


UNIVERSITY OF EDUCATION, WINNEBA

**CHALLENGES OF MUSIC AND DANCE STUDENTS IN
ST. FRANCIS COLLEGE OF EDUCATION, HOHOE**

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**A THESIS IN THE DEPARTMENT OF MUSIC EDUCATION, SCHOOL
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DECLARATION

Student's Declaration

I, **Francis Afenyo Dzakey**, declare that this Thesis, with the exception of the quotations and references contained in published works which have been identified and duly acknowledged, is entirely my own original work and it has not been submitted, either in part or whole for any other degree elsewhere.

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Supervisor's Declaration

I hereby declare that the preparation and presentation of this work was supervised in accordance with the guidelines for supervision of Thesis as laid down by the University of Education, Winneba

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DEDICATION

I dedicate this thesis to my family and my lovely children: Mathew Elorm Dzakey and Louisa Edinam Dzakey.



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ABSTRACT

This research work is prompted by the need to investigate into the factors militating against students' performance in Music and Dance in the St. Francis College of Education in Ghana. The general objective of the study was to identify how challenges faced by Music and Dance students of St. Francis College of Education should be addressed. The descriptive survey method was used for the study. The researcher also employed a qualitative sampling technique of purposive sampling to select his sample size of seventeen (17) student-teachers. The Major finding identified in the study was that students of St. Francis College of Education, Hohoe had various challenges in music and dance. It came out later that the challenges were due to lack of resources and logistics, curricular challenges and lack of institution-induced challenges. It was suggested the college is provided with facility to facilitate practical music lessons. It was also recommended that the Government of Ghana should make provisions for appropriate teaching and learning materials to enhance effective teaching and learning of the subject. In the absence, teachers are encouraged to improvise teaching and learning materials from the environment for their lessons.

CHAPTER ONE

INTRODUCTION

This chapter is an introduction to the entire research work. It deals with the background to the study, the statement of the problem, objectives of the study and research questions. The chapter also includes the significance of the study, delimitation of the study, limitations of the study, and organisation of the study.

1.1 Background to the Study

The position of music and dance in history has been presented through pictures and writings of old civilizations (Juvonen, Ruismäki, & Lehtonen, 2012). Music has been also significant for the enculturation process of a given society. Musical interest has been wide and deep, and it is argued that an individual has some relationship with music (Juvonen et al, 2012). The relationship between music learning and enculturation processes in the society are apparent. According to Karttunen (as cited in Juvonen et al, 2012), an individual picks more or less coincidental stimuli from the environment which help the system of auditory schemes to develop. These auditory schemes later leads to development of music taste that is controlled by musical preferences and rejections.

The usefulness of music education in studies produced different results depending on the point of view of researchers (Juvonen et al. 2012). The speculation about the genuine essence of music education leads us, in any case, to the deepest levels of being human beings: knowing, feeling, understanding significances and meanings, thinking, learning and teaching, acting and believing (Juvonen et al. 2012).. All this takes place in successful music education. It is easy to see that music education is

closely connected to human life on an individual level, a public cultural life level, but also the professional level of the music teachers and students. Thus, music education collects significance and substance meanings as a part of general education achievement (Juvonen et al. 2012). The deepest essence of music education is always in direct say that music has an important role in human achievements and everyday life. All over the world, no matter the structure of society or stage of development, people spend a lot of time listening to music playing musical instruments, performing, rearranging, producing and listening to live music (Juvonen et al. 2012).

Music is an aspect of traditional African life which provides repositories of traditional beliefs, ideas, wisdom and feelings. These beliefs, ideas, wisdom and feelings do not just throw light on the music in the strict referential sense, as enhancing the meaning of music, but they are about a half of what is meant by “the music. These and other associations in African music are strong and real because they are tied to specific additional concepts, which are known by all who are familiar with the cultures (Okantah, 1997). This explains why music is a strong rallying point in many African societies. Aesthetic experience in our Ghanaian context will, therefore, be contingent upon the perception and conception of all those inherent meanings. Africans do not make meaning of sounds without their attachments - philosophical, social, historical implications and so forth. Appreciation of music, in an African sense, therefore, would be based on the perception of the organisation of sounds (sonic order), and other props that go with music making.

Music and Dance has been in existence since man's earliest attempt at inventing music where it was associated with dancing (Christ, De Lone, & Winold, 1975). The current Music and Dance Programme is a combination of Music, Dance, and Drama, all of which are components of the Arts (Perry, 1973). The initiation of the programme came as a result of a review of the Educational Reform in 1995 made by the Ministry of Education. It replaced the Cultural Studies programme. One of the problems that the 1987 Educational Reform in Ghana was aimed at solving was the issue of cultural alienation. As the education system inherited from our colonial masters did not focus on issues peculiar to our environment, its products were found to have been detribalised. Thus, the products by virtue of their education became people who looked down on the very practices that held them together as a people and therefore, distinguished them from the white man. Notable among the areas worst affected were our belief system, language, dressing and even our occupational practices (Nketia, 1966).

Among the subjects introduced into the school curriculum aimed at inculcating cultural values in the Ghanaian child was Cultural Studies, which comprised Music, Dance, Folktale and Religious knowledge (Mereku, 2002). The 1995 review of the Reform revealed that the Programme needed to be made more cultural centered. Currently, Music Education in Ghanaian Schools takes the form of Music and Dance. The main components of the Music and Dance programme are composition, Performance, and Listening and Observing.

Centre for Continuing Education of the University of Cape Coast (CCEUCC, 2011) indicates that with the preservation of cultural identity and traditional indigenous knowledge which emphasised the 2007 Education Reform in Ghana,

the importance of Music and Dance cannot be underestimated in the new Educational Curriculum. However, the teaching of Music and Dance in Ghanaian schools enhances cultural preservation, in view of how it helps young children to understand the concept of Ghanaian indigenous music and dance. It also provides an avenue for students to learn and perform indigenous Music and Dance for that matter it portrays cultural identity of Ghanaian children. It is the aim of the Ministry of Education through Ghana Education Service to promote cultural identity through the teaching of indigenous Ghanaian music and dance in our schools.

In addition to the above interest of Music and Dance in Ghanaian schools, it also provides an avenue in the promotion of the tourism industry in Ghana. We witnessed a broad range of foreigners participating in Pan African Festival of Arts and Culture. Many of these tourists enjoy traditional indigenous music and dance which is the integrated part of the festivals and the activities with regard to royalty. The use of formal education to train the young indigenous Ghanaian musicians to replace the old ones must be enforced.

Furthermore, the studies of indigenous Ghanaian Music and Dance enhance aesthetic sensitivity. Traditional Music and Dance should be used as a tool to encourage children's feelings. The teaching of indigenous Ghanaian Music and Dance is so relevant that teachers as well as students learn a lot from the locality in which they live. In so far as cultural festivals are very important through an exhibition, one can just imagine how proud children become during the exhibition of their culture during the celebration of traditional festivals (CCEUCC, 2011).

1.2 Statement of the Problem

Music learning is always a phenomenon controlled by society, where children are socialized to the surrounding music through growing up in their families (Juvonen et al. 2012). These enculturation and learning processes are partly implicit, spontaneous and subconscious and take place through growth and socialization processes. Regelski (1998) sees that the possibility to have an effect on pupils through music education is based on the natural interest that children and youngsters have towards music. However, the study of music and dance is associated with challenges.

One challenge associated with the Music and Dance Programme is the mere fact that the programme is a combination of three different areas of the Arts: Music, Dance, and Drama. This breeds a fertile ground for implementation problems as most classroom teachers have little or no training in all the areas that have been integrated (Anderson, 2002). Fullan (1982) writes that if educational change is to happen, it will require that teachers understand themselves in relation to what is required of them both in theory and in practice. Thus, lack of understanding of what the Music and Dance Programme is all about has greatly affected the output of the average basic school teacher on the subject as many see themselves incompetent to handle the areas fused together to form the programme.

Another problem is how the nature of the course demands that the teacher is equipped with knowledge about the various music cultures of Ghana. Mereku (2001) asserts that Music teachers in the field are complaining bitterly that their preparation did not give them opportunity to view Ghanaian music-cultures with the insight required by the Music and Dance Programme. Anderson (2002) found

that there has been very little or no in-service-training organised to update those supposed to be handling the programme. They, therefore, rely on little exposure and the pedagogical strategies they had during their pre-service training which by now needs revitalisation. It is hoped that the new Educational Programme proposed by the Anamuah Mensah Committee (2002) would address the above stated problems and those not visited here would be brought under control.

It is a fact that music and dance is not given the needed attention it deserves in the educational curriculum even though, it can equally play significant role in the development of the learners. In view of the importance music education is likely to bring, many stakeholders in the music industry have called for its reintroduction as a core subject of study in the basic education curriculum. One of such calls is reported by the Ghana News Agency (GNA, 2005). In that reportage, the GNA recalls that participants at a World Bank developmental dialogue workshop at Ho called on the Ministry of Education, the Ghana Education Service and Musicians to collaborate for the re-introduction of music studies into the curriculum of first and second cycle schools. The intention of the re-introduction and inclusion of music in the school curriculum as a core subject is not only for the development of artistic skills but also in cultivating business acumen in production and marketing techniques of music made in Ghana.

From the foregoing, the value put on music education has to be reassessed. As music and dance is taught in the colleges of education, it is however difficult to say that it is adequate enough to equip trainees to handle the subject, and for that matter, the syllabus for the basic schools in the way it should or carry out their duties as expected of them as teachers to teach music. This research is therefore

prompted by the need to investigate into the challenges militating against students' performance in Music and Dance and what can be done to mitigate such a disturbing phenomenon among student teachers in the Colleges of Education in Ghana.

1.3 Purpose of the Study

The purpose of the study was to identify the challenges facing Music and Dance students of St. Francis College of Education, Hohoe. Such information could aid both current and future music and dance education students as well as facilitators of music and dance programme in St. Francis Colleges of Education. In addition, this study may assist in college recruiting and offer an example to basic music educators of ways to encourage students to pursue careers in music education in the secondary schools.

1.4 Objectives of the Study

The study sought to achieve the following specific objectives;

1. To establish specific resource and logistical challenges Music and Dance students face in St. Francis College of Education.
2. To find out curricular-related problems faced by students of Music and Dance in St. Francis College of Education..
3. To identify institution-induced challenges faced by Music and Dance students in St Francis College of Education.
4. To recommend appropriate measures to be adopted to address the challenges faced by Music and Dance students in St Francis College of Education.

1.5 Research Questions

The research questions that guided the study are:

1. What are the resource and logistical challenges facing Music and Dance students in St. Francis College of Education?
2. What are the curriculum related challenges facing Music and Dance students in St. Francis College of Education?
3. What institution-induced challenges do Music and Dance students face in St. Francis College of Education?
4. What are the possible suggestions for addressing the challenges of Music and Dance students in St. Francis College of Education?

1.6 Significance of the Study

Findings from the study would offer opinion toward a clearer understanding and knowledge of what is actually happening in the area of Music and Dance at the Colleges of Education in Ghana. Also, findings of the study would contribute significantly to policy formulation with regards to Music Education in Ghanaian colleges of education.

Again, the findings of the study would serve as a source of reference material for curriculum developers and reviewers in the area of Music Education in colleges of education. Finally, the study would provide a basis for further research in the area.

1.7 Delimitation of the Study

The study was restricted to finding the challenges that have impeded Colleges of Education student teachers' performance in Music and Dance and what can be done to improve the situation. Music and Dance falls under the General aspect of

courses which is a core subject taught in the second semester. The Music and Dance course is also an optional course in level 200. St. Francis College of Education, Hohoe and their registered students for Music and Dance in 2015/2016 was 4 females and 13 males respectively.

Based on this background, the researcher deems it fit to select St. Francis College of Education as the sample for the study. This delimited sample population is the most probable and capable group to give out significant information on the Music and Dance curriculum and its consequential problems faced by students in all the Colleges of Education in Ghana. Out of the thirty eight (38) public colleges of education, the scope of the study was limited to St. Francis College of Education, Hohoe in the Volta Region of Ghana.

1.8 Organization of the Study

This study was presented in six (6) chapters. Chapter one discussed the introduction, the background to the study and statement of the problem. Other subtopics included are the purpose of the study, significance of the study, delimitation and limitations of the study.

Chapter two dealt with the review of related literature to the study. It discussed the views, findings and suggestions made by earlier researchers relating to the study. Chapter three outlined the methodology while chapter four entailed the presentation of the findings from the field work. Chapter five looked at the discussions of the findings from the field data in chapter four while the sixth chapter presented the summary of the findings including conclusions drawn from the analysis and the recommendations and suggestions.

CHAPTER TWO

REVIEW OF THE RELATED LITERATURE

2.0 Introduction

This chapter reviewed the writings of authorities on Music and Dance education as well as teacher education in Ghana. Previous researches related to the topic have also been discussed. This review is organized under the following sub-headings:

1. Theoretical Framework
2. Historical background to Music and Dance Education in Ghana
3. The Concept of Music and Dance Education
4. The Importance of Music and Dance Education
5. Factors influencing the choice of Music and Dance Education
6. Resources and Logistics for Music and Dance Education
7. The Content of Music and Dance Curriculum
8. Empirical Review

2.1 Theoretical Framework

The philosophical underpinning of the study is developed from Yudkin (2008)'s statement that, music education is a field of study associated with the teaching and learning of music which touches on all domains of learning, including the psychomotor domain (the development of skills), the cognitive domain (the acquisition of knowledge), and in particular and significant ways, the affective domain, including music appreciation and sensitivity.

The incorporation of music training from preschool to postsecondary education is common in most nations because involvement in music is considered a

fundamental component of human culture and behaviour. In an attempt to promote this ideal in Ghana, music has been made part of teacher education and is therefore taught in our colleges of education across the country. Even though music is not currently taught as a separate subject in basic schools music teaching and learning at colleges of education has prevailed over the decades.

However, at college level where the skills for teaching music at basic schools are to be acquired, music and dance learning in Colleges of Education is saddled with many challenges. This indeed is the focus of the researcher's work.

It is believed that ensuring effective music education in Ghana's school system inevitably warrants a definite philosophy of music for the country. This view is shared by many music educators. In searching for an African philosophy of music for Ghana, Ohene-Okantah (1997) proposes that philosophy will deal with the values or important things students need to know that will make them whole. Ohene-Okantah (1997) further proposed that two words; 'value' and 'nature' could guide the quest for a philosophy of music education.

Teaching is a scholarly activity when it is purposeful, reflective, documented, and shared in an evaluative forum (Menges & Weimer, 1996). Articulating an individual philosophy provides the foundation by which to clarify goals, to guide behaviour, to begin a scholarly dialogue on teaching, and also to organize evaluation. Statements of philosophy function both personally and publicly. It is believed that a professor who writes a teaching philosophy wants to document beliefs, values, and approaches. It may be written to clarify or reflect on practice, to receive feedback from colleagues, or to articulate a view of teaching for administrative decision-making (Murray, 1995). One will also agree that apart

from these benefits, preparing a personal philosophy will portray a demonstration of a deep commitment to teaching and also to growing personally and professionally.

Sainn and Ugwuegbu (1980) described how children through play, learn to discover ideas, concepts of likeness and differences, sort, match or organize experiences. If music has been branded 'Most useless subject in class' (Akrofi, 2002, p.492), then Ghanaian music educators and practitioners really need a strong philosophy to rid society of such unscholarly mentality.

One will note that some of these problems emerge because music as a subject is currently not examinable at the basic schools. For this reason school authorities tend to pay more attention to the examinable subjects. On the other hand, it will therefore be advisable that music educators and scholars will come together, just like the Tanglewood Symposium which was organised in America (Choate, 1967) to propose music education as an examinable subject right from the basic school. It is therefore believed that with this, music education will be given a more attention, priority, respect and seriousness just like any other any other subject that is examinable.

One of the approaches is to embark on sensitizing the general society to music educational issues and agendas in Ghana. Reimer (1989), a philosopher of music education, admits that we are all born with musical mannerisms (characteristics), and so the most important concern is that one needs to be well trained in order to develop those musical traits; thus music education. Music education and its implementation must be the job of music educators but not visual art personnel.

Curriculum is referred to as the means and materials with which students will interact for the purpose of achieving identified educational outcomes (Ebert et. al. 2011). If curriculum is not only about the subject content as some assume, but that it has also to do with a broader demand of the environment, materials as well as the general interactional philosophical phenomena, then it must have to qualify one as a music scholar or educator to plan and supervise a music and dance syllabus.

Therefore it is advisable that music scholars should arise and apply to occupy those positions and offices for the development of music and dance educational syllabus/curriculum tasks at the Curriculum Research and Development Division of the Ghana Education Service.

Akrofi (2002) explains that ‘Music as a subject is regarded as important by the Ministry of Education but that the teaching and learning has not been *meaningfully* implemented. Talking about music education to be given a priority as Akrofi (2002) points out, the solutions should be that music educators and scholars should be employed and enforced to supervise the teaching and learning of the subject in all regions and at all levels, but most importantly, at the basic school level to ensure a dependable foundation for children’s future music education.

