COMPARING THE CONCEPTUALIZATION OF LEARNING IN THE UNITED STATES AND FINLAND

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1. Introduction

The purpose of my capstone project was to obtain better understanding about the learning and the learning processes, concerning music education. My idea was to compare the written national or state curricula for music education in Finland and in the U.S. I tried to find out how learning is understood in these countries, and what are the strengths of their educational documents.

The conceptions of learning have changed during last decades. In Finland national authorities have tried to strengthened teachers' understanding of learning process by defining the conception of learning in the national core curricula. According to this definition, learning is "an individual and communal process of building knowledge and skills." Finland's national core curricula also states that learning "results from the pupils' active and purposeful activity, in which they process and interpret the material to be learned on the basis of their existing structure of knowledge. Although the general principles of learning are the same for everyone, learning depends on the learner's previously constructed knowledge, motivation, and learning and work habits."

However, it seems that school practices are not necessarily aligned with these views about the nature of learning and educational practices that used to achieve learning (Simola 2004; Carlgrena, Kletteb, Myrdal, Schnack & Simola 2006; Vuorikoski & Kiilakoski 2005). After his forty years research career in the field of classroom practices Graham Nuthall (2005, pp. 895) argued "classroom teaching is structured by ritualized routines supporting widely held myths about learning and ability that are acquired through our common experiences as students." Beliefs about teaching and learning, as well as teaching methods, have become entrenched in the transference of teaching traditions from one generation to the next one.

Concerning the general definition of learning in the Finnish national curricula, we can ask if a single definition is an adequate means to promote the conception of learning and teaching methods used. Is a single general definition sensitive enough to describe learning processes within the special domain of knowledge? Some scholars have already answered this question. " Perhaps there is no such thing that 'learning in general' – and perhaps that is what we should learn from Pavlov's dog, Koehler's chimps, and the disputes over learning that they once symbolized", the cultural psychologist Jerome Bruner (2004, p. 20) has stated. Educational psychologist Roger Säljö (2009, p.202) has noted that every definition of learning can be challenged.

The aims and objectives of education are always based on some kind of background philosophy. At the same time they construct reality in a certain way. That is why they are worthy of closer

examinations also in the level of written language. They can be studied from the discursive point of view.

2. Theoretical background of capstone project

Social constructionism served as the theoretical framework of this research project. According to this perspective, the dynamic interaction with others and the social world employs significant symbols such as gestures and language, for instance (Burr 2004, p. 155). Using language is not the only the way of describing reality, but it also produces it. Speaking and talking are forms of action by which the social world and its contents are created. People are born into a social world where a particular language already exists and that language is a primary medium by which that world is produced and reproduced. (Burr 1995, p. 7.; Gergen 1999, pp. 47-48.) We can consider this idea also through the concept of wittgensteinian language games (see Potter 2001, 40). Wittgenstein saw language as a toolkit: "function of words are as diverse as the functions of these objects".

Gergen (2003, p. 15) says that social constructionist inquiry "...is principally concerned with explicating the processes by which people come to describe, explain, or otherwise account for the world in which they live." The focus of my capstone project was to find out what kind of conceptions of learning are produced in the written national or state curricula for music education in the U.S. and Finland. The curricula do not only describe what children should learn, but they also reflect and produce a specific philosophical background and reality.

3. The aim of capstone project

The aim of my capstone project was to compare to the aims and contents of music education and related concepts defined in the official documents in Finland and in the USA. The data of my project consist of the National Core Curricula for basic education in Finland (FNC), the National Standards for Arts Education, concerning music (NSM), and the State Curriculum of Maryland (SCM). The comparison of different kind of definitions can illuminate how learning is understood within these educational contexts, and what kind of philosophical background those definitions have.

Specifically, this manuscript addresses the following questions:

- What differences do exist between the United States and Finland in the aims and content of music education?
- What kind of the conception of learning do the National Standards for Arts Education (music), the State Curriculum of Maryland, and the Finnish National curricula reflect and construct when the aims and objectives of music education are defined?

I concentrated on music education, because my daily works deals with music education in Finland. However, the comparisons of curricula could be done in any field, and also between different fields. For instance, music educator Cathy Benedict (2006) has compared the National Music Standards and the National Mathematics, Language Arts, Science and History Standards in the United States.

4. Three theoretical viewpoints to understand learning

Alexander, Schallert and Reynolds (2009) state nine principles that are common to different perspectives of learning, and four dimensions of learning by which the learning process can be analyzed and described. On ground of these principles and dimensions they also provide their definition of learning. For describing the starting points of my analysis, I depict their central ideas by starting their definition of learning and then by explaining the dimensions of learning that they have presented.

Definition of learning	• Learning is a multidimensional process that results in a relatively enduring change in a person or persons, and consequently how person or persons will perceive the world and reciprocally respond to its affordances physically, psychologically, and socially. The process of learning has as its foundation the systemic, dynamic, and interactive relation between the nature of the learner and the object of the learning as ecologically situated in a given time and place as well as over time.
The *What* of Learning	• There is always a *what* is being learned or that is in the process of change. • The *whats* of learning can be represented as different levels, three levels: o Acquired habits and conditionings: more concrete, less socialized, may require conscious awareness shorter period than other levels. o Spontaneous concepts and actions: acquired different informal and incidental learning opportunities. o Scientific concepts and practices: refer to "language ideas that have become abstracted or generalized. • The levels are formed from the interplay of various factors (e.g., intensity, frequency, or magnitude]. • The attainment of different levels depends on a particular interplay of these salient factors.

The *Where* of Learning	• It refers to the ecological context in which learning occurs. • The physical environment and the social and cultural milieu are intertwined and interdependent in their influence on learning. • The characteristic of ecology context is an intermingling of the more concrete with the more abstract, and of the more concrete with more abstract. • There are social and cultural influences that emerge from the cultural practices and social dynamics in which learning is taking place. • The learner's relation with context changes over time. • The particular physical environment and social/cultural setting are critical, when one is learning something new.
The *Who* of Learning	• How learning is influenced by characteristics of the learner along biological, cognitive, experiential and affective lines. • The particulars of all that a learner brings to a situation critically influence the process and product of learning. • Who the learner is plays the critical role in learning process. • The prior knowledge can have a clear impact on learning something new.
The *When* of Learning	• There is always a temporal nature to learning. • The mind and body must be at some sufficient level of maturation or experience to benefit from any potentially educative event.

Table 1. A definition and four dimensions of learning based on the definitions presented by Alexander, Schallert and Reynolds (2009).

