UNIVERSITY OF EDUCATION, WINNEBA

THE CHALLENGES IN THE PREPARATION OF PRESERVICE MUSIC AND DANCE TEACHERS AT GBEWAA COLLEGE OF EDUCATION IN PUSIGA DISTRICT

SYLVESTER ASUBONTENG

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A Thesis in the Department of Music Education, School of Creative Arts, Submitted to the School of Graduate Studies, University of Education, Winneba in Partial Fulfillment of the requirements for award of the Master of Philosophy (Music Education) Degree

JUNE, 2015

DECLARATION

CANDIDATE'S DECLARATION

I, SYLVESTER ASUBONTENG, declare that this thesis with the exception of quotations and references contained in published works which have all been identified and duly acknowledged, is my own original work, and it has not been submitted, either in part or whole, for another degree elsewhere.

SIGNATURE ………………………………

DATE …………………………………………

SUPERVISOR'S DECLARATION

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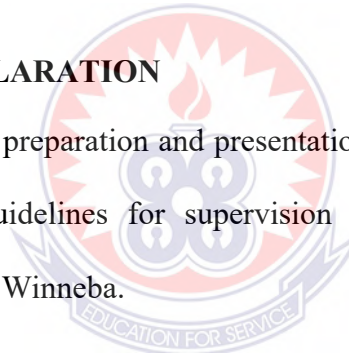
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DATE …………………………………………………………..

ACKNOWLEDGEMENTS

DEDICATION

I dedicate this research work to my late wife Mrs.Vida Asubonteng.

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ABSTRACT

The quality of teaching occurring in schools can be directly attributed to the preservice teacher preparation that teachers receive. The aim of the study is to find out challenges in the preparation of preservice music and dance teachers at Gbewaa College of Education. Also this study is to find out the kind of instructional materials and methods of instruction employed in the teaching and learning of music and dance. The approach of the music and dance teachers to music and dance teaching and learning determines the successful realization of the curriculum. A case study as a method was employed for the study. The technique adopted for the selection was purposive sampling. The research was based on data collected from sixty-five (65) elective music and dance respondents out of a total of 222 students. The main instrument used for the study was Observation, Interview and Questionnaire. The study revealed the following: lack of competence and confidence, inadequate teaching and learning materials, apathy on the part of students, teachers and parents, inadequate time for music and dance lesson, lack of priority for music and the disparity of the Curriculum content of the College of Education Institutions and that of the Basic Schools. The results recommend that Music and Dance should be separated from the other Creative Arts and made examinable subject at the basic level and the course content should have a bearing on the Primary and Junior High School syllabus.

CHAPTER ONE

INTRODUCTION

1.1   Background of the Study

The importance of providing learning experiences that enable African children to acquire knowledge and understanding of the traditional music and dance of their own environment and those of their neighbours is now generally recognized, for without this preparation, they may not be able to participate fully in the life of the communities to which they belong (Nketia, 1999). When they attend a marriage ceremony, a funeral or a festival or go to the dance arena, they may look like strangers among their own people. In the days gone by , such knowledge was acquired directly in the community by going to events, observing and listening to performances of music, imitating dance movements, gestures and facial expressions and taking part where possible. It was through these processes that continuity of traditional musical cultures was assured.
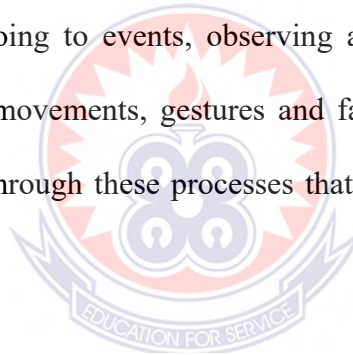
But with of the interruption caused principally by colonial education and the activities of Christian churches in the Colonial period as well as the rapid social and economic changes taking place in Africa today, some children, especially those in large towns and cities, now grow up in their communities without experiencing and learning to perform the music of their own traditions. The classroom teacher must now provide children with this growing experience by teaching traditional music and dance in the classroom. This can be one of the ways of ensuring continuity of cultural transmission. What teacher   provides will not only make up for any manifest

deficiency in the upbringing of children but also strengthen their consciousness of identity. They learn to accommodate or appreciate other kinds of music and dance.

Music determines the totality of human beings. Music is a powerful tool to determine conservation, growth and transmission of cultures of various societies and forms part in all activities. Music is used for religious rites, recreational activities, political, social and all forms of economic activities. Indeed it is not practicable to separate music from the life of the African child and cannot be separated from human life. So to deny children our rich musical cultural values means denying them total and holistic development. African music educators focused their attention critically on reviewing the major ideas and practices that had evolved in their fields across the continent, focusing critically on the improvement of music and dance as an academic discipline, an instrument for cultural identity and unification, and a tool for national development (Mereku, 2001). These developments did not occur in a vacuum. They coincided with the time when Western educators were also advocating for multiculturalism as part of their educational curricula. According to Hanley (1993), teaching solely western classical music in schools was criticized as elitism and ethnocentrism. In many countries, generalist primary school teachers are now expected not only to teach English, Science, Mathematics, Social Studies, Physical Education and many other across curriculum perspectives, but also to have basic knowledge, skills and confidence to teach music, visual arts, dance and drama. This is despite the fact that many of them have not been adequately trained in any or some of these arts subjects. As a result, many primary schools across a variety of countries have less than adequate music and other arts education programmes. Some of the problems identified include; teachers perception of low confidence and competence,

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lack of resources, time and priority to implement an effective music programme resulting in the marginalization of music education and programmes in schools. Music and Dance is examinable as part of Creative Arts by the primary school. In Colleges of Education is a core subject for all first years and few of student select as elective in their second year programme. Music and Dance education in Ghanaian primary schools is being done by general classroom teachers who have had no formal music training apart from their exposure to this discipline during their general training at the Colleges of Education.

Given the specialised nature of music, these raise concerns about the quality of music and dance education in Ghanaian schools and colleges, especially with regards to the teacher proficiency and commitment. My study focuses on the challenges in preparation of preservice music and dance teachers at Gbewaa College of Education, who, are not music specialists but are expected to implement the Creative Arts curriculum to achieve its goals and objectives effectively after their preparation. Primary teachers, because of their own poor music and dance experience at school, and because of inadequate teacher training in the Arts education, lack confidence, skill and competence to teach the arts including music. As a result, there is a strong impulse to marginalise the arts in their teaching. Music and dance education needs to facilitate an integrated system that exposes children to the cultural alternatives offered by the diversity in traditional practice as well as the modern form. This is to facilitate the establishment of strong African foundation in music and dance that is badly needed in our educational system.

1.2   Statement of the Problem

Music and Dance Education in Ghana deserves critical approach to prepare the products of the education system for effective practice. Generalist teachers in Ghanaian primary schools are required to teach music and dance as part of the overall curriculum. Music and dance is one strand of the Creative Arts in which many teachers displays a low level of confidence and competence to teach. This trend has been evident in many primary schools and has resulted in a decline in status of general school music and dance curriculum and its relegation to the periphery of curriculum importance. Nevertheless music and dance is considered to be an important subject that contributes significantly to the childs' total development.

Mereku (2001) asserts, that preparing teachers for music and dance education presents a complex set of problems that have been only partially solved even in the most developed countries. The quality of music and dance teaching occurring in schools is directly linked to the quality of preservice training or preparation that teachers received. This is particularly important in the area of music and dance teacher education given the unique challenges that classroom music and dance teachers commonly face. This is due to the fact that the kind of generalist preparation for preservice teachers posed irrational fear in teaching music and dance after their college programmes.

The teaching and learning activities included in the programmes should be directed to help individual to respond effectively to the intrinsic qualities of African music. Admitably, the kind of preparation giving to preservice teachers during their training

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is not enough. The Colleges of Education syllabus is structured in such a way that it does not give room for methodology for all preservice teachers the content is not enough for them to go out and put them into practice. Generalist music and dance teachers in the field are complaining bitterly because their preparation did not give them opportunities to view Ghanaian music-cultures with the understanding demanded by the Music and Dance Programme (Mereku,2001).

Many opportunities also exist for broad societal exposure to varied forms of music and dance. Most teachers have the perception that they have limited abilities and content knowledge to teach music and dance. Indeed adequate knowledge and skills are required of one to be able to provide appropriate and adequate music and dance education for primary school pupils. In a situation-specific context such as the teaching of music and dance in preservice settings, any concerns that preservice teachers have about their competence as music and dance educators may eventually result in the implementation of poorly conceptualized and ineffective learning experiences.

1.3   Theoretical Framework

Teacher education traditions could provide a useful framework for exploring philosophical allegiances underlying reforms in teacher education (namely the academic, social efficiency, developmentalist and social reconstructionist) Zeichner and Liston's (1990). They refer to the reform traditions of the twentieth century in America and has since referred to these trends as 'traditions of practice' (1993) and, most recently, as 'approaches to reform' (2003) in an attempt to describe the different approaches to reform in Teacher Education over time, to clarify the theoretical and

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political assumptions underlying reforms (Zeichner and Liston, 1990; Zeichner, 1993), and to argue for finding 'some common ground across these often warring camps' Zeichner and Liston's traditions represent four ways of viewing teacher education, and are therefore equally be useful in examining teacher education reforms in Ghana. Zeichner has recently written an article commenting on the past decade in American teacher education reform. In this, he identifies three traditions – renamed, and essentially the same as his initial traditions, although he does not mention the developmentalist tradition. It is necessary, when writing about teacher education in Ghana, however, to include the developmentalist tradition, as it is still evident in teacher education programmes in this country. As such, this research explores how preservice music and dance teachers perceive an 'ideal' teacher education course and uses reform traditions as a means of organising these data. Each of the four traditions proposed by Zeichner and Liston (1990) will be summarised briefly .
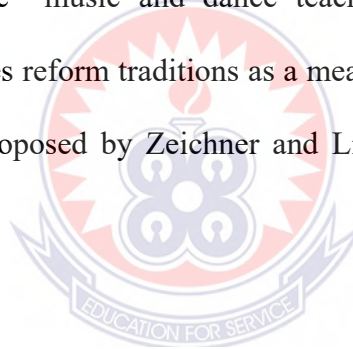
1.3.1 Academic Tradition

The Academic Tradition focuses on the importance of disciplinary knowledge for preservice teachers, gained through a classical liberal arts education combined with an apprenticeship in schools, but should learn how to teach in the company of more experienced teachers once they get to the schools (a disciplinary and apprenticeship model).

1.3.2 Social Efficiency Tradition

The Social Efficiency Tradition focuses on the scientific study of teaching as the best basis for building a teacher education curriculum and many contemporary teacher education reforms reflect the social efficiency perspective, under the label 'research-based teacher education'. In this framework, the 'outcomes' of teacher education should be consistent with the realities of teaching. Since 1990, this approach (which is associated with the terms 'outcomes' and 'professional standards') has become increasingly evident in teacher education reforms (Cochran-Smith and Fries, 2001).

1.3.3 Developmentalist Tradition

The Developmentalist Tradition asserts that the 'natural development of the learner provides the basics for determining what should be taught both to pupils in the public schools and to their teachers'. This approach is also associated the idea that if a teacher education program is aligned with student teachers' developmental needs, it will guide them towards maturity as a teacher (Zeichner and Liston, 1990). The three traditions of practice or approach can be view in this dimension of: Curriculum, Competencies and Teaching Strategies. The Academic which look at the curriculum links to the balance of interaction and encounter during preparation. The Social Efficiency talks about competencies in teaching music and dance. It focuses on what goes on in the preparation, the course content at college and what they are expected to do after their preparation in teaching. The Developmentalist looks at the teaching strategies to develop musical participation and confidence building in teaching.

1.4   Objectives

The study intends to:

a) find out the background of preservice teachers in relation to music and dance education.

b) find out the kind of instructional materials and methods of instruction employed in the teaching and learning of music at Gbewaa College of Education.

c) find out major challenges associated with teaching and learning of music and dance at Gbewaa College of Education.

d) make suggestions to improve these challenges.

1.5   Research Questions

a) What is the background of preservice teachers in relation to music and dance education?

b) What kind of instructional materials and methods of instruction are employed in the teaching and learning of music and dance at Gbewaa College of Education?

c) What are the major challenges associated with teaching and learning of music and dance   at Gbewaa College of Education ?

d) What measures could be put in place to address these challenges?

1.6   Significance of the Study

Preservice teachers who have had less successful music experiences may doubt their confidence in their content knowledge and ability to teach music to primary school children. This study examined the challenges of the preparation of music and dance preservice teachers at Gbewaa College of Education, Pusiga. This research work made out vivid analyses of the course content understudied at the college of

education. This work also seek to enumerate recommendations on the appropriate instructional materials on specific course content and current music teaching strategies. Findings of the study will contribute significantly to policy formulation with regard to music education in Ghanaian schools and colleges**.**

1.7   Glossary

Aesthetics: - the study or theory of beauty in taste or art**.**

Composition: - organisation of elements in space and time

Educatorship:- is a ability to educate, teach, inform or inspire others.

Generalist teachers:- teachers trained to teach all curriculum areas, as typically
found in Ghanaian primary schools.

Generalist:- refers to a teacher with broad general knowledge and experiences in
several disciplines or areas as opposed to a specialist**.**

Music Competence:- the ability to perform adequately the tasks considered essential
for teaching music.

Musicianship:- a person's skill in playing a musical instrument or singing**.**

Preservice teachers:- prospective teachers who have not yet been awarded a teaching
certificate signifying they have finished the teacher education
programme**.**

Specialist music teachers:-teachers who receive extensive training to teach only
music.

1.8   Abbreviation

COE	Colleges of Education
MOE	Ministry of Education
GES	Ghana Education Service
ERCBE	Education Review Commission on Basic Education
INSET	In-Service Training
CRDD	Curriculum Research and Development Division
GMTA	Ghana Music Teachers Association
SERCARC	Senate Environment,Recreation,Communication and the Arts Reference Committee,
ABRSM	Associated Board of Royal Schools of Music
BECE	Basic Education Certificate Examination
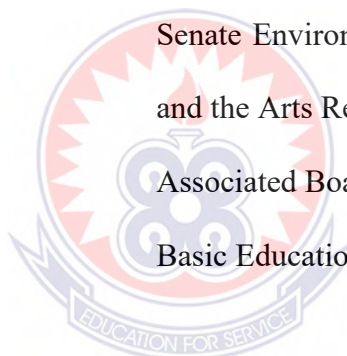
1.9   Delimitation

The study covers Colleges of Education in Ghana and is further restricted to Gbewaa College of Education in Upper East Region because time constraint related to the study will not allow the researcher to cover the whole area of Ghana. It focuses on the challenges of the preparation of music and dance preservice teachers in the Colleges of Education.

1.10   Limitations

Limitations, according to Silverman (2005), are conditions that restrict the scope of the study or may affect the outcome and cannot be controlled by the researcher. Access to information is one of the main limitations I encountered even though I assured my participants of their confidentiality. Some participants, for the mere reason that some sensitive information about them would come out, hid from being efficient participants. The findings may not be a general reflection of the situation as the condition cannot be generalised to other Colleges. However, the results and conclusions of the study though limited to Gbewaa College of Education could be an index to what is happening in all Colleges in Ghana.

1.11   Organisation of the Study

This research study is presented in six chapters. Chapter one discusses the introduction, the background to the study, theoretical framework, statement of the problem, purpose of the study, significance of the study, definition of terms used in the study, the meanings of abbreviations, delimitation and limitation of the study. Chapter two deals with the reviewing of literature relevant to the study; the views, findings and suggestions made by earlier researchers on the topic for the study have been reviewed to support points raised in the study. Chapter three outlines the methodology including project development, location and participants, sources of data, data collection procedures, and data analysis procedures. Chapter Four presents the findings of the study and includes the results of the data analyses. In chapter five, all significant and novel findings were identified, interpreted and discussed. This spells out the major findings of the research and the inferences made from them in

view of findings from related previous review of literature. Chapter six presents the summary of findings, conclusions and recommendations / suggestions.

CHAPTER TWO

THE REVIEW OF THE RELATED LITERATURE

2.1 Background and Confidence of the preservice Music and Dance teachers

Alter, Hays, and O'Hara (2009) indicate that the generalist primary school teacher is often required to teach all subjects in their classroom. These include the 'important' subjects such as mathematics and literacy, as well as the other subjects such as science, social studies, physical education and the arts. This is a significant responsibility for the classroom teacher and, as Wilkins (2009) notes, often some subjects are taught more than others depending on the teacher's confidence and background in the subject. When preservice primary generalist teachers enroll in their teacher education courses, research by Ng, Nicholas, and Williams, (2010) notes that they bring with them a wide variety of backgrounds, experiences, prior learning and related confidence in each of the subjects they are required to teach when they graduate. Research by Jacobs (2008) has indicated that they have little prior experience or confidence in any of the art forms and often bring with them their negative attitudes to the arts in the school setting.

