

**UNIVERSITY OF EDUCATION, WINNEBA**

**MUSIC AND DANCE INSTRUCTION IN COLLEGES OF EDUCATION  
IN GHANA: A CASE OF PRESBYTERIAN COLLEGE OF EDUCATION,  
AKROPONG - AKUAPEM**



**MASTER OF PHILOSOPHY**

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IN GHANA: A CASE OF PRESBYTERIAN COLLEGE OF EDUCATION,  
AKROPONG - AKUAPEM**



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**A thesis in the Department of Music Education, School of Creative Arts,  
submitted to the School of Graduate Studies in Partial fulfillment  
of the requirements for the award of the degree of**

**Master of Philosophy  
(Music Education)  
in the University of Education, Winneba.**

**JUNE, 2023**



## DECLARATION

### Student's Declaration

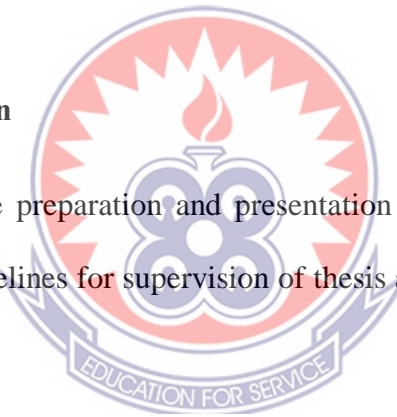
I, FREDERICK ADOM declare that this thesis, with the exception of quotations and references contained in published works which have been identified and duly acknowledged, is entirely my own original work, and that no part of it has been submitted either in part or whole for another degree in this university or elsewhere.

SIGNATURE .....

DATE .....

### Supervisors' Declaration

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



Name of Supervisor: Prof. Eva Ebeli (PhD)

Signature .....

Date .....

Name of Supervisor: Prof. Hans Kweku Wiabo Baffoe (PhD)

Signature .....

Date .....



## **DEDICATION**

This work is dedicated to Music Educators in Ghana.



## ACKNOWLEDGEMENTS

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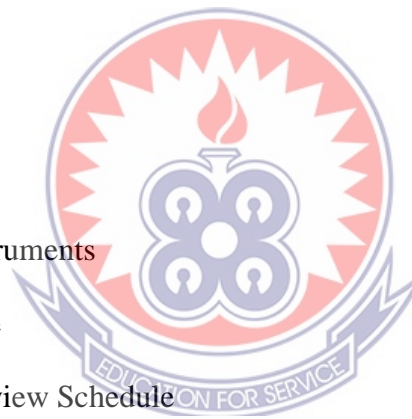
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## ABSTRACT

The study was conducted to investigate how the 4-Year B.Ed curriculum for Initial Teacher Education is being implemented at the Presbyterian College of Education, Akropong – Akuapem. The constructivism philosophical paradigm and the theory of Multiple Intelligences developed by psychologist Howard Gardner was employed. Out of the population, 242 teaching staff, non-teaching staff and students were conveniently sample. This qualitative study used observations, face-to-face interviews and focus group discussion to collect data, which were then coded, sorted, and synthesized to excellent mixture of content, thematic, and narrative analysis. The results show that generally; the learning environment of the Colleges of Education in Ghana support Music and Dance instruction; there is the need for more learning resources to be available in the Colleges of Education in Ghana to enhance Music and Dance instruction; the instructional strategies suggested in the course manual are used on the need to use basis to maximize outcome; the main challenge faced by tutors who teach the Music and Dance curriculum of the Colleges of Education in Ghana is time constraints. It was suggested that this study be replicated across the 45 Colleges of Education in Ghana, to fully ascertain how the new curriculum is being implemented.





## **CHAPTER ONE**

### **INTRODUCTION**

#### **1.0 Overview**

This chapter of the thesis is made up of the background of the study, problem statement, purpose of the study, objectives of the study, research questions, significance of the study, and delimitations

#### **1.1 Background of the Study**

Music and Dance, a component of the Creative Arts is one of the courses taught at the Colleges of Education in Ghana. It is segmented into core and elective. While the former is merged with Physical Education and Sports for all students, the latter provides advanced learning for students-teachers who choose it. As a Performing Art, the learning environment, learning resources as well as the instructional strategies employed determine the quality of the initial teacher education (ITE) taking place in the Colleges of Education in Ghana, hence the need to investigate Music and Dance instruction at the Presbyterian College of Education, Akropong-Akuapem.

Historically, from the colonial era until 1959, there were no curriculum document that guided teaching and learning of the art. What to teach and what to learn were left largely to the initiative and enthusiasm of individual teachers. The first ever syllabus for teaching the subject was published in 1959 by the Ghana Ministry of Education. Since then the music curriculum has gone through series of reviews and reforms (Acquah & Isaac, 2021). Flolu (1994) notes that in 1949, three-year teacher education programmes were opened in home science, art, physical education and music. Since 1987, Ghana has witnessed the emergence of an educational system, which gives more attention to basic (elementary)

education, with emphasis on the development of the creative abilities of students. Flolu and Amoah (2003) assert that Music education in Ghana has witnessed several challenges in the last few decades not the least of which is the need to make school music more relevant to the local cultural environment (p.ix). Meanwhile, Flolu (2003) makes a case for using indigenous resources to promote instrumental music in the curriculum of the basic schools in Ghana (p. 57-68)

The most significant and recent curriculum to be used in the Colleges of Education in Ghana, is the new four-year Bachelor of Education (B.Ed) programme, which replaced the previous three-year Diploma in Basic Education (DBE) qualification in September 2019. The Bachelor of Education was developed through a six-year project undertaken by five Ghanaian universities and 105 education experts in collaboration with T-TEL, with development funding from the United Kingdom (UK) (T-TEL, 2021).