David R. Krathwohl (2002) and his colleagues revised Bloom's taxonomy, because its original category of knowledge was twofold. They allowed nouns and verbs to form two different dimensions, the dimension of knowledge based on nouns, and the dimension of cognitive processes based on verbs. (Krathwohl 2002, 213–214.)

The new knowledge dimension contains four dimensions: factual knowledge, conceptual knowledge, procedural knowledge, and metacognitive knowledge. The latest one is a new dimension, and it emphasizes that students should be aware of the ways they are using knowledge. The cognitive process dimension contains two renamed categories, to remember and to understand. Three other original categories – applying, analyzing, and evaluating - remained, but in more active forms: *apply, analyze, and evaluate*. The category of synthesis was renamed, called now as *Create*, and it also changed places with *Evaluate*. Thus, in the revised taxonomy *Create* is the highest level of cognitive processes.

Structure of the Knowledge Dimension of the Revised Taxonomy		Structure of the Cognitive Process Dimension of the Revised Taxonomy
A. Factual Knowledge The basic elements that students must know to be acquainted with a discipline or solve problems in it. Aa. Knowledge of terminology Ab. Knowledge of specific details and elements		**1.0 Remember** Retrieving relevant knowledge from long-term memory. 1.1 Recognizing 1.2 Recalling
B. Conceptual Knowledge The interrelationships among the basic elements within a larger structure that enable them to function together. Ba. Knowledge of classifications and categories Bb. Knowledge of principles and generalizations Bc. Knowledge of theories, models, and structures		**2.0 Understand** Determining the meaning of instructional messages, including oral, written, and graphic communication. 2.1 Interpreting 2.2 Exemplifying 2.3 Classifying 2.4 Summarizing 2.5 Inferring 2.6 Comparing 2.7 Explaining
C. Procedural Knowledge How to do something; methods of inquiry, and criteria for using skills, algorithms, techniques, and methods. Ca. Knowledge of subject-specific skills and algorithms Cb. Knowledge of subject-specific techniques and methods Cc. Knowledge of criteria for determining when to use appropriate procedures		**3.0 Apply** Carrying out or using a procedure in a given situation. 3.1 Executing 3.2 Implementing
D. Metacognitive Knowledge Knowledge of cognition in general as well as awareness and knowledge of one's own cognition. Da. Strategic knowledge Db. Knowledge about cognitive tasks, including appropriate contextual and conditional knowledge Dc. Self-knowledge		**4.0 Analyze** Breaking material into its constituent parts and detecting how the parts relate to one another and to an overall structure or purpose. 4.1 Differentiating 4.2 Organizing 4.3 Attributing
		5.0 Evaluate Making judgments based on criteria and standards. 5.1 Checking 5.2 Critiquing
		6.0 Create Putting elements together to form a novel, coherent whole or make an original product. 6.1 Generating 6.2 Planning 6.3 Producing

Table 2. The Knowledge Dimension and the Cognitive Process Dimension of revised taxonomy (Krathwohl 2002).

Music educator and researcher Jackie Wiggins (2001) depicts two perspectives underlying musical teaching and learning. The common starting point for these two perspectives is that a learner must construct his or her own understanding in order to learn. The first perspective includes the central aspects of schema theory proposed by cognitive psychologists, and George Lakoff's and Mark Johnson's metaphor theory, as well as the views of neurological sciences concerning images and embodiments.

The central aspects of the first perspective and the theories on the background are:

- **Schemas** are mental structures or constructs formulating networks to understanding.
- Schemas are interactive networks of ideas.
- The source of schemata is one's own life experience.
- We experience life through our five senses, and our minds organize the perceptions by finding appropriate schemas to connect them to what we already know.
- Our conceptual understanding of simple objects is connected to our life experiences, and the way of conceiving of more abstract objects concepts is largely **metaphorical.**
- Two kinds of images: **perceptual images and recalled images**.
- We experience life through our senses, we construct images of our understanding of our experiences, and live life interpreting new experiences through these images.

The second perspective that Wiggins uses to depict musical understanding and learning is social constructivist theory. She depicts central aspects of this viewpoint by referring the central tenets of Lev S. Vygotsky's theory.

- Learning takes place in a social context.
- All knowledge is socially constructed.
- Everything that is known is learnt through social interaction.
- More experience members of society provide sources of information about the cultural tools and practices for less experience members of society.
- We learn first on the interpsychological level and later on the intrapsychological level.
- The novice can generally function on a higher level when working together with the expert than he or she would be able to function independently.

In her book Wiggins (2009, 33-47) articulates how these different ingredients or viewpoints of learning – schemas, metaphors, images, socially constructed knowledge, and understanding – are connected each other. She also names two starting point for her view. The first one is that music is culture specific, and the second one is that there are concepts that are specific for music.

Wiggins's (2009) central idea is that music is a highly complex concept, and on the bases of Lakoff's and Johnson's theory she states that understanding of more complex ideas like music is predominantly metaphorical. She notes that metaphors for music concepts are usually related to

our bodies and the ways our bodies are related to our environment. But we have notice that it is our conceptualization that is metaphorical, not the labels of concepts. (Wiggins 2009, 33–34.)

> "Learner need to understand and know how to use musical concepts in order to operate as musicians. It almost does not matter whether learners ever master the terminology we use to label concepts. Knowing the name of a concept is really only a matter of convenience and expedience. Knowing the name does not automatically carry with it understanding of the concept. To know how to act as musicians, learners need to understand musical concepts." (Wiggins 2009, 34.)

5. Analysis

The main data of my project consist of the National Core Curricula for basic and general upper secondary education in Finland, the National Standards for Arts Education (music, grades K–8) and the State Curriculum of Maryland for Music (grades PK–8). I have also observed music teaching and talked with music teachers in local schools in Maryland. The purpose of these observations and discussions has been to provide background information and to deepen the discussion of the results of analysis.

I started my project by examining American and Finnish education systems. Then I interpreted the definitions of aims and objectives in these educational documents by examining the given meanings and language used, and then I analyzed given definitions by utilizing the theoretical frameworks of learning. The specific focus of this analysis was verbs that are used to describe educational objectives. The ultimate purpose of this analysis was to find out what kind of conceptions of learning these educational documents propose and construct. I also compared the results of analysis and analyzed differences and similarities between American and Finnish data.

