABLE 2: EXAMPLES OF QUESTIONS AT LEVEL 1: LOWER ORDER – KNOWING, REMEMBERING

Example 1	
Question 1 November 2014: Paper 1(Adapted)	
Write a scale according to the following instructions, using the given clef:	
<ul style="list-style-type: none"> • The Dorian mode that starts on G • Write ascending only. • Use semibreves. 	
	(2)
Discussion:	
<p>Answering this question requires the cognitive processes of knowing and remembering specific musical concepts and structures. In this task candidates are required to identify (recognize) and remember (recall) scales. Answering the question requires basic knowledge of the construction of scales. Grade 12 candidates would have been exposed to this type of knowledge and skill in the classroom and through relevant textbooks.</p>	
Memorandum/Marking guidelines	
	
<div style="border: 1px solid black; padding: 2px; display: inline-block;"> <i>Minus ½ mark per mistake to a maximum of 2 marks</i> </div>	(2)
Example 2:	
Question 10; Paper 1; November 2014	
10.1	Name TWO groups or bands in which Miriam Makeba first appeared as soloist. (2)
10.2	Which South African jazz style has its roots in ragtime? (1)
10.3	With which musical style was Spokes Mashiane associated in the 1950s? (1)
10.4	Which TWO South African styles feature in the development of mbaqanga? (2)
10.5	Name THREE musical influences that contributed to the development of Cape jazz. (3)
10.6	Name ONE Cape jazz artist. (1)
	[10]

Discussion:

The cognitive demands made in the question are recall of knowledge of specific details and elements of music and would have covered in a textbook. The question assesses basic knowledge of specific terminology of the style of music, knowledge of the classification and categorisation of jazz. The mark allocation is clear and guides the candidate to answer the question.

Memorandum/Marking guidelines

- 10.1
- Manhattan Brothers
 - Skylarks

1 mark for each correct fact to a maximum of 2 marks

(2)

- 10.2 Marabi

1 mark

(1)

- 10.3 Kwela/Pennywhistle jive

1 mark

(1)

- 10.4
- Kwela
 - Marabi

1 mark for each correct fact to a maximum of 2 marks

(2)

- 10.5 **Musical influences**

- Slave folk songs
- Cape Malay, Khoi-san songs
- Rhythmic characteristics of amaXhosa music
- Music from the street carnival parade or Mardi Gras (Kaapse Klopse)
- Ghoema beat
- Marabi music
- Brass instruments from the marching and church bands
- Banjo and guitar from Kaapse Klopse
- European and American jazz
- Kwela

(3)

1 mark for each correct contribution to a maximum of 3 marks

- 10.6
- Abdullah Ibrahim (Dollar Brand)
 - Robbie Jansen
 - Winston Mankunku Ngozi
 - Any other relevant well-known artist

Any ONE correct answer = 1 mark

(1)

[10]

Example 3:

Question 5; Question Paper 1; March 2015

5.3 Answer the following questions regarding the South African music industry:

5.3.1 State THREE functions of SAMRO. (3)

5.3.2 Name TWO international recording studios currently operating in South Africa. (2)

Discussion:

This question is classified as a recall or knowing question. Firstly, candidates have to recall basic knowledge of SAMRO. Secondly, they have to name institutions that operate in the music recording industry. The verbs "state" and "name" signal that they have to write down facts related to the specific function. They have to recall and list specific facts and organisations associated with copyright and publications.

Grade 12 candidates would have been exposed to this knowledge in the classroom and through relevant textbooks. No explanation or interpretation and opinion of the facts are required.

Memorandum/Marking guidelines

- Controls copyright/ownership of music in South Africa
- Issues digital music licenses
- Pays royalties to members
- Administrates pension fund for members
- Organises music competitions
- Gives music bursaries/overseas scholarships
- Organises concerts
- Commissions new compositions

1 mark for each correct answer = 3 marks

(3)

- EMI
- Sony
- Gallo
- Universal

1 mark for each correct answer = 2 marks

(2)

TABLE 3: EXAMPLES OF QUESTIONS AT LEVEL 2: MIDDLE ORDER – UNDERSTANDING, APPLYING

Example 1:

Question 1, November 2009: Paper 1

Study the fragment below from the Violin Concerto by Felix Mendelssohn-Bartholdy and answer the questions that follow.

Violin Concerto

Felix Mendelssohn-Bartholdy, Op. 64

The musical score is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- Flute:** Treble clef, C major key signature, 2/4 time. Part begins with a half rest followed by a half note G4. Dynamics: *mp*.
- Clarinet in A:** Treble clef, A major key signature, 2/4 time. Part begins with a half rest followed by a half note G4. Dynamics: *mp*.
- Bassoon:** Bass clef, A major key signature, 2/4 time. Part begins with a half rest followed by a half note G2. Dynamics: *mp*.
- Horn in E:** Treble clef, E major key signature, 2/4 time. Part begins with a half rest followed by a half note G4. Dynamics: *p*.
- Timpani:** Bass clef, 2/4 time. Part begins with a half rest followed by a half note G2. Dynamics: *p*.
- Principal Violin:** Treble clef, C major key signature, 2/4 time. Part begins with a half rest followed by a half note G4. Dynamics: *mf*.
- Violin I:** Treble clef, C major key signature, 2/4 time. Part begins with a half rest followed by a half note G4. Dynamics: *p*. A box labeled (a) highlights the first measure.
- Violin II:** Treble clef, C major key signature, 2/4 time. Part begins with a half rest followed by a half note G4. Dynamics: *p*.
- Viola:** Bass clef, C major key signature, 2/4 time. Part begins with a half rest followed by a half note G2. Dynamics: *p*.
- Violoncello:** Bass clef, C major key signature, 2/4 time. Part begins with a half rest followed by a half note G2. Dynamics: *p*.
- Double bass:** Bass clef, C major key signature, 2/4 time. Part begins with a half rest followed by a half note G2. Dynamics: *p*.

5

Fl. 1

Cl.

Bsn. 2

E Hn.

Timp.

Pr. Vln

(b)

Vln. I

Vln. II

Vla.

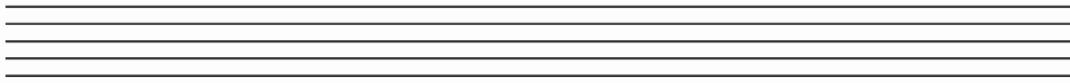
Vc.

Cb.

(c)

Rewrite the first FOUR bars of the **principal violin** part in half the note values. Prefix the new time signature.

Transpose the first FOUR bars of the clarinets at concert (sounding) pitch.



Discussion:

To answer this question candidates have to apply their knowledge of musical concepts and procedures in a specific context. For example, candidates have to use basic procedures (such as a basic music rule) to provide a simple musical representation such as scales. They have to show comprehension and apply their knowledge of keys, clefs, note grouping and transposition.

They also have to show understanding and apply their knowledge of transposing instruments and of the processes needed to transpose music for transposing instruments. They must re-organize and categorize the musical detail that is provided in a specific manner by re-writing the musical passage but without creating a new musical idea. They do not have to create a new musical structure, but simply have to present the given passage in a different way. Essentially, the task involves re-organizing information, ideas, or musical details from the music extract provided.

Memorandum/Marking guidelines



Time signature = 1 mark

Notes = 3 marks

Upbeat part of first bar

1 mark for each correct bar (bar 1 to 3)

Assess any grouping and note values

(4)



(4)

Example 2:

Question: Designed by subject expert

Provide examples how African jazz styles were influenced by European and American musicians. Refer to specific examples. (8)

Discussion:

To answer this question, candidates have to show their knowledge of musical styles and artists, i.e. knowledge associated with specific artists and their musical styles and works. However, this is not a simple 'remembering' task because the knowledge has to be re-organised in a specific format or different way in the form of a coherent

discussion. The task involves sorting, paraphrasing, summarizing and consolidating information and appropriate details. Candidates have to select and organize specific facts and information so that they are relevant for a particular purpose. They have to apply their knowledge and show understanding of the styles, artists and their music and determine which details are salient for the purpose.