The Bachelor of Education Curriculum is part of an initiative by the government, aimed at improving teaching and learning in the country. As part of the initiatives, all basic school teachers in Ghana would be required to study for and attain a Bachelor of Education (B.Ed.) degree aligned to the National Teacher Education Curriculum Framework (NTECF) and delivered by the 46 public Colleges of Education in the country.

The new curriculum aims at encouraging creativity in the teaching of mathematics, science, and technology and the development of transferable skills, and the desire for life-long learning for all learners. The curriculum also seeks to enable learners to apply knowledge and skills innovatively in a way that will transform lives and drive the country's economy for sustained development.

The team of international experts (UEW, 2018) who assessed the curriculum described it as; all the courses are appropriate in terms of the breadth and depth of the programme and to the developmental stages of both pupils and students and to their learning needs, interest and concerns. The model of the teacher and of progressive teacher development in the programme is firmly located in the National Teachers Standards and is designed to develop a secure, shared understanding between students, teachers, mentors and tutors.

Overall, the structure meets the outline provided in the Curriculum Writing Guide and is tied directly to the National Teacher Education Curriculum Framework. The programme is appropriate for the grade level specialism with adequate adjustments made to focus on the specific needs for the age group (UEW, 2018).

This world-class curriculum is built around 4 Pillars - Subject Knowledge, Language and Literacy Pedagogy, and Supported Teaching with an emphasis on cross-cutting issues such as equity and inclusion, ICT, core values and transferable skills among others (UEW, 2022). It has 3 broad areas of specialism thus; B. Ed Early Grade Specialism Programme, B. Ed Upper Primary Specialism Programme, and B. Ed. JHS Specialism Programme.

Since October 2018, Ghana's 46 public Colleges of Education (CoE) have been delivering the new B.Ed. in Initial Teacher Education (ITE), which has been carefully designed to ensure that it produces a cadre of skilled, knowledgeable, and motivated Ghanaian teachers who meet the requirements of the National Teachers' Standards (NTS). A team of international assessors has described the content of this B.Ed., which was written in collaboration with a team of 105 Ghanaian educators, as being "truly world-class." The teacher education reforms are driven by a desire to ensure that Ghana produces teachers

who can inspire learners and encourage critical thinking, problem-solving, and creativity rather than simply focusing on factual recall to pass written examinations (T-TEL, 2022).

The new B.Ed. curriculum, underpinned by the National Teachers' Standards, has the rigour and depth to educate teachers who make a difference to young people in the classroom. Each of the CoE is affiliated with one of five public teaching universities that provide guidance and support as well as operating weekly professional development and learning sessions for tutors (T-TEL, 2021).

Today, there are 46 public colleges of education in Ghana (GTEC, 2022) producing teachers for basic education. The number of colleges of education in Ghana has moved from 1 in 1848; to 6 by 1937; to 12 by 1950; to 46 in 2022.

The 4-Year B. Ed curriculum for Initial Teacher Education was jointly developed by a team of faculty members from the University of Education, Winneba (UEW), University of Ghana (UG), University for Development Studies (UDS) and the Kwame Nkrumah University of Science and Technology (KNUST) with the support of Colleges of Education has been given accreditation by the National Accreditation Board. It was rolled out in October 2019 in all 46 public Colleges of Education, which have been affiliated with five public universities. One of the colleges affiliated to the University of Education, Winneba which produced the sample for this study is the Presbyterian College of Education.

Geographically, the Presbyterian College of Education is a mixed-gender, inclusive college situated at Akropong-Akuapem in the eastern region of Ghana, West Africa, founded in 1848 by the Basel Mission, and located at latitude 5.98022° or 5° 58' 49" north and

longitude  $-0.09056^\circ$  or  $0^\circ 5' 26''$  west, shares border right at the entrance with the Akrofi Christaller Institute of Theology Mission.

The new B.Ed. curriculum blends content and pedagogy so all tutors model the behaviour and practices expected of teachers in basic school classrooms while teaching student teachers. Assessments also now focus on Supported Teaching in School (teaching practice in partner schools), continuous assessment, and portfolio building as well as final written examinations in line with a National Teacher Education Assessment Policy (NTEAP). While the current batch of B.Ed. student teachers will not enter basic school classrooms until 2023, the changes in teacher education have already achieved impressive results (T-TEL, 2021). However, the extent to which Music and Dance is being instructed in the colleges is unknown.

There is an apparent knowledge gap in previous research concerning Music and Dance instruction in Colleges of Education in Ghana, with regards to the current 4-year B. Ed curriculum. Previous research provided the what, how, who and when to teach Music and Dance effectively but not in the current 4-year B. Ed curriculum setting.