I interpreted the aims and objectives and other related definitions of music education through the theoretical frameworks and considerations of learning, the one provided by Patricia Alexander, Diane Schallert, and Ralph Reynolds (2009), and the second provided by David R. Krathwohl (2002). Because music is a very special field of knowledge and processes, I also applied Jackie Wiggins (2002; 2009) central viewpoints to understand my data.

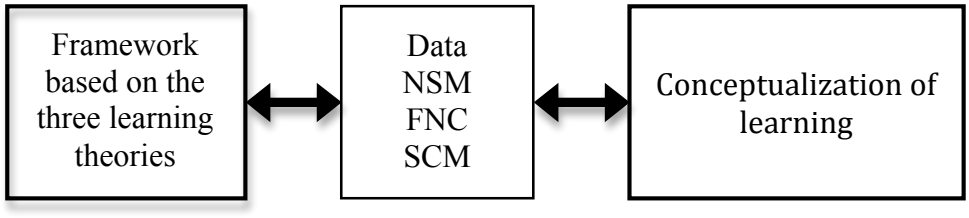

Figure 1. The process of capstone project.

6. The baselines of education system in the U.S. and in Finland

The purpose of my capstone project was also to find out, how education and curricula for the compulsory education are organized in the United States and in Finland. The legislation and historical background of these two education systems are different, which have had an impact to current situation and decisions.

The U.S. Constitution says nothing about education, because in the U.S. schooling has always been a local issue (Hess & Petrilli 2006, 8). It means that all decisions have been made and are made by the states or counties. In Finland education is mentioned in the Constitution of Finland. According it, everyone has the right to basic education free of charge. The task of public authorities is to "guarantee for everyone equal opportunity to receive other educational services in accordance with their ability and special needs, as well as the opportunity to develop themselves without being prevented by economic hardship".

In the U.S. Elementary and Secondary Education Act (ESEA) has been one of the most important documents concerning education in the U.S. It originated more than fifty years ago, when president Johnson accomplished a compromise education bill. He wanted to create "Great Society" by carrying out social program, and one of its starting points were school education. ESEA included originally five titles, but the most important part of it was a program of aid for the education of disadvantaged children.

Since its birth ESEA has been reauthorized several times. In the 1980s there were concerns that America was not doing so well than some of its competitors. That was why American schooling had to be examined by the national commission that was appointed to this job. Its report was called *A Nation at Risk*, and its central message was that states should adopt stricter standards. (Hess & Petrilli 2006, 9–11.)

According to Hess and Petrilli (2006, 12) *A Nation at Risk* created the foundation to focus on outcomes and standards. This trend was strengthened later, first by *Goals 2000* and then by the law called *No Left Child Behind* in 2001. It has been widely criticized law, although the basic idea of the law is widely agreed.

According to Finnish Basic Education Act (628/1998) the purpose of education is to support pupils' growth into humanity and into ethically responsible membership of society and provide them with knowledge and skills needed in life. The act also states that education should "promote civilization and equality in society and pupils' prerequisites for participating in education

and otherwise developing themselves during their lives". The aim of education is to secure adequate equity in education throughout the country.

The Government Decree on the General National Objectives and Distribution of lesson hours in Basic Education (1435/2001) defines the general national objectives of basic education. According to this decree, "the instruction must give the pupils a grounding for a broad general education and ingredients and stimuli for broadening and deepening their world-views. This requires knowledge of human feelings and needs, religions and different views of life, history, culture and literature, nature and health, and economics and technology. The instruction must offer aesthetic experiences in different aspects of culture and opportunities to develop manual skills, creativity and sport skills."

The core subjects that the basic education syllabus shall contain are defined in Basic education act. Music is the one of core subjects. The National Core curriculum includes the objectives and core contents for different school subjects, as well as the principles of pupil assessment, for instance. The education providers, usually the local education authorities and the schools themselves, draw up their own curricula for pre-primary and basic education within the framework of the national core curriculum.

The aim of pupil assessment is to guide and encourage learning and to develop the pupil's capability for self-assessment. The pupil's learning, work and behavior shall be assessed in several ways.

7. Main results

The United States does not have a national curriculum for comprehensive education. However, because of *Goals 2000: Educate America Act*, a National Education Standards Improvement Council worked with the appropriate organization to draw up voluntary content standards, and those standards were drawn up for music education, too. (National Standards for the Arts Education 1994, 11.) According to the document of the National Standards for the Arts Education, the task of standards was to define knowledge and skills necessary in the specific field of arts. They describe results in the form of student learning, areas of content, expectations for student experience, and the levels of student achievement. (NSM 1994, 12).

In the introduction text for the grades K–4, there is a statement that performing, creating, and responding to music are the fundamental music processes. Different kinds of musical processes,

like singing, playing instruments, moving to music, and creating music are mentioned to be the central means to acquire musical skills and knowledge. The time period represented by the grades 5–8 is said to be extremely important time, because the music students performed during those years will be part of their musical repertoire.

The National Standards for Music education (NSM) contains nine content standards that are consistent with the arguments presented in these introduction texts. They describe processes that are mentioned as central in the field of music. These processes are 1) singing, 2) performing on instruments, 3) improvising melodies, 4) composing and arranging, 5) reading and notating music, 6) listening to, and analyzing and describing music, 7) evaluating music and music performance 8) understanding relationship between music, and other disciplines, and 9) understanding music in relation to history and culture.

These processes also deal with the dimension of the *What of Learning*. According to NSM students should learn singing, performing on instruments, or improvising melodies, and other processes mentioned in the definitions of content standards. The achievement standards clarify what students should learn: the description includes a definition, how students should be able to do this specific doing. For example, concerning to singing, this '*how to do* -description is specified by using the labels of musical elements.

NSM also gives achievement standard concerning every content standard, and these achievement standards consist of 2–5 more detailed definitions. These definitions are stated in the form of verbs, such as to sing, to perform or to compose. When these processes or verbs are analyzed by using Krathwohl's revised taxonomy, the verbs and their text contexts implicate cognitive processes that mostly represent applying procedural knowledge that is defined as "carrying out or using a procedure in a given situation" (Krathwohl 2002, 215). However, applying procedural knowledge always entails some factual and conceptual knowledge. The third achievement standard contains the verb "to improvise", and the fourth standard contains the verbs "to compose" and "to arrange". They all represent the highest cognitive process, 'to create', that Krathwohl (2002, 215) defines as " putting elements together to form a novel, coherent whole or make an original product".

The eighth content standard states that student should be able to understand relationship between music and other fields, and the ninth standard includes the idea that student demonstrate her or his understanding of "music in relation to history and culture" by describing, classifying, and by comparing. All these processes represent the second cognitive process of the revised taxonomy.