According to Bodilly, Augustine, and Zakaras (2008), music tends to be taught more than the other art forms with drama being included in English language where appropriate and dance being relegated as part of physical education. However, more recently, many countries have reorganised the curriculum, and have developed a key learning area or larger subject called the arts or creative arts. This subject now includes music, dance, drama, visual arts and sometimes media arts. Despite this reorganisation, according to Baum, Owen, and Oreck (1997) and Fraser, Henderson,

and Price (2007), with the increasing focus on basic skills testing in numeracy and literacy, in most African countries including Ghana the arts are still marginalised and are often the first to drop off the timetable. However, not only the arts are marginalised because of this focus on numeracy and literacy and teachers' perceived lack of confidence and background knowledge, other subjects also claim that they have minimal time in the primary timetable along with a lack of confidence of teachers to teach the art. In relation to Physical Education, Morgan and Bourke (2008) comment that the preservice teachers they surveyed did not feel confident in teaching the subject, and also, the subject had little place or space in the primary classroom.

Research by Jenkinson and Benson (2010) as well as Morgan and Hansen (2008) indicate that there are both institutional and teacher-related barriers to music and dance not being taught effectively in schools, leaving it marginalised and taught spasmodically. Science educators also indicate that primary teachers lack confidence in teaching science (Fitzgerald, 2013) and that science is taught poorly by teachers who lack confidence to teach the subject, resulting in little science being taught in the primary school (Jarrett, 1999). Fitzgerald and Gunstone (2013), in their research with primary school teachers, confirm these findings, indicating that teachers are reluctant to teach science and if they do teach science lessons, it is only very occasionally. Appleton's (2003) research found that primary teachers lacked science content knowledge as well as science pedagogical content knowledge. The same apply to music and dance as many generalist teachers lacked pedagogical content knowledge to teach. Although Mathematics is compulsory in primary schools, and is actually taught regularly (compared with other subjects such as science, physical education and the arts, which, although compulsory are not often taught regularly) educators

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indicate that preservice teachers are reluctant to teach the subject. They also lack confidence in mathematics, often being very anxious when faced with both learning and teaching the subject (Brady and Bowd, 2005). For many primary generalist teachers teaching music and dance is a challenge they often neglect to confront. Preservice generalist teachers need a strong background in music and dance and confidence in music and dance education as they are expected to teach music and dance and other art forms in their classrooms. Bamford (2006) indicated in her global studies of arts education, that in economically developing country like Ghana, there is a significant lack of funding, resources, training and priority for the arts and where there was little funding for education as a whole, the arts were negatively influenced. Although the arts are a mandated part of the curriculum in each country, Bamford (2006) and Robinson (2001) observe that in practice the arts are rarely implemented effectively by generalist teachers.

According to Bodilly *et al* (2008) arts education in public classrooms has been given a low priority for many years with children receiving little arts education at any level. Henry (2000) notes that The National Endowment for the Arts notes that the arts are necessary for children's holistic development and that when children lack a quality arts education they can become disconnected from each other and from the world. However there seems to be discrepancy between the rhetoric of government policy and the practice in elementary schools with a significant gap between the proclamation that the arts are significant in holistic learning and what actually happens in the public school classroom. Music and visual arts were legislated as having to be taught in the primary classroom but dance and drama are not, even though all four art forms are in the syllabus. In a national survey of arts education

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completed by the Senate Environment Recreation Communications and the Arts Reference Committee (1995) in many states the generalist classroom teacher is expected to teach music and dance. However the survey results note that throughout the years the general quality of arts education is unsatisfactory and that most primary teachers are ill-equipped and lacking in confidence when it comes to teaching the different art forms, including music and dance. Generalist classroom teachers are seen to marginalise the arts because they lack confidence to teach music and dance and the other art forms. In a recent survey of practising primary generalist teachers by Alter *et al* (2009), results indicated that although the teachers valued the arts, they generally felt overwhelmed by the expectations to teach all the content knowledge and skills of each art form and most struggled to develop their children's understandings in these subjects. Most admitted that they taught the arts only irregularly and gave the arts a low priority compared with other subjects. These results confirm the findings from many reports into arts education in Ghana over the years. Robinson (2001) confirms this, commenting that policies of most countries emphasise the importance of the arts in a child's development. However, in practice the arts are generally less prominent in their practice and provision.

In Ghana and other African cultures, Joseph and Klopper (2005), Mans (1997), Nketia (1998) and Woodward (2007) confirm that drama and the other art forms have been integrally linked to life, both in the day to day home and work experiences as well as in the spiritual and festive celebrations. In the rural Ghana and other African culture, children and young people learn about traditional customs and practices, obligations and responsibilities through their engagement in songs, drama and dances from a very early age. Although the discrete subject of music and dance may not be

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taught consistently across all Ghanaian primary classrooms, Carklin (1997) comments that music and dance is used as an intervention model in three ways: through a formal subject in school, as a methodology for teachers across the curriculum, and as an outside intervention with theatre companies visiting school to teach about social issues such as Aids and Life Skills education. In general, music and dance and arts education in public primary schools do not seem to be a priority, and music and dance are taught less often as specific subjects.

2.2   Preservice Preparation

 Preparation of preservice generalist teacher to teach music and dance is huge tasks. Flash (1993) and Glover and Ward (1993) agreed that all teachers have the musical capacity to provide a basis for a music curriculum for their own class, suggesting that music and dance principles can be broken down into concepts simple enough for any teacher and the children to grasp. This suggests to me that musical provision can be amply met by generalists teachers if proper guidance is given to them. Struthers (1994) argues that teachers have the capacity to teach music and dance and can build on their professional knowledge as educators. Rainbow (1996) argues that practical experience and an understanding of how to develop techniques must precede success in teaching music and dance to children.

Getting preservice teachers motivated and involved in their learning process is vital to the development of their abilities and confidence. For example, Meiners, Schiller and 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 and Orchard, 2004). Competence in a subject area can be a major predictor of confidence and efficacy related to teaching (Bandura, 1982; Ramey-Gassert and Shroyer, 1992). For example, Miraglia (2006) conducted a qualitative study exploring how the histories, perceptions, and attitudes of 18 preservice 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 teachers. It follows then that increasing preservice teachers' musical knowledge and competence can reduce the fear and anxiety in art making and increase their confidence.

2.3   The Unique Nature of Music Education

It has been widely argued that music is a unique subject area (Ballantyne, 2001).This argument gained much momentum through the writings of Howard Gardner, who argued that music is a unique form of intelligence - one of seven identified in his book Multiple Intelligences: He proposed at least seven domains of intelligence, namely, linguistic, logical-mathematical, musical-artistic, interpersonal, intrapersonal, spatial and bodily-kinesthetic. According to Gardner's (1983) theory of Multiple Intelligence (MI), music is a form of intelligence which should be used as a tool to help an individual achieve goals, and that "a study of musical intelligence may help us understand the special flavour of music and at the same time illuminate its relation to other forms of human intellect" (Gardner, 1983: 99). Gardner further observes that each culture has its own symbol system, its own means of interpreting experiences.

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Rogoff (2003) contends that children derive their understanding from direct engagement in cultural practices. After much research, Gardner concluded that intelligence, per se, is not unitary, but multiple. These represent different ways of knowing (cognition) and different modes of making meaning out of life experiences. He maintains that all human being posses all these in varying degrees, with one or more being dominant for each individual. Elliott in agreement with Gardner's views, believes that early school years are a time when "youngsters are capable of mastering techniques and styles; of learning more difficult approaches and of becoming involved in apprentice-type relations, where they can acquire various kinds of skill and lore in a more natural kind of setting."(Elliott,1995,p 261). Adding to this assertion, music and dance should be one of the basic subject that every child need to acquire at their early stages in life. This assert to the theory of developmentalist tradition of develop musical participation and confidence building in the early stages of child.
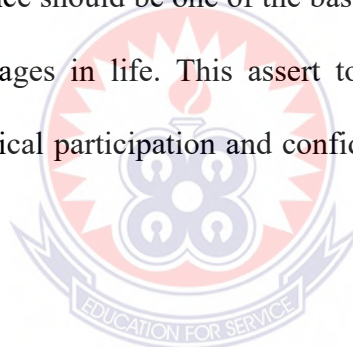
Music, Education, and Philosophy are practices. They are modes of human action, deeply embedded in collective human processes of life and living. Their natures and their values - what they "are" and their proper uses are not given, but are loosely consensual affairs that emerge from and exist amid human action, their full understanding thus requires attention not just to the artifacts or entities they generate but to the shifting socio-cultural processes from which they emerge and in which they are grounded. Music education is a field of study associated with the teaching and learning of music and dance. It 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 in school programmes is common in most nations because involvement in music is considered a fundamental component of human culture and behaviour. On the question why music should be studied, Ballantyne and Packer (2004) opines that utilitarian value of music and music education is commonly used to demonstrate the unique place of the subject within the school programme. Music is also valuable because it is individually significant and exponentially powerful. Almost everyone has some kind of preferred music, even if they do not listen to it regularly. Music and dance bring joy or sadness by allowing feelings to exist in a unique and stubbornly indescribable environment.

Reimer (1989) espoused this idea in his writings about the five values of music. That the connection of music with emotion allows music to complement and expand the appreciation of all other forms of art. Reimer a philosopher in his book "A Philosophy of Music Education", presents a view of the purpose of a philosophy of music education as follows:

a. It constitutes a set of beliefs, which can serve to guide the effort of the profession.

b. "collective conscience". Because, he argues, "the impact the profession can make on society depends, in large degree, on the quality of the profession's understanding of what has to offer which might be of value to society: (p.3).

c. Individuals who make up the profession need a clear notion of what their aims are as professionals and a conviction of the importance of those aims. Individuals who have convincing justifications for music education exhibit in

their own lives the inner sense of worth which comes from important work in the world. (p.4).

d. The understanding people have about the value of their profession, inevitably, affects their understanding of the value of their personal lives. (p. 4).

e. Music teachers in preparation need an understanding of the importance of their chosen field. It gives them a sense of purpose, a sense of mission and meaning to their professional lives (pp. 4-5).

f. Necessary for the development of self-identity and self respect, it will promote and channel commitment and dedication to music education (p. 5)

g. It serves as a guide for daily professional decisions and choices. Without clear understanding, teacher's decisions and choices are rather idiosyncratic. The deeper the understanding, the more consistent, the more focused, the more effective the teacher's choices. (p. 7, 11)

h. A philosophy helps in the formulation of objectives (p. 11).

i. It also helps to establish the place of music and the other arts as a basic way that humans know themselves and their world; a basic mode of cognition.

The impact the profession can make on society depends in large degree on the quality of the profession's understanding of what it has to offer which might be of value to society. Reimer (1989) notes that it systematically develops a form of intelligence that affords meaningful, cognitive experiences unavailable in any other way. While Reimer acknowledges that all arts have a common larger realm of meaning and aesthetic structuring , he asserts that ,"each art requires a distinctive mode of thought peculiar to the cognitive sub-realm it embodies" (p.85). Music should be taught as a form of non-conceptual cognition that affords a humanizing self -knowledge of feeling as a pervasive quality of mental life.

The value of music may be easy to understand and accept as a society, but the next question that must be answered is why should music and dance be taught in schools? I believe that music and dance in the schools provides students with an opportunity to develop unique cognitive thought processes. Listening to music, analyzing and creating music involve cognitive skills and thinking strategies that are transferable to other tasks and school subjects. Music connects children with the past, the present, and the future and gives them something in which to take pride. Music is all around us and it should be analyzed, interpreted, internalized, and appreciated. As Friedrich Wilhelm Nietzsche once said, "Without music, life would be a mistake." After all, it would be a shame to deprive children of something that builds character and changes lives the way that music does.

2.4   A Brief History of Ghanaian Education System

The history of Ghana education system dates back to centuries. Over the centuries, Ghana's education has had different goals ranging from spreading the gospel to creating an elite group to run the colony. After gaining independence in 1957, the education system modeled on the British system has undergone a series of reforms, especially the reforms in the 1980's geared the education system away from purely academic to be more in tune with the nation's manpower needs. The current structure of education consists of eight (8) years of primary education, three (3) years of Junior High School, three (3) years of Senior High School and four (4) years university or courses at other tertiary institutions. The first eleven (11) years formed the basic education and are free and compulsory.

2.5.1 Music Education Programmes in the Training Colleges of the Colonial Era

Music education programmes pursued in the Training Colleges established by the missionaries was designed to satisfy the needs of the church. Students were trained specifically to sing hymns used by the denomination that established the college. Students who demonstrated interest in the study of organ or wanted to lead church choirs were given extra tuition in music reading and organ playing (Akrofi,1981). In Training Colleges where the expatriate music tutors were a little daring, highly motivated students were taught rudiments and theory of Western music and prepared to take British external examination in music particularly, the Associated Board of Royal Schools of Music Examinations. (ABRSM) (Flolu, and Amuah, 2003).

African music was conspicuously missing in the music education programmes of the training colleges. The reason for the non existence of indigenous music curriculum, during the era of the missionaries benefactors, are not farfetched. The following provide further details to explain the absence of traditional African music in the curriculum:

i. The terra firma on which the training colleges were established contended against the promotion of African music in the training colleges. These colleges were founded to train catechists/ teachers to:

(a) educate the children of the converts; the pupils and students of the missionary schools were also expected in the future to become full members of the church and thus school were trained to sing tunes from the hymn books of the respective churches.

(b) Oversee the administration of the local churches. Since members of the churches were expected to participate in the singing of hymn , anthems and to support liturgy.

ii. The missionaries hostile attitude toward African culture resulted in the condemnation of all aspects of African cultural practices. African music could not be promoted in the training colleges because it was considered the music of the devil (Agordoh,1994). Teachers- in-training tend to develop the zeal to teach what they had studied while in training. Since music education in the training college was basically "song -singing", qualified teachers resorted to the teaching of singing when they took up appointments as regular classroom teachers. Schools music education, therefore, was nothing more than the singing of European songs (Evans, 1975).

2.5.2 History of Music Education in Post-Independence Ghanaian Colleges of Education

The post independence era saw a rapid expansion in the educational system in Ghana. Not only did the Accelerated Development plan of 1951 usher in a proliferation of training college in Ghana, but also the development of new curriculum to meet the needs and aspirations of the emerging new nation (Flolu and Amuah,2003). However, the missionaries' influence in the area of music education in the training college was so strong that there was no significant change in the structure of music teaching and learning in the colleges. The focus of music education was still on the singing of English hymns and patriotic songs (Amuah, 1988). During the 1970s the Ministry of Education issued three syllabuses for four – year and post – secondary training colleges. Three of these were:

    i)   Suggested Music syllabus for four – year teacher training college issued in July 1975;

ii)   Suggested Music syllabus for 3 – year post – secondary Teacher Training College issued in 1975;

iii)   Suggested Syllabus for Music as a Core Subject in the three – year post – Secondary Teacher Training Colleges issued in August, 1975.

The music curriculum in the training colleges was unresponsive to the call to cultural reawakening. It was cosmetic additions of African indigenous musical practices made in the curriculum of both primary and teacher training colleges music programmes. (Flolu and Amuah, 2003). Nketia (1996) observes that African music was treated and continues to be treated "as appendage to an existing Western curriculum" (p.9). In many colleges, one was likely to observe the performance of African traditional drumming and dancing conducted outside the school curriculum. The study of African indigenous performing arts was thus, co – curricular activity meant for few selected students who performed a couple of dance patterns during festivities like Speech and Prize Giving Days. Rehearsals in African indigenous music and dance ceased to exist soon as the festivities were over.

With the advent of the educational reforms and 40 years after independence, one would have expected that the study of African music would form the basis of music education programmes for both basic level education and teacher training institutions. On the contrary, a close study of the 1993 Cultural Studies Syllabus for Training College indicates a decorative insertion of the study of African music in the syllabus. Only two out of the thirteen (13) topics outlined in the syllabus provide opportunities for the identification, discussion, and performance of "music of (a) students community and (b) communities outside their own". In addition, students are assisted to acquire skill in "distinguishing between the tone qualities of different melodic

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instruments (Cultural Studies for Training College, 1993). A few comments need to be made with respect to the musical aspect of the 1993 Cultural Studies Syllabus for Training Colleges.

2.6   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 in an educational institution where teachers, students and educational authorities are involved to promote intellectual, personal, social and physical development of students. Teaching and learning are the main tools of the college and the objective or focus is knowledge, skill, and values. A good curriculum therefore aims at the total development of every student with regard to interests, mental maturity and the general aims of education. Every curriculum should have objectives, content, methodology and evaluation criteria to yield the required dividends in 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?

2.6.1 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 feelingfully 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.

2.6.2 The Scope of the Music and Dance in 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 (10) 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 (10) regions of Ghana.

Provision is also made for directed listening activities in the African music syllabus for Colleges 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,

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"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 performance practice is tapped as a means of 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 (10) regions of Ghana.

2.6.3. Course Description

The Colleges of Education course introduces students to the elements of music, dance and drama. It gives students insight into how these various elements are put together to create (compose) the components of the Performing Arts. 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 pupils' ability to engage in the Performing Arts. They will also be assisted to examine strategies for the organisaton of cultural festivals.