Memorandum/Marking guidelines

- Joseph Shabalala and the group Ladysmith Black Mambazo formed a unique relationship with Paul Simon.
- Resulted in an Internationally award-winning album – *Graceland*.
- Transforming South African township music with a fusion of American ragtime and Xhosa rhythms.
- Commercialisation and professionalisation of isicathamiya resulted in the transition from township recreational music to international status.
- Traditionally isicathamiya was a capella singing, but modernisation led to it being accompanied by orchestral instruments and electronic instruments such as synthesizers.
- Two culturally distinct styles produced a mixture of African and American jazz.
- Combination of South African *makwaya* and Western vocal harmonies.
- English lyrics replaced the vernacular language.
- Due to the inability of black musicians to read music, they mixed African melodies with American swing, e.g. marabi.
- Juluka duo was a partnership between Johnny Clegg and Sipho Mchunda, a maskandi player.
- Although their music had a traditional Zulu structure, it had a blend of local Africanism and rock music.
- Juluka duo added both traditional and non-traditional instruments to the traditional Zulu music.
- Spokes Mashiyane added the saxophone in the place of the penny-whistle to kwela, a style of music that was performed by street boys.
- In 1960's the electric guitar was added to kwela.
- Bubblegum music made use of programmed electronic drumming.
- Malombo in the late 1960's and 1970's was a fusion between northern South Africa (Venda) and progressive free jazz.
- Influenced by North American jazz.
- Phillip Tabane's guitar improvisations were influenced by the Americans Wes Montgomery and John McLaughlin.
- Malombo displayed a blend of African nationalism and modern structures.
- "Big band" influences, e.g. Tabane big band, Homeland Symphony Orchestra which played a remix of Venda and Pedi folk music in a jazz-symphonic style.

Example 3:

Question 5; November 2014; Paper 1

You are an employee in the administration section of the South African Music Rights Organisation (SAMRO).

Write an appropriate response to the following questions asked by an artist:

- (a) What procedure should I follow if I write a song and would like to include an extract from an existing contemporary song written by somebody else? (1)
- (b) How does my SAMRO license protect my rights as a performer/composer? (2)

Discussion:

To answer this question candidates have to recall and apply their knowledge of the music industry and rules of copyright. However, they cannot simply provide copyright procedures as they have learnt them in class or textbooks. Rather, they have to first comprehend the case study provided and then use/apply their understanding of copyright to determine the most appropriate action to take in this specific case study situation. Their knowledge of copyright has to be reorganized in a specific format.

Memorandum/Marking guidelines

- You would need to get permission from the copyright owner
- You would need to get permission to use any and all copyrighted music
- You would have to pay the copyright owner of the other song a percentage of the royalties that you receive for your work

1 mark for any ONE correct answer (1)

- Performance Rights: royalties paid to composers, whenever their music is performed in public.
- Mechanical Rights: royalties paid to composers, whenever their music is copied on any kind of recording device – such as when CDs are printed, or when MP3s are sold online.
- Needle-time Rights: royalties paid to Recording Artists when a song is used.

1 mark for each correct answer to a maximum of 2 marks (2)

TABLE 4: EXAMPLES OF QUESTIONS AT LEVEL 3: HIGH ORDER – ANALYSING, EVALUATING, CREATING

Example 1:

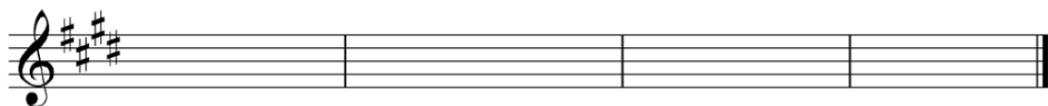
Question 3, November 2012: Paper 1

Use the opening motives below to complete a twelve-bar melody in ABA form. Indicate the instrument for which you are writing and add dynamic indications and articulation marks.

The melody will be marked according to the following guidelines:

- Form and cadential points.
- Musicality.
- Dynamics and articulation.
- Correct notation.
- Instrument and appropriate range.

Instrument: _____



Discussion:

This question requires candidates to analyse and put together or synthesize musical elements to create a novel, coherent musical product. The task entails integrating the musical ideas and the musical motif provided to form an overall musical structure. The cognitive processes involved are:

- Understanding and using (applying, analysing and evaluating) rhythmic and melodic motifs.
- Organising musical elements (melody and rhythm) into a new pattern (synthesizing and creating).
- Organising musical elements (melody and rhythm) into a new whole (synthesizing and creating).
- Designing a new musical pattern according to a specific structure (ABA form)

- and cadential points) (synthesizing and creating).
- Creating for a specific purpose (musical instrument).
- Creating an original melody.
- Creating a unique product showing musical sensitivity (masculinity, dynamic marks).

Candidates have to draw on their own knowledge and experiences of similar musical structures and products involving, form, cadences, phrasing, melodic shape, compositional techniques and instruments. They have to apply their knowledge of musical instruments and their ranges, and of correct notation, to create the new musical product.

Memorandum/Marking guidelines

Possible answer:

Instrument: Clarinet

Clarinet

The melody will be marked according to the following guidelines:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARKS
Form and cadential points	6 (3 + 3)	
Musicality	8	
Dynamics and articulation	2	
Correct notation	2	
Instrument and appropriate range	2	
TOTAL	20 ÷ 2 = 10	

[10]

Musicality

(Markers are free to use ½ marks)

- 8 = 100% (A+)
- 7 = 88% (A)
- 6 = 75% (B)
- 5 = 63% (C)
- 4 = 50% (D)
- 3 = 38% (E)
- 2 = 25% (F)
- 1 = 13% (G)
- 0 = 0% (H)

Example 2:

Question 4, Paper 1; November 2014

4.1 Complete the four-part vocal harmonisation below by adding the alto, tenor and bass parts. Use at least TWO non-chordal notes.

Musical score for piano accompaniment in 3/4 time, key of B-flat major. The first three measures show a melody in the right hand and chords in the left hand. The fourth measure is empty for completion.

Musical score for vocal harmonisation in 3/4 time, key of B-flat major. The first three measures show a melody in the right hand and empty staves for alto, tenor, and bass parts. The fourth measure is empty for completion.

The harmonisation will be marked according to the following criteria:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARK
Choice of chords	14	
Correctness Notation, doubling, spacing, voice leading	4	
Use of non-chordal notes	2	
	20 (÷ 4 x 3)	
TOTAL	15	

[15]

Discussion:

This question requires candidates to integrate musical ideas and harmonic knowledge to create an overall coherent structure. They have to engage in original creative thought and design.

In the first instance, they have to analyse the explicit and implied harmonies provided in the musical passage. This analysis has to be taken into consideration in the creation of the final product. They then have to apply their knowledge and experiences of similar musical products involving keys, musical relationships (chord progressions and musical devices) in the creation of their own new musical

product. They have to show understanding of scales, keys, triads and harmonic relationships in putting musical elements together (synthesizing) and create an original and unique product.

Memorandum/Marking guidelines

Concept answer:

Choice of chords: ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓

Cadence

I⁶ vii⁶ I IV I⁶ V⁶ I I⁶ IV I⁴ V V

Cadence

I iii IV I⁶ I IV I⁴ V⁷ I

The harmonisation will be marked according to the following criteria:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARK
Choice of chords	13 progressions x 1 mark per progression	= 13
Correctness Notation, doubling, spacing, voice leading	Minus ½ mark per error up to a maximum of 5 marks, however, not more than minus 1 per chord	= 5
Use of non-chordal notes	Any TWO of the following: passing notes, auxiliary notes. Suspensions, anticipations, etc.	= 2
	Note to marker: Mark out of 20 must not contain ½ mark.	20 (÷ 4 x 3)
TOTAL		15

Note to marker: The change from 14 to 13 marks has been made due to the fact that there are only 13 progressions. 1 mark has been moved to the correctness category.