2.2. Historical Background to Music and Dance Education in Ghana

A cursory look at Music and Dance education in Ghana before independence reveals that it was characterized by merely singing of Western hymns folk tunes in the basic schools. A few students had the opportunity to play the fiddles and brass instruments and flutes in schools and organ for church services (Manford, 1983). To enhance efficiency in these performances required knowledge of rudiments and

theory of Western music. Consequently, this course was introduced into the teacher training curriculum. Mereku (2002), commenting on the same issue, writes that there was an upward growth of choirs in the churches and that necessitated the training of choral directors to face the complexities of the scores they encountered; and that led to the introduction of Harmony and Counterpoint – a trend which later produced art composers.

Music instruction after independence continued as before. Students continued to receive instruction in European music in the schools and colleges. Mereku asserts that until the 1970s, most of the teaching materials were regrettably Western although music educators had a strong feeling that there was the need to teach African children African music alongside European music. The few local collections, *Folksongs of Ghana* and *Folksongs for schools* compiled by Nketia (1963) and Mensah (1971) respectively, which reflected the Ghanaian culture, remained in the universities.

The literature indicates that the first significant move towards Africanization of the curriculum was the Ghana Education Service's proposition to enrich the school life with the study and practice of Ghanaian culture dubbed Curriculum Enrichment Programme (CEP) in 1985. Drums were gradually to replace bells in schools and colleges to summon the school community to assembly, to classes, to dining halls and to change lessons (Mereku, 2002).

The basic components of Ghanaian culture, namely, Music, Dance, Folklore and Religious Knowledge, were reiterated in the Cultural Studies Programme developed for Primary, and Junior Secondary Schools in 1987. This trend was greatly opposed by Professional music teachers who argued that music was going

to be lost completely from the children's education as the new discipline needed experts with specialties in each of the components that formed the Cultural Studies Programme to be able to teach it effectively (Ghana Music Teachers Association (GMTA, 1991). In 1995 the Ministry of Education reviewed the Educational Reform in Ghana and Cultural Studies was dropped. Music was made to stand on its own once again with the new label "Music and Dance" for basic schools in Ghana. The implementation of the Music and Dance Programme started in 1998.

2.2.1 Music and Dance in Cultural Education

An attempt has been made since 1960 to adapt the content and methods of education in Ghana to suit local needs environment. Some years past, Ghana has been trying to promote National Cultural Education through the Performing Arts. Curriculum Enrichment Programme (CEP) suggested that, drums should gradually replace bells in Schools and Colleges, to summon the school community to assembly, dining halls, classes and to change lessons in schools. This would portray traditional Ghanaian practice. They stated clearly that, drums are often used to transmit important messages, to rally people for communal work, to announce the death of some important personality or to play appellations.

Flolu and Amuah, (2003) asserted that the cultural studies programme was developed in 1987 for Primary and Junior Secondary Schools and in 1988 for Teacher Training Colleges based on the recommendations of both CEP and the Report of the Educational Review Commission on Basic Education (ERCBE). To them, music, dance and folklore and religious knowledge are regarded by the programme as basic components of Ghanaian culture.

The planners (CRDD, 1987 P.1) take the view that these would;

Encourage the use of proverbs, essay writing, public speaking, riddles, tongues twisters, appellations (praise names), poems and rhythms, etc. The pupils would be made to realize the richness of our musical heritage. Functionally, the music of our society reveals a great deal about beliefs and sentiments; often it is difficult to separate music from dancing and drama in socio-religious content.

Professional music teachers avert that “culture is the totality of man’s life. Science, technology, conventions and custom cannot be assessed independently of a nation’s culture. They stressed that music should not be singled out as the symbol of culture hence; its Western theoretical language should be maintained” (Flolu and Amuah, 2003, p.40).

In a petition addressed to the then Minister of Education calling for a review of the programme, that GMTA (1991) argues that; much as we agree with the fact music is a cultural subject, the technicalities of its language demand that it should be taught as a separate subject. Whereas the social and historical aspects lend themselves for inclusion in cultural studies the pure theory of music can be handled as separate entity.

2.3 The Concept of Music and Dance Education

In the public discussion about music and dance education, everyone seems to have an opinion. Some people hold positive view while significant others hold negative

perception, depending on their own experiences in school music lessons, music self-conception or perhaps of experiences in music as a hobby outside school (Juvonen et al., 2012). The idea of Music and Dance dates back from man's earliest recorded attempt at inventing music where music was associated with dancing (Christ et al, 1975). The current Music and Dance Programme is the integration of Music, Dance and Drama (MDS, 1999) all of which are components of the Arts (Perry, 1973). Music and Dance, like the other arts basic to human existence (Gelineu, 1978), are inevitable because of the important roles they play in the lives of individuals and that of society as a whole. Throughout history, they have provided pleasure, enjoyment and self-esteem to humanity (Machilis, 1984). Their inevitability during rituals, festivals, religious and social activities, and entertainments cannot be overemphasized.

The Arts also provide outlets for creative expression, assist in reinforcing social identity and solidarity, and lend themselves to therapeutic purpose in both literature and non-literate culture (Synder, 1997). The arts comprise composition and performance; that is, creation and presentation; and these assist in the enhancement of the creative abilities and aesthetic sensitivities of individuals (MDS, 1999). Children's capacity for creative expression is more readily manifested through Music, Dance and Drama. It is, therefore, hoped that a good educational programme in Music and Dance will help provide pupils with greater opportunities and experience for developing their creative skills Garrestson (1988) and Sloboda (1985) assert that one of the principal justifications for the inclusion of music in the school curriculum is its aesthetic values.

For effective teaching of Music and Dance in our Colleges and Basic schools, Manford (1996) suggests that the teacher should at least have a fair knowledge of the pupils, the musical skills and knowledge they possess, the type of music that interests them, their learning styles, their subject strength; that is, whether composition or performance, where they are developmentally mature; that is, what they can do, considering the developmental stage in which they are, their cultural and familiar backgrounds and the musical expectations (if any) of their parents. Manford further suggests that the teacher should have knowledge of the subject and liking it (and having the desire to teach it), knowledge of poems/tongue twisters/stories, good collection of songs, good collection of drums, bells, etc. Knowledge in playing instrumental patterns and making movements to them, knowledge of festivals/ceremonies/rites/dances/history of music is also among the competencies require of music teachers. The teacher trainee having been equipped with all the above should be able to inspire and mentor school pupils in developing creativity in the following skills:

2.3.1 Music and Dance Composition

In composition, students are to engage in improvisation exercises among other things. To cultivate and nurture the art of improvisation in the learner, the teacher is to provide “phrases in music, movement sequences, etc” for pupils to complete (MDS, 1999, p.1). The learner is expected to improvise phrases on drum and other musical instruments to the given phrase. It is to be noted that the use of drum, which is one of the commonest musical instruments in the schools cannot be overlooked in this write up. As the learner begins his/her compositional techniques on the drum, he/she becomes familiar with the instruments, appreciates and loves it and sees it as part of his/her culture and not as something being paganistic as the

early missionary education taught Ghanaians to believe. At the advanced stages of the programme, pupils are to compose short musical phrases for various combinations of instruments and voices: (a) vocal parts only, (b) different bells, (c) bells and drums, (d) drums, familiar with the musical instruments used in their culture.

Again, to foster the art of improvisation in the learner, the music programme encourages story telling in the schools. Pupils are to tell stories and dramatize the characters. After telling a story, pupils are to determine where music and dance should be introduced and then use musical instruments to dramatize characters in the story told. For instance, pupils could tell and dramatize stories based on the dangers of HIV/AIDS to the accompaniment of music. Even though in the Ghanaian society, stories are told for reasons such as passing on of some moral values to the young and providing a means of entertainment, storytellers are also known for their oratorical competence. Thus, when young students tell stories in music lessons in school it trains their imaginative skills and builds them in the art of speaking in public, something which is one of the qualities of leadership.

Also, in improvisation, the music education programme emphasizes the recreation of indigenous Ghanaian dances. Pupils are to perform excerpts from dances both in their localities and outside their localities and to recreate them. As pupils re-create the dance types they perform, the teacher is to look for originality. Notwithstanding the emphasis put on the originality of created work, the initial learning of the indigenous dance is significant as it introduces the keep and passes it on to the younger generation.

2.3.2 Performance in Music and Dance

Following Kodally and Orff's principles of teaching music to young learners outlined by Mark (1986), the Music Programme for Ghanaian basic schools is performance oriented. Learners are, therefore, expected to undergo series of activities in the course for their study of music all of which are aimed at transmitting unto them the Ghanaian culture. First is the learning of local dances in school as part of performance. Here, every Ghanaian child in school is introduced to dances performed in his/her immediate community and in the other communities in the country and then elsewhere. Dances outlined for this exercise in the MDS, (1999 p22) are presented in Table 1;

Table 1

Some Indigenous Ghanaian Dances

Ethnic Group	Types of Dance
Akan	Adowa, Akom, Kete, Sikyi, Apatampa, Kundum, Adzewa, Osode, Kotodwe, Fontomfrom, Sanga, Asaadia
Dagaba	Bawa, Bagbine, Kobine, Doro, Sekpere, Bemma, Fokoko, Gumbe
Dagomba	Bamaya, Takai, Tora, Gumbe
Dangme	Klama, Atsai, NohueAjia, Ohuesabe, Oglojo, Ngominye, Gbeko, Brutu, Kotoklo, Onobu, Ayika
Ewe	Agbadza, Atsiagbeko, Gahu, Kinka, Borborbor, Torkoe, Akpi, Adevu, Gabada, Zigi, Gbolo, Atrikpui, Yeve, Afauu, Asiko, Totoeme, Dzole, Gogodze, Pampruu
Frafra	Gulo, Gumbe
Ga	Gome, Kpanlogo, Otofu, Maka, Fumefume, Kolomashi, Kpele, Obonu, Out
Gurume	Pigne, Nagila, Koore, Linle, Temmogowa, Gumbe

In learning these dances, learners start by learning the patterns played by the various instruments that make up the particular dance under study. The accompanying songs, hand clapping, and dance movements are also taught the learners. Where possible, the respective costume is introduced when eventually pupils put up public performances in the school during occasions such as Open Days and Speech and Prize Giving Days.

The cultural conservation role of music education through the learning of Ghanaian dances cannot be overemphasized. As pupils learn these dances, they are more able to associate themselves with the elderly people in the community when the dances are being performed in the community during festivals and other festive occasions. But for this exercise in the schools, with the government's policy on getting every child of school going age in school, there would come a time when performances of indigenous dance would be something of the past.

As a corollary to the above point the music programme promotes skills in solo instrumental playing and singing in the learner. Apart from performing on master drums in dances such as *adowa*, *agbaza*, *kpanlogo*, *bamaya*, *kundum*, *borborbor*, etc. learners also perform on instruments such as *gyile*, guitar, *goge*, *atenteben*, *seprewa* or other flutes and with the voice. Such skills when acquired are very useful to the community. For instance, the *atenteben* is used to play dirges at funerals among its other functions.

Again, during performances, the students also display skills in dance and acting as members of the ensemble. Here, the activities involve Dramatic Action and Folklore. Pupils present dramatic works such as Ananse stories and plays based on Ghanaian social life. They engage in activities such as singing games, tongue

twisters, riddles and the like. Folk songs sung on such occasions are later employed by teachers in the presentation of musical concepts to the learners.

This practice is in consonance with both Kodaly's (1973) and Abeles et al (1984) principles of music education which advocate the use of folk tunes in teaching music and the idea of using music to teach music respectively. Also, the introduction of students to ensemble work is aimed at inculcating in the learner leadership skills such as choir directorship and band mastership as students are to take turns in directing specific performances such as dance drama, chorus, and highlife among others. Thus, through music education in the schools, Ghanaian children practice the very things done in their respective communities and in the other parts of the country.

2.3.3. The Training Goals of Music and Dance Programme

A close observation of the general aims of the teaching syllabus for music and dance at the Basic School level and those of Colleges of Education bear some semblance. Specifically, the general aims of the Music and Dance syllabus states that after going through the syllabus, pupils would:

1. Contribute to national artistic excellence,
2. Develop the desire to participate in the Performing Arts with imagination,
3. Develop initiative and understanding in creativity, in the Performing Arts, and in other artistic activities and
4. Perceive and enjoy the expressive qualities of Music, dance and Drama through critical listening and observation, improvisation, composition, performance and appreciation (Teaching Syllabus for Music and Dance for Basic Schools 1-9, 1998, p. ii)

Similarly, the contents and objectives of the Music and Dance courses in the Colleges of Education give credence to view that the training given to the teacher trainees would equip them adequately to impact on the music and dance syllabus in the basic schools. For instance, a cursory look at the course with the code number PRA 121, which is a single time core course for level 100 students in the Colleges of Education states that by end of the course, students should:

- i. Develop skills discriminating (Critical thinking),
- ii. Appreciate the expressive qualities of music,
- iii. Appreciate the relationship between different elements of music,
- iv. Develop their creative abilities through interaction with the elements of music
- v. Develop skills of critical observing,
- vi. Appreciate the relationship between different types of movement and gestures,
- vii. Examine the nature and value of dance and
- viii. Develop their creative abilities through their interaction with the elements of dance (College of Education Music and Dance Syllabus, (MDS) 2011).

To complement the exposition above, the objectives of the course titled: Principles and Methods of Teaching Music and Dance (PRA 221), states inter alia that students will be able to:

1. Appreciate the value of Performing Arts education in Ghana,
2. Acquire competencies and skills which will enable them to develop their own strategies for Performing Arts teaching in Ghana and

3. Acquire skills and strategies necessary in organizing and directing creative activities among basic school pupils (College of Education Music and Dance Syllabus, [MDS], 2011).

All the ideas presented above are supported by what Ohene-Okantah had espoused about the new Music and Dance Syllabus. According to Ohene-Okantah (2007), a central aim of the new Music and Dance syllabus is “to help pupils to develop initiative and understanding in creativity in the rationale for teaching music and dance, which is an art, involves composition and performing Arts , and in order artistic activities” (p.1). Furthermore, it is stated that the rationale for teaching music and dance, which is an art, involves composition and performance, that is, creation and presentation, which also helps to enhance the creative abilities and aesthetic sensibilities of individuals. It is clear that nurturing the musical creative potentials in children is a major focus of the new Ghanaian music and dance syllabus.

Ghosh (2004) said in formulating the music curriculum in the school, the following ten suggested objectives can be considered:

- i. The first and the foremost objective music and dance education is to teach the students to sing in proper pitch and time and to sing pleasantly with minimum effort. They should be taught to sing alone and in a group. With singing the children should also be taught to play musical instruments.
- ii. Another objective of music education is to help the children to enjoy music by providing sufficient amount of knowledge and listening experience.

Standards across curriculum, change attitudes, improve behaviour, and increase the quality of teaching and learning; and also improve links with the community and contribute to the economy” (p.5).

According to Nolet and Mclaughlin (2000), curriculum is a long-lasting educational programme, using materials in the classrooms for instance, textbooks and other teaching materials, and experience that student receive while in school. However, curriculum is not singular, but comprises the written, enacted and received curriculum (Cuban, 1992). The written curriculum is official or adopted, often contained in policy and represents what students are expected to learn (Cuban, 1992). The enacted curriculum according to Cuban is the operationalization of the intended curriculum which reflects teacher’s decision in implementing the written curriculum that encompasses formal and informal lessons and activities curriculum as explained by Cuban (1992) is what students actually learn as a result of being in the classroom and interacting with the intended and taught curriculum.

Other writers on curriculum including Onwuka (1981) and Rychen and Salagahik (2001) were of the view that the concept of curriculum as an educational term defies consensus among curriculum planners. According to Onwuka (1981), however difficult it may appear, it is necessary to have working definition so as to provide a roadmap for discussion. Onwuka sees curriculum as structured services of intended learning experiences a means by which educational institutions endeavor to realize the hope of the society.

Tyler (1949), earlier conceived curriculum as all that is taught to the students in the school, which is aimed at attaining their educational goals Tuba (1962) also

perceive curriculum as a way of preparing the young ones to be productive members of the society in future.

From the above definitions and explanations curriculum implies the totality of the chains of planned experience given to students in a school (institution so as after a desirable pattern of behaviour. The understanding and consideration of the concept of curriculum in planning and developing an appropriate and relevant framework of our learners, especially individual with deafness and hearing impairment is there viewed as a key to success in their individual education. (Nolet & McLaughlin, 2003).

2.3.4 The Content of Music and Dance as a Subject

The subject name “Music and dance” can be treated as two complementary disciplines because most of the literature deals with them as such. In most instances, music goes with dance and there cannot be dancing without any accompanying music.

First of all, Koff (2011) declares that the mission of the dance education programme is to provide high quality professional development in theory and practice of dance education for teachers, administrators, performing artists, and research scholars in the fields of music and dance education. The question however is whether the current Music and dance curriculum in the colleges of education are designed and implemented to achieve this purpose. The obvious answer pertaining to dance is “No” because only the basic dance notation is taught in the colleges without the corresponding practical experience. This theory is buttressed by Honig (2004); the goal of Dance Departments in Universities is to facilitate the development of creative and critical thinking abilities among students, thereby

increasing their knowledge and expertise in music and dance education. The approaches used emphasize the integration of the developing mind and body in the context of cultural practices. This is a serious challenge in the Music and dance pedagogy under investigation in this study as to how possible it is for a redress.