2.7.1 The Course Outline for Music and Dance

The music and dance course outline as prescribed by Institute of Education University of Cape Coast for the Colleges of Education in Ghana is designed to cover three-semester duration of music education programme. The first of the three-semester courses is titled Music and Dance with the course code PRA 121. Music and Dance content is compulsory in the second semester in the first year training programme and the Principles and Methods of Teaching the Performing Arts1 and 2 with course codes PRA 211 and PRA 221 taken as elective in second year first and second semesters respectively. 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 preservice preparation. The following are the prescribed course outline for the three semesters programme with it objectives and contents.

2.7.2   Course Objectives level 100 (First Year Second Semester)

 By the end of the course, the student will be able to:

a.   Develop skills of discriminatory listening and observing

b.   Appreciate the expressive qualities of the performing arts

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c. Appreciate the relationship between different elements of music, dance and dance

d. Develop their creative abilities through their interaction with the elements of music, dance and drama

e. Examine the value of the performing arts

f. Examine the role of the performing arts in Ghana's development

2.7.3 Contents (Music and Dance)

Table 1: Contents (Music and Dance)

Unit	Topics	Sub-topics
1	Elements of music a) Rhythm and rhythmic notation	Note values, rests, accent and time, and simple time signatures. Practical exercises in rhythms based on simple time signatures.
	b) Pitch and pitch notation	The treble and bass staves
	c) Tone Colour and Texture	Different music instruments and their mode of tone production. Practical (aural)identification of instruments and playing selected instruments in ensemble work. Instruments and vocal monophony, homophony and polyphony. Pitch combinations used in Ghanaian music
	d) Dynamics	Terms and signs for volume and tempo and how conductors indicate them.
	e) Form and Structure	Cantor and Chorus forms
	Elements of Dance	Dynamics, Form, Balance, Space, Energy
2	Movement notation	Labanotation-symbols for directions and levels

	The performing arts in Ghana	Art music, popular music ,traditional music . Traditional dance ensembles in Ghana (see set ensembles for the year.)
3	a) Types of music in Ghana	Traditional musicians Art musicians Popular music artistes Dance and drama artistes
	b) Performing arts personalities in Ghana	(see set ensembles for the year.)
	c) Classification of African music instruments	Membranophones, idiophones, chordophones, aerophones. (Aural identification of these music instruments.)
	d) The role of performing arts in Ghana	Social, economic, political and religious roles, etc.

2.7.4   Course Objectives level 200 (Second Year First Semester)

By the end of the course, the student will be able to :

a.   Appreciate the value and nature of the performing arts

b.   Acquire competencies and skills which will enable them to compose simple

rhythms, melodies and movement patterns for school pupils.

2.7.5 Contents (Principles and Methods of Teaching the Performing Arts1)

Table 2: Contents (Principles and Methods of Teaching the Performing Arts1)

Unit	Topic	Sub-topics
1.	Philosophy and history of performing arts education in Ghana	a. The nature of the performing arts b. The value of the performing arts c. History of performing arts education in Ghana
2.	Rhythmic notation	i. Simple Time ii. Compound Time
3.	Pitch notation	a. Tonic Solfa Notation b. Movable doh system c. Scales and key signatures up to two sharps and two flats d. Sight singing
4.	Form and structure	Binary,Ternary,Rondo,Hocket Variation,etc. Structures
5.	Movement notation	Dance composition using Labanotation

2.7.6 Course Objectives level 200 (Second Year Second Semester)

By the end of the course, the student will be able to :

a) Acquire competencies and skills which will enable them to develop their own strategies for Performing Arts teaching in basic schools in Ghana.

b) Acquire skills and strategies necessary in organising and directing creative activities among basic school pupils.

2.7.7 Contents (Principles and Methods of Teaching the Performing Arts2)

Table 3: Contents (Principles and Methods of Teaching the Performing Arts1)

Unit	Topic	Sub-topics
a.	Theories of Performing Arts Learning	Referentialism, absolutism / cognitivism, behaviourism / expressionism
b.	Methods of teaching the performing Arts	a) Objectives of Performing Arts Education in Ghana b) Curriculum studies c) Pedagogical strategies for teaching the Performing Arts: rhythm, pitch, form, dynamics, texture, movement, dance, dance drama etc. d) Preparation of scheme of work e) Preparation of lesson plan
c.	Assessment of pupils work	a) Paper and pencil tests b) Portfolio assessment c) Systematic observation
d.	Organisation of cultural festivals	a) Events at cultural festivals: poetry recital, drum language, dance, drama, dance drama, sight reading ,choral singing, storytelling. b) Adjudication at cultural festivals
e.	Preparation for the world of work	Career opportunities in the performing arts

2.8   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 and environment. Some years past, Ghana had been trying to promote National Cultural Education through the Performing Arts. The first important move towards Africanisation of the curriculum was the Ghana Education Service's (GES) idea to enrich the school life with the study and practice of Ghanaian culture dubbed Curriculum Enrichment Programme (CEP) in 1985. Drums were strategically used to replace bells in schools and colleges to call the schools community to assembly, to classes, to dining halls and to change lessons (CEP, 1985). This would portray traditional Ghanaian practice. 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 Education Review Commission on Basic Education (ERCBE). To them, music, dance and folklore and religious knowledge were regarded by the programme as basic components of Ghanaian culture. The planners, Curriculum Research and Development Division (CRDD, 1987) take the view that these would*;*

> Encouraging the use of proverbs, essay writing, public speaking, riddles, tongue twisters, appellations (praise names), poems and rhythms, etc. The pupils would be made to realise 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 a socio-religious context. (P. 1).

Professional music teachers aver that "culture is the totality of man's life. Science, technology, conventions and custom cannot be assessed independently of a nation's

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culture. They stress that music should not be singled out as the symbol of culture, hence, its Western theoretical language should be maintained" (Flolu and Amuah, 2003). In a petition addressed to the then Minister of Education calling for a review of the programme, the Ghana Music Teachers Association (GMTA,1991) argues that:

> Much as we agree with the fact that 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.(p.2).

I disagree with the assertion that music should be separated from the cultural subject. Music, Dance and Drama cannot be separated in African traditional setting. Knowledge about the theory and practice of indigenous Ghanaian music and dance can be studied alongside the Western theoretical language of music.

2.9   Assessment and Evaluation

In the Performing Arts, the recommended form of assessment is the evaluation of pupils' achievement (Rowntree, 1991) and this is what has been recommended in connection with the Music and Dance Programme. Each student is to be provided with Portfolio Assessment Record Book in which he or she is to record his or her experiences, problems, excitement and ideas while engaged in the activities provided by the programme. This record keeping is for a latter discussion with the teacher at appointed meetings. The periodic review of students' anecdotal records should provide information for assessment.

In addition to this, teachers are to carry out a systematic observation in which they observe and record classroom behavior according to an observation system (a scheme specifying both the event to be recorded and the procedure for their recording). The observation of students should be done both individually and in groups and record of their progress kept by the teacher. This method of assessment has been sponge from suggestions from researchers such as Willis, (1978); Vadum and Rankin, (1988); and Nwana, (1992). Students should also be given projects in all three areas covered by the programme; namely, Composition, Performance, and Listening and Observing. The project should be presented in class to form the basis for class discussion. Thus, it could be inferred from the suggested mode of assessment that, the cognitive, and the affective as well as psychomotor domains of the students learning Music and Dance should be covered by the assessment procedure used by the teacher. The suggested and exercises that could be adopted for evaluation of the lessons under each unit. Evaluation is very crucial. It enables the teachers to assess the effectiveness of the lesson they teach and to know what input would be needed in the subsequent lessons.

2.10   What Is Good Teaching?

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. Amenuke, (1999) stresses that teaching is the organisation of appropriate teaching experiences, tools and resources and 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 utilise 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 principle of education as lifelong processes and therefore endeavour to deliver what is qualitative to learners than quantity.

2.11   Methods / Strategies for Teaching Music and Dance

Teaching is something that occurs every day by everyone. The music and dance room offers a unique opportunity for students, as they are able to simultaneously develop interpersonal and intrapersonal skills. The music and dance room is a natural environment where students can collaborate together, teach each other, and work both as individuals and as a group. Elliott (1995) addresses various concepts of a music education philosophy and then places the ideas on one concept of 'musicianship and educatorship' that Musicianship and Educatorship are interdependent; one without the other is insufficient. He discusses the idea that 'to teach music effectively, a teacher must possess, embody, and exemplify musicianship'. He continues to discuss various ideas of 'excellent teaching' and 'musically proficient and expert teachers'. Indeed, A lifelong learner in The Arts is a knowledgeable person with deep understanding, a complex thinker, a responsive creator, an active investigator, an effective communicator, a participant in an interdependent world and a reflective and self-directed learner'. Elliott (2005) recommends further, that, to achieve the values of music, music teachers ought to emphasize the interpretive nature of music as a performing and improvising art and that composing, arranging and conducting (all of

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which demand keen listening) should be taught frequently (and in direct relation) to a reasonable diversity of Music (genres, or musical practices) during the course of our students' musical education (2005). The course employs a practical inter-ethnic and inter- artistic approach to teaching and learning of Performing Arts in Ghana. This approach in consonance with the notion that learning at the lower levels of education should be practical and child centered (Doll, 1982; Matthews, 1989). The approach also encourages the exploration of the inter-relationships of the creative elements in the various indigenous styles and the contemporary art and popular forms as well.

Again, teachers of the Music and Dance Programme are to use the Ghanaian approach and attitude to the presentation of the Performing Arts to teach the pupils. That is, composition and improvisation in music, dance and a drama should be treated in each lesson, as the three (3) are invariably inseparable processes in indigenous performance practice. Thus, the emphasis here is on the use of integrated approach to the teaching of Performing Arts. Teachers are urged to add to the suggested dances that are indigenous to their localities; and to study and apply the new concepts of teaching introduced in the programme. The uses of local as well as Western musical instruments are also recommended for the teaching/learning of the Music and Dance Programme.

Furthermore, teachers are to read each specific objective carefully to know the profile dimension toward which they are to teach. In this sense, they are to comply with the body of information provided in the third column of the syllabus. This brings into focus the idea of fidelity perspective of curriculum implementation (Snyder, Bolin, and Zumwalt, 1992) where teachers follow strictly the content provided by the

curriculum planners. In other cases, teachers are encouraged to add more information to the content stated. Here, the practice being encouraged is mutual adaptation in which curriculum content is jointly created by both the planner and the teacher. In other instances where content spaces have been left blank, teachers are given the chance to develop their own content. This freedom, according to Snyder *et al*,(1992) is curriculum enactment, which states that content to be learnt could be created locally by teacher and pupils to meet some desired end. Teachers are to follow the suggestions and exercises provided in the programme for evaluating the lessons of the various units. Here again, teachers are encouraged to develop other practical and creative evaluation tasks to ensure that learners have mastered the instruction and behaviors implied in the objectives of each unit. Thus, the implementation of the Music and Dance Programme falls within all the three paradigms of curriculum implementations.
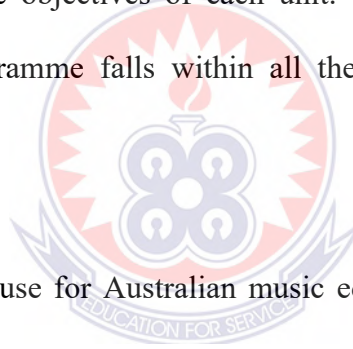
Richard Gill, a powerhouse for Australian music education advocacy, was asked to reflect on his fiftieth anniversary as a music teacher. To which he provided the statement; "We learn music because it is good. We learn music because it is unique. We learn music because it stimulates creativity at a very high level. No other reasons for teaching music are needed." Alongside Gill, musicologists in the last eighty-years, such as David Elliott and Zoltan Kodaly, have held similar ideals about music education. Kodaly believed that music education is like 'rich vitamins', which are 'essential for children' (KMEIA, 2013). Elliott discusses the idea of music education in a holistic manner. Ironically, Reimer (1989) asserts that to learn the discipline of music, students need teachers who can teach musically, that is, teachers need to have the specialist skills for their particular area and the ability to provide valuable

aesthetic experiences for students. The role of the music educator is to make accessible the aesthetic meanings of music (Reimer, 1989).

In order for 'musical understanding' to take place, there must first be a musical experience. In order for this to occur in the music classroom, Reimer hints that Music, which is genuinely expressive, must form the core of the curriculum material used. The higher the artistic quality of the music, the richer and more powerful the musical experience can be. However, the commonly used teaching methods may include demonstration, activity, discussion and lecture or combinations of these. The choice of an appropriate teaching method depends largely on the information or skill that is being taught, and it may also be influenced by the aptitude and enthusiasm of the students.

The primary method mostly used in teaching music and dance is Demonstration (Choksy, 1981). Demonstration method in that allow students to personally relate to the presented information. Memorization of a list of facts is a detached and impersonal experience, whereas the same information, conveyed through demonstration, becomes personally relatable. Demonstration helps to raise student interest and reinforce memory retention because they provide connections between facts and real-world applications of those facts. Lectures on the other hand, are often geared more towards factual presentation than connective learning (Synder, 2003; Lieberman, 2004; Stinson, 2007). Rauscher and Zupan (2000) urge music and dance teacher to use the demonstration or "doing" method to teach skills. Demonstrate, step-by-step, the procedures in a job task, using the exact physical procedures if possible. While demonstrating, explain the reason for and the significance of each step. To be effective, plan the demonstration so that you will be sure to show the steps in the

proper sequence and to include all steps. If you must give the demonstration before a large group or if the trainees might have trouble seeing because of the size of the equipment involved, use enlarged devices or training aids. When practical, allow trainees to repeat the procedure in a "hands on" practice session to reinforce the learning process. By immediately correcting the trainees' mistakes and reinforcement of proper procedures, you can help them learn the task more quickly. The direct demonstration approach is a very effective method of instruction, especially when trainees have the opportunity to repeat the procedures (Snyder, 2003; Stinson, 2007).

Teaching music and dance with the discussion method is argued for by Yudkin (2008). He states one of the most challenging teaching methods, leading discussions can also be one of the most rewarding. Using discussions as a primary teaching method allows you to stimulate critical thinking. As you establish a rapport with your students you can demonstrate that you appreciate their contributions at the same time that you challenge them to think more deeply and to articulate their ideas more clearly. Frequent questions, whether asked by you or by the students, provide a means of measuring learning and exploring in-depth the key concepts of the course. In this method, everybody participates in the discussion, and therefore thinks and expresses himself. This is a sure way of learning. Everybody cooperates in the discussion, and the ideas and opinions of everybody are respected. Thus, there is a development of democratic way of thinking and arriving at decision. During discussion everybody is required to express his ideas and opinions in a clear and concise manner. This provides ample opportunities to the students for training in self – expression.

Lecture is a teaching method where an instructor is the central focus of information transfer. Typically, an instructor will stand before a class and present information for the students to learn. Sometimes, he/she will write on a board or use an overhead projector to provide visuals for students. Students are expected to take notes while listening to the lecture. Usually, very little exchange occurs between the instructor and the students during a lecture (Kertz-Welzel, 2004). Lecture is one tool in a teacher's arsenal of teaching method. Just as it is with all the other tools, it should only be used when most appropriate. Gordon (2006) emphasizes that the Orff Method is a way of teaching children about music that engages their mind and body through a mixture of singing, dancing, acting and the use of percussion instruments (i.e. xylophones, metallophones, glockenspiels). Lessons are presented with an element of "play" helping the children learn at their own level of understanding.

In addition to the above, (Choksy, 1981) asks a question "What types of music and instruments are typically used?". In on answer, he reveals that folk music and music composed by the children themselves are mostly used in the Orff classroom. Xylophones (Soprano, alto, bass), metallophones (soprano, also, bass), glockenspiels (soprano and alto), castanets, bells, maracas, triangles, cymbals (finger, crash or suspended), tambourines, timpani, gongs, bongos, steel drums and conga drums are some of the percussion instruments used in the Orff classroom.

The Kodaly concept is another approach to music education that "strives to achieve a synthesis of all the skills necessary to develop complete musicianship" (Bacon, 1993) and to cultivate a love and appreciation for music that is supported by understanding and direct musical experience (Choksy, 1981). The approach was inspired by the

philosophies of the Hungarian composer and educator, Zoltan Kodaly (1882-1967). The Kodaly concept encompasses two key elements; it is a philosophical approach to teaching music, and it is a unique course of sequential musical instruction (Bacon, 1993). The Kodaly Method is highly structured and sequenced, with well-defined skill and concept hierarchies in every element of music. These sequences are both drawn from and closely related to child development – the way in which young children progress naturally in music – as shown through research (Choksly , 2001). It is said that Kodaly believed that musical instruction should reflect the way that children learn naturally. Just as one learns to speak first and then read and write later, so the sound should be taught first before the symbols. The developed inner ear will then be able to recall the sounds when they are presented later as symbols (Choksy, 1981). He also advocated that musical skills should be carefully sequenced into patterns that reflect an understanding of child development. Great care is taken to lead the child from the known to the unknown and from indirect experience to abstract concepts and symbols. Also, according to Choksy (1981), Kodaly musical training always involves active music-making. Musical learning evolves from a variety of experiences including singing games and dances, folk songs and art songs, singing songs in unison, rounds canons and in parts; singing themes from great instrumental music; and listening and moving to music. All these are the cornucopia from which musical concepts are drawn and through which musical skills are practiced. The Suzuki method (Suzuki movement) is a method of teaching music conceived by Japanese violinist Shin'ichi Suzuki that emerged in the mid-20th century. The central belief of Suzuki, based on his language acquisition theories, is that all people are capable of learning from their environment. The essential components of his method spring from the desire to create the "right environment" for learning music. He also believed

that this positive environment would also help to foster character in students (Snyder, 2003).