[15]

Example 3:**Question 10, November 2015: Paper 1 (Adapted)**

Beethoven's *Symphony No. 6* is a departure from the standard classical symphony with regard to structure, orchestration.

Write an argumentative essay to motivate why you agree with this statement. To support your argument, tabulate the following in your essay: tempo indication, title, form and main key of each movement.

Credit will be given for the logical presentation of your response. (15)

Discussion:

The task requires writing an argumentative or persuasive essay based on clear explanations (analysis) and appraisal (evaluation). Answering this question involves analysing and evaluating. The task involves the following processes:

- Explaining
- Appraisal
- Categorization
- Classifying
- Discriminating
- Distinguishing,
- Examining

To answer the question candidates, have to recall from memory what they have learnt about the symphony such as form structure, instrumentation, stylistic features. They have to place the work in historical context in relation to the historical development of the genre. They have to analyse compare, differentiate and distinguish between two styles and have a thorough analytical knowledge of the work in terms of tonality and structure.

The analysis and comparison will enable them to draw conclusions and provide their own point of view and substantiate and explain their opinion and judgement in a logical argument.

Memorandum/Marking guidelines

- Radical change in structure of the symphony – 4 to 5 movement.
- Programmatic elements and different scenes are depicted through music.
- Descriptive title for each movement.
- Added piccolo.
- Added alto and tenor trombones in the fourth movement which was a break from the classical symphony which retains the orchestration in all the movements.
- To create big structures he moved sections by having continuous flow of music.
- Timpani's create dramatic effects.
- Flowing of movements into each other without a break.
- Flowing of phrases into each other – overlapping phrases.
- Melodies in different instruments.

- All instruments end a phrase at the same time.

Movement	Title	Tempo indication	Form	Key
First	Awakening of happy feelings on getting out into the country	Allegro ma non troppo	Sonata	F major
Second	By the brook side	Andante e molto mosso	Sonata	B flat major
Third	Peasants' merry making	Allegro	Scherzo and trio Leading without a break	F major
Fourth	Thunderstorm	Allegro	Free episodic form (Free one-part form) Leading without a break	F minor
Fifth	Shepherd's song – Happy and thankful after the song	Allegretto	Sonata rondo	F major

To accomplish the goal of discriminating between high achievers, those performing very poorly, and all candidates in between, examiners need to vary the challenge of examination questions. Until recently, the assumption has been that 'alignment' with the allocated percentage of marks for questions at the required cognitive demand levels meant that sufficient examination questions were relatively easy; moderately challenging; and difficult for candidates to answer.

However, research and candidate performance both indicate that a range of factors other than type of cognitive demand contribute to the cognitive challenge of a question. Such factors include the level of content knowledge required, the language used in the question, and the complexity or number of concepts tested. In other words, cognitive demand levels on their own do not necessarily distinguish between degrees of difficulty of questions.

This research helps, to some extent, explain why, despite that some NSC examination papers have complied with the specified cognitive demand weightings stipulated in the policy, they have not adequately distinguished between candidates with a range of academic abilities in particular between higher ability candidates. As a result, examiners, moderators and evaluators are now required to assess the difficulty level of each examination question in addition to judging its cognitive demand.

Section 7 below explains the new protocol introduced by Umalusi for analysing examination question difficulty.

7. ANALYSING THE LEVEL OF DIFFICULTY OF EXAMINATION QUESTIONS

When analysing the level of difficulty of each examination question, there are six important protocols to note. These are:

1. Question difficulty is **assessed independently** of the type and level of **cognitive demand**.
2. Question difficulty is assessed against **four levels of difficulty**.
3. Question difficulty is determined against the assumed capabilities of the **ideal 'envisaged'** Grade 12 Music NSC examination **candidate**.
4. Question difficulty is determined using **a common framework** for thinking about question difficulty.
5. Question difficulty entails **distinguishing unintended sources of difficulty** or ease **from intended sources of difficulty** or ease.
6. Question difficulty entails identifying **differences** in levels of difficulty **within a single question**.

Each of the above protocols is individually explained and discussed below.

7.1 Question difficulty is assessed independently of the type and level of cognitive demand

As emphasised earlier in this exemplar book, the revised Umalusi NSC examination evaluation instruments separate the analysis of the type of cognitive demand of a question from the analysis of the level of difficulty of each examination question. Cognitive demand describes the *type of cognitive process* that is required to answer a question, and this does not necessarily equate or align with the *level of difficulty* of other aspects of a question, such as the difficulty of the content knowledge that is being assessed. For example, a recall question can ask a candidate to recall very complex and abstract scientific content. The question would be categorised as Level 1 in terms of the cognitive demand taxonomy but may be rated as 'difficult' (Level 3 Table 5 below).

Note:

Cognitive demand is just one of the features of a question that can influence your comparative judgments of question difficulty. The type and level of cognitive process involved in answering a question does not necessarily determine how difficult the question would be for candidates. Not all evaluation/synthesis/analysis questions are more difficult than questions involving lower-order processes such as comprehension or application.

7.2 Question difficulty is assessed at four levels of difficulty

The revised Umalusi NSC examination evaluation instruments require evaluators to exercise expert judgments about whether each examination question is 'Easy', 'Moderately challenging', 'Difficult' or 'Very difficult' for the envisaged Grade 12 learner to answer. Descriptions of these categories of difficulty are shown in Table 5.

TABLE 5: LEVELS OF DIFFICULTY OF EXAMINATION QUESTIONS

1	2	3	4
Easy for the envisaged Grade 12 student to answer.	Moderately challenging for the envisaged Grade 12 student to answer.	Difficult for the envisaged Grade 12 student to answer.	Very difficult for the envisaged Grade 12 student to answer. The skills and knowledge required to answer the question allow for the top students (extremely high-achieving/ability students) to be discriminated from other high achieving/ability students).

Note:

The fourth level, 'very difficult' has been included in the levels of difficulty of examination questions to ensure that there are sufficient questions that discriminate well amongst higher ability candidates.

7.3 Question difficulty is determined against the assumed capabilities of the ideal 'envisaged' Grade 12 Music NSC examination candidate

The revised Umalusi NSC examination evaluation instruments require evaluators to exercise expert judgments about whether each examination question is 'Easy', 'Moderately challenging', 'Difficult' or 'Very difficult' for the '**envisaged**' Grade 12 learner to answer (Table 5). In other words, assessment of question difficulty is linked to a particular target student within the population of NSC candidates, that is, the Grade 12 candidate of average intelligence or ability.

The Grade 12 learners that you may have taught over the course of your career cannot be used as a benchmark of the 'envisaged' candidate as we cannot know whether their abilities fall too high, or too low on the entire spectrum of all Grade 12 Music candidates in South Africa. The revised Umalusi NSC examination evaluation instruments thus emphasise that, when rating the level of difficulty of a particular question, your conception of the

'envisaged' candidate needs to be representative of the entire population of candidates for all schools in the country, in other words, of the overall Grade 12 population.

Most importantly, the conception of this 'envisaged' candidate is a learner who has been taught the whole curriculum adequately by a teacher who is qualified to teach the subject, in a functioning school. There are many disparities in the South African education system that can lead to very large differences in the implementation of the curriculum. Thus this 'envisaged' learner is not a typical South African Grade 12 learner – it is an intellectual construct (an imagined person) whom you need to imagine when judging the level of difficulty of a question. This ideal 'envisaged' Grade 12 learner is an aspirational ideal of where we would like all Music learners in South Africa to be.

Note:

The concept of the **ideal envisaged Grade 12 candidate** is that of an imaginary learner who has the following features:

- a. Is of average intelligence or ability
- b. Has been taught by a competent teacher
- c. Has been exposed to the entire examinable curriculum

This envisaged learner represents an imaginary person who occupies the middle ground of ability and approaches questions *having had all the necessary schooling*.