The Finnish National Core Curricula for basic education (FNC) defines both aims and objectives for music education. It also defines the contents briefly. The introduction of music curriculum speaks about instruction and emphasizes musical processes and musical expression: "The task of music instruction are to help the pupils find their objects of interest in music, to encourage them to engage in musical activity, to give them means of expressing themselves musically, and to support their overall growth".

The FNC defines five objectives for the grades 1–4 and four objectives for the grades 5–7. These objectives contain the description of musical processes like singing, playing instruments, moving, listening, and composing. Understanding the diversity of musical worlds is also one objective, which implies that music is understood as culture specific. This objective is very similar with the NMS's last content standard.

When the Finnish national objectives for music education are examined from the perspective of the *What to Learning*, we can notice that in Finland students should learn to express themselves by basic musical processes. They should be able to sing, play instruments, and moving.

The five objectives for the grades 1–4 represent mainly cognitive processes that Krathwohl named as *Apply*. One of them can also be associated to the *Create* category, and one to the *Understand* category. The last objective "act responsibly as members of a music-making group and as music listeners" indicates that students should have metacognitive knowledge that they can apply to monitor their action. According to Krathwohl (2002, 214), metacognitive knowledge means the knowledge of cognition in general as well as awareness and knowledge of one's own cognition. One subcategory of this knowledge is *Self-Knowledge*, and that is knowledge students should to be able to understand and apply as they act responsibly as a member of the music-making group.

The presence of the idea of *Metacognitive knowledge* is even more distinct in the fourth objectives for the grades 5–9. Students should not only to able to express themselves by musical processes, but they should also to be able to "maintain and improve their abilities in different areas of musical expression, acting as members of music making group".

The view about knowledge and skills become more explicit, when the descriptions of good performance at the end of fourth grade or the final-assessment criteria for a grade 8 are examined. For instance, concerning singing, at the fourth grade students should be able to know how to use their voices. When they have completed the syllabus of general music they should "know how to sing, following a melody line and with the correct rhythm". As another example we can examine

the description or criterion concerning musical inventions. At the fourth grade Finnish students will “know how, as individuals and group members, to invent their own musical solutions”, and after completing syllabus they will “know how to use the elements of music as building materials in the development and realization of their own musical ideas and thoughts”.

All these definitions represent the category of applying both procedural knowledge and metacongitive knowledge. But as well as in the case of NSM’s definitions, we have to notice that procedural knowledge entails to know certain facts and concepts. The definitions of musical inventions represent two cognitive processes, both *Apply* and *Create*, too.

There are similarities between the NSM and the FNC, and the most important of them is that they both are concentrating musical processes and applying musical factual, conceptual and procedural knowledge in music making. These ideas fit together with Jackie Wiggins’s statements that “conceptualization of music is constructed through experience with music”, and “the only ways to experience music are performing, listening, and creating”.

The State Curriculum of Maryland for music education (SCM) is different than the FNC and the NSM. In spite of that, the NSM’s content standards can be found on the background, and they have probably had impact on the Maryland’s music curriculum. However, the standards, indicators, and objectives are expressed in a very different way, and the whole document is more detailed and pervasive that the NSM (see the first appendix as an example). Because the SCM is so detailed, it reflects the idea that musical learning can be split into small portions, and that those portions can be taught and assessed separately; perhaps even without genuine music-making.

The SCM slightly contains same cognitive domains or processes as the NSM or the FNC do, but it emphasizes factual and conceptual knowledge, as well as remembering and understanding. Krathwohl (2002, 214–215) states that the category *Understand* includes subcategories like Interpreting, Classifying, Comparing and Explaining. All these processes can be found from the SCM. For instance, the first standard is ***Perceiving, Performing, and Responding: Aesthetic Education*****,** and according to this standard, students should be able to demonstrate the ability to perceive, perform, and respond to music. However, the first indicator connected to this standard is “Develop awareness of the characteristics of musical sounds and silence, and the diversity of sounds in the environment”. The objectives of this indicator are drawn up by using verbs to explore, to experiment’, to classify, categorize, and to identify. All of them can be interpreted to represent the *Understand* category. It seems that students should be able to verbalize their knowledge, and in that way to demonstrate their understanding.

According to the definitions in the NSM and FNC, students should be able to perform, to sing, to play instruments, or express themselves by using these musical processes. In Maryland, according to the second indicator, students should **experience performance** through singing, playing instruments, and listening. This second indicator of the first standard contains the only indicator on the whole document that concerns traditional musical processes like singing and playing instruments. Thus, the focus of the SCM is different than in the FNC that clearly emphasized these forms of musical processes. The third standard of SCM is ***Creative Expression and Production***, and it deals with improvising and composing, the highest level of cognitive processes. Thus, the creative processes have a lot of weight in the SCM.

Two other standards in the SCM are ***Historical, Cultural, and Social Context***, and ***Aesthetics and Criticism***. They deal mainly with factual and musical conceptual knowledge. The verbs that are used to describe the indicators and objectives of the second standard represent mainly the cognitive categories of Remember and Understand. The title of the fourth category reveals that this standard with its indicators and objectives has a lot of to do with the cognitive processes *Apply*, *Analyze* and *Evaluate*.

8. Conclusions and discussion

I have analyzed three educational documents, the National Core Curricula for basic education in Finland, and the National Standards for Arts Education (music) and the State Curriculum of Maryland (music) in the U.S. by applying framework based on two learning theories and one theory musical understanding. The biggest differences between three analyzed curricula or standards are their scope and focus. The most detailed and broadest document is the State Curriculum of Maryland. Although it includes only four standards, its four indicators per one standard and 2–8 objectives per one indicator make it very detailed. It seems to give more weight to factual and conceptual knowledge than NSM and FNC, which may direct to emphasize the processes of *Remember* and *Understand*. If so, perhaps then at the music classes there is not so much space for acquiring procedural knowledge by musical processes.

Thus, the question is about giving emphasis: do we concentrate more on musical concepts or music making? Considering education systems and their requirements may provide one answer. In the U.S. the test-based accountability has existed since the *Goals 2000* Act of 1994, and the

No Child Left Behind of 2001 made accountability even more central issue
(Hess & Petrelli 2008; Linn 2008, 699.)