From the view points of Reynolds, Long and Valerio (2011), Conversational Solfage Method is the deriving influence from both Kodaly methodology and Gordon's Music Learning Theory; Conversational Solfege was developed by Dr. John M. Feierabend, chair of music education at the Hatt School at the University of Hartford. According to Rauscher and Zupan (2000), the philosophy of this method is to view music as an aural art with a literature based curriculum. The sequence of this methodology involves a 12 step process to teach music literacy. Steps include rhythm and tonal patterns and decoding the patterns using syllables and notation. Unlike traditional Kodaly, actual instructions use a sequence based on American folk songs instead of using the sequence that is used in Hungary based on Hungarian folk songs. Snyder (2003); Stinson (2007) indicate that the early-childhood approach sometimes referred to as the Sensory-Motor Approach to Music was developed by the violinist Madeleine Carabo-Cone. This approach involves using props, costumes and toys for children to learn basic musical concepts of staff, note duration, and the piano keyboard. The concrete environment of the specially planned classroom allows the child to learn the fundamentals of music by exploring through it.

2.12   Literature Advocating the Teaching of Music by the Classroom Teacher

Mills (1989) argues in favour of generalist music teaching, according to her encourages children to see music as part of their whole curriculum, rather than as something special or different: 'If music is not for all teachers why should children assume it is for all children?' (p. 126). Ward (1993) and Tillman (1988) agree that

music is regarded as elitist, both taught and learned by those born with musical talent, and Tillman suggests that this view restricts access of music to a limited number of teachers and pupils. Lawson, Dorothy, Plummeridge, Charles, Swanwick, and Keith (1994) indicate that having a specialist teacher for music increases its image as a subject which can be taught in greater quality and depth by specialists. Tillman opposes this elitist idea of music, being of the view that 'all are as capable of musical utterance in some area as they are of painting, dancing or writing words. Moog (1968) supports this view, suggesting that 'the ability to experience music is just as firmly woven into the total fabric of potential human abilities as the potential for understanding speech, for reading, for motor skills, and so on'. Moog argues that 'musicality ... is not a "special ability" but is the application of general abilities to music'.

Struthers (1994) notes that teachers can apply their professional knowledge as educators to the teaching of music, and Glover and Ward (1993) agree that teachers have the capacity to teach music whether or not they are specialists in the subject. As a supporter of generalist music teaching, I oppose the view of music as an elitist subject. My argument is that every classroom teacher is capable of teaching music if they taken are through proper training. Struthers (1994) adds that music is more likely to be valued and respected if children have as many active adult role models participating in musical activities as possible. Music is connected to everything else both at a personal level and from an educational point of view. At a personal level, they take the view that music relates to everyday life and that people use it frequently, choosing it for various purposes such as dancing and relaxation. Music and dance teachers suggest that for this reason we all hear and respond to structures in music

even if not trained to do so. At an educational level, Glover and Ward (1993) argue that all teachers, by virtue of being competent adults, have the musical capacity to provide a basis for a music curriculum for their own class'. Music should be an integral part of daily life, and that the basic principles of music 'can be broken down into concepts simple enough for any teacher and the children to grasp' (Flash, 1993). She suggests that music teaching can use the same process as early year's practice, an idea earlier endorsed by Suzuki (1969) who relates the learning of violin playing to language acquisition, and that any teacher can become as comfortable with music as with handwriting or basic numeracy.

Similarly, Mills (1989) argues that all class teachers, given appropriate preparation and support, are capable of teaching music. Gilbert (1981) suggests that just as teachers teach art and craft, by experimenting and learning skills, 'an enthusiastic class teacher, especially if he/she is willing to acquire some basic skills, can similarly provide a wide variety of simple activities in music'. Binns (1994) agrees that every teacher can teach music, and notes that while assistance from a specialist with the more formal aspects of music is useful, teachers should not be inhibited by the absence of this support. Children's written language can be developed without the teacher being a novelist, it is not necessary to be a pianist to engage them in music. Arguably, a more appropriate musical comparison to a novelist would be a composer, in terms of communication of ideas through language or music. For the majority of teachers, it is arguably easier to use their mother tongue to develop children's written language than it is to develop their musical awareness, although many people may have a greater awareness of music than they realise through listening and recreation. Glover and Ward (1993) concede that a lack of training in music education may lower

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confidence. They suggest that although everyone has the capacity to achieve in music, with which Suzuki (1969) agrees, the generalist sees unrealistic goals as the ideal, perhaps having heard performances of a high standard, and therefore views music as a subject to be taught by specialists.

To overcome feelings of inadequacy arising from this view of music, Ward (1993) argues that 'teachers need to be helped to realise that they do know some music and have some musical skills which, if used in conjunction with their general teaching skills, can be sufficient to enable children to learn' (p.26). The use of the word 'sufficient' implies that with support Ward expects the music teaching of the non-specialist to be adequate rather than excellent. Glover and Ward (1993) suggest that 'listening and observation, rather than performance, are the central skills of teaching music and any teacher can acquire them' (p.7), but also state that 'music is an art form with quite specific potential and skills and competences'. They do not explain how it is possible, given this definition, for anyone to teach it. In their recommendations for music to be taught by the generalist class teacher rather than a specialist musician, therefore, they put forward some contradictory ideas. Glover and Ward (1993) write

> too often music teaching has assumed that music belongs to musicians, that only some are musical and certainly that children have to be introduced to music in school as if they were beginners without any musical experience. Such attitudes are reinforced where music is allowed to be the province solely of a specialist teacher and confined to a rehearsal-like lesson once a week. (p.16).

The implication is that because a teacher is a specialist musician his/her lessons will take the form of a rehearsal, and disregards the fact that a specialist music teacher

should know of the skills to be taught and provide a broad and balanced approach to music teaching. Glover and Ward (1993) also suggest that the class teacher is the only person able to manage resources, time and knowledge of the individual child, which again is not necessarily a fair assumption. They maintain that teachers need to be teaching all subject areas in order to exploit links between music and other areas of the curriculum. They suggest that when music is 'isolated from the main curriculum', presumably meaning taught by a specialist teacher, opportunities will be lost for listening, linking music to other subjects, using music to mark occasions or as part of classroom management, displaying and listening to music in the classroom, and for using audio facilities. Glover and Ward correctly assume that music can enhance interest and perhaps understanding of other subject areas, but do not acknowledge that this is not necessarily reciprocal. It is possible that some class teachers may assume that they have covered the music curriculum by linking it with other subjects, while in reality the teaching focus may have moved away from music and continuity in music teaching may have been lost.

Struthers (1994) recognises the danger that music may not be given equal status with other subjects when links are formed between curriculum areas. Mills (1991) also stresses the importance of musical validity: subject-specific development cannot take place through haphazard encounters in other subject areas'. Links between music and dance and other subjects, therefore, are not always advantageous. It is also inappropriate to assume that specialist music teaching necessitates the loss of cross-curricular and classroom opportunities for music. Specialist music teaching need not result in loss of musical experience in the classroom but could enhance it. Lawson *et al* (1994) noted that in schools where all classes were taught music by a specialist

teacher, it did seem to be more isolated from the rest of the curriculum, which supports those who argue that music needs to be taught by the class teacher in order to be seen as part of the whole curriculum. However, they also observe that where this was the case, most reference was made to the educative value of the music provision.

Mills (1989) suggests that generalist teaching increases the opportunities for music to take place, and stresses the importance of the class teacher's knowledge of individual children. She argues that 'generalist teaching of music means that more music will happen and that the music which does happen will be more relevant to the needs of individual children'. Mills suggests that while specialist expertise in music is still required in primary schools, the main responsibility for music, as with other subjects, should be taken by the class teacher. Gilbert (1981) agrees, noting that a lack of good music specialists in primary schools can result in music being neglected. Despite the strong arguments put forward in favour of the teaching of music by the generalist class teacher, it is acknowledged that some specialist knowledge may be necessary, either through a specialist teacher in addition to the class teacher as recommended above by Mills, or through training and support of the non-specialist.

Maxwell- Timmins (1986), stressing the importance of teaching skills, writes of a lack of primary music specialists with the result that 'most of our children's musical education is dependent upon a large band of enthusiastic teachers who have little specialist knowledge of the subject and little training in how to teach it'. Stocks (1998) agrees that the number of primary music specialists is limited, and suggests that in his experience 'up to the end of primary 4, music can be taught effectively by at least 90

per cent - if they are helped to find confidence through in-service training and have access to appropriate resources'.

2.13 Arguments in favour of generalist music teaching:

i. Music should not be seen as an elitist subject and can be promoted more effectively when all are seen to participate in it;

ii. Music should be an integral part of children's daily life and school curriculum;

iii. Generalist teachers are capable of teaching music, although they may require support and training in order to do so.

The relevance of the class teacher's knowledge of the children in his/her class has also been noted, and is one aspect of the argument between the relative importance of teaching skills and subject knowledge which is discussed in detail in the following section.
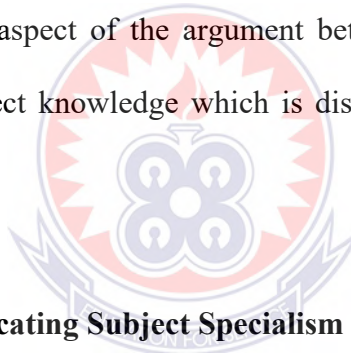
2.14 Literature Advocating Subject Specialism

Given that we would prefer our children to be taught by those who are naturally gifted both as teachers and musicians, we must nevertheless recognise that if the supply of such persons is strictly limited, we have to ask the question: Is it easier for a musician to learn how to teach, or for a teacher to learn how to be a musician? (Lawrence, 1974). Lawrence cites examples of music educators including Bartok, Kodaly, Hoist and Schoenberg, and suggests that 'historically, there has only been one answer: first prove your musicianship, and then prove whether or not you can teach. The dangers of poor standards of musicianship in teachers are very serious at all levels'. He stresses the importance of even young children being taught by someone with a secure grasp of the principles of music education, in order to provide a proper foundation.

Lawrence does concede that it is important not only for a child to be able to learn, but to be in a situation where he wants to learn, and that therefore it is arguable that the appropriate learning situation can be provided by any good teacher, regardless of their musicianship.

He suggests, however, that this is a situation only rarely encountered, and that 'the teaching of music does appear to place demands upon a teacher which cannot be satisfied simply by general teaching competence'. 'Additional resources are essential to teachers of music - practical experience and understanding of how to develop such techniques as singing and aural perception must precede success in teaching them to children' (Rainbow,1996, p.10). Rainbow continues to say that being a good musician is not enough, and stresses the importance of relating to the children and working at their level - of teaching skills as well as musicianship. Swanwick (1977) also acknowledges the joint requirements of musicianship and teaching skills. He pointed that 'the fundamental requirements are always the same: the teacher must be a musician in the strongest and widest sense of the term, but must also be a teacher, a professional, able to predict and work for specific outcomes of student achievement'. He assumes that, a proper knowledge of subject matter and the suitable deployment of subject expertise is fundamental to effective instruction. Aubrey (1993) stated the importance of subject knowledge for both effective teaching and confidence in dealing with children's questions and responses. Alexander (1994) argues the importance of subject matter knowledge, recording three related hypotheses:

i.   What teachers do not understand they are unlikely to teach well?

ii.   What teachers do not value they are unlikely to teach well?

iii.   What teachers do not understand they are unlikely to value?

Alexander suggests that together 'these hypotheses are suggestive of a downward spiral of ignorance or insecurity, low valuation and inadequate practice'. He suggests that while teachers' curriculum knowledge in the core subjects is being strengthened, the increased attention given to these areas is often at the expense of others, and argues that a substantial deficiency in curriculum/professional knowledge effectively negates the primary teacher's claim to be in a position to make valid judgments about priorities in the "whole curriculum" for which, as a class teacher, he/she is responsible. Someone who knows little of, say, music, art or moral education, hardly has the right, let alone the competence, to decide what proportion of the child's total curriculum shall be devoted to these areas'.

Aubrey (1993) describes changes in the focus of educational research, noting that subject specialism is a relatively recent area of investigation and that attention was drawn to it as a research area by Shulman (1986). She refers to Wilson, Shulman and Richert (1987), who researched the subject knowledge of secondary teachers, but the subject knowledge of primary school teachers is a very different consideration, given that secondary teachers specialise in one subject area while primary teachers are usually expected to teach several subjects including music and dance. Griffin (1989) notes that it is accepted by teacher training programmes that primary teachers need in-depth knowledge about methods of instruction, while secondary teachers require a strong background in subject matter knowledge. Griffin suggests that both primary and secondary school teachers need both kinds of knowledge. Grossman, Wilson and Shulman (1989) also stress the importance of different types of knowledge and discuss the problems inherent in teaching unfamiliar material. They suggest that 'some teachers try to avoid teaching material they don't know well', and that this would also

affect selection of teaching material and teaching style, perhaps causing a reluctance to discuss a subject or answer questions if a teacher's own knowledge was insecure. They reason that 'teachers ... need to understand their subject in ways that promote learning'. Shulman (1994) differentiates between subject matter content knowledge, pedagogical content knowledge and curricular knowledge.

Similarly, Thomas (1989) makes distinctions within the definition of subject knowledge in the context of specialist teaching:

> the ability of the teacher to do physically what is necessary if the teaching is effective, mainly so as to provide a suitable model for the children; and the knowledge a teacher has of what a child should learn, including learning to do and learning about. A third aspect ... is a teacher's knowledge of how to teach the skill, idea or information involved, or develop a child's interest and aptitude: that is to say, the methodology to be employed. (p.42).

Thomas questions whether 'the typical primary school teacher, or anyone else for that matter, be expected to have the physical skills, adequate knowledge in the various parts of the curriculum, and sufficient knowledge of the methodologies available to cover the whole range of work of the children, youngest to oldest, in a primary school'.

Aubrey also recognises the unrealistic expectations for teachers to have detailed knowledge of all the National Curriculum subjects, and notes that where teachers' knowledge is limited they may rely more heavily on scheme of work, text books, and occupying pupils with individual work. Aubrey points out that subject knowledge is not solely dependent on undergraduate study, and comments that evidence exists to

demonstrate that teachers develop their own knowledge through initial training and through their teaching: 'by children, by the school curriculum and by the context in which they teach'. Struthers (1994) agrees that teachers are able to build on 'their professional knowledge as educators'. Arguments for the specialist teaching of music at primary level are concerned with experience, expertise and a secure grasp of the subject in order to promote learning, as well as issues of confidence and valuing. However, advocators of specialist music teaching also stress the importance of pedagogical skills and methodology. These aspects of music teaching are discussed in the following section which considers research into children's learning of music and suggestions which have been made for appropriate educational methodologies.

2.15 Children's Acquisition of Musical Concepts and the Implications for Teaching

Glover and Ward (1993) suggest that 'all children come to school with considerable musical experience and most with their capacity for spontaneous music-making intact'. They point out that spontaneous music-making including babbling, singing and foot stamping takes place from babyhood and identify elements of pitch, timbre, rhythm and structure in the spontaneous music-making of young children. Glover and Ward refer to an example of a child's spontaneous song which demonstrates a sense of phrasing, structure and melody, and refer to examples of research in this area by Hargreaves (1986) and Davies (1994) who linked the development of musical ability with linguistic development. Swanwick, (1988) outlines four periods of development in music: engagement with sound materials, musical doodling, concern with musical conventions, and personal expression. Similarly, Swanwick identifies developmental modes, those applying at primary level being: sensory; manipulative; personal,

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expressiveness – which he agrees with Ross, appears firstly in song; the vernacular, in which musical patterns begin to appear; and the speculative.

Moog (1968) investigated the stages of musical development and place these in the context of children's general development. In a summary of his results, Moog discusses his findings relating to the development of musical perception of children from babyhood. Moog notes that 'by the age of two every child of normal development can sing' and that their early attempts to imitate songs were based on words and speech rather than pitch and rhythm. Between the ages of two and three, Moog observes that children develop the ability to listen attentively, to keep time with their own songs, and to use space when moving to music. They also increase their singing of both known and spontaneous songs. From three to four Moog notes, that differences in home environment take effect, with children who have been taught songs and games now having an advantage over those who have not. From four to six he observes that children's awareness of time increases, as does their consciousness of whether they are singing correctly or not. Moog found that children consistently demonstrate awareness of words first, then rhythm, and finally pitch, in their stages of development.