From previous research; How the learning environment supports Music and Dance instruction in the Colleges of Education in Ghana was not found; How well the learning resources available enhance Music and Dance instruction in the Colleges of Education in Ghana was not identified; How well the instructional strategies suggested in the course manual are used in Music and Dance instruction in the Colleges of Education in Ghana was unknown. The challenges faced by tutors who teach the Music and Dance component of



the Physical Education, Sport, Music and Dance curriculum of the Colleges of Education in Ghana was not unearthed. These make a compelling justification for this study.

## **1.2 Theoretical Framework**

This study operated on the wings of two theories. Firstly, the Theory of Multiple Intelligences, developed by psychologist Howard Gardner. The theory of multiple intelligences, developed by psychologist Howard Gardner in the late 1970s and early 1980s, posits that individuals possess eight or more relatively autonomous intelligences. Individuals draw on these intelligences, individually and corporately, to create products and solve problems that are relevant to the societies in which they live (Gardner, 1983, 1993, 1999, 2006b, 2006c). The eight identified intelligences include linguistic intelligence, logical-mathematical intelligence, spatial intelligence, musical intelligence, bodily-kinesthetic intelligence, naturalistic intelligence, interpersonal intelligence, and intrapersonal intelligence (Gardner, 1999). According to Gardner's analysis, only two intelligences—linguistic and logical mathematical—have been valued and tested for in modern secular schools; it is useful to think of that language-logic combination as “academic” or “scholarly intelligence”. In conceiving of intelligence as multiple rather than unitary in nature, the theory of multiple intelligences, or (hereafter) MI theory, represents a departure from traditional conceptions of intelligence first formulated in the early twentieth century, measured today by IQ tests, and studied in great detail by Piaget (1950, 1952) and other cognitively oriented psychologists.

This gives the researcher that wider lens with which to view how people understand things. The multiple intelligences inform how people learn better in some fields and become less successful in other fields of study. Knowing that human beings have very different kinds

of intellectual strengths; which affects how students learn, represent things in their minds, and ultimately show understanding of the learned concepts. This again informs how the tutor has concepts in his/her mind and how this facilitator of learning must try to meet participants in his/her class accordingly in teaching, as in assessment; because everything can be taught in different ways. People have different kinds of minds and strengths. Some students are good in language, others are logical, some need active hands-on approach, some think in stories while others are philosophical, etc.

Secondly, the Constructivist Theory. Constructivism is an interpretive approach that emphasizes the 'meaning making activity of the individual mind'. The constructivist philosophy portrays the idea that learning does not just happen from the traditional method of teachers standing in front of the class and lecturing. However, to the constructivist, learning occurs only when the learner discovers the knowledge through the spirit of experimentation and doing (Kalender, 2007). It is of particular relevance to music education because learning music and dance is based on process. A number of writers and researchers have applied this approach to learning, but only a few have extended this into a discussion of music and learning (Wiggins, 2016). Instructors who employ the constructivist approach to teaching have to adapt to the role of facilitators and not teachers (Bauersfeld, 1995).

Furthermore, a teacher tells, a facilitator asks; a teacher lectures from the front, a facilitator supports from the back; a teacher gives answers according to a set curriculum, a facilitator provides guidelines and creates the environment for the learner to arrive at his or her own conclusions; a teacher mostly gives a monologue, a facilitator is in a continuous dialogue with the learners (Rhodes and Bellamy, 1999). Therefore, a constructivist instructor just

coaches the learner to construct the understanding of the content or subject matter as s/he discovers the knowledge by experimenting and sharing ideas with others.

Finally, this study, therefore, answers its objectives by merging the constructivist frame with the theory of multiple intelligences. This provides the benchmark and analytical framework that explores Music and Dance Instruction in the Colleges of Education in Ghana.

### **1.3 Problem Statement**

Usually, an evaluation of the B. Ed program should be five years; by which time standards and students would have suffered. This study is a quest to appraise the Music and Dance instruction in this light, in the Presbyterian College of Education for feedback on its implementation so far.

### **1.4 Purpose of the Study**

The purpose of this study was to find out how the Music and Dance component of the Intersection of Sports, PE, Music and Dance of the Colleges of Education in Ghana is being implemented.

### **1.5 Objectives of the Study**

The objectives of the study were to:

1. explore how the learning environment supports Music and Dance instruction in the Presbyterian College of Education.
2. find out how well the learning resources available enhance Music and Dance instruction in the Presbyterian College of Education.

3. evaluate how well the instructional strategies suggested in the course manual are used in Music and Dance instruction in the Presbyterian College of Education.
4. unearth the challenges faced by tutors and students with respect to the teaching and learning of Music and Dance in the Presbyterian College of Education.

### **1.6 Research Questions**

The following questions were formulated to guide the study:

1. How does the learning environment support Music and Dance instruction in the Presbyterian College of Education?
2. How do the learning resources available enhance Music and Dance instruction in the Presbyterian College of Education?
3. What instructional strategies suggested in the course manual are used in Music and Dance instruction at the Presbyterian College of Education?
4. What are the challenges faced by tutors and students with respect to the teaching and learning of Music and Dance in the Presbyterian College of Education?