In the U.S. music is not necessarily a school subject to be measured. But in spite of that, the very detailed description of student achievements in the SCM gives an idea that knowledge and skills depicted will be measured on the ground of its standards, indicators and objectives. According the FNC, in Finland pupil assessment has two roles. During the course of studies the task of pupil assessment is to encourage studying and "help students to form a realistic image of her or his development and learning" (FNC 2004, 260). This kind of assessment is more giving feedback than collecting data about students' achievement. When students have completed their syllabus, teachers have to do the final assessment according the criteria for final assessment defined in the FNC.

The ideology of assessment is different in Maryland and in Finland, and it might have had impact to, how standards, objectives, indicators, and criteria have been formulated. Written documents, instructions and recommendations mold the way the world and things are understood, but they may also mold our practices.

During my observations I met music teachers who assessed their students during every lesson. They have developed several ways to assess students' ability to "conduct music in four meter", "identify specific musical instruments that are used in a variety of musical styles and genres throughout history" or "identify same and different patterns heard in music". In their county there is recommendation that teachers should collect data about their students' achievement during every lesson – continuously as it defined in the handbook for teachers (see Montgomery County Public Schools 2008–2009). If teachers have to collect data during every lesson, the detailed curriculum may help her or him to do that.

However, we should consider the purpose of curricula very carefully. Should it help teachers to develop their work and promote learning? Or is it the drawn up to depict measurable skills and knowledge for the purpose of assessment? What kind of conception of learning does the curriculum reflect?

On the base of all these documents, learning can be perceived as a dynamic triangle, of which angles are *a Learner*, *to tell* and *to act*. The angle '*to tell'* covers all told or written information and knowledge shared in a certain learning situation. The angel '*to act'* includes actions. In musical learning those actions are usually musical processes, like singing, playing instruments, listening and composing.

When a learner is involved in a certain learning situation, she or her brings with her or him all the cognitions, emotions, beliefs, knowledge and skills that she or he has internalized or learnt. As Alexander, Schallert & Reynolds (2009, 186) state, learning results in an enduring change in a learner. They also say that a person or persons – a learner or learners – will perceive and respond to the world in accordance what she or he has already learnt. By referring the schema theory, Wiggins (2009) brings out the same idea. We organize our perceptions by finding appropriate schemas to connect to them to what we already know (Wiggins 2009, 5).

Thus, all learning will take place within the dynamic triangle of *a Learner, To Tell* and *To Act*, but when we try to understand learning or learning processes, a triangle alone is not a sufficient means for that. Learning is situated, which means that it always happens in a certain context. Alexander et.al. (2009, 183) use the concept of ecological context, by which they refer to the physical environment and the social and cultural milieu. These two realities are intertwined, and they are moving and changing all the time. This fluidity of learning process can also be described by using the metaphor of a river.

> "An interesting characteristic of this ecology is that there is an intermingling of the more physical with more social, influencing the learning process at every turn. As in a river system, there are physical elements and tangibles in the learning ecology that shape the flow of learning. As well, there are social and cultural influences that emerge from the cultural practices and social dynamics in which the learning is taking place, especially as learning progresses toward the level of scientific concepts, and practices." (Alexander 2009, 183.)

Understanding the nature of learning and learning processes, as well as musical learning and musical learning processes, requires that we are aware of the context and its fluidity. I call these two elements of context as social-cultural reality and physical reality.

The social-cultural reality consists of commonly shared conceptual and practical knowledge, assumptions, beliefs, values, for instance. It is in continuous motion, changing all the time, and as educators we choose those essential artifacts, knowledge and concepts are that we will teach to our students. The physical reality consists of machines, equipments and other material things that we use when we are acting, doing something. Although I depict these two realities as separated, they are intertwined, as noticed before. Using material artifacts requires different kind of knowledge from social-cultural reality. These realities are intertwined, and they shape each other more rapidly than earlier.

All the analyzed documents represent a quite traditional view of music education, by which I mean that all of them deal with traditional musical processes and musical knowledge. But as

educators, we should notice the fluidity of the learning context, which is very important especially in music teaching. Technology has modified the context of musical learning, and for instance, it has created new ways to use and make music. The learning environments our youngsters have expanded including digital networks and participatory culture, which means the culture of creating, mixing, collaborating, and sharing (Sintonen 2009, 7; see also Väkevä 2010). How should we understand musical learning then? At least we should consider musical learning within the framework with all four dimensions of learning that Alexander et.al (2009, 180–186) provide us.

In addition to the four dimensions of learning – *the What of Learning, the Where to Learning, the When of Learning, and the Who of Learning* – we should consider more carefully *the Why of Learning*, because as psychologist David C. Geary (2009, 198) says: "The why of learning is the functional component that ties the what, where, who, and when dimensions to various sources of motivation, from evolutionary to cultural to interindividual." We can interpret the dimension of *the Why of Learning* in a very broad way so that it helps all actors to focus their actions in the field of education. Why to learn is the question that should be asked and carefully elaborated when a curriculum will be drawn up. It should also direct teachers' thinking, when they plan what and how to teach. Moreover, *Why to Learning* should also be a motive to give more space for students' thoughts and experiences: how do they understand their world and life, what is their point of view, and what are their interests.

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Appendix 1.

	NATIONAL STANDARDS FOR MUSIC EDUCATION – MUSIC	**MUSICAL PROCESSES**
	Content standards + the achievement standards of the first standard as an example	
K–12	1. Singing alone and with others, a varied repertoire of music Achievement standard for the grades 1–4 a. sing independently, on pitch and in rhythm, with appropriate timbre, diction, and posture and maintain steady tempo b. sing expressively, with appropriate dynamics, phrasing, and interpretation c. sing from memory a varied repertoire of songs representing genres and styles from diverse cultures d. sing ostinatos, partner songs, and rounds e. sing in groups, blending vocal timbres, matching dynamics levels, and responding to the cues of a conductor Achievement standard for the grades 5–8 a. sing accurately and with good breath control throughout their singing range, alone and in small and large ensembles. b. sing with expression and technical accuracy a repertoire of vocal literature with a level of difficulty of 2, a scale of 1 to 6, including some songs performed from memory. c. sing music representing diverse genres and cultures, with expression appropriate for the work being performed. d. sing music written in two or three parts. Students who participate in a choral ensemble e. sing with expression and technical accuracy a repertoire of vocal literature with a level of difficulty of 3, a scale of 1 to 6, including some songs performed from memory. 2. Performing on instruments, alone with others, a varied repertoire of music Achievement standard for the grades 1–4 a. perform on pitch and in rhythm, with appropriate timbre, diction, and posture and maintain steady tempo b. perform easy rhythmic, melodic, and chordal patterns accurately and independently on rhythmic, melodic, and harmonic classroom instruments c. perform expressively a varied repertoire of music representing diverse genres and styles d. echo short rhythms and melodic patterns e. perform in groups, blending vocal timbres, matching dynamics levels, and responding to the cues of a conductor f. perform independent instrumental parts while other students sing or play contrasting parts Achievement standard for the grades 5–8 a. perform on at least one instrument accurately and independently, alone and in small and large ensembles, with good posture, good playing position, and good breath, bow, or stick control. b. perform with expression and technical accuracy on at least one string, wind, percussion, or classroom instrument a repertoire of instrumental literature with a level of difficulty of 2, on a scale of 1 to 6. c. perform music representing diverse genres and cultures, with expression appropriate for the work being performed. d. play by ear simple melodies on a melodic instrument and simple accompaniments on a harmonic instrument.	➢ Singing ➢ To sing ➢ Performing on instruments ➢ To perform ➢ To echo ➢ To play ➢ To play by ear