7.4 Question difficulty is determined using a common framework for thinking about question difficulty

Examiners, moderators and evaluators **in all subjects** are now provided with a common framework for thinking about question difficulty to use when identifying sources of difficulty or ease in each question, and to provide their reasons for the level of difficulty they select for each examination question.

The framework described in detail below provides the main sources of difficulty or 'ease' inherent in questions. The four sources of difficulty which

must be considered when thinking about the level of difficulty of examination questions in this framework are as follows.

1. **'Content difficulty'** refers to the difficulty inherent in the subject matter and/or concept/s assessed.
2. **'Stimulus difficulty'** refers to the difficulty that candidates confront when they attempt to read and understand the question and its source material. The demands of the reading required to answer a question thus form an important element of 'stimulus difficulty'.
3. **'Task difficulty'** refers to the difficulty that candidates confront when they try to formulate or produce an answer. The level of cognitive demand of a question forms an element of 'Task difficulty', as does the demand of the written text or representations that learners are required to produce for their response.
4. **'Expected response difficulty'** refers to difficulty imposed by examiners in a marking guideline, scoring rubric or memorandum. For example, mark allocations affect the amount and level of answers students are expected to write.

This framework derived from Leong (2006) was chosen because it allows the person making judgments about question difficulty to grapple with nuances and with making connections. The underlying assumption is that judgment of question difficulty is influenced by the interaction and overlap of different aspects of the four main sources of difficulty. Whilst one of the above four sources of difficulty may be more pronounced in a specific question, the other three sources may also be evident. Furthermore, not all four sources of difficulty need to be present for a question to be rated as difficult.

The four-category conceptual framework is part of the required Umalusi examination evaluation instruments. Each category or source of difficulty in this framework is described and explained in detail below (Table 6). Please read the entire table very carefully.

TABLE 6: FRAMEWORK FOR THINKING ABOUT QUESTION DIFFICULTY

CONTENT/CONCEPT DIFFICULTY
<p>Content/concept difficulty indexes the difficulty in the subject matter, topic or conceptual knowledge assessed or required. In this judgment of the item/question, difficulty exists in the academic and conceptual demands that questions make and/or the grade level boundaries of the various 'elements' of domain/subject knowledge (topics, facts, concepts, principles and procedures associated with the subject).</p>
<p>For example:</p>
<p>Questions that assess 'advanced content', that is, subject knowledge that is considered to be in advance of the grade level curriculum, are <i>likely</i> to be difficult or very difficult for most candidates. Questions that assess subject knowledge which forms part of the core curriculum for the grade are <i>likely</i> to be moderately difficult for most candidates. Questions that assess 'basic content' or subject knowledge candidates would have learnt at lower grade levels, and which would be familiar to them are <i>unlikely</i> to pose too much of a challenge to most candidates.</p> <p>Questions that require general everyday knowledge or knowledge of 'real life' experiences are <i>often</i> easier than those that test more specialized school knowledge. Questions involving only concrete objects, phenomena, or processes are <i>usually</i> easier than those that involve more abstract constructs, ideas, processes or modes.</p> <p>Questions which test learners' understanding of theoretical or de-contextualised issues or topics, rather than their knowledge of specific examples or contextualised topics or issues <i>tend</i> to be more difficult. Questions involving familiar, contemporary/current contexts or events are <i>usually</i> easier than those that are more abstract or involve 'imagined' events (e.g. past/future events) or contexts that are distant from learners' experiences.</p> <p>Content difficulty may also be varied by changing the number of knowledge elements or operations assessed. <i>Generally</i>, the difficulty of a question increases with the number of knowledge elements or operations assessed. Questions that assess learners on two or more knowledge elements or operations are <i>usually</i> (but not always) more difficult than those that assess a single knowledge element or operation.</p> <p>Assessing learners on a combination of knowledge elements or operations that are seldom combined <i>usually</i> increases the level of difficulty.</p>
EXAMPLES OF INVALID OR UNINTENDED SOURCE OF CONTENT DIFFICULTY
<ul style="list-style-type: none"> • Testing obscure or unimportant concepts or facts that are not mentioned in the curriculum, or which are unimportant to the curriculum learning objectives. • Testing very advanced concepts or operations that candidates are extremely unlikely to have had opportunities to learn.

TASK DIFFICULTY

Task difficulty refers to the **difficulty that candidates confront when they try to formulate or produce an answer.**

For example:

In most questions, to generate a response, candidates have to work through the steps of a solution. *Generally*, questions that **require more steps in a solution** are more difficult than those that require fewer steps. Questions involving only one or two steps in the solution are *generally* easier than those where several operations required for a solution.

Task difficulty may also be mediated by the **amount of guidance present in the question**. Although question format is not necessarily a factor and difficult questions can have a short or simple format, questions that provide guided steps or cues (e.g. a clear and detailed framework for answering) are *generally* easier than those that are more open ended and require candidates to form or tailor their **own response strategy** or argument, work out the steps **and maintain the strategy for answering** the question by themselves. A high degree of prompting (a high degree of prompted recall, for example) *tends* to reduce difficulty level.

Questions that test specific knowledge are *usually* less difficult than **multi-step, multiple-concept or operation questions**.

A question that requires the candidate to **use a high level of appropriate subject specific, scientific or specialised terminology in their response** *tends* to be more difficult than one which does not.

A question requiring candidates to **create a complex abstract (symbolic or graphic) representation** is *usually* more challenging than a question requiring candidates to create a concrete representation.

A question requiring writing a one-word answer, a phrase, or a simple sentence is *often* easier to write than **responses that require more complex sentences, a paragraph or a full essay or composition**.

Narrative or descriptive writing, for example where the focus is on recounting or ordering a sequence of events chronologically, is *usually* easier than **writing discursively (argumentatively or analytically)** where ideas need to be developed and ordered logically. Some questions reflect task difficulty simply by '**creating the space**' for **A-Grade candidates** to demonstrate genuine insight, original thought or good argumentation, and to write succinctly and coherently about their knowledge.

Another element is the **complexity in structure of the required response**. When simple connections between ideas or operations are expected in a response, the question is *generally* easier to answer than a question in which the significance of the relations between the parts and the whole is expected to be discussed in a response. In other words, a question in which an unstructured response is expected is *generally* easier than a question in which **a relational response** is required. A response which involves **combining or linking a number**

of complex ideas or operations is *usually* more difficult than a response where there is no need to combine or link ideas or operations.

On the other hand, questions which require continuous prose or extended writing *may* also be easier to answer correctly or to get marks for than questions that require no writing at all or single letter answer (such as multiple choice), or a brief response of one or two words or short phrase/s because they **test very specific knowledge**.

The **cognitive demand** or **thinking processes** required form an aspect of task difficulty. Some questions test thinking ability, and learners' capacity to deal with ideas, etc. Questions that assess inferential comprehension or application of knowledge, or that require learners to take ideas from one context and use it in another, for example, *tend* to be more difficult than questions that assess recognition or retrieval of basic information. On the other hand, questions requiring recall of knowledge are *usually* more difficult than questions that require simple recognition processes.

When the **resources for answering** the question are included in the examination paper, then the task is *usually* easier than when candidates have to **use and select their own internal resources** (for example, their own knowledge of the subject) or transform information to answer the question.

Questions that require learners to take or **transfer** ideas, **skills or knowledge from one context/subject area and use them in another** *tend* to be more difficult.

EXAMPLES OF INVALID OR UNINTENDED SOURCES OF TASK DIFFICULTY

- Level of detail required in an answer is unclear.
- Context is unrelated to or uncharacteristic of the task than candidates have to do.
- Details of a context distract candidates from recalling or using the right bits of their knowledge.
- Question is unanswerable.
- Illogical order or sequence of parts of the questions.
- Interference from a previous question.
- Insufficient space (or time) allocated for responding.
- Question predictability or task familiarity. If the same question regularly appears in examination papers or has been provided to schools as exemplars, learners are likely to have had prior exposure, and practised and rehearsed answers in class (for example, when the same language set works are prescribed each year).
- Questions which involve potential follow-on errors from answers to previous questions.