### **1.7 Significance of the study**

The significance of this study stems from the fact that through my research in relation to this study, it appears that, no research has been conducted on the integrated Sports, PE, Music, and Dance curriculum, yet to even mention the Music and Dance component since the implementation of this 4-year B.Ed. curriculum; thus creating an empirical gap. Findings from the study would contribute toward providing empirical data on how the Music and Dance and more importantly explore how it is being instructed in the Colleges of Education in Ghana. This will provide empirical data for policy and pedagogy.

The researcher identified an apparent knowledge gap in previous research concerning Music and Dance instruction in Colleges of Education in Ghana. This research is adding up to existing literature thus serving as ready resource for Researchers, Policy Makers, Non-Governmental Organizations and the writers of the course manual when reviewing it.

This investigation is important because clearly, it has a direct impact on the Creative Arts curriculum of the basic schools, how it is viewed, taught, and learnt. Student teachers who take this course are Ghana's investment into the betterment of the Creative Arts in the basic school. Therefore, shaping how the student teacher is taught directly means shaping the very way the basic school pupils are taught. This will explicitly yield; academic achievement, character/mindset development, social cohesion, and social equality in the future of our nation, the direct beneficiaries of Creative Arts as a subject of study in our schools.

Furthermore, this research is particularly significant because access to education is a right that all people have equally and the achievement of SDG 4 – ensure inclusive and equitable quality education and promote lifelong learning opportunities for all – plays a central role in building sustainable, inclusive and resilient societies. To achieve this, assessing Music and Dance instruction in our Colleges of Education in Ghana is a major step in the right direction.

Moreover, this research provides a myriad of benefits to stakeholders in Music and Dance, and Music and Dance education; governments, institutions, policy makers, think tanks, students, teachers, researchers etc. The study can be used to create innovative educational policies with regard to music education in the future.

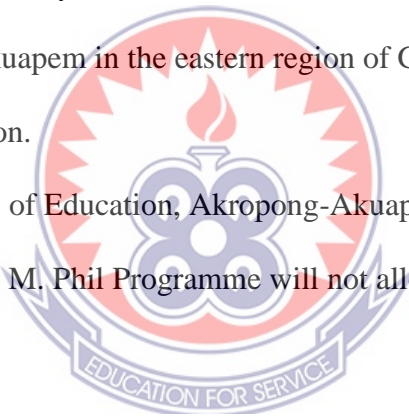
### **1.8 Limitations**

Due to the choice of research design, sampling technique, and the sample used, the findings may not truly reflect the general picture of the Music and Dance instruction in the Colleges of Education in Ghana, as conditions at the Presbyterian College of Education cannot be generalized to the other 45 colleges.

### **1.9 Delimitations**

The study focused on the Music and Dance component of the integrated Sports, PE, Music, and Dance curriculum offered as core and elective in the 46 Colleges of Education in Ghana. The study has been narrowed to the Presbyterian College of Education, Akropong-Akuapem in the eastern region of Ghana to thoroughly uncover Music & Dance instruction.

The Presbyterian College of Education, Akropong-Akuapem was chosen because time constraints relating to the M. Phil Programme will not allow the researcher to cover the whole of the country.



### **1.10 Glossary/Abbreviations**

B.Ed	Bachelor of Education
DBE	Diploma in Basic Education
HoD	Head of Department
JHS	Junior High School
IQ	Intelligence Quotient
KNUST	Kwame Nkrumah University of Science and Technology
NTECF	National Teacher Education Curriculum Framework

PD	Professional Development
TLMs	Teaching and Learning Materials
T-TEL	Transforming Teaching, Education & Learning
UEW	University of Education, Winneba
UDS	University for Development Studies
UG	University of Ghana
UK	United Kingdom



## CHAPTER TWO

### REVIEW OF RELATED LITERATURE

#### 2.0 Overview

This chapter is connected to literature on the problem statement, objectives and research questions in chapter one. The chapter is made up of opinions and ideas of different authors, which were reviewed and discussed in terms of relevance to the research topic. The topics discussed are below.

#### 2.1 Ghana's Teacher Education Philosophy

The philosophy underpinning teacher education in Ghana aims at producing teachers imbued with professional skills, attitudes and values, and depth and breadth of content knowledge as well as the spirit of enquiry, innovation and creativity that will enable them to adapt to changing conditions, use inclusive strategies and engage in life-long learning. (NTECF, 2017). The teachers are required to have a passion for teaching and leadership, to reflect on their practice, engage with members not only in the school community but also in the wider community, and act as potential agents of change. This is derived from MoE's vision of preparing and equipping all Ghanaians "with relevant education and productive and adaptive skills to promote the socio-economic development of the country" (ESP 2016- 2030) and the adoption of the UN Sustainable Development Goal (SDG) Goal 4 to: "ensure inclusive and equitable quality education and promote lifelong learning opportunities for all" (NTECF 2017, p. 14).

This philosophy sets the agenda for vision of a true nation with people having the right knowledge, skills, attitudes and mindset within African cultural setting.