Davies, (1994) investigates children's musical development during their early years in school, between the ages of five and seven years. According to Davies, research has shown that when children sing they work with 'musical rhythms, phrases, structures and tunes, in short, with the language of music'. Davies' research demonstrates that children absorb many aspects of songs they have been taught, showing an awareness of phrasing, elements of repetition, beginnings and endings. She suggests that

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knowledge about music is preceded by, and must take account of, children's early intuitive musical understanding, and that the role of the teacher is to 'teach children a repertoire of standard songs and to encourage and give authority to their song-play'. Davies argues that a musical language can also be acquired in this way by teachers, and that in singing with their pupils they provide 'a fundamental basis for the development of musicality'. Holt (1982) agrees that formal teaching is not always necessary, and suggests that children 'will learn a great deal, and probably learn best, without being taught'. Swanwick (1988), in the context of mass media, also comments that 'it is salutary to observe just how much music children actually learn without necessarily having formal teaching'. Swanwick recommends broad curriculum planning, and discusses the child-centred perspective on music education. He suggests that this approach stresses the creativity and individuality of children, changing the role of the teacher from 'musical director' to that of pupil facilitator: stimulating, questioning, advising and helping, rather than showing or telling'.

If sufficient grounding in music between the ages of four and seven can be given by singing games, rhymes and experimentation with sounds and instruments, then any primary school teacher should be able to give appropriate musical experiences to children and need not be apprehensive of teaching music. Meyer- Denkman (1977), however, criticises this view, arguing that nursery songs and musical games do not provide children with sufficient musical experience. We are also considering the whole primary age range, and it has already been noted that some specialist teaching may be desirable at the primary schools. However, arguably, the early years are crucial in providing a foundation for later musical education. According to Szonyi (1973), 'an essential part of the Kodaly Method is to plan music education according

to specific age groups' and by this practice teachers are able to base each stage of children's musical education on the preceding stages of development. Choksy (1981) writes that Kodaly, a prominent musical educator in Hungary, felt that 'the education of the musical ear can be completely successful only if it is begun early in kindergarten and the primary grades - even earlier, if possible'. Kodaly viewed singing as the most effective start to music education, taking as his teaching material his native Hungarian folk songs. His teaching philosophy recommends using the medium of singing and singing games to train the ear and to approach musical concepts and musical literacy. The singing games involve use of musical time values and hand signs relating to the pitch of notes. Much use is made of the pentatonic scale. Orff, however, wished to avoid the one-sidedness of a purely musical education, and combined it with training in movement. Tamakloe, Attah, and Amedahe, (1996) state that among the competencies a teacher should exhibit to foster effective learning is the skill of teaching. This indicates that the teachers should have high record of teaching skills which could be employed to perform the teaching tasks related to activities based on the Music and Dance programme. Arthur (1999) perceives this a positive influence on implementation.

Farrant (1980), states that one of the characteristics of good teaching is the teaching method used by the teacher. The finding is that teachers' use of Music in teaching Music and Dance is something to write home about. This practice is in conformity with music education principles of Kodaly (1973) and Manford (1996). While Kodaly's musical education method centres around singing, that of Orff is based principally on improvisation, using rhythm, natural speech patterns, physical activities such as clapping and stamping, as well as the use of pitched instruments, for example

xylophones and glockenspiels. As with the Kodaly approach, the pentatonic scale is introduced before the complete musical scale. Effective methods of early musical training have therefore been demonstrated by music educators, with starting points of singing, rhythm and speech patterns. Swanwick (1988) noted that such musical instruction contrasts sharply with encounter-based music education, and that 'from the earliest beginnings of musical education there are elements of response which are not amenable to instruction'. Arguably, at a very early age, sufficient musical grounding may be provided by frequent singing and exploration of music, although the advantages of building upon a structured programme of musical education have been demonstrated.

2.16   Instructional Materials

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 at 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 (1991) intimates that the success or failure of an innovation will be based 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.

2.16.1   Audio Visual Aid

Using aids as media in teaching Music and Dance can be helpful to the teacher. It is a tool to support the learning that is used as medium in instruction to deliver the materials to the learners. (Heinich et al, 1985; Van Els et al, 1984 cited in Syaifullah, 2008). In general, there are three kinds of instructional media. It comprises audio aid, visual aid, and audio visual aids. Audio aids are media that can be listened to such as CD's, radios and cassettes while visual aids are media that can be seen such as pictures, graphics, models and slides. Then the instructional media that involve the senses of sight and hearing are named as audio visual media. It includes movie, video, and television (Kasbolah, 1993:53 cited in Syaifullah, 2008; Piaget, 2006; Heinich et al, 1985:5) Audio Visual Aid is the medium which require the engagement in both of students' visual and audio senses. Audio Visual Aid for education are developed with the information or ideas contained in the lesson to be taught so students' ability to learn through listening and viewing can be well integrated.

2.16.2   The Basic Principles in Using Audio Visual Aid

In using audio visual aid as media in class, there are some considerations that should be carefully planned by the teacher. The gist of these points in turn are follow :

a. Choose materials that are relevant to the topic or theme in the class. Using video or short film which relates to the topic to provide integrated activities such as listening and observing, composition or performance. The purpose of showing the video is to arouse the students' interest in the topic of the lesson so that they can learn better. So it is important that the material included in video should be relevant to the topic of the lesson.

b. Video or short film used should not be too long or too short. The appropriate duration may be five to ten minutes. If it is too long, it will spend much time that may affect the other materials or activities which will be provided in the class such the analysis of the text, the language focus or practice section. If the short film or video is too short, it will be difficult for the student to understand the whole plot. Hence, the time limit should be considered when choosing the video or short film. Teacher can choose a little part of the video which really relates to the material in the class so it can make full use of students' interest.

c. Activities should be provided after students watch the video or short film. Discussion or talk between teacher and students after watching the video or short film is quite necessary. It is for clarification or to check students' understanding about the content of it. After watching, students should try to practice the act by either role play or dramatizing. To train or improve student ability in listening and observing, dramatizing or role play is what the teacher has to achieve. Teachers can prepare some questions before class for students to answer promptly. They can also ask students to have a discussion in groups

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first and then ask them to give their report. If possible, they can also let students first do some preparation and then perform or dramatize an act.

2.17   Classification of Musical Instruments

As Music and Dance is a culturally oriented subject, the use of certain musical instruments in teaching it is inevitable. Africans attach great importance to instruments in accompanying their music. Various types of instruments exist in Africa, and one of the characteristics of African music is its enormous variety of musical instruments. Far from being a land only of drums, as it is pictured by some early sources, basically, the Africans do classify their instruments under the following four categories: Idiophones, Membranophones, Chordophones and Aerophones (Adum-Attah, and Arthur, 2009).

2.17.1   Idiophones

These are instruments made of naturally sonorous materials that do not need any additional tension as in the case of drums. They are instruments that produce sounds from their own bodies. They are the most wide-spread among the four classes. There are two types of idiophones: The primary idiophones and the secondary idiophones.

a. Primary idiophones: These are held and played as part of the musical ensemble. These include bells, metal rattles, metal castanets, percussion sticks, stamping tubes in the form of stamps of bamboo, sansas, xylophones etc.

b. Secondary Idiophones: These are attached to the instruments such as buzzers or to the wrist of the performer or to the body of the dancer –as the ankle, the knee, or wrist, depending on the type and source of the movement.

The following are examples of kinds of primary idiophones:

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Idiophone struck together	Castanets.
Struck Idiophones	Bells, xylophones.
Friction or Scraped Idiophones	Milk tins.
Shaken Idiophones	Rattles, metal rattles.
Plucked/Tuned Idiophones	Sansa or mbira.
Stamped Idiophones	Beams.
Stamping Idiophones	Sticks e.g. stumps of bamboo.

2.17.2   Membranophones:

These are drums with parchment heads. The sounds come through the membranes stretched over an opening. Materials used include wood, clay, metal or gourd, coconut etc. Examples are Kagan, Sogo, Atumpan, Apentema, Kwadum, Brekete, Gungun etc

Shapes: These can be hourglass, rectangular, gourd, cylindrical, bottle-shaped, and conical in shape. A drum could be single-headed or double-headed.

Tone Effects:	Dull, muted, sonorous etc.
Tuning Process:	Heating, pegs, screws, wax, scooping, stretching.
Fastening of Skin:	This could be glued, nailed or braced.
Playing Positions: the	Standing, suspended around the neck, sitting, carried on head, etc.
Playing Technique: finger	One or two sticks; stick and hand together, hand or technique, Armpit control and stick.

2.17.3   Chordophones

These are stringed instruments. They are either played with the hand or with a bow, and sound is produced on them by setting the strings into vibration. There are many

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varieties of chordophones, ranging from one-stringed fiddle to 8 or more strings. These include varieties of lutes, harps, zithers, lyres and musical bows.

Zithers: The strings are stretched between two ends of the body. There are stick-raft and trough zithers.

Lutes: Composed of a body, and a neck which serves both as handle and as a means of stretching the strings beyond the body. The strings are horizontal. There are bowed lutes-i.e. a fiddle and plucked lutes (benta).

Lyres: This has no neck and the strings are stretched across to the yoke. There are box lyre and the bowl lyre.

Harp: the strings are vertical and are attached to the sound board, and they run vertically away from it. In the Congo, There are 8- stringed harp called lulanga.

Musical Bows: These can have separate resonators- sometimes the mouth serves as a resonator. We also have mouth bows, gourd bows, harp lute and seprewa.
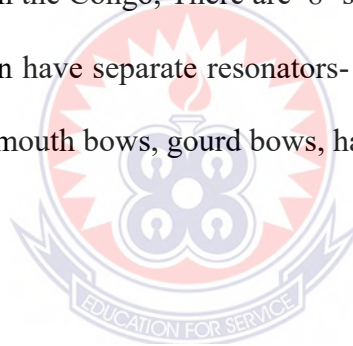
2.17.4   Aerophones

These are wind instruments. They are widespread in Africa, particularly Central Africa and the West Africa Coast. Examples are horns, trumpets and flutes. Woodwind instruments can be played alone or in combination with other instruments. They could be used as background music for dances or for ceremonies and rites. Examples are Atenteben, Wia, and Mmenson .

According to 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 and learning. In a

depressed economy every individual is expected to be creative and resourceful in order to survive.

2.18   Some Implications for Teaching:

i. All teachers, particularly in the primary, should sing frequently with their classes;

ii.   Broad curriculum planning should be combined with awareness of children's individual   development and a creative role taken by the teacher;

iii. Specific musical concepts should be taught, using familiar material as a starting point;

iv. The effectiveness of this is enhanced by a consistent approach, with successive teachers able to build upon the work covered previously.

The first and second suggestions can arguably be implemented by all primary teachers. The third and fourth points imply a need for teachers of music and dance to be aware of specific skills and concepts, and to be able to convey these effectively to children. Several issues have therefore been raised by the review of the literature for the research question 'the relationship of teacher's qualification and their ability to teach music. Gilbert (1981) and Mills (1989) both agree that music is often seen as the province of specialist teachers, and the issue of whether music should be taught by general class teachers or by specialist teachers has been raised by Lawson et al (1994). It is the aim of the present study to investigate all of these areas. The study researches current levels of confidence, musical training and qualifications. During interview, where issues could be probed in greater depth, the questions of implementing the National Curriculum*,* generalist and specialist teaching are discussed. Some subsidiary points which require investigation are also raised by the literature review. One of the arguments for generalist teaching of music centres on the

ability of the class teacher to link different areas of the curriculum. If generalist primary teachers do not use this approach, then it becomes an invalid argument for generalist teaching. Respondents were, therefore, asked whether they link music with other subjects. The present study also investigates whether teachers find music easier to teach if it is linked with another subject area.

Alexander (1994) argues that in order to teach something well, it needs to be both understood and valued, and that teachers are unlikely to value a subject which they do not understand. The present study investigates teachers' participation in musical activities for their own pleasure, at whatever level, and asks whether they are able to promote music to children. Issues relating to children's acquisition of musical concepts were also discussed, and placed in the context of children's general development. It was suggested by Davies (1994) that sufficient musical education at infant level can be provided by teaching children a repertoire of standard songs and encouraging their 'song play'. It has also been pointed out that subject knowledge is not dependent solely on undergraduate study, but that teachers develop their knowledge both through initial teacher training and through teaching experience. The present study investigates whether teachers received initial training in music, and whether teachers feel that their teaching of music has improved, through experience, training, increased musical understanding or skills, or through familiarity with teaching resources. The present study raises new areas of investigation: cross-curricular issues, musical valuing, frequency of class singing in primary schools, and the development of teachers' musical pedagogy.

2.19   Challenges Music Teachers Face in Teaching Music.

Addison (1988) notes that much as we may wish for a music curriculum in primary schools, we are never going to get more than individual teachers can offer. And that will not be likely to be available unless teachers can offer what is comfortable for the individual to work with .It means that not only that individual may not be able to offer a full music curriculum, but also that not all teachers are entirely confident in the use of musical material. Many teachers are afraid of tackling music (Binns, 1994). Nelson (1993) opines that "the historical pattern of music as a specialism has led to a situation in schools where the majority of primary teachers have been neither encouraged nor motivated to develop confidence in this area. Mills (1991) suggested that music is often taught by specialists or professionals because many non-specialist teachers lack confidence in their ability to teach music to children; and that many music curriculum designers have not developed an ability to raise the confidence of non-specialists music teachers in primary schools. It has been suggested by many scholars that music is historically viewed as a specialist subject due to its complex nature which I disagree with totally. I think that music is also a subject like Social studies, English, Mathematics, Economics and others and cannot be seen as very special which needs only specialists to teach or handle. If our Metro, Municipal, and District cultural officers and coordinators will be responsible and capable to perform their duties effectively, classroom teachers will be able to handle the subject with ease.

Another reason for the lack of confidence in teaching has been suggested by Odam (1979) who notes that music challenges teachers to reveal areas of knowledge and skill which in many are sources of severe feelings of inadequacy, and until recently

few teachers of music have been properly equipped in skills, materials, or education theory and practice to adjust or cope with the enormous problems raised by these unusual circumstances. Also, the existing preservice training does not prepare teachers with a fair knowledge of the elements of music, and for that matter, the Music and Dance Programme. Mereku (2001) asserts that music teachers in the field are complaining bitterly because their preparation did not give them opportunities to view Ghanaian music-cultures with the understanding demanded by the Music and Dance Programmes; neither have any in-service programmes been organized to update them. This unbridgeable lapse together with unavailability of instructional materials, as specified in the Syllabus, as well as the absence of music textbooks in the schools and the subject being non-examinable (BECE) call for an extremely important outlook. Thomas (1997) cited in DES (1991) asserts that only a small proportion of primary teachers have any qualifications in music education. I know that the majority of primary school teachers are non-specialist musicians, who range in skill between those who are highly talented and those who are too embarrassed to do anything practically. Odam (1979) points out that there are many degrees of non-professionalism or specialism in music, and according to him, there are teachers who are confident and enjoy music teaching as well as others who lack confidence and enthusiasm but teach music dutifully because they are required to do so. It is questionable whether this will produce effective music teaching in the classroom. To me, any aspect of music education or other subject that is dutifully but unenthusiastically yielded in the classroom is unlikely to serve useful purpose.

Binns (1994) advocates teaching music with joy and enthusiasm (p.116), and Struthers (1994) strongly agree that personal motivation is an essential aspect.

Grossman, Wilson and Shulman (1989) suggest that teachers may try to avoid teaching material they are unfamiliar with. The aim of this study or research is to find out challenges in the preparation of preservice music and dance teachers at Gbewaa College of Education in the Pusiga district. Mills (1989) researched the attitudes of student-teachers to music. Her findings suggest that student-teachers' general initial level of confidence in their ability to teach music is low in comparison with other subjects. According to her, the responses indicate that 'some students think they need to have musical skills customarily associated with music specialists, that is, playing piano, fluent music reading, an inside-out knowledge of the classics- if they are to be effective non-professional teachers in music.

Many student teachers according to Mills (1991) attribute their low confidence to an inability to emulate the teaching style of the music teachers they remember from their own primary education. Teachers speak of what they perceive to be their own musical inadequacies; perhaps they do not play the piano, or perhaps they are not confident singers. Mills argues that while the students could more positively measure their capabilities, they measure their musical competence by what they cannot do, and notes the essence of having musical self-esteem and of developing this in children. She asserts that low confidence in music does not, of itself, mean that a student will not become an effective teacher of music, and further notes that everyone has a curriculum area in which they are least confident. She however suggest that, student teachers with low confidence in music can avoid teaching it to an extent which would be impossible in Mathematics, for instance (Gifford,1993) suggests that preservice teachers see their ability to teach music largely in terms of their personal Musical skills; and that a traditionally oriented and developmental skills-based music

education course may not be the most appropriate way of training primary teachers', noting that 'music education programmes currently operating do little to enhance confidence, skills, and valuing. Lawson, Plummeridge, and Swanwick (1994), investigated the extent to which teachers feel they have the expertise to teach music, and how they are managing music in the National Curriculum. The question of subject specialism and generalist teaching in music arose frequently, and many respondents argued the lack of time or ability to meet requirements. Despite some feelings of inadequacy, non-professional music teachers need to be enthusiastic about the subject if they are to teach it effectively. Now why does music inspire lower confidence levels than other curriculum areas?