EXPECTED RESPONSE DIFFICULTY

Expected response difficulty refers to difficulty imposed by examiners in a **mark scheme and memorandum**. This location of difficulty is more applicable to 'constructed' response questions, as opposed to 'selected' response questions (such as multiple choice, matching/true-false).

For example:

When examiners expect few or no details in a response, the question is *generally* easier than one where the mark scheme implies that **a lot of details are expected**.

A further aspect of expected response difficulty is the clarity of the **allocation of marks**. Questions are *generally* easier when the allocation of marks is explicit, straight-forward or logical (i.e. 3 marks for listing 3 points) than when the **mark allocation is indeterminate or implicit** (e.g. when candidates need all 3 points for one full mark or 20 marks for a discussion of a concept, without any indication of how much and what to write in a response). This aspect affects difficulty because candidates who are unclear about the mark expectations in a response may not produce sufficient amount of answers in their response that will earn the marks that befit their ability.

Some questions are more difficult/easy to mark accurately than others. Questions that are **harder to mark and score objectively** are *generally* more difficult for candidates than questions that require simple marking or scoring strategies on the part of markers. For example, recognition and recall questions are *usually* easier to test and mark objectively because they usually require the use of matching and/or simple scanning strategies on the part of markers. More complex questions requiring analysis (breaking down a passage or material into its component parts), evaluation (making judgments, for example, about the worth of material or text, or about solutions to a problem), synthesis (bringing together parts or elements to form a whole), and creativity (presenting own ideas or original thoughts) are *generally* harder to mark/score objectively. The best way to test for analysis, evaluation, synthesis and creativity is usually through extended writing. Such extended writing *generally* requires the use of more cognitively demanding *marking* strategies such as interpreting and evaluating the logic of what the candidate has written.

Questions where **a wide range of alternative answers or response/s** is possible or where the correct answer may be arrived at through different strategies *tend* to be more difficult. On the other hand, questions may be so open-ended that learners will get marks even if they engage with the task very superficially.

EXAMPLES OF INVALID OR UNINTENDED SOURCES OF EXPECTED RESPONSE DIFFICULTY

- Mark allocation is unclear or illogical. The weighting of marks is important in questions that comprise more than one component when components vary in levels of difficulty. Learners may be able to get the same marks for answering easy component/s of the item as other learners are awarded for answering the more difficult components.
- Mark scheme and questions are incongruent. For example, there is no

clear correlation between the mark indicated on the question paper and the mark allocation of the memorandum.

- Question asked is not the one that examiners want candidates to answer. Memorandum spells out expectation to a slightly different question, not the actual question.
- Impossible for candidate to work out from the question what the answer to the question is (answer is indeterminable).
- Wrong answer provided in memorandum.
- Alternative correct answers from those provided or spelt out in the memorandum are also plausible.
- The question is 'open' but the memo has a closed response. Memo allows no leeway for markers to interpret answers and give credit where due.

The framework described above does not provide you with explicit links between the different sources of difficulty, or show relationships and overlaps between the different categories and concepts in the framework. This is because it is impossible to set prescribed rules or pre-determined combinations of categories and concepts used for making judgments about the source of difficulty in a particular examination question.

The intention behind the framework is to allow you to exercise your sense of judgment as an expert. The complexity of your judgment lies in your ability as an expert to recognise subtle interactions and identify links between different categories of a question's difficulty or ease. For example, a question that tests specific knowledge of your subject can actually be more difficult than a multi-step question because it requires candidates to explain a highly abstract concept, or very complex content. In other words, although questions that test specific knowledge are *usually* less difficult than multiple-concept or operation questions, the level of difficulty of the content knowledge required to answer a question can make the question more difficult than a multi-step or multi-operation question.

Not all one-word response questions can automatically be assumed to be easy. For example, multiple-choice questions are not automatically easy because a choice of responses is provided – some can be difficult. As an

expert in your subject, you need to make these types of judgments about each question.

Note:

It is very important that you become extremely familiar with the framework explained in Table 6, and with each category or source of difficulty provided (i.e. content difficulty, task difficulty, stimulus difficulty, and expected response difficulty). You need to understand the examples of questions which illustrate each of the four levels (Table 7 to Table 10). This framework is intended to assist you in discussing and justifying your decisions regarding the difficulty level ratings of questions. You are expected to **refer to all four categories or sources of difficulty** in justifying your decisions.

When considering question difficulty ask:

- How difficult is the **knowledge** (content, concepts or procedures) that is being assessed for the envisaged Grade 12 candidate? (*Content difficulty*)
- How difficult is it for the envisaged Grade 12 candidate to formulate the answer to the question? In considering this source of difficulty, you should **take into account the type of cognitive demand** made by the task. (*Task difficulty*)
- How difficult is it for the envisaged Grade 12 candidate to **understand the question and the source material** that need to be read to answer the particular question? (*Stimulus difficulty*)
- What does the **marking memorandum and mark scheme** show about the difficulty of the question? (*Expected response difficulty*)

7.5 Question difficulty entails distinguishing unintended sources of difficulty or ease from intended sources of difficulty or ease

Close inspection of the framework for thinking about question difficulty (Section 7.4, Table 6) above, shows that, for each general category or source of difficulty, the framework makes a distinction between 'valid' or intended, and 'invalid' or unintended sources of question difficulty or ease. Therefore, defining question difficulty entails identifying whether sources of difficulty or ease in a question were intended or unintended by examiners. Included in Table 6 are examples of unintended sources of difficulty or ease for each of the four categories.

Valid difficulty or 'easiness' in a question has its source in the requirements of the question, and is **intended** by the examiner (Ahmed and Pollit, 1999). Invalid sources of difficulty or 'easiness' refer to those features of question difficulty or 'easiness' that were **not intended** by the examiner. Such unintended 'mistakes' or omissions in questions can prevent the question from assessing what the examiner intended, and are likely to prevent candidates from demonstrating their true ability or competence, and can result in a question being easier or more difficult than the examiner intended.

For example, grammatical errors in a question that could cause misunderstanding for candidates are unintended sources of question difficulty because the difficulty in answering the question could lie in the faulty formulation of the question, rather than in the intrinsic difficulty of the question itself (for example, because of stimulus difficulty). Candidates "may misunderstand the question and therefore not be able to demonstrate what they know" (Ahmed and Pollit, 1999, p.2). Another example is question predictability (when the same questions regularly appear in examination papers or textbooks) because familiarity can make a question which was intended to be difficult, less challenging for examination candidates.

Detecting unintended sources of difficulty or ease in examinations is largely the task of moderators. Nevertheless, evaluators also need to be vigilant about detecting sources which could influence or alter the intended level of question difficulty that moderators may have overlooked.

Note:

When judging question difficulty, you should distinguish **unintended sources of question difficulty or ease** from those sources that are intended, thus ensuring that examinations have a range of levels of difficulty. The framework for thinking about question difficulty allows you to systematically identify technical and other problems in each question. Examples of problems might be: unclear instructions, poor phrasing of questions, the provision of inaccurate and insufficient information, unclear or confusing visual sources or illustrations, incorrect use of terminology, inaccurate or inadequate answers in the marking memorandum, and question predictability. You should **not** rate a question as difficult/easy if the source of difficulty/ease lies in the 'faultiness' of the question or memorandum. Instead, as moderators and evaluators, you need to alert examiners to unintended sources of difficulty/ease so that they can improve questions and remedy errors or sources of confusion before candidates write the examination.

7.6 Question difficulty entails identifying differences in levels of difficulty within a single question

An examination question can incorporate more than one level of difficulty if it has subsections. It is important that the components of such questions are 'broken down' into their individual levels of difficulty.