## **2.2 Background to the Reform of Initial Teacher Education (ITE)**

In the past 20 years, there have been numerous minor reforms in ITE in Ghana, which have had very little impact on children's learning outcomes (T-TEL 2017, p. 1). According to T-TEL (2018, p. 1), the vision for the B.Ed. curriculum is to transform initial teacher education and secure the training of highly qualified, motivated new teachers who are able to inspire their learners to achieve better outcomes in basic education.

The reform policy In 2018 Cabinet approved The Policy for ITE Reform. This requires a fundamental rethinking and radical redesign of ITE in order to achieve the necessary dramatic improvements in the quality of new teachers. The B.Ed. Curriculum has been written in tandem with, and as part of, the wider reform of Education and the school curriculum (UEW, 2018, p. 9).

## **2.3 Setting the Scene**

This Four-Year Bachelor of Basic Education Degree (B.Ed.) is fully aligned with the expectations, principles and practices set out in the National Teacher Education Curriculum Framework (NTECF). Student teachers pursuing this degree will be fully prepared to meet the NTS and to be assessed against it. The intention of this B.Ed. curriculum is to transform initial teacher education (ITE) and through this secure the training of highly qualified, motivated new teachers who are able to inspire their learners to achieve better outcomes in basic education. The B.Ed. curriculum has been written through a collaboration of four teacher education universities with senior colleagues from Colleges of Education, bringing together for the first time leading educational minds from across Ghana to create the curriculum (UEW, 2018, p. 9).

## 2.4 The Concept of Music and Dance

In the 1661 decree through which Louis XIV established the Académie Royale de Danse, he wrote:

In that the Art of Dance has always been recognized as one of the most honorable and necessary methods to train the body, and furthermore as the primary and most natural basis for all sorts of exercises, including that of bearing arms, consequently it is one of the most advantageous and useful to our nobility, as well as to others who have the honor of approaching us, not only in time of war for our armies, but even in peace time while we enjoy the diversion of our court ballets.

Maureen (1997, p.180)

Plato said in his Laws: “Education has two branches, one of gymnastics, which is concerned with the body, and the other of music, which is designed for the improvement of the soul” (Pennington, 1925, p. 9).

Butler, (2015) posited that music education has been highlighted in newspapers, magazine articles, government papers and scientific studies all over the world, often with mixed reviews of validity in the education domain. Practitioners have realized fundamental findings that suggest music education contributes vastly to all elements of life learning, with most prominent developmental areas starting from an early age.

Music education has been documented as a significant developmental core subject that enhances brain functioning along with improvements in emotional wellbeing, creativity, social interactions, and an increase of abilities in numeracy and literacy. As there have been

findings over the years through avenues such as, neurosciences, music therapies, and education research, there are many studies, articles, and research papers from the likes of Campbell (1997), Collins (2014), Davis (2011), and Flohr (2010) who have supported these claims.

The historical perspective on the significance of music education and suggests the recognition of music's role in the development of the soul. The widespread recognition of music education's impact on various aspects of human development, as evidenced by its coverage in newspapers, magazines, government papers, and scientific studies globally emphasizes the multidimensional benefits of music education, including its positive effects on brain functioning, emotional wellbeing, creativity, social interactions, and academic skills. This underscores the enduring relevance and value of music education across different historical periods and its continued importance in contemporary society.

## **2.5 The Concept of Music and Dance in Ghana**

Amegago (2006) documented that after political independence, many African leaders spearheaded the revival of traditional cultures. In Ghana, Dr. Kwame Nkrumah was instrumental in establishing the Institute of African Studies (1958), Institutes of arts and cultures, the formation of Ghana Dance Ensemble (1962) and the establishment of the School of Music, Dance and Drama in Ghana (1965). These institutions were charged with the responsibility of preserving and promoting African cultures through research, documentation, reconstruction, creativity, performance and education. Researchers were trained to work in collaboration with traditional Ghanaian artists in consultation with the chiefs who were the custodians of Ghanaian cultures. The process of reconstructing traditional Ghanaian dance and music involved the deconstruction of traditional African

performance aesthetics and reformulation of new aesthetic values through hybridizing African and Western values. Such a process may be considered a way of adapting to the new cultural environment but it occurs with some sacrifices.

Amegago (2006) again posits that some of these pioneering researchers, such as Dr. Ephraim Amu, Professor Nketia and Professor Mawere Opoku were able to document some information on African dance and music and their cultural contexts. They also created archives of written and audiovisual documents. Their works provided valuable resources for art educators, researchers, performers and composers.

The Contemporary African performing arts institutions have produced and continue to produce new professional artists who have broad-based education and specialties in certain aspects of African performing arts, (dance, music or drama, or interdisciplinary music and dance performance). Their works often reflect a fusion of African and Western values (Amegago, 2006).