2.3.5 Songs used in Music and Dance Lessons

A song contains both musical sounds and text (words) and is usually performed vocally, that is, it is sung to make it meaningful. Manford (1996) intimates that types of songs for school pupils should include songs for special occasions (Easter, Christmas, Id-Fitr, Harvest, Games and Sports, Festivals, etc.) songs about animals, folk songs, lullabies or quiet time songs, Ananse or story telling songs, patriotic songs, hymns, and contemporary gospel and popular songs. He adds that songs selected to be taught in school should be 'appropriate and of good quality' (p. 41). Singing of songs that are appropriate and of good quality would have immense positive impact on the learners. For instance, apart from developing their vocal production of others, the occupation practiced by their people, times and seasons and the experiences they bring, types of recreational activities in the various communities and types of religious activities practiced in their immediate and remote surroundings.

Hickok (1979) affirms these assertions when he states that in South Saharan African Communities the youth are taught the language of the tribe, the traditions of family living, the obligations they will be expected to fulfill, and even the facts of life. Song texts also expose learners to nature as it is and some elements of creation such as animals and their behaviour. This helps to reduce fear the learners have for certain creatures. Also, when pupils sing songs with good words, the text

develops their vocabulary. This helps to reduce fear the learners have for their certain creatures. Also, when pupils sing with good words, the text develops their vocabulary and sometimes enhances their fluency in speaking languages used for such songs. For instance, if pupils sing songs, with say Dagbani texts most of the time, they would know more words in that language and be able also to express them well.

As corollary to the above point, Manford (1996) states that text of songs develop pupils' reading skills. This comes as a result of how the teaching of songs is done in the schools. Song texts are written on the chalkboard and pupils are taken through the pronunciation of the words and made to read the text line by line before the tunes are added. This exercise helps pupils to become familiar with certain words and are, therefore, able to read them in other contexts. Teachers should be mindful of the fact that in teaching any song, all the related information about the song in relation to the composer, its relevance, occasion on which it is used, etc should all be discussed with the learners.

The literature indicates that song texts when derived from some specific subject area for the purpose of enhancing the studying of that subject, the impact is always positively tremendous. Song texts for the basic school should be simple and few so that they could easily be sung by the pupils. Apart from the texts of the song, the musical sounds that go with them should also be considered for the following reasons: The sounds accompanying the song texts should be lively to make the pupils happy at school for effective academic work. Many pupils come to school with reasons that make them look moody and, therefore, affect them academically. Again, the sounds (notes) should be within the vocal range of the pupils at that

level. This means that pupils should only be given songs with notes that they are capable of singing.

However, notwithstanding the many benefits derived from singing, a careful study of the songs used in the Ghanaian community revealed that it is not all the songs heard in our community should be used in teaching pupils Music and Dance. The following points explain this assertion.

Nketia (1988) posits that song texts are avenues of verbal communication and that in the African communities, themes of songs are matters of concern to the members of the community. Considering the first point raised by Nketia, much information is passed on from individuals or groups to other individuals or groups through song texts. And the latter means that concerned about the type of words used in the songs heard being performed in the community. This calls for a careful scrutiny of the texts of the songs selected for use in or basic schools. It must be noted that the Music and Dance teacher in most cases draws from the songs used in the community for his lessons.

2.3.6 Movement during Music and Dance Lessons

Gelinedu (1976) writes that children cannot remain quiet and still for long periods without movement. Thus, in the Music and Dance classroom, the teacher has to provide avenue for engaging pupils in some form of movement to satisfy this need of the learner and also to meet the requirement of the programme. Manford (1996), categorizes movements into two forms, namely, Locomotive and Non-Locomotive. Locomotive movement includes all kinds of movements that require the moving of the body from one position to another. Some examples of this type of movement include: walking, running, marching, skipping, galloping, trotting, leaping, and

hopping. Non Locomotive movement covers movement of the various body parts while one remains stationary. Examples of Non-Locomotive movement include: stretching, swaying, twisting, rocking, swinging, and nodding.

Payne (2001), who states that movement of the body can communicate, categorizes movement into gestures, eye contact and mannerisms.

Gestures: These include movement of the limbs, body or head and come in two types; Emphatic gestures which include nodding, shrugging, enumerating and pointing among others used to emphasize the spoken word. Descriptive gesture helps & listener to visualize what the speaker is talking about.

Eye contact: Payne (2001) explains that the movement of the eyes to establish contact with the eyes of others is a means of communication which could have different nonverbal interpretations and their attendant feedback. Eye contacts help the communicator to see the nonverbal communication his audience exhibits. It also indicates honesty and earnestness and portrays the exhibiter as one who has confidence.

In the Ghanaian society, the movement of the eye may be used to express love, interest, dislike, respect or disrespect among other things.

Facial expressions: Facial expressions are used to “tell how a person feels by nothing a raised eye brow, a wrinkled brow, or a tight – lipped smile” (p. 106). People often use facial expression to express anger, happiness sadness or approval. Among Ghanaians, certain types of facial expressions when exhibited by a child to an adults is considered as disrespect and must be discouraged, especially in teaching and learning situations. A typical example is squeezing the face to show disapproval or annoyance, especially before an adult.

Mannerisms: This is any distinctive behaviour that makes a person repeat some particular non-verbal behaviour many times. When this happens the audience comes to identify that behaviour with the person; and sometimes predicts when the mannerism will appear. Some mannerisms distract an audience's attention from the verbal and non-verbal messages and as such should not be encouraged. These include

- a) Flipping hair, twirling it or removing it from the face
 - b) Holding hand in front mouth when speaking
 - c) "Rolling" the eyes
 - d) Slouching
 - e) The same hand gesture used repeatedly, such as stabbing with a finger
- (Payne, 2001, p.107).

2.3.7 Types of Movements in Music and Dance Lessons

In the first place, Land and Vaughan (1978) note that movement gives children the opportunity to be aware of rhythm, form, and mood in music. Rhythm is one of the most important elements of music as it indicates how fast or slow a piece of music is to be performed. It is the rhythm that would determine whether a particular gesture made in response to music should be vigorous or smooth. Pupils should, therefore, be introduced to rhythmic patterns that would make them move gently, especially at the Lower Primary Level so as to facilitate their developing muscles.

A musical form is simply the number of sections into which a particular musical piece has been structured. For instance, a song with two distinct divisions is said to be in Binary or AB form. In the Basic school as pupils are directly to change from a particular movement pattern to another, whenever they hear a change in rhythmic

pattern, they are unconsciously learning about musical forms. And this must be encouraged to inculcate this important concept in them.

Every individual experiences happy or sad mood at different points in his or her life time. And this is dependent on what is prevailing in the life of the individual in a given situation. Locomotive and Non-Loomotive moments that bring happiness to pupils like using one arm to plot the contour of a melodic line, placing one arm at the chest while the other is forward and backwards in response to music or duck-walking which help to exercise and build the waist muscle should be encouraged in our schools. On the other hand, movements that portray beating or whipping an individual should not be encouraged in our schools. This would make pupils who come from homes where canes are excessively used, at least forget about the trauma they go through when they come to school and to concentrate on their learning.

When pupils engage in simple movements like raising or lifting their hands upwards, forward, backwards, or sideways; make gently locomotive movements forwards, shake the waist sideways, do gently bending up and down, turn their heads sideways to either left or right gently, they develop their muscles and that makes them healthy. Gently swinging the hands forward and backwards as well as closing up and opening the fingers all help pupils to develop flexibility of the hands for some important tasks later on in life. For instance, in subsequent years writing skills are improved and those who may learn technical courses and manipulate machines stand at an advantage. These exercises also assist pupils in Physical Education lessons like throwing discuss. It would also help in playing musical instruments. In Basic One, for example, pupils are not supposed to be

learning the actual dances performed in our various localities. However, movements described in the last two paragraphs above when practiced repeatedly, would lay the foundation for learning dance patterns in subsequent years. It has also been argued that movement enhances blood circulation.

2.3.8 Implication for the Music and Dance Teacher

An attempt has been made since 1960 to adapt the content and methods of education in Ghana to suit local needs environment. Some years past, Ghana has been trying to promote National Cultural Education through the Performing Arts. Curriculum Enrichment Programme (CEP) suggested that, drums should gradually replace bells in Schools and Colleges, to summon the school community to assembly, dining halls, classes and to change lessons in schools. This would portray traditional Ghanaian practice. They stated clearly that, drums are often used to transmit important messages, to rally people for communal work, to announce the death of some important personality or to play appellations.

Flolu and Amuah, (2003) asserted that the cultural studies programme was developed in 1987 for Primary and Junior Secondary Schools and in 1988 for Teacher Training Colleges based on the recommendations of both CEP and the Report of the Educational Review Commission on Basic Education (ERCBE). To them, music, dance and folklore and religious knowledge are regarded by the programme as basic components of Ghanaian culture.

The planners (CRDD, 1987 P.1) take the view that these would;

Encourage the use of proverbs, essay writing, public speaking, riddles, tongues twisters, appellations (praise names), poems and rhythms, etc.

The pupil's would be made to realize the richness of our musical

heritage. Functionally, the music of our society reveals a great deal about beliefs and sentiments; often it is difficult to separate music from dancing and drama in socio-religious content.

Professional music teachers avert that “culture is the totality of man’s life. Science, technology, conventions and custom cannot be assessed independently of a nation’s culture. They stressed that music should not be singled out as the symbol of culture hence; its Western theoretical language should be maintained” (Flolu and Amuah, 2003, p.40).

In a petition addressed to the then Minister of Education calling for a review of the programme, that GMTA (1991) argues that as much as we agree with the fact music is a cultural subject, the technicalities of its language demand that it be taught as a separate subject. Whereas the social and historical aspects lend themselves for inclusion in cultural studies the pure theory of music can be handled as separate entity.

In the light of the foregoing the following should be carefully noted by all classroom music teachers:

- (a) Music teaching should lay emphasis on the expressive qualities of the particular music under study
- (b) Music should be taught to all the children in the school as each child will find satisfaction and success in one or two of the varied musical activities.
- (c) All music classes should be action-oriented through singing, playing musical instruments, composing, improvising or listening and reacting through dancing to what is being listened to.

- (d) Teachers must first let children experience musical concepts rather than lecturing them on musical concepts.
- (e) All kinds of music and music of as many cultures as possible must be used in the classroom whenever possible. This will help increase the children's understanding and enjoyment of music in its various forms, and also help them gain greater awareness of the peoples of the world.

Wentz (1985) says Music can be a unique expression of every emotion of the human spirit. It stirs that spirit to fight for a cause, worship God; express national pride; yearn to love; share tearful sorrow; experience tenderness, majesty, excitement and joy... Music: a universal language, a unique expression of the soul, a taskmaster that teaches dedication, responsibility, self-discipline, and self-esteem as it develops the mind, the body, and the personality...

2.4 The Importance of Music and Dance Education

When the reasons for people spending substantial sums of money and mental energy on music and dance are explored, the ideas of Elliott (1995) seem to bear some weight as he writes that it is a matter of increasing self-assertion and self-knowledge through investing energy, time and economic resources in something other than activities of biological or social survival. Regelski (1996) also points out that artistic experiences are sought because they offer emotional enjoyment and experiences. It seems obvious that the arts and skill subjects at school offer certain kinds of achievement which cannot be reached in academic subjects. Arts and skill education have therapeutic effects on the wellbeing of students at school (Juvonen et al., 2012).

According to Hodges (2005), becoming a musician can expose a student to opportunities in leadership, build self-esteem, grow work ethic, and develop a dedication towards excellence. Joining other clubs or sports may offer similar qualities to students, but Hodges (2005) states that musical experiences are unique and invaluable.

Music and Dance has several functions and as such it has many benefits to human life. In this light Galinski (2009) shares some thoughts and stresses that there is a part of music that is scientific (organized displacement of air that eventually reaches your ear to be changed into musical tone) but music is so much more than that. Howard Gardner's theory of multiple intelligence acknowledged music as one of the basic human forms of intelligence (Galinski, 2009). The beauty of music, however, is that it allows humans to foster many other forms of intelligence that Gardner has pointed out in his theory. The logical-mathematical intelligence is defined as the ability to detect patterns and think logically. Music helps us to see patterns in chord progressions when we are analyzing classical music or preparing to improvise a jazz solo.

Another example is how bodily-kinesthetic intelligence is defined as using your whole body or parts of your body to solve a problem (Galinski, 2009). Not only do we use our fingers, hands and diaphragm to create musical pitch but we also pay attention to body position and breath support to make that pitch more pleasing to the human ear.

Music educators believe that music should be taught because it is culturally significant and equal in value to other academic disciplines. Again, it has been realized that through the study of music, people learn to express their emotions

creatively and constructively. And most importantly, music should be taught in schools because it is a great art endowed with aesthetic merit and insight (Bessom, 1971; Reimer, 1971).

Music is also important in schools because it serves as a tool for learning especially in relational learning such as mnemonics. It also stirs up the creative abilities and creative thinking capabilities in the learner for improvement.

2.4.1 Aesthetic Qualities of Music and Dance

Music so permeates our daily lives that people tend not to notice its inherent or natural importance to human beings. In fact the most important contribution of music to mankind is in the area of human experience which is described as aesthetic. For instance, even though we listen to music and radio and television, at concerts, in the church and other public places, we may not really do so deeply. If on the other hand one listens and attends deeply to the various elements of music (melody, rhythms, harmony, dynamics etc.) and experiences some inner feelings, the result may truly then be aesthetic. As Bessom (1971) says, elements of art works, including music, resemble human feelings; and music through the ages has been a prime means of symbolizing the most important feelings of a culture.

For example, music offers a completely different type of experience that is essential to the emotional development and well-being of the student which cannot be gained from any other school subject (Bessom, 1991). It has the power to evoke feelings which are important to the child's knowledge of beauty and taste. Sensitivity to music thus enhances the child's self-awareness and relation to other people. As the child is allowed to express his or her feelings through musical activities (listening, singing, playing musical instruments, dancing and composing)

he or she at the same time learns to make decisions and judgment about music (Land and Vaughan, 1978). As Reimer (1970) confirms, music and the other arts are the most powerful tools available to man for refining and deepening his experience of feeling. Music can reach the spirit of man because it can relate those feelings for which there can be no verbal description.

Furthermore, most human beings, no matter their sex, age, sect, religion and social status find satisfaction and enjoyment in music of some sort, not only as consumers but also as composers, performers or producers of music at some level. Music is a form which has significance as a symbol of the rhythm of life experience (such as tension and resolution, up and down, birth and death, sunrise and sun-set) as argued by Leonhard and House (1970). Aesthetic approach to music will enable people enjoy music, not necessarily for their extrinsic purposes but for their intrinsic qualities as well. Research has proved that when one enjoys music aesthetically, one has the feeling that his or her life is richer and fuller than one's counterpart who does the opposite. However there are other non-aesthetical reasons for teaching music in schools.

In 1957 the Music Educators National Conference (MENC) conducted a survey on "What Music Means in My School" using some principals in Dallas, Texas; and the following were the major comments:

- (a) Nothing unifies a group more completely than group experience in music.
Music is a binding force in a school.
- (b) Music fosters an all-round development.
- (c) The ability to play, to sing, to appreciate, gives an emotional release, a loosening up, with resultant pleasure and enjoyment.

- (d) From the standpoint of school morale, the choral club is as important as the baseball team.
- (e) Music does different things for different people. In addition to its sheer enjoyment...it builds a creative sense as well as a sense of belongingness.
- (f) Music is a tonic for the academically maladjusted. Success in music for those who are unsuccessful elsewhere relieves tensions, freed frustrations, and results in better balance and often in better all-round achievement.
- (g) The music programme is helping children to overcome inhibitions where body movement is concerned. In music the shy child expresses himself without realizing it.
- (h) Music has little values as a separate subject. Its main value is that it contributes to the total school programme – to learning in geography and in history; it enriches literature; it reveals the culture of the people; it has unlimited values in enriching the background of the whole elementary school picture.
- (i) Nothing contributes more to the reading programme than the reinforcement it receives through music phrasing – how thought is carried along; accentuation, the sense of words, is highlighted; vocabulary is increased; words come to life through musical experience, enunciation is improved – vowel forms and final consonants; every aspect of word attack comes into use indirectly and inevitably; measuring develops a sense of speech rhythm; comprehension of thought comes through the message of a song; a sense of sound, a discrimination close to phonetics is developed.

It can be seen from the above comments that music and dance is one of the important subjects on the curriculum. In this regard, every child, right from the first

grade, should be encouraged to take part in musical activities of the school. Every child should be given free opportunity to explore and develop his or her capacities in music in such ways as may bring him or her happiness and a sense of well-being, stimulate his imagination, stir him or her into creative activity and make him or her so responsive that he or her will cherish and seek to renew the fine feeling induced by music (MENC, 1951:52).

Marsh (1970) reminds us that in recent years educators have focused on the development of creative individuals who are able to invent new things and ideas. Much writing and discussion has centered on the nature of creativity, the creative act, creative thinking, and personality. Schools are therefore to develop in students the ability to utilize materials and ideas in new ways. With most of the school subjects, music and musical activities easily lend themselves to creativity. Music and musical activities in the classroom include manipulation of “sounds” in various forms: singing of songs, playing of various musical instruments, composing rhythmic and melodic patterns, dancing and improvising. It is likely that in class, each child will be able to engage in one or two of the above activities with success. In fact, March believes that there is no child that cannot be helped to grow in his or her ability to be musically creative.