Note:

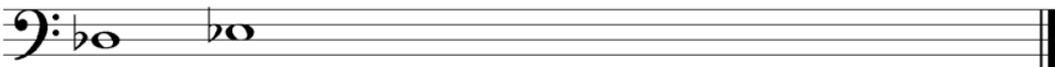
Each subsection of a question should be analysed separately so that the percentage of marks allocated at each level of difficulty and the weighting for each level of difficulty can be ascertained as accurately as possible for that question.

8. EXAMPLES OF QUESTIONS AT DIFFERENT LEVELS OF DIFFICULTY

This section provides at least **three** examples of questions from previous Music NSC examinations (Table 7 to Table 10) categorised at each of the four levels of difficulty described in Section 7 (Table 6) above. These examples were selected to represent the **best and clearest** examples of each level of difficulty that the Music experts could find. The discussion below each

example question tries to explain the reasoning behind the judgments made about the categorisation of the question at that particular level of difficulty.

TABLE 7: EXAMPLES OF QUESTIONS AT DIFFICULTY LEVEL 1 – EASY

<p>Example 1:</p> <p><u>Question 1, March 2015: Paper 1</u></p> <p>Write the ascending whole-tone scale that starts with the given notes. Use only semibreves.</p>  <p style="text-align: right;">(2)</p>
<p>Discussion:</p> <p>This question is classified as easy, because:</p> <ul style="list-style-type: none"> • The concept and skill covered within the question, namely, the construction of scales are within the scope of the curriculum. The envisaged Grade 12 candidate would have covered this aspect of the work in class (content difficulty). • The musical material provided in the question is easy and detail can easily be extracted from it. The language level of the questions itself is accessible for Grade 12 candidates (stimulus difficulty). • Candidates would have performed a similar task in the classroom and through the use of their textbooks (task difficulty). • The instructions and mark allocation guide the candidates and provide clarity in the completion of the task (expected response).
<p>Memorandum/Marking guidelines</p>  <div style="border: 1px solid black; padding: 5px; width: fit-content; margin: 10px auto;"> <p><i>Correct notes = ½ mark for each correct note = 2 marks (Minus ½ mark per error to a maximum of 2 marks)</i></p> </div> <p style="text-align: right;">(2)</p>
<p>Example 2:</p> <p>Question: Designed by subject expert</p> <p>Write a biography about Miriam Makeba. Include highlights of her life and how she had fought against apartheid and injustice through her music. Name at least two songs and one album released by her. (10)</p>

Discussion:

The question is classified as easy, because:

- The question assesses basic content knowledge (biography, style characteristics) which Grade 12 candidates should have gained through studying their textbooks and other material. There is no deviation from the requirements of the curriculum (**content difficulty**).
- The question itself is easy to understand and contains no superfluous information or subject specific phraseology or terminology. Specific instructions are provided in the question to guide candidates in answering the question (**stimulus difficulty**).
- Answering the question requires recall of biographical details the name of a song or an album. The information could be found in a textbook or other appropriate reference material. No individual interpretation or opinion of style characteristics is required (**task difficulty**).
- The mark allocation is clear, namely, 7 marks for biography and 3 marks for album (**expected response**).

Memorandum/Marking guidelines

- Born in Johannesburg in 1932.
- Started her singing career in the 1950's.
- Became famous with the Manhattan Brothers, Skylarks.
- Hits that made her famous were *Ntyilo Ntyilo* and *Lakutshona Ilanga*.
- Achieved international fame with her role in *King Kong* in London
- Went in political exile in the 1960's.
- Met up with Harry Belafonte in New York in 1961.
- Guest performer in in the famous Steve Allan Show.
- Guest artist in The Village Vanguard, a prestigious Manhattan jazz club.
- Political activist fighting against Apartheid.
- Her South African passport was withdrawn due to her political activism.
- Married to Hugh Masekela in 1964.
- After she had divorced Masekela she married Stokely Carmichael, an American political activist.
- Settled in Guinea after being expatriated from the States due to her and her husband's activism.
- She was appointed Guinea's official delegate to the United Nations.
- Was awarded the Dag Hammersjold Prize for her contribution for her work in Guinea.
- In 1985, she settled in Brussels.
- Accompanied Paul Simon on a world tour, the *Graceland Tour*.
- She starred in the film: *Graceland: The African Concert*.
- Warner Brothers released her album *Sangoma*, songs of healing in memory of her mother.
- Autobiography: *Makeba: My Story* published in 2004.
- Died in 2008 due to a heart attack during a concert in Italy.
- 23 albums, 5 live albums, 3 long playing records, 15 singles.
- 16 documentaries/films, e.g. *Sarafina!*
- Hits: *The Click Song*, *Pata pata*, *Malaika*.

(Feenstra, et.al., 2016)

Example 3:

Question 1; November 2015; Paper 1

Study the piece below and answer the questions that follow.

CHARLIE IS MY DARLING

The musical score for 'Charlie is My Darling' is presented in two systems. The first system contains measures 1-3. The solo part (treble clef) has notes G4, A4, Bb4, C5, Bb4, A4, G4. The piano accompaniment (grand staff) has notes G3, A3, Bb3, C4, Bb3, A3, G3. Specific points are marked: 1.2.1 (interval between G4 and D5 in solo), 1.2.2 (interval between G3 and D4 in piano), 1.3.1 (triad G3-Bb3-D4 in piano), and 1.3.2 (triad G3-Bb3-D4 in piano). The second system contains measures 4-5. The solo part has notes G4, A4, Bb4, C5, Bb4, A4, G4. The piano accompaniment has notes G3, A3, Bb3, C4, Bb3, A3, G3. Specific points are marked: 1.5 (solo part transposition), 1.6 (piano accompaniment transposition), and 1.7 (solo part transposition).

- 1.1 Name the main key of this piece. (1)
- 1.2 Name the intervals at **1.2.1** and **1.2.2** according to type and distance, for example Perfect 5th.
- 1.3 Name triads at 1.3.1 and 1.3.2 according to type and inversion, for example Major, second inversion. (Consider only the notes in the block.)
- 1.4 Circle the last FOUR notes (tetrachord) of an ascending melodic minor scale ^[SEP] on the score. (1) ^[SEP]
- 1.5 Transpose bar 2 of the solo part a major second higher. Add a new key signature.

Discussion:

- The content is covered within the curriculum and it would have been dealt with in previous grades (**content difficulty**).
- The ideal envisaged Grade 12 candidate will find the music score readable

and will be able to identify the concepts with ease. Concepts to be identified are clearly marked (**stimulus difficulty**).

- Although this is an analysis task the task is easy for the envisaged Grade 12 candidate. A similar task would have been done in class (**task difficulty**).
- The mark allocation is clear and examples are provided to guide the candidate to answer the questions (**expected response**).

Memorandum

1.1 C minor

1.2.1 Major 2nd

1.2.2 Major 6th

1.3.1 Minor – first inversion

1.3.2 Diminished – first inversion



TABLE 8: EXAMPLES OF QUESTIONS AT DIFFICULTY LEVEL 2 – MODERATE

Example 1:

Question – designed by subject expert

In the past, South African indigenous music has been subjected to international exploitation due to the perception that all traditional music was in the public domain.

How is South African traditional music protected by international and national laws?

(8)

Discussion:

This question is classified as moderately difficult

- Answering this question requires knowledge and understanding of international and national copyright regulations. The question needs some re-organisation of the knowledge about copyright (**content difficulty**).
- The introductory statement increases the complexity, because the candidate has to understand both contexts which will guide them in answering the question (**stimulus difficulty**).
- This is an unusual *task* which is not explicitly spelt out in the curriculum. The *task* requires the putting together of technical facts, comparing and re-organising it in a different context. The candidate would not have dealt with it in a similar manner in class (**task difficulty**).
- The question and mark allocation of 8 marks do not provide clear guidance with regard to the scope of the answer and the number of facts to be provided by the candidates (**expected response**).