The efforts to revive traditional cultures in Africa after independence, particularly in Ghana under Dr. Kwame Nkrumah's leadership denotes the importance placed on Music and Dance. Similarities include the establishment of institutions like the Institute of African Studies and the School of Music, Dance, and Drama, dedicated to preserving and promoting African cultures through research, documentation, and education. These initiatives involved collaboration with traditional artists and resulted in valuable archival resources. However, a notable difference arises in the approach to cultural preservation, as the reconstruction of traditional Ghanaian dance and music involved a blending of African and Western values, reflecting an adaptation to the evolving cultural landscape. Additionally, the these authors suggest a gap in the documentation of African dance and

music, with some pioneering researchers only able to capture limited information, leaving potential gaps in understanding and preserving these cultural forms.

## **2.6 Methods of Teaching Music and Dance in Schools**

A music education, or any other type of education method, is a teaching approach that has: an identifiable underlying philosophy or set of principles; a unified body of pedagogy unique to it with a body of well-defined practice; goals and objectives worthy of pursuit; and integrity (i.e., its reason for existence must not be commercial) (Chosky et al., 2000).

Although these approaches are often taught in music education classes, they are highly applicable, accessible, and integrated methods appropriate for anyone interested in working with children and the arts, or music in education in addition to music education. All educators can incorporate the basic techniques used in these methods as they offer creative, arts-driven curricula through which to teach (Sarrazin, 2012).

Kodály, Dalcroze, Suzuki, and Orff Methods have been influential in various studies, books, and research papers (Butler, 2015). Music education has been influenced by various theories since the 1960s. Most of these originated outside the United States of America. The theories most frequently mentioned in literature are the approaches of Shinishi Suzuki, Zoltan Kodaly, Carl Orff, Emile Jaques-Dalcroze, Gordon Learning Theory, Comprehensive Musicianship, Approach and the general music series textbooks (Williams, 1995).

Sarrazin (2012) posited that the Kodály philosophy of music education supports music's role in the intellectual, emotional, physical, social, and spiritual development of every child. A central tenet of the Kodály approach is that music belongs to everyone—that an

education in music is the right of every human being and cannot be left to chance. Again, Butler (2015), intimates that the Kodály method and philosophy consists of three overall elements and as each musical element differs to the next, Kodály used a range of techniques to teach the various attributes. These consisted of tonic sol-fa, hand signals and rhythm duration syllables.

The Orff Schulwerk method is the only approach that is not a systematic “method” per se, although it does entail fostering creative thinking through improvisational experiences. Rather than a system, Schulwerk combines instruments, singing, movement, and speech to develop children’s innate musical abilities. There are four stages of teaching: Imitation, Exploration, Improvisation, Composition (Sarrazin, 2012).

Mead (1994) cited four basic premises that encapsulate the Dalcroze philosophy: (1) Eurhythmics awakens the physical, aural, and visual images of music in the mind. (2) Solfege (sight singing and ear training), improvisation and eurhythmics together work to improve expressive musicality and enhance intellectual understanding. (3) Music may be experienced through speech, gesture, and movement. (4) These can likewise be experienced in time, space, and energy. Humans learn best when learning through multiple senses. Music should be taught through the tactile, kines-thetic, aural, and visual senses.

According to Sarrazin (2012), Suzuki understood that making good musicians requires investment in developing the whole child – from their morality to their character and ability to be good citizens. Only in this larger context can the child focus on developing his or her musical ability. The ideas of parent responsibility, loving encouragement, constant repetition, etc., are some of the special features of the Suzuki approach.

Butler (2015) continued that the Kodály, Dalcroze, Suzuki, and Orff Methods of musical learning have created the foundations of an education movement. Starting in the early and mid-Twentieth Century by composers, ethnomusicologists, and educators, who regarded its practice to be an important aspect of brain, creative, and core learning for children.

More specifically, the term *eclectic* has been used to mean a combination of the approaches of Orff, Zoltan Kodaly, and Emile Jaques-Dalcroze" (Runfolo and Rutkowski, 1992).

The teaching and learning methods vary from one instructor to the other but the practical approaches to teaching and learning African dance and music generally involved, the leader demonstrating movement for the students to follow, repetition of movements, rhythms and songs, the progression from simple to complex or multiple movements and rhythms; large and small group, and solo demonstrations, role-play, dialogic mode of playing, ensemble performances, a discussion of the cultural context of the music and dance elements; memorization, note taking, collaborative and solo improvisation and creativity, and integrated performance. Theoretical approaches to teaching African dance usually take the form of lectures and seminars backed by audio-visual presentation, and practical demonstrations and research (Amegago, 2006).

Furthermore, Amegago (2006) intimated teaching/learning processes generally involve introducing students to the historical. cultural contexts of the dance and music, introduction to fundamental movements through warm up, the progression from simple to complex movement in relation to instrumental sounds and songs, introduction to meanings of the dance and musical forms/elements. These further involve introducing students to instrumental performance techniques and the fundamental and complex rhythmic patterns, the song texts and melodies through call and response, interlining, repetition,



memorization, note taking, and integration of the various dance and musical components. Students are also engaged in improvisation and creativity, research, audio-visual presentations and the completion of practical and theoretical assignments at certain periods.

The holistic nature of these highly integrated approaches, is still conducive today for implementation in an integrated arts program. This is due to the fact that their core identities, particularly Orff and Dalcroze, contain elements of drama, movement, sound, and music (Sarrazin, 2012). These methods have been documented as hosting many important brain developmental areas such as wellbeing, social interactions, and creativity to name a few (Butler, 2015).