In their book, *Music in Today's Classroom*, Land and Vaughan (1978) emphasize that musical activities in the school foster the development of the whole person (i.e. mind, soul and body). Music also conveys various meanings, understandings and skills which are useful to every child. From the many and the varied musical (singing, listening, playing musical instruments, dancing and composing) every

child can find at least one or two which can give him or her some feeling of satisfaction and success.

Music is as effective a socializing activity as well as an individual activity: there is pleasure and enjoyment in children coming together to sing, compose, dance and play musical instruments together. The enjoyment that children get in musical activities is often a stimulus to improved performance in other aspects of their lives.

In their book, *The Music within You*, Katsh and Merle-Fishman (1985) write that apart from being a source of enrichment and pleasure music serves countless functions in the world. It symbolizes countries and cultures in the form of anthems and folksongs, helps adults to sell their wares (music commercials) and makes it easy for lovers to nonverbally communicate their deepest emotions. Music is almost always available to the poor, the rich, the youth, and the aged as a glorious means of entertainment and a resource of energy, relaxation, and inner growth. Practically every aspect of human life involves music in some way, and the essential elements of music (rhythm, melody, harmony, dynamics) are the musical metaphors of our experiences.

To some people music keeps them company and satisfies their physical and emotional needs for contact and intimacy. To others, making or performing music them feel that they are sharing with others (thus developing a sense of giving and taking). Different people relate to music in different ways; some use music against boredom, some use it to relax after a long day at work, whilst others use it to help stimulate physical activity. Music calls for creativity and when one's daily routine

or job becomes boring, the need may arise for people to use their creative assets, and music is one of the ways of articulating the creative process.

According to Katsh and Merele-Fishman (1985) singing helps people to know how to use their voice properly, it is useful for those who have speech problems. For instance, stuttering disappears while one is singing. If one wishes to relax, improve one's breathing, posture or the speaking voice, or just have fun, singing is one of the most accessible, affordable, and available means of doing so.

Further, the following are the ways the ways in which music can help people to become more creative, according to the same authors:

- (a) Listening to music
- (b) Singing
- (c) Learning the skills necessary to play an instrument
- (d) Trying one's hand (or voice) at musical improvisation

Similarly popular and folk music enables people to communicate. Through songs they can forget about their past, at least for sometime, which helps them to come alive in the present. Music is the bridge between eras, persons and even unreachable parts of the self. In their article, 'Canadian Pop/Rock Music in the Grade Seven Classroom..' Davies and Herlel (1990) testify that music communicates and becomes a reflection of society. Popular music particularly can be a product of a nation, a manifestation of a people and an expression of cultural meanings. Music could provide a focus in the search for group identify; musical taste defines culture generally as well as subgroups within youth culture. As Davis and Herle (1990), quoting Considine (1986) confirms:

popular music provides a social framework around which young people can gather, talk, dance, sing, meet, relax, and interact. Within this framework it may well be that music encourages and promotes the achievement and attainment of the crucial developmental tasks of adolescence.

2.4.2 Significance of Music and Dance in Early Childhood Education

Music is an integral part of early childhood educational experiences. Research has shown that music, perhaps more than the other arts, has traditionally been integrated effectively into early childhood curricula. Chacksfield, Binns and Robins (1975) emphatically, stated that music has become part of the school life, that children see it in its place just as naturally as language or mathematics. They appear to enjoy music and become confident that they can take part in it. Music has electrifying effect on children. This view is also shared by Castle (1965).

In another instance, Chacksfield et al. (1975) and Ekwueme (1982) stated that children appear to have open and receptive minds which take in the essentials of musical sound in a clear uncomplicated way. They grasp the essential unclouded by inhibitions or pre-conceived ideas of form. Orff (1966), seeing the importance of music in early childhood, wondered how musical illiteracy was consciously tolerated and warned that the negligence of fundamental musical development at a youthful age cannot be corrected later. Kodaly (1967) often stressed the importance of starting music education at an early age mainly from the standpoint that music brings about accelerated development.

Most pre-school specialists in music agree that the development of music and language side by side has enriched both the teaching and learning of children. For

example, aural training helps to develop the child's pleasure in the sounds of words and the rhythm which could be made with them; pitch work helps aural discrimination and hearing ability in general. Pitch-pattern work also helps a great deal in that most children recognize sentences, phrases of words by their general pattern before they recognize specific letters (Chacksfield et al., 1975; Sheehy, 1968; Gordon, 1979; Andress, 1990; Zimmerman, 1971).

Music has been a common ground for developing social relationship with children, irrespective of the country, creed or race. Through the common bond of sounds and musical experiences, teachers have been able to establish contact with children from other countries. Music has helped in developing personality and self-expression. It has also helped some children with educational difficulties in some specific areas e.g. phonics, general educational performance, communication, and social adjustment because their confidence has been boosted by music, language and movement work. Forrai (1974) states that in Hungary, through years of experience and experimentation, Hungarians have come to believe that education contributes to developing personality, concentration, child's memory, learning, imagination, a feeling of pleasure in group signing and emotion of happy feeling.

2.4.3. Teaching Music and Dance in Ghanaian Basic Schools

Arthur (1999) argues that a teacher's knowledge of the subject matter greatly influences his interpretation of curriculum intentions. Thus, a teacher should be knowledgeable of what content material to impact to his pupils.

In the area of Music and Dance, students at the Basic level are supposed to be engaged in Composition, performance and perception, and conceptualization. In all the three areas, singing and movement are inevitable as the suggested methods of

teaching the subject. The concept requires the learner to create music out of songs sung in class or from given sounds by the teacher, sing or make some prescribed movements, play rhythmic patterns on available instruments, and also listen to and observe other performers and value their performance. This practice is in consonance with Hickok's (1979) observation that in 'Africa almost all communal activities are accompanied by singing, dancing and drumming' (p. 62).



As singing and movement are the bedrock of the Music and Dance Programme, every teacher teaching the subject should apart from being knowledgeable about these competencies, be selective of the type of songs and movements he/she encourages in the classroom. In every educational set up, teaching serves as a core activity. Teaching is a complex form of public service that requires high levels of formal knowledge for successful performance. Anderson (2007) stressed that teaching of Music and dance demands tools and resources for making sure that the learner understands what is taught. The value of teaching is seen in terms of what students actually do as a result of the teacher's efforts. This means that teachers need to possess and exhibit certain qualities including the following:

- i) The teacher should be knowledgeable or well-grounded in the subject matter.
- ii) The teacher should be able to utilize varied methods, techniques and strategies of teaching during lesson delivery.
- iii) The teacher should continuously evaluate their teaching in totality. This implies that they should be reflective to assess the teaching process to know their strengths and weaknesses. This provides them with an opportunity to make amendments.
- iv) The teacher should uphold the principles of education as lifelong processes and therefore endeavour to deliver what is qualitative to learners than quality.

2.4.4 The Value of Music and Dance to the School and the Community

One of the subjects that can best put a school on the map of a community is Music. With the new Music and Dance syllabus, planning to show pupils activities in a concert to the community becomes very easy. Analogous to Fine Art, such a

concert will be the exhibition of students' best works from their composition or performance lessons (Mills, 1989).

Music and Dance can be the focus for a whole school activity in the arts as well as for multi-disciplinary activities. For example, if the school should embark on a dance drama for a typical open day evening performance, several sections of the school community will be involved: lighting, sound, publicity, printing, costume-making, make-up, printing, costume-making, make-up, scenery construction and painting and budgeting. All these provide opportunities and involvement in large-scale events. On the whole, pupils acquire the social skills during group activities; the nurturing of enthusiasm and interests which will carry into adult life; the satisfaction of team effort and achievement, meeting deadlines and targets; the development of organizational skills. All these can provide a means to encourage a mature attitude to tribal and cultural differences and to promote national and intercultural understanding, (Spruce, 1996).

Russell-Bowie (1993) found in a survey among a 1000 generalist elementary school teachers in Australia, the main challenges of music education were: lack of knowledge about the syllabus requirements, lack of time to prepare music lessons, not enough time in the teaching day, lack of priority for music, lack of personal musical experience and lack of adequate resources. These challenges are similar to those identified by van Niekirk (1997) in South Africa, Mills (1989) in England and Sanders and Browne (1998), also in Australia. Lack of time and lack of priority for music education were also identified by Roulston (1997) and Lean (1997), and McPherson (1997) identifies the lack of teacher confidence and skills as well as the inadequate of training institutions to train teachers effectively in

music education as key problems in the implementation of effective music programmes in elementary schools.

Rowe (2003) found that teacher quality is a key determinant of students' experiences and outcomes of schooling. He said what matters most for school education is "quality teachers and teaching" (Rowe, 2003, p.1). Therefore, developing quality teachers, that is, confident and competent teachers, through strategies pre-service training of quality teaching experiences is a key to successful school education.

Many studies of developing student teachers' confidence in teaching in schools (Albion, 1999; Barnes, 2000; Telemachou, 2003) have used Bandura's (1997) self-efficacy theory as their theoretical basis. Albion (1999) pointed out two important ideas in self-efficacy theory, as follows:

Self-efficacy beliefs develop in response to four sources of information. The most powerful influence on self-efficacy is 'enactive experience' in which self-efficacy for behaviour is increased by successfully performing the behaviour. The second most powerful influence is 'vicarious experience' in which other similar people are seen to perform behaviour successfully (p.3). When the self-efficacy ideas of enactive and vicarious experiences are applied to teaching primary music, the following is feasible. When student teachers experience teaching music successfully, they develop self-efficacy for it, also, seeing their peers teaching music successfully influences their own self-efficacy positively.

Lack of confidence of pre-service primary teachers in teaching music is an age-old problem common in many countries, including USA (e.g., Bresler, 1993), UK (e.g., Gifford, 1991; Mills, 1989), Canada (e.g., Brown, 1993), and Australia

Jeanneret, (1997); Kane, 2002; Russell-Bowie, 1993). Jeanneret (1997) and Kane (2002) found that pre-service primary teachers' lack of confidence in teaching music is mainly due to their lack of musical skills and knowledge and the primary music teaching methods course can make a significant difference in pre-service primary teachers' confidence in teaching music.

Pre-service teachers were asked which aspects of a primary music teaching music, they said that individual teaching presentations in front of their peers were the most effective. They responded that the individual teaching presentation provided them with opportunities to practice teaching in a safe and supportive environment; also, participating in their peers' teaching presentations helped them to think critically about their own teaching and to collect effective music teaching ideas.

In addition, the two important aspects are extracted from the above findings. First, research-based quality teaching experiences in music can make a difference in primary pre-service teacher's confidence in teaching music. second, the quality teaching experiences should be specially designed to provide pre-service teachers with opportunities to develop their musical skills and knowledge , to present individual music teaching in front of their peers, to think critically about their own and other's teaching, and to collect effective music teaching ideas from participating in peers' teaching presentations.

Reviewing the last twenty years of research in music education both in Australia and internationally reveals that most studies of primary music education have been conducted on confidence in teaching music, changes of confidence in teaching music through music or music education courses, and self-efficacy of primary student teachers (Bresler, 1993; Gifford, 1991; Jeanneret, 1997; Mills, 1989;

Rusell-Bowei, 1993). However, few studies attempted to develop a model for primary Music Pedagogy Course to build primary student teachers' confidence in teaching music.

2.5 Factors influencing the choice of Music and Dance programme

There are many social and musical factors that influence students' choices to become future music educators (Madsen & Kelly, 2002; Hamilton, 2016)). Isbell (2008) suggests that education of future music teachers will be improved by learning more about those students who pursue music teaching careers and how they develop identifying themselves as music educators. Hamilton (2016) proposes two generic influencers of students' intention to pursue music and dance education, thus internal influencers and external influencers. Hamilton's (2016, pp. 5-22) proposal was significantly reviewed to explain why people decides to become music and dance educators.

Internal Influences

In a study by Madsen and Kelly (cited in Hamilton, 2016, p.5), participants were asked to describe their earliest memories of choosing to become a music educator. Participants were surveyed with open-response questions to allow for answers that would not "fit" into perceived classifications. In their study, the researchers asked participants to identify how they felt when deciding to become a music education major. Results indicated that students wanted to teach and/or emulate their director. Other results suggest that students had a "love for music and music experiences" or wanted to teach due to negative previous experiences (Madsen & Kelly, 2002). Madsen and Kelly's (2002) data also concluded that a majority (75%) of

participants decided to become a music teacher before entering a preparatory program.

Research has also examined the influence of a developed “self-identity” on becoming a music teacher (Isbell, 2008; McClellan, 2011; Parkes & Jones, 2012; Hamilton, 2016). Teacher self-identity, or seeing one’s self as a teacher, is another factor when selecting a major. Despite differences in academic, socioeconomic, and musical backgrounds, research indicates that there are students who still continue to see themselves as future teachers (Jones & Parkes, 2010). Because of this self-identity, those students may pursue a career as a music educator (Jones & Parkes, 2010).

Parkes and Jones (2012) suggest some reasons why students choose a career in music. They provided some significant reasons, including: “they enjoyed music, believed that they were good at teaching, believed that a teaching career was useful, and viewed teaching as a part of their identity. In a related study conducted by Bertke (2004), a student displayed an example of their self-identity with teaching saying, “I knew I wanted to be a teacher but I didn’t know what to teach. One day I realized that I love music and I love to teach.”

Sichivitsa (cited in Hamilton, 2016) proposes some two internal factors affecting students’ motivation to learn music and dance. The first is a student’s self-concept of ability. Students are often willing to participate in an activity in which they have previously had success and think they are proficient at a task. Students are also willing to continue participation in activities despite elevated challenges (Sichivitsa, 2007). However, students may try to avoid activities in which they

have had prior difficulties or failures (Sichivitsa, 2007). Schmidt, Zdzinski, and Ballard's (2006) research shows a relationship between students' motivational approaches towards success and attempt to avoid failures. Their findings suggest that self-concept of ability did not directly affect participant overall career goals (Parkes & Jones, 2012; Schmidt et al., 2006). Sichivitsa (2007) states "Students who believe that music performance is a reflection and function of their talent rather than their practice efforts tend to avoid challenging tasks that may uncover their lack of talent."

The second internal factor studied by Sichivitsa (2007) describes how a person places personal significance or importance on a task. A student may be more influenced to complete a task if they perceive it has importance. Results of Sichivitsa's (2007) investigation suggest that students do place a value on music. It could be determined that a value placed on learning music by a student may affect motivations in continuing to participate in future musical activities. It might follow that this outlook extends to a person's desire to pursue a career in music.

In a similar study, according to Teachout and McKoy (2010), a student beginning to identify with an occupation is a part of the socialization process. This process can occur in two stages. The first stage is developed in childhood and affected by personal acquaintances with whom there is an emotional attachment (i.e. parents, relatives, teachers, etc.). The second stage occurs with the pursuit of specialized knowledge and skills associated with a career (Teachout & McKoy, 2010). It may be determined that a pursuit of specialized knowledge could include a student enrolling as a music education major (Hamilton, 2016).

Other results from Jones and Parkes (2010) suggest that some students want to become a role model to make a difference in their future students' lives. The desire to become a role model for a future student to study music may develop from a self-identity to become a music educator (Jones & Parkes, 2010). Jones and Parkes (2010) used survey and open-response questions to research the question 'What are some of the main reasons that students choose a career in music education?' The results were then divided into four themes: Enjoyment, Ability, Career Usefulness, and Identity. Of the 143 participants, 55.9% answered with a response related to self-identify with a desire to be an influence in a future student's life. Those who desired to be an influence also indicate being impacted by a positive role model from their former music teacher (Jones & Parkes, 2010).

Lastly, research by Jones and Parkes (2010) investigated if the development of a student's self-identity led them to desire to become a music educator. From that study, it was concluded that: The two main reasons that students choose a career in music education were (a) that it was part of their identity in that they would like to be a role model or to become like one of their former teachers who helped students, and/or (b) that they enjoyed music, teaching, and/or wanted to make music fun for students. An attribute related to an individual's self-identity includes giving teaching music meaning (Jones & Parkes, 2010). The self-identity of becoming a music educator arises when individuals categorize themselves as wanting to be associated with the role of being a music teacher (Jones & Parkes, 2010). Hoffer (2009) also discusses how teaching music has an effect on the development of an individual's self-identity and states, "Teaching someone music (or any other subject, for that matter) offers something that being a performer does not—the

satisfaction of helping people learn a skill or information that they would not have acquired without your guidance.”

External Influences

To become a music education major may include similar external influences that students in all majors experience, such as relatives, peers and music teachers. Other considerations might include the enjoyment of teaching music to others, showing a disposition towards effective teaching or a belief that teaching music is useful to society (Hamilton, 2016). Heimonen (2006) states “I will argue that music education has an important role not only for the individual, but also for society as a whole, since music could be regarded as an instrument in the teaching of virtues.”