Memorandum/Marking guidelines

- South Africa is contracted to the Berne Convention and the Agreement on Trade Related Aspects of Intellectual Property (the TRIPS Agreement).
- By being a member South Africa's music is protected internationally as it would have been treated locally.
- Memberships ensures that your music is treated similarly in all countries contracted to the agreement.
- Traditional music is regarded as sub-categories of musical works.
- Previously traditional music was in the public domain.
- Recent legislation has lifted traditional music out of the public domain.
- According to the law the communities from which the music originated own the copyright of the folksong even if the work has been in the public domain.
- Whereas "other" music is under copyright for fifty years after the death of the composer, traditional music has copyright that will last for ever.

Example 2:

Question: Question 9; March 2015; Paper1

Write an essay on Mozart's opera, The Magic Flute.

Discuss the following aspects in your answer:

Opera type (2)

Orchestral accompaniment (3)

Characters and voice type (6)

Themes dealt with in the storyline of the opera (Do not tell the story). (3)

One mark will be awarded for presentation in essay format. (1)

(15)

Discussion:

This question is classified as moderately difficult because:

- The content is covered in the curriculum. The difficulty level is increased by requesting them to identify the themes of the story line. This is an adaptation to what the curriculum requires (**content difficulty**).

- The question itself is relatively easy to understand and interpret by the envisaged Grade 12 candidate. It contains no unfamiliar highly specialized or technical terms (**stimulus difficulty**).
- However, to answer the question, candidates have to organize their knowledge in a specific format, namely essay style. The task requires them to put a great deal of information together into a logical and coherent essay. Logical reasoning is required and must be substantiated by referring to specific features of the music. The envisaged Grade 12 learner finds it challenging to formulate arguments logically (**task difficulty**).
- The mark allocation for the sub-sections of the question is clear and guides the candidate towards the scope and facts in their responses. This contributes to the level of difficulty of the question (**expected response**).

Memorandum/Marking guidelines

Opera type:

Singspiel
 Comic opera
 Spoken dialogue
 Alternating songs
 Elements of magic, fantasy

Orchestral accompaniment:

Standard classical orchestra
 Papageno's magic bells
 Magic flute- Tamino
 Three trombones in playing three chords in overture

Characters and voice types:

Queen of the Night: Coloratura Soprano
 The High Priest, Sarastro: Bass
 The Princess, Pamina: Soprano
 The Bird Catcher, Papageno: Baritone
 The Prince, Tamino: Tenor
 The Dwarf Slave, Monostatos: Tenor
 Three Ladies: Soprano, Soprano, Mezzo Soprano
 Three Youths: Soprano, Soprano, Alto

Themes dealt with in the Opera storyline (story must not be told):

Timeless drama of good versus evil
 A story of triumph of courage, virtue, and wisdom
 Love – with two pairs of lovers
 Courage – Tamino and Pamina undergo trials, under oath of silence
 Magic – e.g. the playing of the magic flute when Tamino placed in harm's way
 Comedy – e.g. the comic, simple character of the bird catcher Papageno

Example 3:

Question: Designed by subject expert

Write down the instruments as it would appear in the score of a I Beethoven's symphony No.6.

(5)

Discussion:

This question is classified as moderately difficult because:

- The question demands a sound knowledge of the genre of the symphony, orchestration, score reading and instrumentation. The candidate requires the knowledge and understanding of Beethoven's orchestration and his use of instruments in his symphonies (**content difficulty**).
- The difficulty level of the question is increased by the unfamiliar structuring of the question which will be new to the candidates (**stimulus difficulty**).
- The difficulty level of the question is increased by the demands of the task. The envisaged Grade 12 candidate will find it easier to simply describe the orchestration. However, the correct listing of the instruments as it appears in the actual orchestral score increases the difficulty level. The task requires above-average knowledge of the content as well as the re-organisation of facts in a specific context. This type of task would most probably not have been done in the classroom (**task difficulty**).
- The mark allocation does not provide sufficient indication on how marks will be awarded for the answer. The difficulty level is also increased by the uncertainty how the instruments should be listed (**expected response**).

Memorandum/Marking guidelines

Beethoven's orchestration:

- 2 flutes.
- 1 piccolo.
- 2 oboes.
- 2 clarinets.
- 2 bassoons.
- 2 horns.
- 2 trumpets.
- 2 trombones (In fourth movement alto and tenor trombone).
- 2 timpani's.
- Strings.

TABLE 9: EXAMPLES OF QUESTIONS AT DIFFICULTY LEVEL 3 – DIFFICULT

Example 1:

Question: Designed by subject expert

Write an essay to discuss how isicathamiya developed from a township recreational music activity to an international music product. (15)

Discussion:

This question is classified as difficult for the envisaged Grade 12 learner, because:

- The question involves the knowledge of the origin and characteristics of the music style since a specific period (1920's) and its evolution to the 1980's. Candidates have to compare the characteristics of the two periods (**content**

difficulty).

- The question demands that the candidate unpack the instruction given by the question. The question implies that the candidate must write about the characteristics of the music style as well as its emergence into the international music industry. This is not clear in the question. This increases the **stimulus difficulty** of the question.
- The question demands the writing of the answer in a specific format, namely essay type. The envisaged Grade 12 will find it difficult to write an argumentative essay. The candidate has to re-organise and decontextualize the knowledge and facts acquired in the classroom. The answer requires specialised subject knowledge terms and processes with reasons. The answer is achieved through reasoned discussion and making connections with the music style in a specific context. Candidates are required to interpret information and make an informed decision as to its value and use and how to re-organise and restructure it in an essay. The task requires thought processes where candidates have to: describe, discuss and reason why a specific music style has universal value. The answers would point to their understanding of the music style and development. They must state the characteristics and features and interpret and justify its value. Answering this question requires high level reasoning to evaluate the efficacy of the music style. What makes this question difficult is that candidates are required to discuss the music style involving some complexity of thought processes and justification (**task difficulty**).
- The mark allocation does not specify which aspects have to be dealt with. The difficulty level is increased due to the fact that there is no indication or sub-sections of which aspects should be covered and how marks will be allocated. The envisaged Grade 12 learner will find the detail to be covered difficult and may omit essential aspects that may be required by the marking memorandum (**expected response**).

Memorandum/Marking guidelines

- Zulu traditional male voice unaccompanied singing originated in 1920's and 1930's in Kwa Zulu Natal.
- Zulu word for isicathamiya – careful steps/tiptoe
- Differed from the stumping indigenous Zulu dancing in order not to make a noise late at night.
- Derived from the Zulu word *cathama* – to crawl like a cat.
- Evolved from another type of male voice singing, *mbube* (lion) due to the deep and powerful sound.
- Emphasis was on harmonious and blended singing.
- Eight to twenty singers in a group.
- Singing similar to *isihomuhomu* – sound of bees or waterfall.
- Traditionally lyrics were in Zulu.
- Traditional isicathamiya lyrics had a romantic, political, social and religious nature.
- Sung by migrant all male hostel dwellers in the cities as part of recreation and singing competition among other singing groups.
- Combination of voice parts: Tenor, falsetto soprano, alto and supporting

basses.

- Singers would wear identical attire with the leader wearing a different but matching colours.
- Preparation prior to the competition was referred to as the “cooking” phase
- Cooking of songs (rehearsal) was linked to the preparation of maize/mielie in a Zulu household.
- Movement was choreographed during the preparation stage.
- Before the group would ascend the stage, they would form a circle around their leader in a circle to portray the circle of a bull's horn and cattle forming a circle (isibhaya) praying for spiritual guidance.
- Style became more commercialised in the 1980's especially due to the changing socio- economic and political environment in South Africa
- Joseph Shabalala and his group Ladysmith Black Mambazo were instrumental in the modernization of the style.
- Modern isicathamiya gradually included texts based on the social issues such as HIV/Aids, crime and drug abuse
- The vernacular was replaced with languages such as English and Xhosa.
- Groups started singing modern versions of European and American songs.
- *Mbube* - Western version of *Wimoweh* or *Lion Sleeps tonight*.
- Fusion of Gospel music and isicathamiya gave it a Christian slant.
- Attained international recognition with Joseph Shabalala and his Ladysmith Black Mambazo.
- Marketing South African music as an artistic product abroad.
- Fusion of Western popular and traditional African music.
- Performance with Paul Simon– Graceland Album.
- Recordings were made as part of preservation of the style.
- Performance with Dolly Parton (country music), for example her song *Knocking on Heaven's door*.
- Performances with international groups such as The King Star Brothers, African Music Bombers and the Dlamini King Brothers.
- Professionalisation of the style and shaking off the recreational aspect of the music.
- After 1980's many of the isicathamiya musicians became professional musicians and eliminating the recreational element of the style.
- Solomon Linda Ntsele and his band acclaimed international fame as well as copyright of the song *The Lion Sleeps tonight* which is closely linked to isicathamiya style.