	3. Improvising melodies, variations, and accompaniments 4. Composing and arranging music within specified guidelines 5. Reading and noting music 6. Listening to, analyzing, and describing music 7. Evaluating music and music performances 8. Understanding relationships between music, the other arts, and disciplines outsides arts 9. Understanding music in relation to history and culture	➢ Improvising ➢ Composing ➢ Reading and noting ➢ Listening ➢ Understanding

Appendix 2.

	THE NATIONAL CORE CURRICULUM FOR BASIC EDUCATION – MUSIC	**MUSICAL PROCESSES**
GR	**FINLAND**	
1–4	The pupils will learn to - - use their voices naturally and express themselves by singing, playing instruments and moving, both in a group and alone Good performance at the grade 4th • know how to use their voices so that they can sing in unison with others • make out the basic beat of a piece of music so that they are able to participate in instrumental practice and play their instruments together • master a repertoire of songs, some of them by heart - listen to and observe the sound environment and music actively and intently - use different elements of music as ingredients of composing - understand the diversity of the musical world - act responsibly as members of a music-making group and as music listeners.	➢ Expressing by singing, playing instruments, and moving ➢ Listening ➢ Composing ➢ Understanding ➢ Cooperating
5–9	- maintain and improve their abilities in different areas of musical expression, acting as members of a music-making group • participate in group singing and know how to sing, following a melody line and with the correct rhythm • master, as individuals, the basic technique of some rhythm, melody, or harmony instrument so as to be able to play in an ensemble - learn to examine and evaluate various sound environments critically, and to broaden and deepen their knowledge of different genres and styles of music - learn to understand the tasks of music's elements - rhythm, melody, harmony, dynamics, tonal colour, and form - in the formulation of music; and to use the concepts and notations that express these elements - build their creative relationship with music and its expressive possibilities, by means of composing.	➢ Maintaining and improving musical expression ➢ Learning to examine and evaluate critically ➢ Learning to understand ➢ Building creative relationships, composing

Appendix 3.

	THE STATE CURRICULUM OF MARYLAND – MUSIC	**MUSICAL PROCESSES**
	Standards + the indicators and objective of the first standard as an example	
	1.0 Perceiving, Performing, and Responding: Aesthetic Education: Students will demonstrate the ability to perceive, perform, and respond to music.	➢ Perceiving ➢ Performing ➢ Responding
PK–5	Indicator for the grades PK–5: 1. Develop awareness of the characteristics of musical sounds and silence, and the diversity of sounds in the environment.	➢ Develop awareness
	Objectives, PK a. Explore a range of classroom instruments such as wood blocks, triangles, rhythm sticks, maracas, guiros, jingle bells, sand blocks, cymbals, and tambourines b. Respond to repeated patterns heard in music c. Respond to changes heard in music: fast/slow, loud/soft (quiet), long/short, high/low d. Explore sounds in selected environments such as classroom, playground, field trip, cafeteria	➢ To explore ➢ To respond ➢
	Objectives, K: a. Experiment with a range of classroom instruments such as wood blocks, triangles, rhythm sticks, maracas, guiros, jingle bells, sand blocks, cymbals, tambourines, and hand drums b. Identify repeated patterns heard in music c. Identify sounds as fast/slow, loud/soft (quiet), long/short, high/low d. Explore and discuss sounds heard in selected environments such as classroom, playground, field trip, cafeteria	➢ To experiment ➢ To identify ➢
	Objectives, 1st: a. Classify classroom instruments by sight and sound such as wood blocks, triangles, rhythm sticks, maracas, guiros, jingle bells, sand blocks, cymbals, tambourines, and hand drums b. Identify same and different patterns heard in music c. Compare musical sounds: fast/slow, loud/soft (quiet), long/short, high/low d. Use and simulate environmental sounds e. Listen to and perform music in major and minor modes	➢ To classify ➢ To identify ➢ To compare ➢ To use sounds ➢ To listen ➢ To perform
	Objectives, 2nd a. Classify band and orchestra instruments by sight according to methods of sound production such as blow, pluck and bow, strike, and shake b. Identify call-and-response and verse-and-refrain when presented aurally c. Listen to, perform, and describe music that illustrates fast/slow, loud/soft (quiet), long/short, high/low d. Identify and describe environmental sounds e. Listen to, perform, and describe music in major and minor modes	➢ To classify ➢ To identify ➢ To listen ➢ To perform ➢ To describe ➢
	Objectives, 3rd a. Categorize band and orchestra instruments by sight and sound according to the string, woodwind, brass, or percussion family b. Identify ABA and call-and-response musical forms, when presented aurally c. Read music notation including dynamics (p, f), tempo (allegro, ada-	➢ To categorize ➢ To identify ➢ To read