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 are some of the challenges. These are similar to the problems identified by Van Niekirk (1997) in South Africa, Mills (1989) in England and SERCARC (1995) in Australia. Lack of time and lack for 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 inadequacy of training institutions to train teachers effectively in music education as key problems in the implementation of effective music programmes in primary schools. Effective teaching is shaped by many complex factors, but of critical importance among them is attitude. Teacher attitudes are constructed of such components as beliefs about the subject area, beliefs about their ability to teach effectively in that area, and beliefs about the effectiveness of teaching having any impact on children's learning. The process of music-making seems to be a

deeply personal one, and the personal nature of this process can sometimes act as a barrier to students' learning and enjoyment of making and teaching music in an early childhood education setting. One line of research into understanding teacher behaviour has drawn upon social behaviour research. A major construct emerging from this research is self-efficacy (Bandura, 1977).

One way to address this barrier is to examine the preservice teachers' perceived beliefs about their own music competence and their perceived ability to teach music. Beliefs influence decisions we make, thus affecting our behaviour (Trent and Dixon, 2004; Silverman, 2007). Also, the National Curriculum document for music does not seem calculated to raise the confidence of non-specialist teachers and that a lack of specific expectations increases difficulty. With these points, combined with an existing lack of confidence possibly originating from a review of music as a specialist subject, it is perhaps unsurprising that confidence levels in music teaching are noted as being lower then for most other subjects.

2.20   Conclusion

With appropriate support, generalist teachers can increase their knowledge and skills in the physical domain and become confident and competent teachers of music and dance in their classrooms. The researcher urge generalist teachers to recognise the importance of music and dance in education and take action to develop their knowledge, confidence and skills in practicum. It is the generalist teacher who works daily with the pupils, has a solid relationship built with them, knows their diversified cohort and can construct curriculum experiences which deliver the knowledge and skills of other curriculum areas, in, about and through movement.

The cost associated with the training of specialised music and dance teachers raises the researcher's concern as schools in low socioeconomic environments may not be provided with specialists in order to offer this service of specialise teachers to the pupils. In terms of personnel to teach the music and dance at basic schools it will be difficult for many schools to get personnel as insignificant number of trainees will opt to offer the subject as elective in the various colleges.

The researcher wish to point out that the preservice generalist teacher should rather be capacitated to effectively and efficiently teach music and dance. That is to say, unlike the present situation where trainees offer content course for only one semester in the first year and the methodology component is a matter of choice (elective), the preservice preparation of the generalist teacher should be strengthened by making them study both content and the methodology components of music and dance. This will put great value to their level of confidence and competent of teaching the subject.
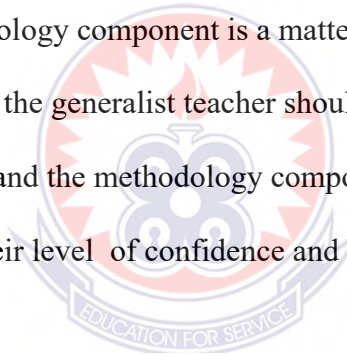
CHAPTER THREE

RESEARCH METHODOLOGY

3.1 The Study Area

Geographically, Gbewaa College of Education is found in Pusiga. Pusiga is one of the 13 administrative and political Districts in the Upper East Region of Ghana and was carved from Bawku Municipal and forms part of the new districts and municipalities created in the year 2012 and were inaugurated at their various locations simultaneously on the 28th June, 2012. Pusiga is occupied by the native speakers of Kusaal within an area bounded by Burkina Faso to the north and Togo to the east. The southern and Western part is bounded by Garu and Bawku, the traditional capitals respectively. Pusiga District has an estimated population of 75,540 with a density of 160 per square kilometer (Ghana Statistical Service, 2010). The population growth rate is 1.1. The population of the District constitutes 10% urban and 90% rural. Household sizes are fairly large as in most parts of the country. There are about seven (7) persons on average per household. The large household sizes imply availability of labour. It equally has some financial implications in terms of feeding, healthcare, education, clothing, etc. thus, the large number of household constitute economic burden.

Pusiga has several government-owned Primary and Junior High Schools; and few private basic schools and one private Senior High School. Pusiga is also home to the Gbewaa College of Education. The college is one of the thirty- eight (38) colleges of education in the country and the town also has one representative at Ghana's Parliament. There are three urban centers namely; Pusiga, Widana and Kulungugu.

Pusiga district is regarded as the commercial nerve of the Bawku Municipality as well as the Upper East Region and additionally Pusiga district enjoys the advantage of being a border district. Most of the inhabitants are peasant farmers whilst others work as traders, teachers, drivers, nurses, and police officers. The three-day market cycle plays a very important role in the local economy. Commodities traded range from food stuff to livestock and manufactured goods.

3.2 Research Design

The design for the study was a case study. A case study is an account of an activity, event or problem that contains a real or hypothetical situation and includes the complexities you would encounter in the workplace. Case studies are used to help you see how the complexities of real life influence decisions. Analysing a case study requires you to practice applying your knowledge and thinking skills to a real situation. To learn from a case study analysis you will be "analysing, applying knowledge, reasoning and drawing conclusions" (Kardos and Smith 1979). However the nature of an aspect of the study requires the collection and analysis of some quantitative data to supplement the findings of the study. This is also intended to increase the validity of the study.

3.3 Population of the Study

Polit and Hungler (1996) defined a population as the entire aggregation of cases that meet a designated set of criteria. Burns and Grove (2003) also describe a study population as all the elements that meet the criteria for inclusion in a study. The study was limited to Gbewaa College of Education in Pusiga in the Upper East Region of Ghana. The research involved all level 200 students carrying out their preservice

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preparation at the Gbewaa College of Education in Pusiga. As at the time of collecting the data the total number of level 200 students was 587 of which 222 were doing music and dance as elective. These people are those who are abreast with relevant information and knowledge in the issue under study. The decision of the researcher to include all these people was to enable him gather extensive and in-depth information on the issue under study.

3.4   Sampling Technique

The participants were preservice generalist teachers in Gbewaa College of Education and were purposively selected through the permission of the principal of the college who agreed to allow the teacher trainees to participate in the study. Purposive sampling technique ensures the obtaining of sample that is uniquely suited to the intent of the study (Fraenkel and Wallen, 2003:434). Purposive sampling is a form of non-probability sampling in which decisions concerning the individuals to be included in the sample are taken by the researcher, based upon a variety of criteria which may include specialist knowledge of the research issue, or capacity and willingness to participate in the research. The purposive sampling technique, also called judgment sampling, is the deliberate choice of an informant due to the qualities the informant possesses. It is also a technique that does not need underlying theories or a set number of informants. Simply put, the researcher decides what needs to be known and sets out to find people who can and are willing to provide the information by virtue of knowledge or experience (Bernard 2002, Lewis and Sheppard 2006). Some types of research design necessitate researchers taking a decision about the individual participants who would be most likely to contribute appropriate data, both in terms of relevance and depth.

3.5   Sample Size and Methods

The study adopted a descriptive survey study method through the means of administering questionnaire, interview and observation among the student- teachers in music and dance elective class. Kombo and Tromp (2006) note, "the major purpose of descriptive survey is description of the state of affairs as it exists." Jaeger (1988) cited in Ogulla (1998) further observed that survey design is suitable in describing specific characteristics of a large group of persons. The study population was 222 student-teachers music and dance elective class from Gbewaa College of Education. A sample size of 65 respondents was drawn from the study population through simple random sampling. Their responses were collected with a view of establishing the adequacy of preservice music and dance teacher preparation in Gbewaa College of Education. The preservice teachers did music and dance during the previous two semesters, which both guided the selection of suitable procedures to be undertaken in this study and signalled difficulties that needed to be overcome prior to implementation of the procedures in the study. Before any data was collected, the researcher obtained voluntary informed consent.

3.6.1   Data Collection Tools/Instruments

The tools used for the collection of the data include; digital video camera, tape recorder, field note book, pen and pencils and Samsung mobile phones. In an effort to integrate multiple perspective analysis and to provide adequate support data, the framework for collecting data in the study was by singular effort of the researcher through participant-observer field based approach. The primary instruments used were observation, , interviews, and questionnaire. The period for collection of the data spanned 8 weeks.

3.6.2   Observation

Osuala (2001) contends that direct observation of techniques is specific and also arms the skillful observer with a high level of factors under study. This method is suitable for gathering information on a given situation for a specific period of time, and therefore describes the behaviour and qualities or changes that may be observed. Direct observation enabled the researcher to examine how teaching and learning of Music and Dance is conducted in the Primary school classroom. During observation, nothing is taken for granted because every detail counts towards drawing a detailed valid conclusion. In this study, an observation guide (Appendix A) was designed to help the researcher find out the activities that the sampled pre service teachers engage their pupils in during Music and Dance lessons. This aided the detailed description of the situation in the respective classrooms. The observation endeavored to capture the lived musical experiences and usage by generalist teacher trainees both in and out of the classroom. Particular attention was on how these teachers utilise their knowledge and skills in music to promote musical learning and development for their students. Formal and informal observations were conducted throughout via an extensive field engagement at the setting. Effort was made to capture detailed document on participants' behaviours through field notes (video footage and digital camera coverage).

3.6.3   Interview

There were two phases of interviews with each of the participants. Oral interviews were conducted using audio-taping, Samsung and TV40 mobile phones to capture the data for later transcription in the first round. To ensure trustworthiness and authenticity of the report, the participants provided a written response to the interview

questions during the second round. The open ended structured interview questions focused on participant perceptions on their confidence and competence in teaching music and dance, and use of adequate time resources, equipments and materials for providing musical learning for their students. Seven interview questions were explored for each participant lasting approximately fifteen minutes and were audio tapped, transcribed verbatim and checked for accuracy by participants themselves as suggested by Silverman (2003). The researcher also engaged himself in unstructured but planned interviews in a very relaxed face to face encounter by conversation. Freedom and flexibility were allowed to clear doubts and preservice teachers were made to be aware that it was for academic purposes and resulted in fruitful discussion of music and dance and other related matters.

3.6.4   Questionnaire

According to Kumekpor (2002), a questionnaire consists of series of questions and other prompts for the purpose of gathering information from respondents. It is a formal question framed and written down for the respondents to provide answers to. The questionnaire is often divided into two parts: the first part requires such details of the respondent as sex, age, marital status and occupation. The second part possesses the questions relating to the subject matter of inquiry. Usually, the answers given in the second part can be analysed according to the information in the first part. There are two basic types of questionnaires, namely pre-coded or closed questionnaire where the investigator sets questions, and, at the same point, provides all the possible answers he expects to obtain from his respondents. In most cases, the interviewee is expected to tick the appropriate responses. The pre-coded or closed questionnaire is an efficient method in the collection of data from an illiterate population. It facilitates

easy recording of data. The open-ended type of questions is framed as specific questions with no possible answers provided. The investigator writes down the question and expects his respondents to give their own answers. Open-ended questions give flexibility in answering questions. Respondents can express themselves as fully as they wish. This means the respondents must think about their own frame of answers. Compared to the pre-coded or closed ended questions, the varied nature of the answers given in opened ended questionnaire makes the processing of this type of questions time consuming. Therefore, in a normal questionnaire schedule, both closed and open-ended questions must be used. In this study, questionnaire with both open and closed questions (Appendix C) was used to collect data from the respondents in the college. To elicit further data for analysis to answer aspects of the research question, close ended questionnaires were designed and distributed by hand to all the sixty-five participating pre service teachers for their response and were retrieved by the researcher to ensure a high response rate. Follow-ups were made to retrieve questionnaire from late respondents. In fact, the clarity of items did not necessitate the need for further clarification. The personal administration ensured that where such clarification was required, the respondents received it.

3.7   Data Collection Procedures

This thesis reports the research conducted with a group of preservice music and dance elective teachers in the Gbewaa College of Education. The researcher taught music and dance for the preservice teachers during the previous two semesters, which both guided the selection of suitable procedures to be undertaken in this study and signalled difficulties that needed to be overcome prior to implementation of the

procedures in the study. Before any data was collected, the researcher obtained voluntary informed consent.

3.8 Data Analysis

The overall appraisal and findings of the research is presented through organising the data collected in order to derive meanings from it. The inductive analysis strategy was employed in developing analysis and interpretation through code of data. Patton (1980) stated that "inductive analysis means that the patterns, themes and categories of analysis come from data; they emerge out of the data rather than being imposed on them prior to data collection and analysis. Based on this, the process involved identification of themes and patterns derived from similarities, differences and sequences. This occurred concurrently with the collection of data. In the process of analysing the data, the researcher was very mindful of the need to be guided by the research questions, the overall design of the research and the nature of the data collected. This brought into action a thoughtful balance between generating themes from within the data and applying preconceived themes to the growing data.

CHAPTER FOUR

RESULTS/ FINDINGS OF THE STUDY

4.1   Responses from the Observation and the Interviews

The following were some of the opinions expressed by selected members of the research community. The interviewees commented that their preservice music training received at the college was inadequate and ineffective. Most of the interviewees pointed out that the content and the methodology received during their preservice preparation was not enough. According to those who were interviewed, music at the college is a semester course for content and one semester for few who offered it as elective subject which does not prepare them to teach effectively after their preparation as the programme focuses on theory and few practical activities. Handful of students commented that music has been sidelined and the reason is that music and dance is a non-examinable subject in the school's curriculum and question why it should be studied?

Interviews were also conducted on their confidence to teach music and dance. Some of the students interviewed commented that there are 'a lot of uncertainties' with regards to music and dance teaching. Music and dance at the college hovers on the axiom "chew, pour, pass and forget", and therefore students only learn to pass their exams and forget. Another commented that everyone has areas in which he or she may not be confident, but with subjects such as science and art one can draw on one's own experience and schooling. A Preservice music and dance teacher interviewed who was aware of the importance of Music and Dance to the pupils' formative learning and creative development admitted on using the Music and Dance periods to

teach other subjects such as English, Mathematics, Environmental and Social Studies, Integrated Science and others which are examinable. Other factors which interviewees commented on included, lack of musical materials and equipments, time allocation on the time table and teaching environment. All these impede the teaching of music and dance with regards to the syllabus requirement. Relating theoretical component to practicality, one student who happened to be a music director in his church confidently commented that he play keyboard, trumpet, guitar and the set of drums, but the nature of music and dance at the college of education made it difficult for him to relate the theory to practicality. On the content of the music and dance, one student questioned why they had to study the biography of some Ghanaian musicians who are popular and yet condone in all kind of lifestyle which the student considered as unacceptable behavior in the society. The student was quick to add that the traditional ensembles we study each year help students to know at least some of the traditional dances from different part of the country. A good number of the interviewees commented that it difficult to relate Labanotation Movements in real African dance situation.

Research Question 1

4.2   The demographic details of the sampled students

Table 4: Demographic details of sampled students

		Frequency	Percentage %
Sex	Male	42	65.0
	Female	23	35.0
Age category	15-20 years	6	9.0
	21-25 year	52	80.0
	26-30 years	7	11.0
Total		**65**	**100.0**

The demographic details of the sampled students are included in Table 4. Of these sixty five (65) respondents, forty-two (42) respondents representing 65.0% were males while twenty-three (23) respondents representing 35.0% were females. Age category of the students who offered music as an elective revealed that six (6) out of 65 respondents representing 9.0% were between the age 15-20 years, fifty-two (52) respondents representing (80.0%) were between the ages of 21-25 years and seven (7) respondents representing 11.0% were aged between 26-30 years.

4.3   Background of students in relation to music and dance education

Table 5: Training and Musical Qualification

Background of students		Frequency	Percentage %
Formal musical training.	Yes	5	8.0
	No	60	92.0
Any musical qualification	Yes	3	6.0
	No	62	94.0
Total		**65**	**100.0**

From table 5 student relationship to music is negative as majority of them had no musical background from any formal musical training. Sixty (60) out of the sixty-five (65) respondents representing 92% said 'No' in response to the question. On the question of any musical qualification, sixty-two (62) respondents representing 94% said 'No' and three (3) respondents representing 6%. responded for 'Yes'.