External influences may also affect a student’s decision-making process in not choosing an area of study (Brand, 2002; Parkes & Jones, 2012; Sichivitsa, 2007). Brand (2002) suggests that society often presents education as a career in a negative light. In addition, Brand (2002) also discusses how relatives, peers, media, and movies combine to present teaching as a “second-rate, unsatisfying, and unrewarding career.” These and other undesirable perceptions could lead one to ask music teachers if they believe they make a significant contribution to communities and the lives of their students (Brand, 2002). With such unfortunate perceptions illustrated, one could ask, is teaching music is a worthy profession? To counter these adverse impressions, researchers like Parkes and Jones (2012) found that students believe music teacher do provide an important service to society. Hoffer (2009) states “teachers should devote a small amount of time to educating others about the purposes and values of music in the schools.” Brand (2002) also disputes a negative impression of teaching and at the same time embraces it by saying,

“music teachers are valued and their contributions are recognized in their communities—and sometimes not.” Sichivitsa (2007) examines other external influences that students encounter ranging from parents, teachers, peers, and previous experiences. The study also identifies factors that may have a contribution to the interest of students’ decision to study music. Research from the author states that “external factors, such as support from parents, teachers, and peers strongly and positively influence students’ persistence, and play an important role in shaping their self-concept of ability” (Sichivitsa, 2007).

Peers. The role of student’s peers also have importance in motivation (Rickels, Councill, Frederickson, Hairston, Porter, & Schmidt, 2010; Teachout & McKoy, 2010). The collaborative environment of others around an individual can provide a level of comfort, and motivate students to remain active in performance and music making. Conversely, peer pressure can also adversely influence student behavior (Sichivitsa, 2007). Negative peer relationships can occur due to the lack of recognition of other’s accomplishments. Peers can then create levels of discomfort and reduce motivation towards success (Sichivitsa, 2007). In a study by Madsen and Kelly (2002), subjects were asked to respond to the question “who was with you?” at the time of deciding to become a music education major. Results found that 51% of the participants ($N = 90$) stated they were with their teacher and other students involved in the ensembles at the time of their decision. This result reflects a possible influence in decision-making based on peer influence.

Parents. Research has identified extrinsic motivation from parents as one important external factor that affects the decision-making of students (Sichivitsa, 2007; Teachout & McKoy, 2010; Rickels et al., 2010). According to Sichivitsa

(2007), children need extrinsic motivation for approval or disapproval of behaviors. Brändström (2000/2001) suggests that interest from parents in music can help motivate students when practicing at home. Parent involvement helps to reinforce behaviors of their children (MacIntyre, Potter, & Burns, 2012; McClellan, 2011). Research by Sichivitsa (2007) also indicates how feedback received from parents is continuously evaluated by children while they perform various tasks. Parental assessment can have an effect on the behaviors and actions of children as they seek approval. Sichivitsa (2007) states that “children tend to base their evaluations on their own opinions and the feedback received from significant adults in their life.”

Teaching Attributes. It would be useful to examine what attributes make for a good teacher. A breadth of research has focused on what makes teachers successful in the classroom and the methodologies that are deemed most effective for teaching music (Juchniewicz, 2010; Juchniewicz, Kelly, & Acklin, 2014). While not the focus of the current study, potential teacher dispositions may be in place well before a person declares their major in education. While in high school, students may be exposed to various skills and behaviors that are essential to become a music educator (Teachout, 1997). From this, they might exhibit those same qualities themselves. The skills and behaviors observed from high school teachers may be those needed if a student desires to pursue a career as a music educator (Teachout, 1997). Effective teaching qualities, methods, and behaviors used by music instructors may lead and inspire some students towards a career in music education (Hoffer, 2009). Those inspired students who go on to college, reflect the identity and influence from people and experiences from the past (Isbell, 2008).

Associations with a director can also be an important element in fostering an identity to become a music teacher. Bergee and Demorest (2003) recognize the significant role that school music teachers have in influencing students becoming music education majors. Barr (1988) suggests an importance in the student and teacher relationship stating “a student who views the teacher as an accomplice in learning can make progress beyond all expectations.” Music teachers play an integral role as another external influence because teachers have opportunities to give meaning to learning music both in and outside of school (Sichivitsa, 2007).

Sichivitsa (2007) suggests that student motivation and participation increase when the teacher is viewed as supportive and cooperative, able to effectively explain materials, provide clear instructions, and able to give an immediate response to students in a positive manner. The ability for teachers to provide positive reinforcement and other support quickly to students is also important towards the motivation and success of students (Sichivitsa, 2007).

With parent and teacher involvement, a student can have multiple sources of influence towards their degree choice. Hoffer (2009) states that “parents look to music teachers for guidance when their child is contemplating a career in music.” A separate study by Teachout (1997) compares responses between behavioral and content knowledge from teachers in two different sides of the teaching profession. In the study by Teachout (1997), Preservice ($N = 35$) and experienced teachers ($N = 35$) were asked to rank a list of 40 skills and behaviors in order from least to most important to be an effective teacher in the classroom. From the top 10 ranked items received from each group, there were seven skills and behaviors common between the two: 1) be mature and have self-control, 2) be able to motivate

students, 3) possess strong leadership skills, 4) involve students in the learning process, 5) display confidence, 6) be organized, and 7) employ a positive approach.. Motivational behavior from teachers may encourage students to not only perform in school, but may also influence some students' decision to pursue music or music education in college.

Similar motivational behaviors are essential in the development of music education majors who seek to become role models. Effective teaching abilities may become a part of the characteristics of some music teachers. The teachers who demonstrate those behaviors to their students may become an influence on students who elect to become music education majors. The skill sets and behaviors displayed in the classroom by teachers is what students may consider by to be the attributes of a role model (Hamilton, 2016).

Role Models. According to the research of McClellan (2007), a person's self-concept can be influenced by comparing one's self to a reference or standard. The standard as it would apply to the present study would be the role of an influential music teacher. This idea is reflected in the findings of Gillespie and Hamann (cited in Hamilton, 2016) which suggest that students identify their teachers as role models.

Research results suggest that perceived influence from role models appears to be important in choosing a major for college. Role models can present themselves during a student's middle and/or high school career (Isbell 2008; Jones & Kelly 2010; Rickels et al., 2010; Teachout, 1997). However, students may observe a role model at any age and be inspired to become one in the future.

Experiences. For some students, participating in musical ensembles can lead to a passion to learn more about music and music education. Results from Bergee and Demorest (2003) suggest that the “most influential” experiences students encountered were those from their own schools. Sichivitsa (2007) lists positive previous experiences as an extrinsic influence on student motivation. Positive previous experiences can motivate students to participate in similar future activities (Sichivitsa, 2007). This is important because it shows that students who have positive musical experiences are likely to continue enrollment in music programs, practice more, aspire to move up within their performance group, attain higher levels of performance, feel successful, and intend to play their instruments longer in the future (Sichivitsa, 2007). These findings suggest the influence to continue in music may be based on a person’s previous experience in music ensembles.

Research by Bright (2006) suggests that students are influenced towards becoming music education majors through receiving the opportunity to be in leadership positions. In the study by Bergee and Demorest (2003) results suggest that students placed in those positions were perhaps influenced to become a music education major. Hoffer (2009) suggests that the “leader” role could be one of the aspects that attracts people to the profession. Hoffer (2009) also suggest that the students who received a chance to experience leadership positions may want be in the overall “leader” position of an ensemble as a director, and thus pursue a music education degree. Specific leadership roles might include being a drum major, a section leader, or a student conductor. A student is quoted stating: The single greatest influence in my choosing music education as a career was my being given many opportunities in high school to teach and direct my peers and younger students... If I had never been put in teaching roles, I would never have known that I had talent

and desire for this field (Bright, 2006). In a study by Bertke (2004), a student is asked the question “Were you given opportunities to instruct others in your secondary program?” The student responded, Yes. Our choir department had its form of drum major if you will. It was the student conductor. The student conductor would pick a song and perform on each concert. They directed their own little ensemble and I did that my junior and senior years.

It is from these and other first-hand experiences that students are able to gain a more meaningful understanding of the teaching and learning process (Kantorski, 2004). However, for other students, the love of music is not enough to continue into a career in music education and will seek other professions upon graduation from high school (Brand, 2002). Bergee and Demorest (2003) state, “By far, the most influential person in respondents’ decision-making process was the high school teacher in their area of study (band, chorus, or orchestra).”

Taken together, it is clear that young musicians have many decisions and influences to consider when they begin to choose a degree after graduating high school. There is often little time for students to decipher this information and make a final decision. This study continues to search for a better understanding of the factors that impact a music student’s decision to choose music education as a major (Hamilton, 2016).

2.6 Resources and Logistics for Music and Dance Education

According to Bishop (1989), the task of curriculum implementation can be said to involve two main processes; first, changing the attitudes of policy makers, administrators, teacher trainers, supervisors, teachers, parents and ultimately (the sole goal of the process) learners; secondly, providing the materials and

administrative means to make this possible. He further stated that, if there is to be change and improvement in education, there must be adequate resources. Basic to the success of any attempt at curriculum improvement is the preparation of suitable textbooks, teachers' guides and other teaching and learning materials. Teachers preoccupied with the immediacy of the classroom, coping with large and sometimes difficult classes, need to have to hand the tools for the job.

The excellence of the teaching materials and resources provided by a central development agency is often a considerable incentive to innovation. So, too, is the prestige from being 'in the front-line of change and progress. But if an innovation is to be more than just a passing fancy it is essential that there is a ready and continuing supply of teaching/learning equipment and adequate support services. This is one of the supremely critical conditions of successful innovation and implementation. Fullan (1981, 1991) intimates that the success or failure of an innovation will be by and large on the quality and availability of materials, as these materials will meet important needs in the learning situation. For Mankoe (1997), instructional materials aid students to learn rather than aiding the teacher to teach. As Music and Dance is a culturally oriented subject, the use of certain musical instruments in teaching it is inevitable. Basically, the Africans do classify their instruments according to the following:

Ibeneme (2000) and Chute (1990) stressed on the expensive nature of the instructional materials in terms of cost. And it is therefore imperative and necessary to look for other means of providing the needed teaching aid. Improvisation becomes the option of coping with the demands of teaching/learning. In a depressed economy every individual is expected to be creative and

resourceful in order to survive. Oxford (2000) defines improvisation as using whatever is available because one does not have what is really needed. Ibeneme sees it as using alternative materials and resources to facilitate learning whenever there is lack or shortage of some first-hand teaching aids.

Eze (1995) refers to it as a substitute for the readymade or imported material. Okeke (1990) urged teachers to produce their own aids in order to teach effectively. Everybody can be involved in the production of these alternatives – the teachers, learners, parents and all stakeholders in education. The locally made are usually tailored to meet the local challenges at very cheap or no cost at all. According to Anyakoha (1992), the involvement of teachers and learners in improvising materials gives students and teachers the opportunity to concretize their creativity, resourcefulness and imaginative skills. Sainn and Ugwuegbu (1980) described how children through play, learn to discover ideas, concepts of likeness and differences, sort, match or organize experiences.

In order to deliver the Music and Dance curriculum, it is essential for schools to provide a range of African instruments and electronic gadgets. Since financial constraints make it impossible to acquire the equipment, all at a go, there is the need to spread purchases over a period of time. The foregoing is a little guide to teachers in this regard.

2.6.1 The Concept of Improvisation

Teaching is communication. In a good communication there are three important aspects. These are: the person giving the information, the message/information that is to be passed and the receiver. For effective communication the message must be decoded rightly, if not, the message becomes distorted. According to Asokhia

(2005), language is a code restricted to those that are familiar with it. To non-users, it is mysterious and complex. For good understanding therefore, teachers must be aware that learners are abstracting. Meaning does not exist in isolation or in the words but in the context which the words are used. L2 users/learners must be well exposed to usages of words through teaching aids as guides to effective teaching and learning.

To avoid distortion the sender of the information/message must make him/her explicit and present the information as best as possible. Teaching at the higher levels may not easily be achieved through the mere use of teaching aids. At such level improvisation becomes very necessary. According to Henry (1993), improvisations are task-driven opportunities designed to stimulate spontaneous peer interaction in the target language. Gur-Ze've (2005) indicates that improvisation, transcends any limited context, border, dogma, regulations, drives, habits and fears dwelling in the moment of the ecstasies of the here and now. He further stressed that improvisation is not rhetorical, rational and ethnocentric in the traditional western concept of knowledge and inter-subjectivity.

The focus of teaching/learning music in this regards is on the natural reciprocating of comprehension and production in communication; on the functional and collaborative practice of the target language in flexible learning environment, on transformation at participation rather than on (measurable) outcome and individual's possession of skills. Berlinger (2004) posited that improvisation greatly enhances dialogues, scene, plays that approximate real life communication, provide a dynamic format in which skills can be introduced and reinforced.

2.7 The Content of Music and Dance Curriculum

The school is not a chance arrangement but rather learners undergo certain planned experiences. The planned course of instruction is referred to as curriculum. Curriculum is a programme of activities or learning experiences worth or significant of studies in an educational institution where teachers, students and educational authorities are involved in or outside the educational goals, educational plans and designs, knowledge, skills, desirable attitudes, values and tastes and to promote intellectual, personal, social and physical development of students. Teaching and learning are the main tools of the school and the objective or focus in knowledge, skill, and values. Those values as regards education are embodied in the subjects taught and since the learners are mixed multitude and in various age and intellectual levels the aspiring of the desirable skills and knowledge need to be well programmed and this is what the curriculum seeks to do. A good curriculum therefore aims at the total development of every student with regard to interests, mental maturity and the general aims of education.

There is the need to ask the following questions when planning a curriculum:

- a. What objectives should the school pursue?
- b. What learning and teaching activities should the school engage in to achieve the objectives?
- c. How will the school organize teaching and learning activities?
- d. How will the school determine the extent to which the teaching/learning processes have been achieved?

Every curriculum should have objectives, content, methodology and evaluation criteria to yield the required dividends in education.

2.7.1 Goals of Music and Dance Curriculum

The proposed African Music and Dance curriculum for Colleges of Education is designed to help the student-teacher to:

- a. Enhance his/her capacity to create music in an authentic African idiom;
- b. Perceive and respond meaningfully to the expressive qualities of indigenous Ghanaian music through listening, performing and composing;
- c. Appreciate his/her musical heritage;
- d. Acquire skills in helping basic school children to understand and enjoy indigenous and contemporary Ghanaian music.

Teachers in Ghana colleges of education are prepared to take on teaching tasks at the basic level of the educational system. They are expected to teach a number of subjects including the performance arts. Contemporary Ghanaian music curriculum designers have proposed a programme of African music education for the basic school level (CRDD, 1998). In this programme, the study of indigenous and contemporary Ghanaian music forms the core of the Ghanaian child's musical experience. A successful implementation of this curriculum will depend, to a large extent, on the classroom teacher. Hence, the need to equip the teacher with the necessary skills to enable him/her provide learning experiences geared towards the enhancement of children's "ability to experience the expressive qualities" of indigenous and contemporary Ghanaian music (Amuah, 1995). The following programme is proposed to fulfill this need.

The entire programme is founded on Amuah's model for the "development of the ability to perceive the intrinsic qualities of African music." The model considers perception as the pivot on which other musical behaviours such as creativity,

analysis and listening revolve. Through there are interactions between creativity, listening, and analysis, these behaviours converge on perception which is a pre-requisite behaviour for individuals' attainment of profound musical experience.

2.7.2 Music Curriculum for Colleges of Education in Ghana

The school is not a chance arrangement but rather learners undergo certain planned experiences. The planned course of instruction is referred to as the curriculum. Curriculum is a programme of activities or learning experiences worth or significant of studies in an educational institution where teachers, students and educational authorities are involved in or outside the educational goals, educational plans and designs, knowledge, skills, desirable attitudes, values and tastes and to promote intellectual, personal, social and physical development of students. Teaching and learning are the main tools of the school and the objective or focus is knowledge, skill, and values. Those values as regards education are embodied in the subjects taught and since the learners are mixed multitude and in various age and intellectual levels the aspiring of the desirable skills and knowledge need to be well programmed and this is what the curriculum seeks to do. A good curriculum therefore aims at the total development of every student with regard to interests, mental maturity and the general aims of education.

There is the need to ask the following questions when planning a curriculum:

- a. What objectives should the school pursue?
- b. What learning and teaching activities should the school engage in to achieve the objectives?
- c. How will the school organise teaching and learning activities?

- d. How will the school determine the extent to which the teaching/learning processes have been achieved?

Every curriculum should have objectives, content, methodology and evaluation criteria to yield the required dividends in education.

2.7.3 Course Description

The Colleges of Education course introduces students to the elements of music and gives them an insight into how these various elements are put together to create (compose) music. It also exposes students to the role of music in the social, economic, political and religious lives of Ghanaians. The course exposes students to the nature and value of the performing arts, as well as the teaching of the performing arts in Ghana. It gives students the opportunity to develop skills in creating the enabling environment for pupils to learn the performing Arts. In addition, they will acquire skills in the development of strategies for the assessment of pupil's ability to engage in the performing Arts. They will also be assisted to examine strategies for the organisation of cultural festivals.

2.7.4 Goals of the Syllabus for the Colleges of Education in Ghana

The proposed African Music and Dance curriculum for Colleges of Education is designed to help the student-teacher to:

- a. Enhance his/her capacity to create music in an authentic African idiom;
- b. Perceive and respond feeling fully to the expressive qualities of indigenous Ghanaian music through listening, performance and composing;
- c. Appreciate his/her musical heritage;
- d. Acquire skills in helping basic school children to understand and enjoy indigenous and contemporary Ghanaian music.