The various educational methods in Music and Dance clearly have a philosophy, unique pedagogy, worthy goals, and non-commercial integrity. These methods, including Kodály, Dalcroze, Suzuki, and Orff, are influential in music education and share a focus on holistic child development and creative learning. Practical and theoretical approaches to teaching African dance and music involve historical and cultural contexts, fundamental movements, instrumental performance, rhythmic patterns, and improvisation. These methods are seen as conducive to integrated arts programs due to their holistic nature and focus on creativity.

## **2.7 Factors Affecting the Teaching and Learning of Music and Dance**

Following criticisms levelled against the Music and Dance Programme by the Ghana Music Teachers Association (GMTA, 2001), Anderson (2002) conducted a research in the Awutu, Effutu, Senya District among 475 students and 20 teacher respondents in 20 Basic schools and found that there are numerous problems militating against the successful implementation of the said programme. Findings from the research revealed that the implementation of the Music and Dance Programme was being hampered by many factors



two of which were: 1. Lack of teaching/learning materials and 2. Lack of in-service training (P.157).

Green (2017, p. 17) recounted that:

as I look back on my high school days, we had a talent festival each year that show the particular talents of each grade level from freshman to senior. In some schools it was called “SING”. Naturally I wanted to dance African dance, but some of the movements, particularly those that focused on the pelvic area, could easily be misconstrued as having a sexual orientation. Therefore, I was unable to show my talent of African style dancing.

Moreover, OECD (2009), contended that teachers with relatively less experience and stability in their contractual status are significantly less likely to be teaching classes with a positive classroom disciplinary climate or to report high levels of self-efficacy. Teachers who are significantly more likely to report higher levels of self-efficacy are employed on permanent contracts, employed on a full-time basis, and have more experience as a teacher.

Changes in work responsibilities that make teachers’ jobs more attractive are found to have a significant positive relationship with teachers’ reported self-efficacy. This may indicate that teacher appraisal and feedback plays a proactive and important role in school development and the organization of teaching in schools. It may be that effective schools appraise teachers’ work and fashion their teaching responsibilities to make the best use of the skills and abilities identified in the appraisal of teachers’ work (OECD, 2009)

Clearly, the criticisms of the Music and Dance Programme in Ghana by the Ghana Music Teachers Association (GMTA), leading to a research study by Anderson (2002), which identified challenges such as the lack of teaching materials and in-service training validate

some of the factors affecting the teaching and learning of Music and Dance. The personal reflections by Green (2017) on talent festivals in high schools, highlighting the complexities of showcases cultural talents, particularly African dance, in school settings. Additionally, the Organization for Economic Co-operation and Development (OECD) report (2009), which explores factors influencing teachers' self-efficacy, noting that teachers with more experience, permanent contracts, and full-time employment tend to have higher levels of self-efficacy, while effective schools provide appraisal and feedback to enhance teaching quality. Overall, the challenges and complexities of music and dance education, as well as the factors that contribute to teachers' effectiveness in this field is duly appreciated.

## **2.8 The role of teaching and learning materials and interaction as a tool to quality education**

The professional manner in which the teacher uses TLMs and the opportunities children get to have contact with the TLMs, likewise, plays an important role in ensuring quality learning in ECE settings (Papadakis et al., 2020; Yavuz and Güzel, 2020).

According to Kisitu (2008, citing New Jersey State Department of Education), TLMs afford children the opportunity to have hands-on experiences, which increase and develop their knowledge. Evans et al. (2000) argued that children below the age of eight, in particular, learn best when they have materials they can manipulate. Dewey noted that sincere knowledge and productive understanding are achieved through manipulating appropriate TLMs (Dewey, 1966). This means that better knowledge and skill acquisition can be developed through hands-on activity or learning by doing (Yavuz and Güzel, 2020).

Additionally, Frimpong (2021) asserted that societal goals could not be achieved without the selection and use of developmentally appropriate Teaching and Learning Materials (TLMs) and how learners can freely interact with them to achieve learning. Constructivist theorists (Dewey, 1966; Piaget, 1983; Vygotsky, 1978) and other researchers (Evans et al., 2000; Ajayi, 2007; Oppong Frimpong, 2017; Papadakis et al., 2016, 2018) have suggested that TLMs and how children have contact/interact with them is the key contributor to Quality Early Childhood Education. For instance, Dewey (1966: 275) was noted as saying, "there is no such thing as genuine knowledge and fruitful understanding except as the offspring of doing". Thus, TLMs play a major role in facilitating children's learning and shaping their lives including attitudes and understanding.

Both Papadakis et al. (2020) and Yavuz and Güzel (2020) emphasize the significant role of TLMs and how their professional use by teachers impacts the quality of learning in ECE settings. Dewey's (1966) perspective is referenced by both Evans et al. (2000) and Yavuz and Güzel (2020) to support the idea that hands-on experiences with TLMs are crucial for knowledge acquisition and understanding.