4.4   Participation in musical activities

Table 6: Participation in musical activities

Item	Frequency	Percentage %
None	2	3.0
Listen to music(any style)	32	49.0
Sing songs	9	14.0
Sing with a group or choir	8	12.0
Play an instrument with a group or band/orchestra	14	22.0
Other	-	-
Total	**65**	**100.0**

Interestingly, all the participants in one way or the other had taken part in the multiple choice question provided in the questionnaire. Only 2 (3.0%) respondents ticked "none" to indicate that they did not take part in any musical activities that went on in and outside the college. Thirty-two (32) out of 65 representing 49.0% always listened to some form of music in any style, 9 (14.0%) respondents also sang songs, 8 (12.0%) respondents sang songs with their church choir, and 14 (22.0%) respondents played musical instrument with a group or band/orchestra. Struthers (1994) confirms that music is more likely to be valued and respected if children have as many active role models of adults participating in musical activities as possible. Flash (1993) supports the assertion that music should be an integral part of daily life, and that the basic principles of music 'can be broken down into concepts simple enough for any teacher and the children to grasp'.

Research Question 2

4.5 Instructional Materials used in teaching music and dance

Table 7: Instructional Materials in the College

Instructional Materials	Available (%)	Not Available (%)	Occasionally Used (%)	Frequently Used (%)
Syllabus / Course Outline	65 (100)	-	20 (31)	45 (69)
Textbooks	20 (31)	45 (69)	10 (50)	10 (50)
Ruled Music Board	-	65 (100)	-	-
Music Manuscript Sheet	20(31)	45 (69)	12 (60)	8 (40)
Teachers Handout	20 (31)	45 (69)	3 (15)	17 (85)

Table 7 showed that all the sixty-five (65) respondents representing 100% indicated that they had the syllabus and course outline in college. As to their degree of use, forty-five (45) of them representing 69% responded that the syllabus and course outline were used frequently while the other remaining twenty (20) representing 31% indicated using them occasionally. On textbooks, twenty (20) of the respondents , representing 31% had them. While forty-five (45) representing 69% were not having them. With those who had the textbooks ten frequently use them while ten use them occasionally. Twenty (20) of the respondents representing 31% did had teachers handbook and on its usage 17 of the respondents representing 85% indicated that they frequently used. Twenty (20) of the respondents representing 31 %   had the manuscript sheets. Eight (8) respondents representing 40% of them responded that the manuscripts were used frequently while twelve (12) representing 60% of them indicated using them occasionally.

Table 8:Are there enough Materials/ Facilities for study Music and Dance

Item	Frequency	Percentage %
Enough	2	3.0
Somewhat	16	25.0
Not Enough	47	72.0
Total	**65**	**100.0**

Considering the research questionnaire; were there enough resources for study of music, two (2) out of sixty-five (65) respondents representing 3% assert that materials and facilities used were enough, sixteen (16) of the respondents representing 25% share the view that materials and facilities were somehow better. Surprisingly forty-seven (47) of the respondents representing 72 % are of the view that the materials and facilities used were not enough. Thus, the data shows that distressingly, the instructional materials in the college were not enough.

4.6   Studying all the three major components

Table 9: Studying all the three major components

Developing topics from separate components	Frequency	Percentages %
Never	52	80.0
Sometimes	8	12.0
Often	2	3.0
Always	3	5.0
Performance	19	29.0
Composition	15	23.0
Listening and Observing	7	11.0
All the three sections	24	37.0
Total	**65**	**100.0**

In response to the question Do your tutors teach Music and Dance by developing topics from the separate components of the programme or linking it to other subject? Fifty-two (52) respondents representing 80.0% never developed their topics from the separate components of the Music and Dance programme. Eight (8) and two (2) respondents representing 12.0% and 3.0% respectively sometimes and often considered the other sections of the programme respectively, while three (3) respondents out of 65 representing 5 .0% believe that their tutors always link their lesson. Struthers (1994) recognises the danger that music may not be given equal status with other subjects when links are formed between curriculum areas. Music goes hand-in-hand with other curricular areas for young pupils. Students must function in all the developmental domains (i.e. Physical, Social, Emotional, Cognitive) if they are to successfully adapt to school and societal norms (Bandura, 1997). Mills (1991) also stresses the importance of musical validity: subject –specific development cannot take place through haphazard encounters in other subject areas. Links between music and other subjects, therefore, are not advantageous. Considering "Which of the sections of the Music and Dance Programme do you like most?" Only 19, representing 29.0%, like performance, 7 (11.0%) said they liked listening and observing, 15 (23.0%) like compositions and 24 (37.0%) like all the three sections of the music and dance programme. Bandura (1977) opines that if people tend to avoid situations they believe exceed their capabilities, but undertake activities they judge themselves capable of handling, it is imperative to find ways to foster teachers self-confidence to teach music.

4.7   Call on resource persons

In many instances, teachers find themselves in situations where there are no readily made instructional materials. In such circumstances, they are enjoined to improvise as much as possible in order that teaching/learning will be enhanced. Mankoe (1997) states that these materials to be improvised should neither be too sophisticated nor too simple else the purpose for which they are created will be defeated. The practical nature of the Music and Dance Programme in one way or the other, calls for the assistance of resource persons in the implementation. Little (1981) states that the use of resource persons enables "teachers and administrators teach each other the practice of teaching". This question was designed to find out whether teachers fall on resource persons who are knowledgeable to assist in teaching some topics they find difficult to teach. The response was negative as all the sixty-five (65) respondents representing 100 %, admitted that their teachers never called on any resource persons to assist them in teaching. This means the teacher who is the implementer of the programme, in one way or the other, did not seek the assistance of resource persons.

4.8 Preservice Preparation

Table 10: Preservice Preparation

Statement	Very satisfied %	Somewhat satisfied %	somewhat dissatisfied %	Very dissatisfied %
How satisfied are you with the pre service preparation that you have received at college in music and dance course.	12 (18)	42 (65)	11 (17)	-
Statement	Yes absolutely %	Yes mostly %	Not really %	Definitely %
Do you believe that the preservice preparation you have received at the college was relevant to your needs as a beginning classroom teacher.	12 (18)	28 (43)	21(32)	4 (6)
Statement	Excellent %	Very Good %	Good%	Poor %
How would you rate your practicum experiences in your preparation for teaching music.	6 (9)	9 (14)	30 (46)	20 (31)

In general, the students' responses regarding the relevance of coursework (the preservice preparation) to their needs and their overall satisfaction with their preservice preparation were not particularly positive. The majority of respondents 42 (65%) reported being 'somewhat satisfied' with their preservice preparation. Only 12(18%) were 'very satisfied' and 11 (17%) reported being either 'somewhat dissatisfied' or 'very dissatisfied'. This finding indicates that satisfaction levels among these preservice music teachers leave considerable room for improvement. Similarly, majority of respondents 28(43%) reported that their preservice programme was 'mostly' relevant to their needs as music teachers. Only 4(6%) considered it to be

'definitely' relevant and 21 (32%) found the course to be 'not really' relevant, again indicating a need for improvement. In response to the question "How would you rate your practicum experiences in preparing you for teaching music. The responds were negative as 6 out of 65 and 9 out of 65 represents (9 %)and (14%) opted for excellent and very good respectively.30 of the respondents represents (46%) agreed that it was good while 20 respondents represents (31%) asserts that is poor. Comments referring to preservice music preparation revealed that 'practical' was not enough.

Research Question 3

4.9   Which of the challenges do you encountered in your studying music and dance?

Table 11: Which of the challenges do you encountered in studying music and dance

Challenge	Frequency	Percentage %
Lack of textbook	25	38.0
Lack of teachers handbook	5	8.0
Negative attitude of teachers towards the subject	14	22.0
Lukewarm attitude of students towards the subject	12	18.0
Negative attitude of parents towards the subject	9	14.0
Total	**65**	**100.0**

In this questionnaire, students were asked to indicate some of the challenges they encounter in studying music and dance as a subject, 25 out of 65 representing 38.0% ticked lack of textbooks as their major problem, 5(8.0%) ticked lack of teachers handbook. 14(22.0%) responded to the negative attitude of teachers towards the

subject, lukewarm attitude of pupils and negative attitude of parents towards music were also represented by 12(18.0%) and 9 (14.0%) respectively.

Research question 4

4.10 What measures could be put in place to address these challenges?

Table 12: Interventional strategies adopted to address the challenges in music teaching

Intervention	Frequency	Percentage %
In-service training	33	51.0
There should be provision of teaching /learning materials	20	31.0
Musical programmes that require students' participation should be organised periodically	8	12.0
Some of the teachers should be involved in school music programmes	4	6.0
Total	**65**	**100.0**

Thirty-three (33) respondents representing 51.0% shared that In-Service Training should be organised to equip them, twenty (20) out of 65 representing 31.0% responded that there should be provision of teaching and learning materials, eight (8) representing 12.0% agreed that musical programmes that require students participation should be organised periodically while four (4) respondent representing 6.0% think that some of the teachers should be involved in school music programmes.

CHAPTER FIVE

DISCUSSIONS OF FINDINGS

5.1   Responses from the Observation, Interviews and the Questionnaire

Students do not attach importance to music and dance saying that the subject is not externally examinable at the basic level where they are going to teach, although teachers who handle those subjects pull their full weight behind the impartation of knowledge to them at preservice preparation. Students rather adopt the strategy of memorization for examination after which they forget everything or most of the aspects taught to them. The experience of praxis shock appears to contribute to preservice music and dance teachers' expressed need for improvements in preservice courses, particularly in areas relating to the skills and knowledge required for teaching music. Whenever interviewees compared music and dance learning experiences with other curriculum they tended to point to the importance of pedagogical content knowledge and skills and professional knowledge and skills in preparing them to become successful music and dance teachers. However, comments by preservice music and dance teachers in this study find that preparation in these areas is perceived to be inadequate.

Analyses of the interviews provide a clear picture of preservice music and dance teachers' perceptions of areas of importance to them in a teacher education course and areas in need of improvement. The general finding (consistent with the questionnaire and interview analysis) was that pedagogical content knowledge and skills, and professional knowledge and skills were perceived to be of central importance to the practice of preservice music and dance teachers. The term 'contextualised' seems to

sum up preservice   music and dance teachers' preferences with regard to future teacher education preparation. Stokking, Leenders, De Jong, and Van Tartwijk's (2003) opines that realistic teacher education has greater potential to reduce praxis shock. The preservice music and dance teachers interviewed had strong feelings about their preparation of the structural elements of their courses. In particular, comments were offered on the practicum and sequence of preparation.
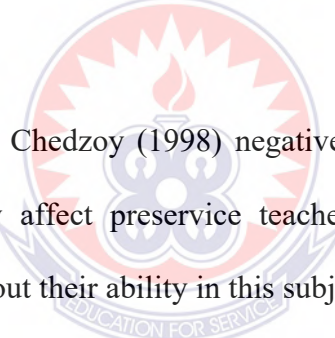
The importance of the practicum to preservice   music and dance teachers came through convincingly in both the questionnaires and interviews. It was commonly mentioned that the practicum was the most useful part of the preservice preparation, and that it was the most 'realistic' site of learning. I think more emphasis needs to be placed on the practicum process because this is really where most of the learning happens for the preservice music and dance teacher. I believe that a lot of time is wasted on pedagogical theories; each person is different and will adopt a method of curriculum delivery that will suit them regardless of the theory that supports it. Practicum may have rated highly in the opinions of interviewees because it was the area of their preservice course that best provided for the development of pedagogical content knowledge and skills, which they desired but felt were not adequately addressed. According to the preservice elective music teachers, the support needed for the enhancement of effective music and dance teaching and learning is not forthcoming. For effective music and dance teaching to be achieved there is the need for the provision of teaching and learning materials and equipments that will help to promote effective teaching and learning of the subject. Materials like textbooks, musical instruments which should be provided by the government to enhance teaching and learning of music are not forthcoming. Finances to be used in the organization of musical programmes in the college are inadequate. This hampers the successful

teaching and learning of music and dance in the classroom as well as musical activities that need to be organized in the college.

5.2   Influence of Background and Confidence on Teaching Music and Dance

Russell-Bowie et al (1995) research indicates that if preservice teachers have a strong background in music and dance, it will generally influence their confidence and effectiveness in teaching music and dance within their classroom.   If preservice teachers felt confident about themselves as teachers of the subject then they would be more confident about teaching the subject. Bandura (1997) confirms this, indicating that the confidence of teachers is a significant factor in how well the subject is taught. In a study into preservice teachers and visual arts by Welch (1995), results indicated that preservice teachers' self-concept about their own skills and background in the subject directly influenced their effectiveness as art teachers. Research by Calderhead (1988) confirms this indicating that the preservice teachers' own background impacts strongly on their confidence in teaching. The preservice teachers' prior experiences and the attitudes that they bring with them to their teacher education courses can powerfully influence their emerging practice. However this is not necessarily consistent across all preservice teachers. Research by Ryan (1991) indicates also that if preservice music and dance teachers lack both a strong background in the arts and confidence in the arts, then this will impact strongly on their future classroom teaching. Alter *et al* (2009) study confirms this, indicating that primary school teachers' lack of confidence in teaching one or more arts subjects impacts significantly on the effective teaching and learning within the creative arts classroom and that their life experiences shape the way they teach the arts subjects. Wright's (1999) research indicates that many students entering their preservice music and

dance course indicate that they are nervous or apprehensive about participating in music and dance tutorials and this often inhibits their ability to involve themselves in these activities. The observation of lessons was carried out to have first hand information on what is actually happening in the various classrooms in connection with the implementation of Music and Dance Curriculum. Arthur (1999) opines that the teacher's knowledge of the subject matter greatly influences his interpretation of curriculum intentions, thereby affecting his output. Thus, they have the confidence to stand before the class and to deliver. And teachers' knowledge of the subject matter promotes the implementation of an innovation. Arthur (1999) reiterates that when teachers are knowledgeable of the subject matter, it influences their interpretation of the curriculum intensions.

According to Carney and Chedzoy (1998) negative attitudes to a subject from past experiences will strongly affect preservice teachers' learning and reinforce their strong negative beliefs about their ability in this subject. Therefore effective, practical, positive and long term music and dance learning experiences throughout their initial teacher education course are imperative for preservice teachers to change possible negative attitudes and to become confident music and dance teachers in the classroom. Gifford (1993) researched this aspect of music and dance education in a study which aimed to examine how student teachers' musical skills, teaching ability, musical sensitivity and attitudes towards music were advanced through music education. These appeared to be characterised by praxis shock. McCormack, Gore and Thomas (2003) study found that preservice music and dance teachers had difficulties in achieving a 'solid professional identity' in their first year of teaching as they struggled with consolidating their prior images of teachers with the realities faced in

the classroom. Majority of the students do not have formal musical training or any other training in music and dance.

5.3 Participation in musical activities

This section of the questionnaire concerns whether students participate in musical activities. The respondents were to indicate if they participate in music by ticking one of the following; none, listen to music, sing songs, sing with a group or choir, play an instrument, plays with a group / band / orchestra and other. With regard to the question it shows clearly that the students duly participate in many musical activities. Further links in participation in musical activities by the students revealed that they were able to promote it through singing.

5.4 Preservice preparation

Gifford (1993) confirms that teachers' low perception of their competence and confidence as music and dance teachers were offset by their enjoying, and valuing music and dance education less. Gifford suggests that preservice teachers see their ability to teach music and dance largely in terms of their personal musical skills; and that a traditional oriented and developmental skills-based music education course may not be the most appropriate way of training teachers, noting that 'music and dance education programmes currently operating do little to enhance confidence, skills, and valuing'. Bandura (1997) opines that those who hold high confidence beliefs therefore, should engage in the teaching process more readily, apply more effort to their teaching and persist longer in the face of difficulty. Jeanneret (1997) revealed a significant change in preservice perceived confidence to teach music and dance as a result of a music fundamentals course. The music and dance fundamentals course was

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designed primarily to develop music skills and knowledge and, secondly, to develop the students' confidence to teach music by focusing on general teaching strategies. Based on her research, Jeanneret advocated a music and dance curriculum for preservice generalists that promotes curriculum, competencies, and teaching strategies as a three-pronged model, whereby each component emphasized the instructor as the model. Mills (1989) makes the important point that music taught by the class teacher helps children to appreciate music as part of the whole curriculum, and helps greater opportunities to be provided for music. She stresses the importance of the teacher's knowledge of individual children, so they can observe the children's musical development, ascertain their capabilities, and plan with this in mind. Mills believes strongly that 'music is for all children' and as such, should be taught 'by all teachers'. Mills argued that, given appropriate preparation and support, they are capable of teaching the subject with confidence and tries to eschew music becoming something separatist and elitist and this view was shared by Glover and Ward (1993), Hennessy (1994), Struthers (1994) and Stocks (1998).

5.5   Teaching/Learning Materials

The implementers' ability to carry out an innovation depends on the availability of materials and other relevant resources. The study reveals that there is lack of teaching /learning resources in the college. There are also no textbooks, students' workbooks, teacher's manual, and manuscript sheets for students as well as music apparatus in the schools. The absence of these materials, resources and facilities in the schools is detrimental to the implementation of the programme. Tanner and Tanner (1995) intimate that lack of materials and resources are an obstacle to achieving intended outcomes of innovation.