2.7.4.1 The Training Goals and Methods of Instruction

A close observation of the general aims of the teaching syllabus for music and dance at the Basic School level and those of Colleges of Education bear some semblance. Specifically, the general aims of the Music and Dance syllabus states that after going through the syllabus, pupils would:

1. Contribute to national artistic excellence,
2. Develop the desire to participate in the Performing Arts with imagination,
3. Develop initiative and understanding in creativity, in the Performing Arts, and in other artistic activities and
4. Perceive and enjoy the expressive qualities of Music, dance and Drama through critical listening and observation, improvisation, composition, performance and appreciation (Teaching Syllabus for Music and Dance for Basic Schools 1-9, 1998, p. ii).

Similarly, the contents and objectives of the Music and Dance courses in the Colleges of Education give credence to view that the training given to the teacher trainees would equip them adequately to impact on the music and dance syllabus in the basic schools. For instance, a cursory look at the course with the code number PRA 121, which is a single time core course for level 100 students in the Colleges of Education states that by end of the course, students should:

1. Develop skills discriminating (Critical thinking),
2. Appreciate the expressive qualities of music,
3. Appreciate the relationship between different elements of music,
4. Develop their creative abilities through interaction with the elements of music

5. Develop skills of critical observing,
6. Appreciate the relationship between different types of movement and gestures,
7. Examine the nature and value of dance and
8. Develop their creative abilities through their interaction with the elements of dance (College of Education Music and Dance Syllabus, (MDS) 2011).

To complement the exposition above, the objectives of the course titled: Principles and Methods of Teaching Music and Dance (PRA 221), states inter alia that students will be able to:

1. Appreciate the value of Performing Arts education in Ghana,
2. Acquire competencies and skills which will enable them to develop their own strategies for Performing Arts teaching in Ghana and
3. Acquire skills and strategies necessary in organizing and directing creative activities among basic school pupils (College of Education Music and Dance Syllabus, (MDS) 2011)

All the ideas presented above are supported by what Ohene-Okantah had espoused about the new Music and Dance Syllabus. According to Ohene-Okantah (2007), a central aim of the new Music and Dance syllabus is “to help pupils to develop initiative and understanding in creativity in the rationale for teaching music and dance, which is an art, involves composition and performing Arts , and in order artistic activities” (p.1). Furthermore, it is stated that the rationale for teaching music and dance, which is an art, involves composition and performance, that is, creation and presentation, which also helps to enhance the creative abilities and aesthetic sensibilities of individuals. It is clear that nurturing the musical creative

potentials in children is a major focus of the new Ghanaian music and dance syllabus.

Ghosh (2004) said in formulating the music curriculum in the school, the following ten suggested objectives can be considered:

- i. The first and the foremost objective music and dance education is to teach the students to sing in proper pitch and time and to sing pleasantly with minimum effort. They should be taught to sing alone and in a group. With singing the children should also be taught to play musical instruments.
- ii. Another objective of music education is to help the children to enjoy music by providing sufficient amount of knowledge and listening experience.

Standards across curriculum, change attitudes, improve behaviour, and increase the quality of teaching and learning; and also improve links with the community and contribute to the economy” (Ghosh 2004 p.5).

According to Nolet and Mclaughlin (2000), curriculum is a long-lasting educational programme, using materials in the classrooms for instance, textbooks and other teaching materials, and experience that student receive while in school. However, curriculum is not singular, but comprises the written, enacted and received curriculum (Cuban 1992). The written curriculum is official or adopted, often contained in policy and represents what students are expected to learn (Cuban 1992). The enacted curriculum according to Cuban is the operationalization of the intended curriculum which reflects teacher’s decision in implementing the written curriculum that encompasses formal and informal lessons and activities curriculum as explained by Cuban (1992) is what students actually learn as a result of being in the classroom and interacting with the intended and taught curriculum.

Other writers on curriculum including Onwuka (1981) and Rychen and Salagahik (2001) were of the view that the concept of curriculum as an educational term defies consensus among curriculum planners. According to Onwuka (1981), however difficult it may appear, it is necessary to have working definition so as to provide a roadmap for discussion. Onwuka sees curriculum as structured services of intended learning experiences a means by which educational institutions endeavor to realize the hope of the society.

Tyler (1949), earlier conceived curriculum as all that is taught to the students in the school, which is aimed at attaining their educational goals Tuba (1962) also perceive curriculum as a way of preparing the young ones to be productive members of the society in future.

From the above definitions and explanations curriculum implies the totality of the chains of planed experience given to students in a school (institution so as after a desirable pattern of behaviour. The understanding and consideration of the concept of curriculum in planning and developing an appropriate and relevant framework of our learners, especially individual with deafness and hearing impairment is there viewed as a key to success in their individual education. (Nolet & McLaughlin, 2003)

2.7.5 Rationale for the Music and Dance Programme in the Colleges of Education

In recent years, scholars including music educators have suggested that African music should be studied from its artistic rather than socio-utilitarian perspective (Ombiyi, 1972; Akin Euba, 1988; Flolu, 1993; 1996). The individual student

should be afforded the opportunity to enhance his/her capacity to respond to the expressive qualities of African music. Music educators support this assertion because they believe that there is an appreciable level of change in the African's attitude towards the experiential value of African music. Euba (1988) notes:

The new contemplative forms of music in which traditional elements are used differ from the old traditional music in that their audience are clearly distinct from the performers and are not encouraged to actively participate in the music. Also, the music is not performed in the context of social activity (p.64).

Evidence available strongly supports the claim that one is likely to find two categories of people – the actors and the audience in an indigenous African performance setting. Euba's observation, therefore, does not only apply to the performance of African art music, but also to the performance practice of indigenous African music in contemporary times. The ever increasing gap between the audience and the performer, in performance situations in contemporary Ghanaian societies, prompted Kwame (1996) to note that “the African public is becoming more and more of a listener instead to being a spectator and active participant as was the rule before the coming of the radio” (p.49).

Recent technological advancements in the music industry have also contributed to the increase in population of people who have become individualistic in the way they experience music. Gadgets for the recording and reproduction of music abound on the market and are found in the homes of many Ghanaians. Quite a number of traditional African musical groups such as the Ntribooho Nnwonmkro group have put on the market recordings of African traditional music. Such pieces

on compact discs, cassette and videotapes are experienced out of their social context; they are enjoyed by individual consumers in the comfort of their homes.

In addition, FM stations strewn all over the country play all kinds of music, including African indigenous music. The individual does not need, in recent times, to participate in a performance to experience music (as it used to be the case in Ghana before the arrival of Europeans on the West Coast of Africa).

It is interesting to note that in contemporary Ghana, with the exception of a few amateur musicians, most of whom are members of church and secular choirs and who make music for various reasons including church services and personal enjoyment, music making has become a highly professionalized venture. Majority of the population consume music while very few engage in the generative aspect of it. Thus, many people in Ghana experience music through music listening activities. Effective music listening activity has been identified as one of the musical behaviours that excites human emotions and hence help in the developments of human feeling (Reimer, 1989). Notwithstanding, very few people, if any, who pass through the school system are given the opportunity to develop skills in effective music listening.

Music education programmes for teacher training colleges should be designed to reflect the current trends in the musical behaviours of Ghanaians. The teaching/learning activities included in the programmes should be directed to help individuals to respond effectively to the intrinsic qualities of African music. This may be achieved through (1) directed listening and (2) creative music activities including performing and composing. Through these means, Ghanaian teachers will be in the position to help perpetuate their musical heritage, derive maximum

enjoyment from indigenous and contemporary Ghanaian music, increase their capacity to improve upon indigenous arts (particularly music and dance) and ultimately assists Ghanaian school children to understand and enjoy music of their heritage. It is also envisaged that the individual's capacity to create may be greatly enhanced in the event of his/her deep involvement in the study of indigenous and contemporary Ghanaian music.

2.7.6 The Scope of the Music and Dance Curriculum for Colleges of Education

The curriculum is not only designed to assist teachers and students to enhance their music performance skills, but also provide opportunities for directed listening and training in the practice of composition. The teacher-in-training would be expected to acquire vocal and instrumental skills in the performance of traditional and contemporary musical types. By the end of the programme, the would-be teacher should have built a repertoire of 100 indigenous African songs including songs performed in selected communities in all the ten regions of Ghana. In the same vein, the student-teacher would be expected to learn at least one popular instrumental musical type from each of the ten regions of Ghana.

Provision is also made for directed listening activities in the African music syllabus for College of Education. In fact, many scholars including Nketia support the notion that African traditional musical types can serve as objects of aesthetic consumption (devoid of the functional musical role they play in society). Nketia (1996) noted that, "the myth that traditional African music is not meant to be listened to or that composition belongs only to music in written tradition must be broken" (p.9). The listening experience in this programme is designed to provide

opportunities not only for students to develop skills in pitch discrimination but also for the perception of the subtleties of rhythm and the understanding of the formal structures of African music.

Using African traditional music as a tool to strengthen the creative potentiality of student-teachers is pursued vigorously in the curriculum. The approach adopted by the designers of the programme is to use traditional repertoire as creative models to help teachers-in-training to develop their creative abilities. The technique of improvisation prevalent in African performances practices is tapped as a means initiating students into the creative activity. According to the designers, the students by the end of the programme should be able to use elements from traditional musical types in creating original songs, instrumental pieces as well as highlife and “gospel” music.

The curriculum is also concerned with strategies for teaching Ghanaian traditional and contemporary music to children in the basic schools. It is designed in such a way that by the end of their training the student should be able to teach effectively, at least, 100 Ghanaian traditional songs and 10 instrumental musical types from selected communities of the ten Regions of Ghana.

2.7.7 Objectives of the Syllabus/Curriculum

The curriculum is intended for Colleges of Education to:

- a. Produce generalist teachers capable of teaching all subjects at the primary and J.H.S.
- b. Produce teachers who have a clear grasp of intended outcomes of their teaching activities, who are skilled in monitoring, diagnosing and appropriately providing equal opportunity to all pupils.

- c. Promote close working relationship between Teacher Training Colleges and local schools through the “out” component of the programme.

2.7.8 The Structure and Organization of the Syllabus/Curriculum

This music syllabus/curriculum for the Colleges of Education in Ghana is designed to cover two semester duration of music education programme. Music content is compulsory in the second semester of the first year of their training and the methodology becomes optional in the second year first semester. It is clear that, student-teachers who did not take the methodology in the second year may lack confidence and competence to implement the syllabus after pre-service preparation.

2.7.9 Pre-Service Preparation

The college has the responsibility to equip the student teacher with not only academic skills, but also music skills. A college educates, trains, prepares, and develops musicians who become excellent teachers. A college should thus offer a logical sequence of experiences designed according to each student’s progress. Full-time student teaching should be preceded by carefully designed prerequisites: proficiency in all appropriate instruments, voice, keyboard, sight singing, music history, theory, and conducting; strong personal performance skills; preparation in child development and educational psychology; and a balanced academic curriculum. Structured observation at primary, Junior High school, or secondary levels serves as a prelude to student teaching and prepares the student for working in the classroom.

In addition to preparing the student teacher, the College has a responsibility to the cooperating teacher. Communication needs to be consistent during the assignment period. Established guidelines, procedures, and expectations will contribute to a

student's successful experience. An important element of the cooperating relationship is a periodic conference for cooperating teachers and college faculty held on the college campus. Realistically, cooperating teachers assume the role of adjunct faculty members; it is important to integrate their ideas into the college experience and benefit from their expertise. Conferences addressing topics such as the following encourage professional communication between the college and the cooperating teacher:

- a. Evaluating the student teacher.
- b. Special learners in music education.
- c. The leadership role of the cooperating teacher.
- d. Developing leadership skills in the student teacher.

Student teaching represents a developmental process. The young mind provides a unique laboratory for growth. Student teachers must learn the vocabulary of the classroom, adjust their musical ears, increase their peripheral vision, develop sensitivity to group dynamics, and remain in control of instructional time. To master these skills, they need to use all the music and pedagogical skills acquired in their years of college study.

Getting pre-service teachers motivated and involved in their learning process is vital to the development of their abilities and confidence. For example, Meiners, Schiller & Orchard (2004) report on a partnership programme between an early childhood institute and a performing arts centre. What student teachers noted about the experience was that they enjoyed participating actively and physically, rather than just passively observing. This interactive approach to learning was further supported by evaluations of various training programmes and helped to

bring out the creativity of students through ‘doing’ and making full use of all resources available (Meiners, Schiller, & Orchard, 2004).

Competence in a subject area can be a major predictor of confidence and efficacy related to teaching (Bandura, 1982; Ramey-Gassert & Shroyer, 1992). For example, Miraglia (2006) conducted a qualitative study exploring how the histories, perceptions, and attitudes of 18 pre-service generalist teachers contribute to their anxiety in making and teaching music. Some of the contributing factors to anxiety in music making included: a lack of musical knowledge, a fear of making mistakes, and negative responses from peers and/ or former teachers. It follows then that increasing pre-service teachers’ musical knowledge and competence can reduce the fear and anxiety in art making and increase their confidence.

2.8 Empirical Review

There are numerous challenges facing music and dance programmes across the globe (Mochere, 2016; Vernon, 2014; Vince, 2005). Music and dance has often struggled to establish its place within the education system (Bowman, 2012), more often being regarded as a supplemental addition to a student’s education rather than a worthwhile and legitimate component of the curriculum (Mochere, 2016; Weiss, 1995). Issues such as those described above concerning the secondary course credit system, the resources available, the qualifications of the teachers, the music programs offered, and the implementation of the curriculum all indicate that the challenges facing secondary music educators in this province warrant attention. Monte (as cited in Mochere, 2016) investigated how resourceful the secondary music teacher is in instructional delivery in central province of Kenya. Findings of the study revealed that resources were inadequately used, shortage of teachers and

instructional methods employed by music teachers were ‘irrelevant’ for resourceful instruction in music.

In similar vein Nambafu (2011) investigated the impact of instructional materials on performance in music in secondary schools in Bungoma County, and found out that inadequate resources and professional issues were causes of poor performance in music.

Beatty (2001) conducted a survey among 283 elementary school teachers and principal in Ontario, Canada. From this study, it was reported that participants were feeling comfortable with the music and dance curriculum. However, issues such as inadequate funds, perception of music and dance curriculum as not important, inadequate equipment and resources and inadequate music facilities and resources were noted as some challenges facing music and dance teachers in the study area. Vernon (2014) also conducted a qualitative study among some elementary school teachers in Ontario and found that there is no enough and appropriate space for students to engage with music and dance subjects and they don't have access to the appropriate equipment and resources.

In Zimbabwe, Samkange and Chimbadwa (2016) conducted a study which focuses on the factors that affect the teaching and learning of Music as a curriculum subject at ten secondary schools in Mt. Darwin district of Zimbabwe. The researchers purposively selected sample comprised of five school heads from schools offering Music, five school heads from schools not offering Music, five Music teachers and one Music inspector in the district, thus providing a total of sixteen participants. The study used the qualitative methodology and the case study design. The study came up with the conclusions that lack of trained teachers, lack of resources, lack

of innovation, negative attitudes by school heads and education inspectors were some of the factors that negatively impacted on the teaching and learning of Music as a curriculum subject in the selected schools. The study also concluded that Music was one of the non-examinable subjects at O'level and as such was not given the importance that was given to examinable subjects. The study recommends that Music as a subject be examined at O'level for teachers, school heads and pupils to take it seriously. Schools and communities have to be innovative enough to produce their own Music equipment and other related resources. Workshops by the Ministry of Primary and Secondary Education have to be held to change people's attitudes as a curriculum subject. (Samkage & Chimbadzwa, 2016).

Bergee and Demorest (2003) and Hamilton (2016) recognize the significant role that school music teachers have in influencing music and dance students' learning. Barr (cited in Hamilton, 2016)) suggests an importance in the student and teacher relationship stating a student who views the teacher as an accomplice in learning can make progress beyond all expectations. Music teachers play an integral role in students' learning because they have opportunities to give meaning to learning music both in and outside of school (Sichivitsa, 2007). Hoffer (2009) states that teachers should devote a small amount of time to educating others about the purposes and values of music in the schools. Brand (cited in Hamilton, 2016) also disputes a negative impression of teaching and at the same time embraces it by saying, music teachers are valued and their contributions are recognized in their communities-and sometimes not.

It is worth noting that most of these studies largely included non-music and dance participants which may shred the findings with controversies. What has been reported in the literature that study participants were those out of teacher training institutions (Colleges of Education) and are practicing professionals with no evidence of what happens in pre-service preparation of teachers in music and dance. This study fills such knowledge gap by providing evidence of the presence of challenges facing music and dance teacher-trainees in St. Francis College of Education, Hohoe.



CHAPTER THREE

METHODOLOGY

3.0 Introduction

The previous chapter talks about the literature review of the study. This chapter broadly describes the methodology that was used for carrying out the research. It discusses the research design, population, sample and sampling techniques as well as instruments which were used for data collection. Other things taken care of in this chapter include data collection and analysis procedures.

3.1 Research Design

Research design is the overall plan for collecting data in order to tackle the objectives of the study (Fraenkel & Wallen, 2000). Similarly, the essence of research design is to guide the researcher on the type of data to collect, how to collect process and analyse them in order to answer the research questions or test the research hypothesis. Ghauri and Gronhaug (2005) state that a research design should be effective in producing the wanted information within the constraints put on the researcher. Such constraints include time, budget and skills. The researcher employed the descriptive survey as the design for the study. This design enabled the researcher to collect data by inquiring from students their perceived and actual challenges in the study of music and dance at St. Francis College of Education.