Example 2:**Question 7; Paper 1; February-March 2015**

Compare the first movement of Beethoven's *Symphony No. 6* to Mendelssohn's *Hebrides Overture* with regard to the following:

7.1 Italian tempo indication

7.2 Form

7.3 Tonality

7.4 Programmatic elements

(15)

Discussion:

This question is classified as difficult, because:

- The type of question demands a comparison between two different genres from two different styles. The type of questions would not have been dealt with in class **(task difficulty)**.
- The curriculum demands knowledge of both works but does not explicitly require a comparison between the two works **(content difficulty)**.
- The phrasing of the question is different from what the candidate would normally encounter in the classroom **(stimulus difficulty)**.
- The mark allocation does not provide guidance with regard to the breadth and depth of the responses **(expected response)**.

Memorandum/Marking guidelines

	Beethoven <i>Symphony No. 6</i> First Movement	Mendelssohn's <i>Hebrides Overture</i>
Italian tempo indication	Allegro ma non Troppo	Allegro moderato
Form	Sonata form	Sonata form
Tonality	F Major	B minor
Programmatic elements	Pastoral/Peaceful mood Country setting indicated by the title: <i>Pastoral Symphony</i> , and the subtitle: <i>Happy feelings on arriving in the country</i>	Indicating changing nature of sea: calm to stormy The title suggests an extra-musical idea Musical feeling in overture suggests a whole seascape The opening theme (strings and bassoons) suggests the movement of the sea.

TABLE 10: EXAMPLES OF QUESTIONS AT DIFFICULTY LEVEL 4 – VERY DIFFICULT

<p>Example 1:</p> <p><u>Question 9; November 2014; Paper 1</u></p> <p>Write an essay explaining why Mendelssohn's Hebrides Overture has programmatic elements, despite the fact that the term poem was only used after 1830.</p> <p>Refer to the following in your answer:</p> <p>Origin of the work (4) How the music portrays the programmatic elements (10) One mark will be awarded for presentation in essay format. (1) (15)</p>	
<p>Discussion:</p> <p>This question is classified as very difficult for the envisaged Grade 12 candidate because:</p> <ul style="list-style-type: none"> • The difficulty level of the question is increased by the fact that the subject knowledge assessed is considered to be in advance of the Grade 12 curriculum (content difficulty). To answer the question candidates need in-depth analysis of the instrumentation of the work. • The statement in the question increases the difficulty level by not being straightforward, but posing a problem and contextualizing the work (stimulus difficulty) and could even be regarded as unfair, because the work is technically not a tone poem and basically a concert overture. • The candidate has to present their response in a specific format, name essay. A mark will be awarded for this type of presentation which the envisaged Grade 12 candidate will find difficult to produce (task difficulty). • The difficulty level is decreased by the mark allocation. It provides guidance with regard to the number of facts and how the essay will be assessed (expected response). 	
<p>Memorandum/Marking guidelines</p> <p>Origin of work:</p> <ul style="list-style-type: none"> • Result of a visit to Scotland – outer-Hebrides Islands. • A boat ride to the islands had a major influence on him. • He sketched the area. • He wrote about his emotional experience on the island. • Exoticism plays a significant role here. • Work given numerous titles before finally being called <i>Fingal's Cave</i> and the <i>Hebrides Overture</i>. (<i>The Lonely Island, The Isle of Fingal</i>). 	
<p>Programmatic features (Ideas and images)</p> <p>Rise and fall of the swelling of the sea</p>	<p>Musical representation and realisation of the programme features (Instruments and techniques)</p> <p>Opening theme in the low strings vs. the</p>

(movement)	held notes of the violins and woodwinds imitate this The 'lapping wave' subject that opens the overture The rising melody for the lower strings and woodwinds
The murmur of the sea (sound)	Tremolo in the strings Many crescendos and diminuendos Wide range of dynamics
The crashing and fury of the waves breaking on the rocks and cliffs	Sforzandi chords for the full orchestra
The shimmering of light on the sea	Tremolo in the strings
Evokes smells, sounds and even taste of the sea	The complex texture and layering of the instruments and music
Evokes smells, sounds and even taste of the sea	The complex texture and layering of the instruments and music
Grandeur of the natural setting: seascape, cave and coastline	Wide range of dynamics and free development of melodic material
Storm at sea	Ends quietly with reference to the first subject in clarinets
Storm subsides	Ends quietly with reference to the first subject in clarinets
Suggests the whole seascape	Many crescendos and diminuendos
Echoing caves	Material used in Coda: Loud chord followed by soft clarinet melody
Sea birds	Woodwinds used in high register
Mystic spray of the sea	Flutes playing chromatic scales
Grey barren sky/Scottish summer	Lower, darker instruments, e.g. violas, cellos, bassoons

Example 2:

Question: Designed by subject expert

The way that music is constructed in indigenous African music illustrates the importance of relationships and participation in African societies.

Expand on this statement by referring to the importance of cooperation and harmonization in indigenous African music. (10)

Discussion:

This question is classified as very difficult for the envisaged Grade 12 learner, because:

- To answer the question candidates need to have good knowledge of structural elements of African music. They need to understand the concepts of relationships and participation in relation to indigenous African societies and how it is reflected in music making. These non-musical elements (relationships and participation) are not explicit in the curriculum for Grade 12 (**content difficulty**).
- Two aspects of the way African music is constructed are highlighted in the statement that serves as stimulus for the question, namely relationships and participation. The use of these terms in this context requires specialized and advanced understanding of the specific style of music and could cause confusion for the envisaged Grade 12 learner (**stimulus difficulty**).
- Candidates have to discuss specific structural elements of African music substantiated by actual musical examples. They have to think analytically and demonstrate an understanding of 'everyday' concepts in relation to music (a 'specialized' application). The envisaged Grade 12 candidate will find it difficult to relate these non-musical elements of relationships and participation to actual musical examples. The task requires a relational response which involved linking these complex concepts (**task difficulty**).
- The expected response is in the form of a discussion. Candidates have to use their own words to write a continuous text for a total of 10 marks. The mark allocation is not clear resulting in the increase of the difficulty level (**expected response**).

Memorandum/Marking guidelines

The discussion must contain the following themes:

- Music is both a social and musical activity.
- Community relationships are emphasized.
- Complementary relationships, e.g. call and response.
- Cooperative – in the form of harmonious interaction with one another.
- The importance of harmonious existence in African communities.
- Harmony in family, community.
- "Interpersonal harmony" promotes healthy living.
- African music requires more than one part (instrumental or vocal).
- Compare Xhosa split singing creating overtones.
- Adding a vocal accompanying chorus to aerophone playing.
- Each player plays one note at different pulse of the music, e.g. horn playing.
- Any appropriate musical examples.

9. Concluding remarks

This exemplar book is intended to be used as a training tool to ensure that all role players in the Music Examination are working from a common set of principles, concepts, tools and frameworks for assessing cognitive challenge when examinations are set, moderated and evaluated. We hope that the discussion provided and the examples of questions shown by level and type of cognitive demand and later by level of difficulty assist users of the exemplar book to achieve this goal.

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