	gio), and meter (2/2, 2/4, 4/4, 3/4, and 6/8) d. Describe environmental sounds heard, with attention to tempo, dynamics, and pitch e. Distinguish between major and minor modes presented aurally	➢ To describe ➢ To distinguished
	Objectives, 4th a. Explain characteristics of band and orchestra instruments to support their belonging to the string, woodwind, brass, or percussion family b. Identify theme and variation form in music when presented aurally c. Read music notation including dynamics (p, f, mp, and mf), tempo (allegro, adagio, and moderato), and meter (2/2, 2/4, 4/4, 3/4, 6/8, and 5/4) d. Describe environmental sounds heard, with attention to rhythm e. Listen to and distinguish among voices as children's, adult male, and adult female	➢ To explain ➢ To identify ➢ To read music notation ➢ To describe ➢ To listen ➢ To distinguished
	Objectives, 5th a. Identify a variety of instruments by sight and sound, including the flute, clarinet, saxophone, trumpet, trombone, tuba, violin, cello, tympani, bass drum, snare drum, cymbals, and xylophone b. Identify rondo form in music when presented aurally c. Read music notation including dynamics (p, f, mp, mf, pp, and ff), tempo (allegro, adagio, moderato, and andante), and meter (2/2, 2/4, 4/4, 3/4, 6/8, 5/4, and 12/8) d. Describe environmental sounds heard, with attention to tone color and intervals (same, step, skip) e. Listen to and identify adult voices as soprano, alto, tenor, or bass f. Listen to and identify instruments from various world cultures, such as the steel drum, pan pipes, conga drum, gong, tabla, sitar, and guitar	➢ To identify ➢ To read music notation ➢ To describe ➢ To listen ➢
	Indicator for the grades 6–8th 1. Evaluate application of the elements of music and characteristics of musical sounds as they are used in a variety of genres and styles representative of world cultures.	➢ To evaluate
	Objectives, 6th a. Identify traditional sources of musical sound, world instruments, and non-traditional sources, such as modified instruments, new instruments, and environmental sounds b. Identify and define standard music notation symbols for pitch and rhythm c. Listen to and describe music, with attention to form, genre, cultural influences, performance media, and other prominent elements of music d. Categorize aural music examples representing diverse genres and world cultures, using musical terms e. Listen to and categorize music representing diverse genres and world cultures f. Listen to and describe instruments from various world cultures, such as the steel drum, pan pipes, conga drum, gong, tabla, sitar, and guitar	➢ To identify ➢ To listen ➢ To categorized
	Objectives, 7th a. Categorize sources of musical sound according to the Western Traditional Instrument Classification System (families of instruments) and the Hornbostel-Sachs Instrument Classification System b. Identify and define standard music notation symbols for dynamics and tempo c. Listen to and distinguish among forms of music, including ABA, call-and-response, theme and variation, rondo, and fugue d. Describe aural musical examples representing diverse genres and world cultures, using musical terms e. Listen to music representing diverse genres and world cultures and analyze its elements and structure f. Listen to and compare instruments from various world cultures, such	➢ To categorized ➢ To identify ➢ To describe ➢ To listen to ➢ To compare

	as the steel drum, pan pipes, conga drum, gong, tabla, sitar, and guitar	
	Objectives, 8th a. Compare traditional sources of musical sound with non-traditional sources such as modified instruments, new instruments, and environmental sounds b. Identify and define standard music notation symbols for articulation and expression c. Identify and describe musical form using aural examples d. Analyze aural music examples representing diverse genres and world cultures, using musical terms e. Compare motivic or thematic development in aural examples of musical styles and diverse genres representative of world cultures f. Listen to and demonstrate characteristic sounds on instruments of various world cultures, such as the steel drum, pan pipes, conga drum, gong, tabla, sitar, and guitar	➢ To compare ➢ To identify ➢ To analyze ➢ To listen to ➢ To demonstrate ➢
	Indicator for the grades PK–2 2. Experience performance through singing, playing instruments, and listening to performances of others	➢ To experience performance
	Objectives, PK a. Sing songs that use the voice in a variety of ways b. Listen to examples of adult male voices, adult female voices, and children's voices c. Wait and listen before imitating rhythmic and melodic patterns d. Explore steady beat through singing, speaking, and playing classroom instruments	➢ To sing ➢ To listen to ➢ To wait and listen ➢ Imitating ➢ To explore
	Objectives, K: a. Experiment with vocal sounds that use a variety of pitches: singing in an age-appropriate range, speaking, whispering, and calling b. Listen to examples of adult male voices, adult female voices, and children's voices c. Wait and listen before imitating rhythmic and melodic patterns d. Explore steady beat through singing, speaking, and playing classroom instruments e. Explore beat groupings (meter) through singing, speaking, and playing classroom instruments f. Explore use of simple 2- or 4-beat rhythmic ostinatos g. Sing or play in groups, matching tempo (fast and slow) h. Experience as an audience member a variety of concerts, plays, and other age-appropriate programming	➢ To experiment ➢ To listen to ➢ To wait and listen ➢ Imitating ➢ To explore ➢ To sing ➢ To experience
	Objectives, 1st: a. Demonstrate vocal qualities, such as head voice and chest voice and sing with high and low vocal sounds, matching pitches within an age-appropriate vocal range b. Distinguish among adult male voices, female voices, and children's voices in aural examples c. Demonstrate ability to echo short rhythmic and melodic patterns (quarter note, two eighths, and quarter rest) d. Practice steady beat through singing, speaking, and playing classroom instruments e. Demonstrate meter through chanting, and playing classroom instruments f. Perform simple 2- or 4-beat rhythmic ostinatos g. Sing a variety of songs with the class or individually, independent of the teacher's or recorded voice(s) h. Sing or play in groups, matching dynamic levels (soft and loud) i. Demonstrate appropriate audience behavior	➢ To demonstrate ➢ To distinguished ➢ To practice ➢ To sing
	Objectives, 2nd a. Use the head voice to sing a varied repertoire of songs, singing games, and songs with instrumental accompaniment, matching pitches	➢ To use head voice