Gravetter and Forzano (2006) explained that a descriptive survey typically involves measuring a variable or a set of variables as they exist naturally. Blumberg, Cooper and Schindler (2008) also stated that a descriptive survey tries to discover the answers to the questions who, what, when, where and sometimes how. The

descriptive survey was chosen over other research designs for the study due to some peculiar characteristics that make it more appropriate for the study. First, descriptive survey instruments are used most often to gather data because of the ease with which they can be distributed and completed (Amadehe, 2002). He believes that the descriptive survey is regarded by social scientists as the best, especially where large populations are involved.

Furthermore, Nwana (2012) argued that in descriptive research, there is accurate description of activities and this goes beyond mere fact-finding. Thus, the study went beyond the 'what' questions to ask 'why' and 'how' questions in order to gain deeper insight in to the challenges faced by the students in music. Moreover, taking into account the research questions, the rationale of the study and the population under study, it was deemed appropriate to use this design to help achieve the study goals and to draw meaningful conclusions.

3.2 Population

Polit and Hungler (1995) defined population as the entire aggregation of cases that meet a designated set of criteria. It is the group to which the researcher would want the results of a study to be generalized (Fraenkel & Wallen, 2000). The target population for the study was all music and dance student teachers of St. Francis College of Education. The St. Francis College of Education was chosen as a result of the researcher's proximity to the school. This was to ensure convenient and easy data collection. Besides, St. Francis College of Education is a mixed school comprising male and female students implying that both genders could be represented in the study. Again, St. Francis College had a full class compared to other colleges where elective music students were only ten or a little more.

However, the accessible population was made up of all level 100 students, and level 200 elective music and dance students of the college. These groups of student teachers were chosen in exception of final year students because final year students were all on out programme and could therefore not be involved in the study.

3.3 Sample and Sampling Techniques

Hart (2005) defined sampling as “a procedure for generalizing about a population without researching every unit in that population” (p. 338). The researcher employed purposive sampling technique to select only second year music and dance student teachers for the study. These students numbered 17 and comprised thirteen (13) males and four (4) females. This was to enable the researcher obtain more reliable information from his participants. Thus first year students were excluded from the sample because they were new and did not have adequate experience with the subject and were therefore not considered capable of giving reliable and adequate information. Also, all the seventeen (17) student teachers of music and dance were used with the consideration that leaving some out would offer a too-small sample for the study for the quantitative data while 5 out of the 17 participants were selected for the qualitative data.

The researcher’s choice of purposive sampling for the study is in tandem with the views of Creswell (2009) who remarked that purposive sampling is employed because of the special characteristics of the department in facilitating the purpose of the research. In purposive sampling the units of the sample are selected not by a random procedure, but they are intentionally picked for the study because of their unique characteristics or because they satisfy certain qualities which are not

randomly distributed in the universe, but they are typical or they exhibit most of the characteristics of interest to the study.

3.4 Data Collection Instruments

Instrument is the general term that researchers use for a measurement device (test, questionnaire, interview etc.). Biddix (2009) identified two main groups of instruments; researcher-completed instruments and subject-completed instruments. The researcher-completed instruments are those instruments that researchers administer. Examples include rating scales, interview guide and observation checklist. The subject-completed instruments are those that are completed by participants. Examples are questionnaire, self-checklist, and achievement/aptitude test. The research instruments used for data collection for this study were questionnaire and interview.

3.4.1 Questionnaire

The researcher used questionnaire as one of his instruments for collecting data. The questionnaire was used because; it afforded the researcher the opportunity to collect only information relevant to the study objectives so that he could avoid irrelevant responses from participants. Besides, all the participants were literates hence the use of questionnaire helped save time. Another rationale for using questionnaire was that it is a quick way of collecting data. More so, it is known to be quite valid and reliable if well structured (Sarantakos, 2005; Neuman, 2007).

The questionnaire for the study consisted of thirteen main items with sub questions for some items. The questionnaire was structured into five sections labelled as A, B, C, D and E in addition to an introductory part. The introduction stated the purpose of the questionnaire and requested participants to be objective in their

responses. An assurance of respondent confidentiality was also given in the introductory section of the questionnaire. Section A dealt with personal background information of participants such as gender and level at College while section B to E elicited responses germane to the objectives of the study. Notably, section B sought information on the challenges faced by music students at college of education in respect of curricular related issues while section C dealt with problems of logistics. Section D posed questions on challenges related to college management and administration. Finally, in section E participants were requested to suggest solutions to the problems they faced as Music and Dance students.

3.4.2 Interview

Interview is a prominent data collection strategy in qualitative study because it gives the informants the chance to challenge the agenda set by the researcher, raising new issues and asking questions of interest. It helps to probe the meaning interviewees give to their behavior, ascertaining their motives and intentions. Thus, the informants get the opportunity to check what is meant by a question. Thus interview allows for long and complex responses. Furthermore, it has some flexibility, making possible changes in the order of questions asked and the topics discussed. Again, it also gives opportunity for probing follow-up questions seeking clarification or further explanation. Finally, interview provides an opportunity for in-depth inquiry (Merton, Fiske & Kendall, 1996).

In this study, the interview provided opportunities to gain valuable insights into the current status of phenomenon with respect to the challenges music and dance students faced in St. Francis College of Education.

Despite the strengths of interview as an instruments for collecting data, it has a number of weaknesses: First, it is all too easy to change the way a question is put from one interview to the next, or for the interviewer to differ from one interviewee to another in the way the same topic is raised, thus making it difficult to know that all the participants have the same stimulus. Second, flexibility brings dangers, in that the same topics may not be addressed or may be addressed in a different order thus making comparisons difficult. Also, the interviewer may lead the respondent, shaping responses through the tone in which questions are asked, that is non-verbal clues such as nodding the head and sighs of affirmation or gasp of incredibility.

The interviewer's awareness of these limitations helped him to conduct the interview in such a manner that reduced some of these effects. For example the items on the interview guide were followed strictly. As much as possible the interviewer avoided non-verbal clues by shaping the interview through the tone in which the question were asked. The interview guide comprised two parts; the introductory part and the main part. The introductory part spelled out the purpose of the interviewer and assured interviewees of ethical considerations including confidentiality of their identities and responses. The main part of the interview guide comprised 3 items.

3.5 Data Collection Procedures

The research instruments were administered personally by the researcher to the participants. Permission was sought from the Principal and the head of music and dance department of the college for the conduct of the study by presenting an introductory letter.

The questionnaire was first tested by administering it to five students. It was later collected, studied and scrutinized to identify and correct possible difficulties participants might encounter. This was followed by actual administering of the questionnaire which was done with the assistance of the music tutor of the college. In all, seventeen copies of the questionnaire were administered to thirteen male and four female students and all were retrieved making hundred percent retrieval.

For the interview data, participants' response were recorded and transcribed using content analysis procedures. The transcribed data was played back to the participants to check whether what had been transcribed truly reflected the impulse of their response as recorded. Inconsistencies in the transcription were duly resolved to prevent unnecessary subjectivity in results.

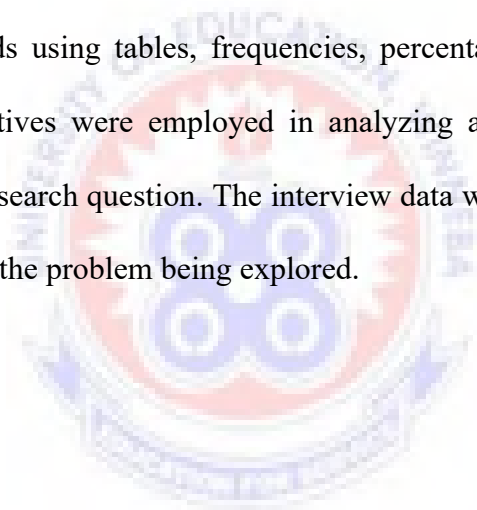
3.6 Ethical Considerations

David and Resnik (2009) defined ethics in research as the discipline that studies standards of conduct, such as philosophy, theology, law, psychology or sociology. In other words, it is a method, procedure or perspective for deciding how to act and for analyzing complex problems and issues. Protection of participants and their responses were assured by obtaining informed consent, protecting privacy and ensuring confidentiality. In doing this, description of the study, its purpose and the possible benefits were mentioned to participants. The researcher permitted

participants to freely withdraw or leave at any time they felt uncomfortable or insecure. As a way of preventing plagiarism, all ideas, writings, drawings and other documents or intellectual property of other people were referenced indicating the authors, title of publications, year and publishers. In the case of unpublished documents, permission was sought from the owners.

3.7 Data Analysis

The data collected from the field was sorted, edited and coded to ensure accuracy and clarity before they were categorized. All items were entered into the SPSS (Statistical Package for Service Solution) version 21 for analysis. Descriptive statistical methods using tables, frequencies, percentages, and charts, as well as descriptive narratives were employed in analyzing and presenting the data that answered each research question. The interview data were used to provide in-depth understanding of the problem being explored.



CHAPTER FOUR

RESULTS

4.0 Introduction

The purpose of the study was to investigate whether there are challenges in the teaching of Music and Dance in the Colleges of Education as discussed by scholars in various literatures as well as the development of the hypothesis of this study as was discussed the previous chapter (chapter three) among the students of St. Francis College of Education, Hohoe. To investigate if a challenge exists in the teaching of Music and Dance in the Colleges of Education, data were collected through questionnaires and interviews. The previous chapter dealt with the method employed in gathering information for the study. This chapter dealt with the analysis and interpretation of the data collected from the questionnaire and interviews.

4.1 Demographic Characteristic of the Participants

The study identified the gender characteristics of the participants. This helped give information about the participants of the study. The questionnaire to students sought to find out the gender distribution of the participants used for the study. The sample for the study covered both male and female respondent as shown in Figure 1.

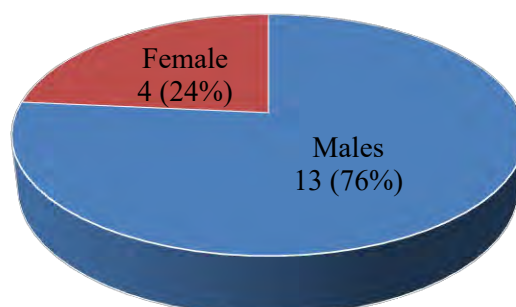


Figure 1: Gender distribution of participants

From Figure 1, out of 17 participants, 13 participants representing 76% were males while 4 participants representing 24% were females. This implies that majority of the participants selected for the study were male students.

4.2 Analysis of Research Questions 1***What are the resource and logistical challenges facing Music and Dance students in St. Francis College of Education?***

This research question was meant to examine the resource and logistical challenges faced by Music and Dance student teachers of St. Francis College of Education. Three items were used in the questionnaire to answer this question. The responses are presented in tables 3 and 4 as frequencies and percentages.

Table 2: Availability of music and dance equipment

Statements	Yes		No	
	Freq.	%	Freq.	%
Does your college have a music and dance studio/room	0	0.0	17	100.0
Does your college have adequate instruments for teaching and learning of music and dance?	2	11.8	15	88.2

Source: Fieldwork, 2016

Table 2 shows the responses of student teachers about the availability of studio/room and instruments required for teaching and learning music and dance. The findings indicate that none of the participants said that they had a music and dance studio/room whereas amazingly 14 (100%) said no. This result indicates that all the participants sampled for study were of the view that there is no music and dance studio/room for their study. Also, the outcome of study implies that absence

of music studio or room for both teachers and students might have negative impact on the students' academic performance.

With respect to statement soliciting response from participants concerning whether the college have the instruments or equipment required for teaching and learning of music and dance, 2 of the participants representing 11.8% said yes whereas 15 of the participants representing 88.2% said no. This finding portrayed that majority of the participants agreed with the fact that the college does not have enough instruments or equipment required for teaching and learning of music and dance.

Also, to assess the availability of some relevant instruments for Music and Dance for teaching and learning in the college, participants were requested to tick the instruments they have in the college. The results are presented in Table 3.

Table 3: Instruments for Music and Dance in the college

Statements	Frequency (N)	Percentage (%)
Traditional African instrument	14	82.4
Piano/Organ	2	11.8
Guitar Brand instruments	1	5.8
Music and Dance Studio/Lab	0	0.0
Brass band instruments	0	0.0
Total	17	100.0

Source: Fieldwork, 2016

The results from Table 3 indicate that 14 participants representing 82.4% agreed to the fact that they had Traditional African instruments in the college. Also, 2 participants representing 11.8% also affirmed that they have Piano/Organ in the college for teaching and learning of Music and Dance. With regard to Guitar brand instruments, 1(5.8%) confirmed that they had Guitar brand instruments in the

college. However, none of the participants averred to the fact that they have Music and Dance Studio/Lab as well as Brass band instruments. These results indicate that the common instruments available in the college are Traditional African instruments and Piano/Organ.

The results from the interview also supported the prevalence of resource and logistical challenges. One participant states *“there are no musical instruments for teaching and learning in the college for learning foreign music....What we have here are mainly African instruments whose lifespan have reached the maximum”*. Another participant also remarks, *“We claim we are learning music but we do not have a common musical studio for practice, what a pity!”* Another participant draws comparison between the availability of non-music oriented literature and available music literature by stating, *“How can we learn effectively when we do not have reading materials to learn”*.

In a nutshell, it can be deduced from responses that St. Francis College of Education lacks the necessary logistics and resources for effective teaching and learning of music and dance. Most of these logistics and resources include musical instruments for teaching and learning of Music and Dance such as Brass band instruments, Piano/Organ as well as Music and Dance Studio/Lab for practical sessions.

4.3 Analysis of Research Questions 2

What are the curriculum related challenges facing Music and Dance students of St. Francis College of Education?

The data for this research question was obtained from responses to items in the questionnaire and interview data. To investigate the curriculum related challenges

facing music and dance students in St. Francis College of Education, participants were asked to respond to the extent to which they disagree or agree to the questions in the questionnaire. The results are depicted in Table 4.

Table 4: Curricular-related Challenges

Questions	Yes		No	
	Freq.	%	Freq.	%
Do you have any difficulties in studying Music and Dance as a course?	8	47.1	9	52.9
Do you have the course syllabus available to you?	15	88.2	2	11.8
Do you take practical lessons regularly?	0	0.0	17	100.0
Do you have enough required Music and Dance textbooks available?	5	29.4	12	70.6

Source: Fieldwork, 2016

Table 4 presents responses of students on curricular-related challenges in the college. The finding indicates that 8 participants representing 47.1% agreed to the fact that they have difficulties studying Music and Dance as a course in the college whereas 9 participants representing 52.9% said “No” they do not have difficulties in studying Music and Dance as a course in the college. In support to the finding that music and dance is difficult, one of the participants sampled for the interview confirmed that *“It is actually difficult to distinguish between as to music and dance been a practical lesson or theoretical and this makes it more difficult”* Besides, another participants also established the fact that *“music as a course is not difficult but it is like all other subjects”*. These findings revealed that majority of the students seen music and dance as not a difficult course to be studied in the college.

With respect to availability of course syllabus, 15 participants out 17 representing 88.2% agreed that they had course syllabus for teaching and learning music and

dance whereas 2 participants representing 11.8% confirmed that they do not have course syllabus for teaching and learning music and dance in the college. This was confirmed from one of the participants during the interview session that *“There isn’t any specified syllabus because for them it seems like the tutors of music and dance teach what they feel like teaching than following specified syllabus”*

Amazingly, the finding from Table 4 reveals that all the 17 participants sampled for the study unanimously said they do not have regularly practical lessons. This was further explained by a participants when the researcher interviewed them on whether they take practical lessons regularly; *“The course should be more practical with most of the equipment and instruments needed for practice available but the case is the other way round. Tutors rather teaches this course abstractly which makes it tedious for us the students to comprehend what is been thought.”*

In relation to the availability of textbooks on music and dance, only 5 (29%) said “Yes” there are books available meanwhile majority of the participants 12 (71%) said “No”. One participant stated categorically that *“The books are just a hand full, usually out of stock too so reading the course is very difficult”*.

It can be concluded that the curricular challenges students encounter include practical lessons in Music and Dance and inadequate textbooks for teaching and learning Music and Dance lessons.

4.4 Analysis of Research Questions 3

What institution-induced challenges do Music and Dance students face in St. Francis College of Education?

This research question sought to find out institution-induced challenges Music and Dance students face in St. Francis College of Education. The participants were asked to provide more than one responses to this particular question making it multiple responses. The responses are presented in Figure 2 and Table 5 as frequencies and percentages.

To investigate the challenges posed to music and dance students through institution-induced decisions, participants were first asked to indicate whether or not they face challenges from the institution (e.g. colleagues, teachers, and management of the institution). The result shown in Figure 2 indicates that majority of 12 participants representing 71% said “Yes” whereas 5 participants representing 29% said “No”. This finding indicates that quite number of students have challenges with institution-induced factors within the college.