Many education scholars have asseverated that the success of an educational endeavour to some extent, depends upon the provision and effective use of instructional materials. The provision of musical instruments is the first step towards the creation of opportunities for student -teacher to acquire skills in the playing of African indigenous ensembles (Flolu and Amuah, 2003). The College of Education (Gbewaa College of Education) should, thus , possess, in its collection some African musical instruments such as xylophones, atenteben, sets of drums, from communities in the southern, central, and northern sections of Ghana.

5.6   Challenges encountered in studying music and dance

Opinion supporting this view can be found in the research literature. Nzewi (1999) thinks that one of the problems sub-Saharan African countries are grappling with is lack of facilities for music teaching and learning. Akrofi (1998) confirms that equipment like stereos, television, and video tapes which are useful to enhance the teaching and learning of African music and dance are non-existent in most of the schools in Ghana. It is clear from the above that music and dance education is not a priority in Basic Schools, Second cycles, Colleges and Universities in Ghana and the entire Africa as whole. (Supported by) Russell-Bowie (1997), Van Niekirk (1997), Mills (1989), Mills (1991), Binns (1994) and Tillman (1988) agree that generalist teachers lack confidence in their ability to teach music. Wragg (1994) confirmed that confidence to teach music is lower than most other subjects. This is also supported by Odam (1979) that music "challenges teachers to reveal areas of knowledge and skill which in many are sources of severe feelings of inadequacy".

CHAPTER SIX

SUMMARY, CONCLUSION AND RECOMMENDATIONS

6.1 Summary

This chapter gives a summary and conclusions of the study based on the data collected. It also gives the recommendation for the pertinent issues found as a result of the data collected. Several issues have been raised by the review of the literature for the research questions. The major challenges associated with the teaching and learning of music and dance in the Colleges of Education. Some of the identified challenges facing music teachers include; lack of knowledge and skills about the syllabus requirements, inadequate time to prepare music lessons, inadequate or insufficient time in the teaching day, lack of priority for music, lack of personal musical experience, and lack of adequate resources. Teacher education has the potential to either challenge or maintain preservice music teachers' preconceptions of their professional identity, and teacher education should arguably develop in future teachers a professional identity which enables them to be effective throughout their career. Such discussions should incorporate issues such as efficacy doubts (Wheatley, 2002) and the ways in which these might influence their success as teachers.

6.2 Implications and areas for future research

Two significant themes emerged from this study into preservice music teachers' perception education programmes the need for contextualisation and integration of preservice music and dance teacher education programmes. Contextualisation and integration mostly occur within the preservice programmes, and will be discussed in detail.

6.2.1   Contextualisation

The findings of this research clearly support the recommendation that preservice teacher education courses for music and dance teachers should prepare future teachers for the specific context within which they will be operating (in this case as basic level classroom music and dance teachers). This seems to be the primary criterion by which preservice music and dance teachers evaluate the effectiveness of a preservice course. Existing teacher education programmes tend to be fragmented in style (Ferry *et al*., 2004) and present both music and dance education theory in isolation from the context of music and dance teaching. A contextualised course would, according to the participants in this study, provide them with the means to apply knowledge and skills learnt in all subjects to their future context as preservice music and dance teachers.

6.2.2   Integration

This study revealed that preservice music and dance teachers perceive integration to be central to effective music and dance teacher education programmes. An integrated course is defined here as one that helps students make links between theory and practice, between general education and music and dance education as well as relating the knowledge presented in all their music and dance discipline and education units to their future professional practice.

6.2.3   Integration and contextualisation in practice

Integration and contextualisation can only occur when the structural design of the preservice course is reconceptualised, particularly in terms of the practicum and the sequence of preparation. Practicum needs to be located throughout the course, coupled with reflective-style discussions that explicitly link current educational theory

with the context in which music and dance teachers will be operating in their early years (the music classroom). In particular, the areas of pedagogical content knowledge and skills, and professional knowledge and skills should be used to contextualise courses. These areas may provide a bridge between music and dance knowledge and skills and general education pedagogical knowledge and skills, and therefore provide the contextualised element so obviously desired in a preservice course.

6.3   Challenges encountered in studying music and dance

The study revealed the following findings;

a. Lack of competence and confidence among preservice music and dance teachers.

b. Lack of   teaching and learning materials : textbooks, students handbook (manuscript book).

c. Lack of musical instruments (both African and Western Instruments).

d. Music and Dance being non- examinable at basic schools. (BECE)

e. Negative attitude of teachers towards the subject.

f. Lukewarm attitude of students towards the subject.

g. Negative attitude of parents towards the subject.

h. Inadequate time in the teaching and learning of music and dance lesson.

i. Lack of priority for music and dance and the disparity of the Curriculum content of the College of Education and that of the Basic Schools.

6.4   Suggested solution to challenges in studying music and dance

a. The music and dance should be made a core subject at the basic level.

b. The colleges of education should be well stock with music and dance teaching and learning resources. These include textbooks, student's handbook (manuscript book), Musical instruments (both African and Western Instruments).

c. The music and dance should be examinable externally at Basic Education Certificate Examination level.

d. Parents, teachers and students should be sensitize on the importance of music and dance education programme.

e. There should be correlation of music and dance programme at the colleges of education and that of basic schools.

6.5   Conclusion

Preservice generalists teachers come to college with diminutive knowledge in music and dance. The course content college offer very little practical and theoretical background in music and dance, and they are only provided with a very short learning experience in which to develop some skill. Findings of this research suggest that it is possible to boost preservice music and dance teachers' confidence and competence to teach music and dance during their preparation. In this sense, the music and dance course should be a core and should not be a semester programme for all preservice teachers. A music and dance curriculum for preservice educators should provide opportunities for teacher trainees to develop not only their skills, but also their motivation to teach music. The curriculum could be structured to include the following components: (a) a balance of music instruction and music encounter; (b) teaching strategies that engage students in musical participation; (c) competencies in both doing music and teaching music; and (d) practicum settings in which preservice teachers gain hands-on experience teaching music to children. Each of these

components highlights the importance of practical, hands-on experience in building the confidence to teach music. Training generalists to teach music and dance is such a daunting task for a one-semester course. The study has demonstrated the importance of pedagogical content knowledge and skills and professional knowledge and skills in the preservice preparation of music and dance teachers. A perceived lack of preparation has been shown to produce negative attitudes toward music and dance and a lack of confidence in their ability to teach music (Barry, 1992; Gifford, 1993; Jeanneret 1997; Mills, 1989; Seddon and Biasutti, 2008). The consequence is the avoidance of teaching music and dance or ineffective teaching. The few preservice teacher interviewees who were aware of the importance of Music and Dance to the pupils at their early stage of their formation, learning and creative development admitted that once Music and Dance is not examinable externally at the basic schools they will consider using its periods to teach other subjects such as English, Mathematics, Environmental and Social Studies, Integrated Science and others. Although preservice music and dance teacher education is designed to prepare beginning teachers for the early years of their career, preservice music and dance teachers express general dissatisfaction regarding the preservice education they have received. The findings of this research highlight a number of important issues that music and dance teacher educators might consider addressing in order to ensure that preservice music and dance teachers are being adequately prepared for and supported in their role as classroom music teachers.

> ➤ Preservice music and dance teacher education programmes should place greater emphasis on developing the specific pedagogical content knowledge and skills required for teaching at primary school classroom music.

➢ Greater emphasis in preservice preparation should be placed on specific professional knowledge and skills associated with the practical aspects of running a music programme, including involvement in co-curricular activities.

➢ Music and dance knowledge and skills are very important, but are not always adequately covered in preservice programmes. Perhaps these need to be addressed in relation to their application in the music and dance classroom.

Surprisingly, interviewees who were music and dance elective students when asked about their views on subject knowledge and teaching skills, most of them thought that they have diminutive knowledge and less confidence in handling the subject; reason was that they have forgotten about all that they learnt as the learning turn to be "rote" for the subject.   Some of the respondents felt that a lack of knowledge and understanding could be balanced by appropriate input, but that where there is no time for that input, there is a problem.
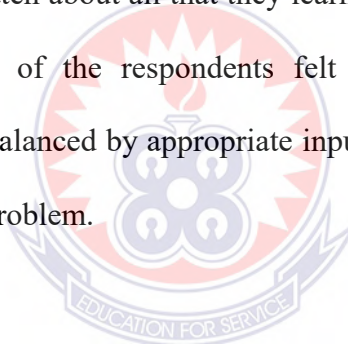
6.6   Recommendations

Considering the fact that teaching music and dance can promote a holistic education of the primary school child, the following recommendations are made to encourage active participation in the subject by the teacher:

i.   There should be organised Music and Dance workshops and seminars to help equip the primary school teachers to be able to impart the right knowledge in the child. Music teachers and coordinators should offer assistance to their fellow teachers who have little knowledge about music.

ii. There should be regular In-Service Educational Training (INSET) programmes supervised by Ghana Education Service (GES) to update the knowledge of

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teachers and equip them with the necessary skill to enable them deliver meaningfully in the subject.

iii. There should be a provision for appropriate teaching and learning materials to enhance effective teaching and learning of the subject. Teachers are encouraged to learn to improvise teaching and learning materials from the environment for their lessons. They should also adjust their teaching to meet the needs of children at all levels of development since music learning is a continuous process.

iv. Music and Dance should be separated from the other Creative Arts and made externally examinable subject like the other subject in the National Curriculum at the basic level.

v. The Institute of Education - University of Cape Coast should restructure the Colleges of Education Music and Dance programme. The methodology aspect of the course should be made core but not optional in the second year; that is, all trainees must be knowledgeable not only in the content of Music and Dance but the methodology as well.

vi. The Colleges of Education Music and Dance programme should have a bearing on the Primary and Junior High School syllabuses to enable teachers develop a comprehensive knowledge in the Music and Dance Programme that will help develop confidence in them during the teaching and learning process.

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APPENDIX A

OBSERVATIONAL GUIDE

1. **Listening activities**

   (a) Auditory discrimination (specific sound)

   (b) Auditory sequence (order of sound)

2. **Observation activities**

3. **Composition activities**

   (a) improvisation
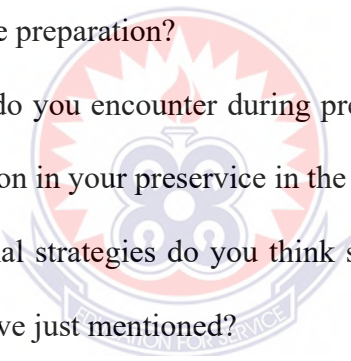
4. **Performance activities**

   (a) Singing

   (b) Playing musical instruments

      (i)   Rhythmic instruments

      (ii)   Melodic instruments

APPENDIX B

INTERVIEW GUIDE FOR STUDENTS

1. How do preservice music and dance teachers perceive their own background and confidence in relation to music and dance education?

2. How did you experience music and dance course in your preservice teacher preparation college?

3. How do you assess the appropriateness of the knowledge and skills you acquired from the music education during your preservice preparation?

4. What do you think should be done to improve the musical knowledge and skills of preservice preparation?

5. What challenges do you encounter during preparation and provision of music and dance education in your preservice in the colleges of education?

6. What interventional strategies do you think should be adopted to address the challenges you have just mentioned?

APPENDIX C

STUDENTS' QUESTIONNAIRE

This questionnaire has been designed to find out a few things about the Teaching/Learning of Music and Dance in Colleges of Education in Ghana. You will be contributing greatly to the success of this research if you answer the following items as honest and objective as you can . The study is for academic purpose only and therefore assured of anonymity and confidentiality.

Thank you for your effort.

Please Tick (√) the appropriate box / boxes where necessary .

Name of institution...

Sex: Male   ☐   Female   ☐

1.   Age category

(a) 15 -20 years   ☐

(b) 21 - 25 years   ☐

(c) 26 – 30 years   ☐

2.   Which year group do you belong to?

Year 1 ☐   Year 2 ☐   Year 3 ☐

3.   Have you any other formal musical training?

Yes   ☐   No   ☐

If YES, please specify ……………………………………………

4.   Do you have any musical qualification(s)? (For example, "O" level/ "A" level, SSSCE/WASSCE, Diploma, etc.)

Yes   ☐   No   ☐

If YES, please specify ……………………………………………

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5. Do your tutors link music with other subjects, for example mathematics?

    Yes ☐   No ☐

6. If yes, do you find it easier when it is linked to another subject?

    Yes ☐   No ☐

7. Do you like the Music and Dance as structured in the syllabus?

    Yes ☐   No ☐

8. Does your tutors call on resource persons to assist in teaching topics about which

    they are knowledgeable? No ☐   sometime ☐   often ☐   always ☐

9. Which of the sections of the Music and Dance programme do you like most?

Performance   ☐

Composition   ☐

Listening and Observing   ☐

All the three sections   ☐

10. Do you believe that music tutors in your college are competent enough to handle

the subject?

Yes ☐   No ☐

11. Is music examinable in your institution? Yes ☐   No ☐

12. What is the duration of music lessons in your institution ? One hour ☐

    Two hours

13. How many times do you have music lessons in a week ? One ☐   ☐

    Two

14. What is the attitude of tutors towards the teaching and learning of music in the

institution?

Very Good ☐   Good ☐   Average ☐   Poor ☐

15. Are there enough resources materials in the study of music in your institution?

Enough ☐   Somehow ☐   Not enough ☐

16. Is the classroom learning of music conducive when it comes to performance?

Yes ☐   No ☐

TEACHING/LEARNING MATERIALS AND OTHER FACILITIES.

17. Tick the appropriate column to indicate whether the listed materials and facilities are available or not in your school; and go on to indicate the degree of use of an item, if available, in lessons.

	Available	Not available	Degree of Use			
			Never	Occasionally	Frequently	Always
A) Instructional Materials						
1. Ruled Music Board						
2. Syllabuses						
3. Students' Textbooks						
4. Teacher's Handout						
5. Manuscript sheets for students						
B)Audio Visual Aids						
6. Radio/Cassette recorder						
7. CD Player						
8. Television						

9. Video Deck						
10. Computer						
11. Music Software						
C) African Instruments						
12. Atumpan						
13. Conga						
14. #uga						
15. Apentema						

	Available	Not available	Degree of Use			
			Never	Occasionally	Frequently	Always
16. Asi3ui						
17. Petia						
18. Donno						
19. Axatse						
20. Dawuro						
21. Atenteben						
22. Any other(specify below)						
I						
II						
III						
IV						

V						
D)Western Instruments						
23. Piano						
24. Electronic Organ						
25. Flute						
26. Trumpet						
27. Drum set						
28. Trombone						
29. Guitar						
30. Pitch Pipe						
31. Any other (specify below)						
i.						
ii.						
iii.						
iv.						
v.						

18. Indicate the type of facility you have in the school by ticking appropriate boxes

  I.   Music Room   ☐

  II.   Big hall for massed singing or worship   ☐

 III.   Shady place for drumming and dancing   ☐

 IV.   Availability of electricity

19. Are music manuscript books enough for every student to have a copy?

       No   ☐   Yes   ☐

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20. Do your tutor call in resource persons to assist in teaching topics about which they are knowledgeable? No ☐   Yes ☐   sometime ☐   very often ☐

II   PRESERVICE PREPARATION

21. Do you believe that the pre-service preparation you received at the College was relevant to your needs as a beginning classroom teacher?

Yes absolutely   ☐

Yes mostly   ☐

Not really   ☐

Definitely   ☐

22. How satisfied are you with the pre-service preparation that you received at College?

Very satisfied   ☐

Somewhat satisfied   ☐

Somewhat dissatisfied   ☐

Very dissatisfied   ☐

23. How would you rate the subjects at College that focused on general knowledge and skills required for teaching?

☐

Excellent

Very Good   ☐

Good   ☐

Poor   ☐

Very poor   ☐

24. How would you rate your practicum experiences in preparing you for teaching music and dance ?

Excellent ☐

Very Good ☐

Good ☐

Poor ☐

Very poor ☐

CHALLENGES ENCOUNTERED IN STUDYING MUSIC AND DANCE

25. Which of the challenges do you encountered in your studying music and dance as a subject?

Lack of textbooks ☐

Lack of teachers' handbook ☐

Lack of teaching implements ☐

Negative attitude of teachers towards the subject ☐

Lukewarm attitude of pupils towards the subject ☐

Negative attitude of parents towards the subject

26. What interventional strategies do you think should be adopted to address the challenges in music teaching?

In-service Training ☐

There should be provision of teaching/learning materials ☐

Musical programmes that require students' participation should be organized periodically ☐

Some of the teachers should be involved in school music programmes ☐

27. What kind of support in music, if any, would you like to receive?

Please tick any which apply

Music INSET sessions ☐

In-class training from tape/video/radio lessons ☐

In-class support by music specialist ☐

Personal training at home/own time ☐

Other ☐

I f you ticked 'other', please specify…………………………………

28. Do you participate in any musical activities for your own pleasure?

None

Listen to music (any style e.g. classics, jazz, pop) ☐

Sing songs ☐

Sing with a group or choir ☐

Play an instrument (to any standard) ☐

Play with a group or band or orchestra ☐

Other ☐

☐

If you ticked 'other', please specify……………………………………………

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