	within an age-appropriate vocal range b. Describe the differences among adult male voices, adult female voices, and children's voices c. Echo a variety of short rhythmic and melodic patterns (quarter note, two eighths connected, half note, whole note, and quarter rest) d. Demonstrate the ability to maintain a steady beat through singing, speaking, and playing classroom instruments e. Perform and identify simple and compound meters f. Sing one part of a 2-part round while the teacher sings the other part g. Perform an ostinato while other students perform a contrasting ostinato h. Use good singing and playing posture as demonstrated by the teacher i. Sing from memory a varied repertoire of songs representing genres and styles from diverse world cultures	➢ To describe ➢ To echo ➢ To demonstrate ➢ To distinguished ➢ To perform ➢ To sing ➢ To use
	Indicator for the grades 3rd–5th 2. Experience performance through singing, playing instruments, in general, vocal, and instrumental settings and listening to performances of others.	➢ To experience performance
	Objectives, 3rd a. Perform accurately simple rhythms at sight from standard notation: whole notes and whole rests, half notes and half rests, quarter notes and quarter rests, two eighth notes connected b. Sing and play a variety of music at a given tempo, using correct posture and clear diction or articulation c. Sing two- and three-part rounds accurately d. Perform ostinatos to support given melodies e. Explain appropriate performance behavior	➢ To perform ➢ To sing ➢ To explain
	Objectives, 4th a. Perform accurately simple rhythms at sight from standard notation: tied notes (whole, half, and quarter combinations) b. Sing and play a variety of music with accurate intonation and characteristic timbre c. Sing partner songs and songs with descants accurately d. Perform rhythmically and melodically correct ostinatos or chordal accompaniment patterns while other students sing or play contrasting parts e. Exhibit appropriate performance behavior	➢ To perform ➢ To sing ➢ To exhibit
	Objectives, 5th a. Perform accurately simple rhythms at sight from standard notation: four sixteenth notes, eighth rests b. Sing and play a varied repertoire of music representing diverse genres, styles, and world cultures, adhering to given expression markings c. Sing songs accurately in simple two-part harmony using two-staff systems d. Perform accurately and independently instrumental parts while other students sing or play contrasting parts e. Sing or play in groups, blending timbres, matching dynamic levels, and responding to the conducting cues of the teacher	➢ To perform ➢ To sing
	Indicator for grades 6–8 2. Develop the skills needed in the performance of music in general, vocal, and instrumental settings.	➢ To develop skills
	Objectives, 6th a. Demonstrate accuracy and independence in playing in ensembles on a variety of classroom instruments (8 measures) b. Perform accurately vocal or instrumental music representing diverse genres and world cultures c. Sing with expression and technical accuracy a stylistically varied rep-	➢ To demonstrate ➢ To perform ➢ To sing

	ertoire of vocal literature with a level of difficulty of 1, on a scale of 1 to 6, including some songs performed from memory (for students enrolled in vocal performance ensembles) d. Play with expression and technical accuracy a stylistically varied repertoire of instrumental literature with a difficulty of 1, on a scale of 1 to 6, including some solos performed from memory (for students enrolled in instrumental performance ensembles) e. Sight-read, accurately and expressively, beginning ensemble literature for students enrolled in instrumental performance ensembles. For students enrolled in vocal performance ensembles, sight-read music with a level of difficulty of 1, on a scale of 1 to 6	➢ To play ➢ To sight-read
	Objectives, 7th a. Demonstrate accuracy and independence in playing in ensembles on a variety of classroom instruments (16 measures) b. Perform vocal or instrumental music representing diverse genres and world cultures with tone color and blend characteristic of the work being performed c. Sing with expression and technical accuracy a stylistically varied repertoire of vocal literature with a level of difficulty of 2, on a scale of 1 to 6, including some songs performed from memory (for students enrolled in vocal performance ensembles) d. Play with expression and technical accuracy a stylistically varied repertoire of instrumental literature with a difficulty of 2, on a scale of 1 to 6, including some solos performed from memory (for students enrolled in instrumental performance ensembles) e. Sight-read, accurately and expressively, music with a level of difficulty of sub-1, on a scale of 1 to 6 (for students enrolled in instrumental performance ensembles). For students enrolled in vocal performance ensembles, sight-read music with a level of difficulty of 2, on a scale of 1 to 6	➢ To demonstrate ➢ To perform ➢ To sing ➢ To play ➢ To sight-read
	Objectives, 8th a. Demonstrate accuracy and independence in playing solos and ensembles on a variety of classroom instruments b. Perform vocal and instrumental music representing diverse genres and world cultures with expression characteristic of the work being performed c. Sing with expression and technical accuracy a stylistically varied repertoire of vocal literature with a level of difficulty of 3, on a scale of 1 to 6, including some songs from memory (for students enrolled in vocal performance ensembles) d. Play with expression and technical accuracy a stylistically varied repertoire of instrumental literature with a difficulty of 3, on a scale of 1 to 6, including some solos performed from memory (for students enrolled in instrumental performance ensembles) e. Sight-read, accurately and expressively, music with a level of difficulty of 1, on a scale of 1 to 6 (for students enrolled in instrumental performance ensembles). For students enrolled in vocal performance ensembles, sight-read music with a level of difficulty of 3, on a scale of 1 to 6	➢ To demonstrate ➢ To perform ➢ To sing ➢ To play ➢ To sight-read
	Indicators for the grades PK–5 3. Respond to music through movement. 4. Experiment with standard and individually created symbols to represent sounds. Indicators for the grades 6–8 3. Respond to music through movement. 4. Read standard notation and apply it to the performance of music.	➢ To respond ➢ To experiment ➢ To read standard notation
	2.0 Historical, Cultural, and Social Context: Students will demonstrate an understanding of music as an essential aspect of history and human experience.	➢ Demonstrate an understanding

PK–5	Indicators: 1. Develop the ability to recognize music as a form of individual and cultural expression through experiencing music as both personal and societal expression. 2. Become acquainted with the roles of music in the lives of people. 3. Explore the relationship of music to dance, theatre, the visual arts and other disciplines. 4. Develop knowledge of a wide variety of styles and genres through the study of music history.	➢ Demonstrate an understanding ➢ Develop the ability to recognize ➢ Become acquainted ➢ Explore ➢ Develop knowledge
6–8	1. Describe how musical expression reflects social, political, and ethical issues. 2. Determine factors that influence musicians in specific historical eras and places. 3. Identify and explain the relationship of music to dance, theatre, the visual arts, and other disciplines. 4. Identify and distinguish between and among significant styles and genres in music history representative of world cultures.	➢ Describe ➢ Determine ➢ Identify
	3.0 Creative Expression and Production: Students will demonstrate the ability to organize musical ideas and sounds creatively.	➢ Demonstrate to ability
PK–5	Indicators: 1. Develop confidence in the ability to improvise music through experimentation with sound. 2. Investigate composing music through experimentation with sound and the tools of composition.	➢ Demonstrate the ability ➢ Develop ➢ Investigate composing music
6–8	Indicators: 1. Explore musical ideas through simple improvisations 2. Preserve musical ideas through simple compositions and arrangements	➢ Explore ➢ Preserve
	4.0 Aesthetics and Criticism: Students will demonstrate the ability to make aesthetic judgments.	➢ Demonstrate ➢ Make judgments
PK–2	Indicators: 1. Express preferences about selected musical compositions.	➢ Express preference ➢ Develop and apply criteria
PK–5	2. Develop and apply personal aesthetic criteria for evaluating musical performances.	➢ Develop and apply criteria
3–8	1. Evaluate selected musical compositions using established criteria	➢ Evaluate
6–8	2. Formulate, apply, and communicate criteria for evaluating personal performances and the performances of others	➢ Formulate, apply, and communicate