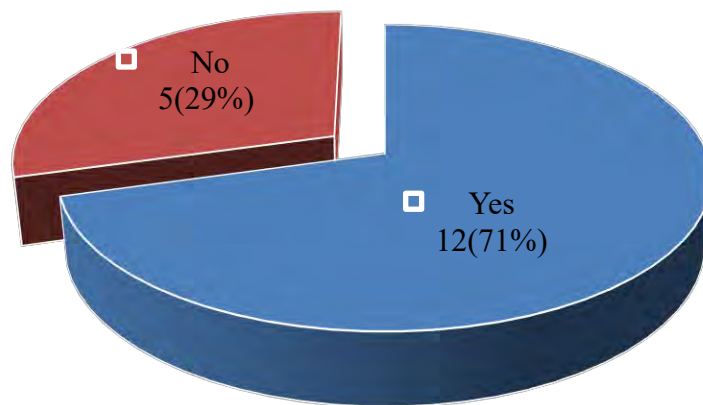


Figure 2: Presence of Institution-induce challenges of Music and Dance students

Also, the item in the questionnaire required from participants to identify the specific challenges they faced in the college with regard to management and administrative decision. These results are presented in the Table 5.

Table 5: Institution-induced challenges posed to Music and Dance students

Statements	Multiple Responses		
	Frequency	Percentage	Rank
Inadequate financial support from the college for Music and Dance	16	29.6	1 st
Show of apathy or lack of interest in Music by the management of the college	15	27.8	2 nd
Music students do not enjoy moral support and motivation from tutor(s) and the college as a whole	14	25.9	3 rd
Non music students and tutor(s) look down on Music and Dance as a discipline	9	16.7	4 th
Total	54	100.0	

Source: Fieldwork, 2016

Statistics from Table 5 shows the responses of students about the institution-induced challenges Music and Dance students face in St. Francis College of Education. The findings indicate that majority of 16 participants representing 29.6% which ranked 1st asserted to the fact that inadequate financial support from the college for music and dance was a major challenge facing them. In support, one of participants interviewed confirmed that *“school heads and other administrators do not classify music and dance as an important course therefore they refuse to*

budget for it hence lack of instrument and not even a single room meant for practice of a dance being thought”

The finding from Table 5 also indicated that 15 participants representing 27.8% which ranked 2nd, affirmed that management of the college show apathy or lack of interest in Music and dance. This implies that due to apathy on the part of the management, Music and Dance students are persistently being looked down upon. Also, 15 (25.9%) of the participants ranked 3rd averred to the fact that music students do not enjoy moral support and motivation from tutor (s) and the college as a whole. This portrayed that quite a number of music and dance students are discouraged for studying music and dance as a major in the college due to lack of motivation from both tutors and the college as whole. In addition, 9 participants representing 16.7% revealed that one of major challenges confronting them is being looked down on by non-music students in the college. With reference to one of the interviewees, *“the course has lost its importance, it is not significant to the Ghanaian school going child as it is not even thought at the basic level nor secondary level”*. For them *“Ghana Education Service and the Ministry of Education should be given the blame because they have taken it out of the syllabus of the basic schools”*.

From the result, it can be concluded that inadequate financial support, apathy from administration and lack of tutors' motivation are among the top ranked institution-induced challenges facing Music and Dance students in St. Francis College of Education.

4.5 Analysis of Research Questions 4

What are the possible suggestions for addressing the challenges of Music and Dance students in St. Francis College of Education?

This research question was to estimate the possible solutions that could be adopted to curb the challenges confronting music and dance students at St. Francis College of Education. The challenges were in three folds; resource and logistics, curricular and institution-induced challenges. The participants stated that, the school management could do more to make the course attractive.

The first item talks about possible solutions relating to resources and logistics challenges which could help in uplifting the image of the course. The participants mentioned that their institution needs to be provided with infrastructure which will aid their practical works. They also asserted that “there is the need for the purchase of different sets of instruments both local and foreign to aid frequent practice of what has been thought in the classroom. It was also mentioned that there is the need for a lot more music and dance tutors to be employed to help reduce the heavy work load on tutors for effective supervision and monitoring.

Participants when asked about possible solutions as far as curricular-related challenges are concerned the following constitute their response. For majority of the participants 11 out of the 17 mentioned that “textbooks are to be produced on a larger scale and there should be variety. Also there should be enough time allocated for the teaching of this course and it should be more practical than theory”. The remaining six believe that “it should be inculcated back into the syllabus of the basic schools and that will bring some form of importance to the course”.

With institution-induced challenges, among the 17 participants, seven said the school administration should support the music department through internally generated funds and purchasing of equipment to make the studying of the course easier. Five out of the remaining ten suggested that, “music tutors should be allowed to focus on their subject area instead of being made to teach other subjects either than their subject area”. For the remaining five, music tutors should stand on their feet and write for the reinstatement of music and dance as a required course at the basic level. This will help to resurrect the course.



CHAPTER FIVE

DISCUSSIONS

5.0 Introduction

This chapter mainly deals with discussions as observed in the literature review, methodology and data analysis.

5.1 The resource and logistics challenges facing College Music and Dance students

It emerged from the results that music and dance students in St. Francis College of Education do not have music and dance studio or room for practical academic lessons. Also, the study revealed that there were inadequate instruments or equipment for teaching and learning music and dance in the college. The instruments the college lacked included piano or organ, guitar brand instrument, and brass band instruments. The finding confirmed what had been reported in earlier studies (Mochere, 2016; Vernon, 2014). Music and Dance is a practical course of study that requires students to practice musical lessons and dance movements. The absence of music and dance studio or theatre would create unavoidable frustration in the learning of the subject at the tertiary level. It appears that courses of study are mounted with proper recourse to provision of facilities to enhance learning.

In terms of available of musical instruments, it emerged that there is improvisation of musical instruments, mostly traditional musical instruments. The foreign instruments such as piano, guitar and brass band instruments are completely missing in the college's musical stores. Students are encouraged to buy some of

these instruments individually for practice. Those who could not afford often get frustrated, leading to dropping or changing of the course.

5.2 Curricula related challenges facing College Music and Dance students

The outcome of the study showed that quite a large number of participants agreed that they did not have difficulties studying Music and dance as a course in the college. With regards to availability of course syllabus and textbooks, participants stated that they had course syllabus for studying music and dance but most of them maintained that they did not have textbooks on music and dance. Also, the results indicated that all the participants sampled for the study averred that they did not have regular practical lessons due to lack of musical instruments in the college. The findings are in support of Samkange and Chimbadza (2016) and Nambafu (2011).

The college has inadequate textbooks on music and dance courses. The reason for this finding could be attributed to lack of recognition given to creative arts courses and the perception that music has little or no significance in today's global era. Secondly, it appears the field is lacking experts and other technical professionals. The absence of professionals would negatively affect writing of music literatures.

Regarding practical lessons, it was suggested by Vernon (2014) most schools do not enough and appropriate space for students to engage with music and dance subjects. Clearly, the current study also established that practical music and dance lessons are mainly presented theoretically. One would argued that non-availability of music and dance studio could influence participants' response. Most of practical lessons in music and dance seem to be held under trees and other unfriendly environments. This appears to further worsen individual practice.

5.3 Institution-induced challenges facing College Music and Dance students

The study revealed that music and dance students face institution-induced challenges such as inadequate financial support from the school administration to support music and dance programmes in the college. Also, the finding indicated that lack of interest in music and dance by the school management or apathy on the part of management toward music and dance was a major challenge for music students in the college. In addition, lack of moral support and motivation from tutors and non-music students from the college emerged as a disincentive and for that matter a challenge for music and dance students in the college.

The finding is supported by the works of Bishop (1987) who posited that for an effective music and dance experience, teachers, peers, parents, administrators, etc. should change their negative attitudes towards students studying music and dance courses. The comment of Bishop raises the argument of how the public perceive students who read music at the highest level (1989). The negative perception is affecting financial inflow for the music and dance department of the college. Teachers who should be the source of students' motivation to learning of the subject matter, appeared to show more apathy to the course of study. Teachers' behaviours are equally emulated by peers who are studying other traditional courses such as science, mathematics and languages. These peers see their fellow colleagues studying music and dance as bunch of "idiots" with little or no intellectual abilities.

5.4 Addressing the challenges of College Music and Dance students

To provide solutions to the challenges music and dance students faced, most of the participants were of the view that the school management should make music and dance an attractive course to study in the college. Also, the findings showed that possible solutions for curricular-related challenges could be that textbooks should be provided in larger quantities. In addition, there should be enough time allocated for teaching music and dance and it should be more practical than theory (Russell-Bowie, 1993). More so, music and dance should be integrated into basic school syllabus to boost the morale of students to study music and dance at college of education (Mankoe, 1997). This will also create the opportunity for them to practice the teaching of music and dance after graduation from college.

With respect to institution-induced challenges, the school administration should support the music department through internally generated funds to procure adequate equipment and instruments to enhance music and dance teaching in the college (Anderson, 2007). Also, music tutors should be allowed to focus on their subject area rather than being made to teach other subjects.

CHAPTER SIX

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

6.0 Introduction

This chapter presents the summary of findings, conclusions and recommendations in line with the research objectives and questions in chapter one.

6.1 Summary of Findings

The study investigates challenges music and dance students in St. Francis College of Education face. The study employed descriptive survey whereby the population for study was made up of music and dance students in St. Francis College of Education, Hohoe. However, 17 student teachers were purposively sampled for the study. The data was analyzed using the Statistical Package for Social Sciences (SPSS) version 21. Descriptive statistics (frequencies and percentages) was used for the interpretation of the results.

The study revealed that there are inadequate resources and logistics for teaching and learning music and dance in the college. These challenges include the absence of specific classroom facility or music studios, logistics including musical instruments, local and foreign.

The study also revealed that music and dance students encounter curricular related problems and lack of commitment on the part of the administration to excellent music studies. Others are the absence of music stand at the college libraries and consequently nonexistence of music literature including inadequate lecture time to meet the demand of the curriculum.

The major source of institution-induced challenges as revealed by the study include lack of financial support, administrative apathy and lack of teachers' motivation of music and dance students quest for knowledge.

Finally, study came out with some lasting solution to the challenges encountered by music and dance students in the college. These solutions include; school management should make music and dance attractive as a course to study in the college, textbooks should be provided in larger quantity, there should be enough time allocated for teaching music and dance, students should be engaged into more practical than theory. The school administration should support the music department through internally generated funds and purchasing of equipment to make the studying of the course easier.

6.2 Conclusion

Based on the findings from the study, music and dance students at St. Francis College of Education faced numerous challenges with regard to inadequate musical instrument for studying, curriculum related problems, and management and administrative problems. Due to these challenges, teachers who graduated with music and dance major might not be to deliver to maximum expectation. This is because majority of the tutors handling music and dance course have no educational background in any of performing arts. The Music and Dance Syllabus for the Colleges of Education in Ghana should set the expectation of training teachers in the public schools to become proficient in understanding the proper teaching pedagogies in the subject. In order to achieve these goals, students at basic schools should begin their study of the creative arts from kindergarten, and throughout primary and junior high school but not to meet it only at the Colleges of

Education. This thus would help discover their talents earlier and lay the necessary theoretical and practical foundations for their future development.

6.3 Implications for Music and Dance Curriculum

There is the need for the restructuring of the Colleges of Education Music and Dance Curricular. The methodology aspect of the course should be provided to all students but should not be optional in second year that is all trainees must be knowledgeable not only in the content but the methodology as well. The content of the Colleges of Education Syllabus should be streamlined to suit the creative arts syllabus of the primary Schools to enable would-be teachers to develop a fair and comprehensive knowledge in the Music and Dance Programme that will help develop confidence in them during the teaching and learning process.

Music educators need to develop a strong philosophy with which they can convince society of the need of music education in our various societies. The Tanglewood Symposium (Vision 2020) by the Americans can be an example for Ghanaian music and dance educators as well as all Ghanaian educators. The Tanglewood Symposium; Music Educators National Conference (MENC) by the United States of America, as accounted for by Robert Choate (1967) has been evidenced to be a back bone for the progress of music education in America, which it is believed can be a practical example for Ghana's music education agenda; a way forward for music education in Ghana.

It was accounted that musicians, sociologists, scientists, labour leaders, educators, representatives of corporations, foundations, communications, government and others came together for a common agenda, concept and philosophy to promote educational agenda with which music education was promoted in American

society. It is therefore suggested that all music educators, scholars and educationist in Ghana should come together; that is to say undividedly for a common goal and philosophy with which to emancipate the political and the musically ignorant society for the need of music education in Ghana.

6.4 Recommendations

Based on the findings, the study recommends the following;

1. Ministry of Education, through the Ghana Education Service should build music and dance studio for St. Francis College of Education, Hohoe. This will enable music and dance students have practical lessons.
2. The Government should make provision for appropriate teaching and learning materials to enhance effective teaching and learning of the subject. In the absence, teachers are encouraged to improvise teaching and learning materials from the environment for their lessons.
3. There is the need for the restructuring of the Colleges of Education music and Dance Curricular. The methodology aspect of the course should be provided to all students but should not be optional in second year that is all trainees must be knowledgeable not only in the content but the methodology as well.
4. As a way forward, it is suggested that a long-term staff development programme is required to enhance learning and teaching of music by the generalist teachers. Such a programme might take account of active learning experiences by modeling skills and teaching strategies.

6.5 Suggestions for Further Studies

It is recommended for future researchers to investigate whether these challenges identified have any negative influence on the academic achievements of college of education students in St. Francis College of Education, Hohoe. It is also suggested that the study should be replicated in other colleges of education to understand the nature of the challenges militating against college of education students. This could provide more generalised perspectives on the challenges facing college of education students in Ghana.

6.6 Limitations of the Study

There are thirty eight (38) Colleges of Education in Ghana. This research focused mainly on St. Francis College of Education, the study should have included more schools in the Municipality and the staff of the Municipal Directorate of Education but financial constraints limited the population to the selection of only one institution. Getting student teachers on time to respond to interviews was a problem and the researcher had to travel to the school on several occasions, all these caused extra finances and time. Marshal and Rossman (1999) state that there is no research without limitation methodologically.

The interview initially posed a problem since some of the student teachers did not want to talk for the fear of being reported by friends, but as the interview progressed, each member of the group opened up and spoke freely. It is vital to acknowledge the limits of the study. The purpose of the study was to identify the challenges that militate against students' performance in Music and Dance and how such situation can be improved.

The finding of this study cannot be generalised because the participants were purposefully chosen from only one institution among the thirty eight (38) Colleges of education in Ghana however, the researcher believes the findings in this study be transferable.



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APPENDIX A

QUESTIONNAIRE FOR STUDENTS

Dear Respondent,

The researcher is a master's student pursuing MPhil in Music Education at the University of Education, Winneba. He is undertaking a study on the topic "Challenges Faced by Music and Dance Students at St. Francis College of Education, Hohoe." You are kindly requested to answer the questions on the questionnaire as objectively as possible. Be assured that the questionnaire is meant strictly for academic work and any information you provide will be treated with utmost confidentiality.

Thank you in anticipation of your co-operation.

SECTION A: Background information of respondent

Gender: Male Female

SECTION B: Curricular-related Challenges

1. Do you have any difficulties in studying Music and Dance as a course?
Yes No
2. Do you have the course syllabus available to you?
Yes No
3. Do you take practical lessons regularly?
Yes No
4. Do you have enough required Music and Dance textbooks available ?
Yes No

SECTION C: Resources and Logistics Challenges

1. Does your college have a music and dance studio/room?
 Yes No
2. Does your college have the instruments/equipment required for teaching and learning of music and dance? Yes No
3. The following are instruments for Music and Dance. Tick all those that are available for teaching and learning in your college.

<input type="checkbox"/> Music and Dance Studio/Lab	<input type="checkbox"/> Piano/Organ
<input type="checkbox"/> Guitar Band instruments	<input type="checkbox"/> Brass band instruments
<input type="checkbox"/> Traditional African instruments	<input type="checkbox"/> Other

.....

SECTION D: Administrative and Institution-induced Challenges

1. Do you face challenges as Music and Dance students from the management or administrative decisions of your college? Yes No
2. Identify the specific challenge (s) that you face. Answer by ticking

Statements	Tick
Show of apathy or lack of interest in Music by the management of the college	
Music students do not enjoy moral support and motivation from tutor(s) and the college as a whole	
Non music students and tutor(s) look down on Music and dance as a discipline	
Inadequate financial support from the college for Music and Dance	

State any other.....

SECTION F: Suggested solutions

What solutions would you suggest to address all the challenges above?

a. Solutions to curricular-related challenges.

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.....
.....

b. Solutions to resources and logistics challenges.

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.....
.....

c. Solutions to administrative/school management related challenges

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APPENDIX B

INTERVIEW GUIDE FOR STUDENTS

Dear Respondent,

The researcher is a master's student pursuing MPhil in Music Education at the University of Education, Winneba. He is undertaking a study on the topic "Challenges Faced by Music and Dance Students at St. Francis College of Education, Hohoe." You are kindly requested to answer the questions on the questionnaire as objectively as possible. Be assured that the questionnaire is meant strictly for academic work and any information you provide will be treated with utmost confidentiality.

Thank you in anticipation of your co-operation.

Questions

1. What can you say concerning resources and logistics for music and dance students in the college?
2. What curricula related challenges do you face as music and dance student? (e.g. studying music and dance course, syllabus, textbooks, practical lessons, etc.)
3. In what ways do the behaviours of the following personalities affect your learning in the school as music and dance students?
 - a. Administrators
 - b. Teachers
 - c. Peers