On the other hand, while Evans et al. (2000) focus on the importance of manipulative materials for children below the age of eight, Yavuz and Güzel (2020) emphasize the broader significance of hands-on activities for knowledge and skill acquisition. Frimpong (2021) presents a broader view, suggesting that the selection and use of developmentally appropriate TLMs are essential for achieving societal goals, whereas the other sources primarily focus on their impact on children's learning.

## 2.9 Quality Learning Environments

Great Schools Partnership (2013) defined the learning environment as the diverse physical locations, contexts, and cultures in which students learn. According to Western Governors University (2021), a learning environment is more than just a classroom—it's a space in which students feel safe and supported in their pursuit of knowledge, as well as inspired by their surroundings.

Furthermore Ozerem & Akkoyunlu (2015) believed that a learning environment has many meanings according to the way it is used. Besides its definition as an indicator of learning task (Tynjala, 1999), psychosocial environments in class (Henderson, Fisher, & Fraser, 2000), and virtual environments formed with computer and internet technologies (Fulkerth, 2002), it is also used in a very wide range of ways. Studies on learning environments focus on behavior management, classroom rules and discipline, motivation of students, teaching methods, the set-up of classroom tools (tables, desks, etc.), and even the color of the classroom (Chesebro & McCroskey, 2002; Slavin, 2000; Snowman & Biehler, 2003). Learning environment is the surroundings that make it possible for the learners to find solutions to their problems and to have access to the materials to help them achieve their goals. To make lifelong learning possible, the experiences in the learning environment are crucial.

Learning can occur anywhere, but the positive learning outcomes generally sought by educational systems happen in quality learning environments. Learning environments are made up of physical, psychosocial and service delivery elements (UNICEF, 2000).

In a paper presented by UNICEF at the meeting of The International Working Group on Education Florence in Italy in June 2000 captioned *Defining Quality in Education*, they

discussed how these quality issues or elements significantly affect the learning environment and also, the learning outcomes. (1) Physical elements: Quality of school facilities; Interaction between school infrastructure and other quality dimensions; Class size; (2) Psychosocial elements: Peaceful, safe environments, especially for girls; Teachers' behaviours that affect safety; Effective school discipline policies; Inclusive environments; Non-violence; (3) Service delivery: Provision of health services (UNICEF, 2000 p.7-10)

Also, a study in India, sampled 59 schools and found that 49 had buildings and of these, 25 had a toilet, 20 had electricity, 10 had a school library and four had a television. In this case, the quality of the learning environment was strongly correlated with pupils' achievement in Hindi and mathematics (Carron & Chau, 1996). The quality of school buildings may be related to other school quality issues, such as the presence of adequate instructional materials and textbooks, working conditions for students and teachers, and the ability of teachers to undertake certain instructional approaches. Such factors as on-site availability of lavatories and a clean water supply, classroom maintenance, space and furniture availability all have an impact on the critical learning factor of time on task. When pupils have to leave school and walk significant distances for clean drinking water, for example, they may not always return to class (Miske & Dowd, 1998).

Again, in Latin America, a study that included 50,000 students in grades three and four found that children whose schools lacked classroom materials and had inadequate library were significantly more likely to show lower test scores and higher grade repetition than those whose schools were well equipped (Williams, 2000). Other studies, carried out in

Botswana, Nigeria and Papua New Guinea, concur with these latter findings (Pennycuick, 1993).

Finally, OECD (2009), added that, teachers with “constructivist” beliefs about teaching are more likely to report good classroom disciplinary climate in many countries, but those who emphasize the “direct transmission” of knowledge in instruction are more likely to teach classes with poorer disciplinary climate. Teachers who hold either of these types of beliefs strongly are more likely to report high self-efficacy.

## **2.10 Achieving Quality Education**

What does quality mean in the context of education? Many definitions of quality in education exist, testifying to the complexity and multifaceted nature of the concept. The terms efficiency, effectiveness, equity and quality have often been used synonymously (Adams, 1993).

Similarly, McFarlane (2011) put it that “there should be a recognition that teachers and the methods they apply to impart knowledge in today’s global economy is vital in defining and creating quality learners” (p. 15).

Considerable consensus exists around the basic dimensions of quality education today, however, quality education includes:

- Learners who are healthy, well-nourished and ready to participate and learn, and supported in learning by their families and communities;
- Environments that are healthy, safe, protective and gender-sensitive, and provide adequate resources and facilities;
- Content that is reflected in relevant curricula and materials for the acquisition of basic skills, especially in the areas of literacy, numeracy and skills for life, and

knowledge in such areas as gender, health, nutrition, HIV/AIDS prevention and peace;

- Processes through which trained teachers use child-centred teaching approaches in well-managed classrooms and schools and skillful assessment to facilitate learning and reduce disparities;
- Outcomes that encompass knowledge, skills and attitudes, and are linked to national goals for education and positive participation in society (UNICEF, 2000).

Ozerem and Akkoyunlu (2015) posited that while designing the learning environment, it is vital to think about learner characteristics (learning styles, approaches, motivation, interests, etc.) in order to promote permanent and effective learning. Multimedia environments address more than one sense and teach by giving importance to individual differences, which increase success and make permanent learning possible. Dwyer (1996) mentioned that learning environment and learning process should be designed not to enable students to learn in the same manner and at the same level, but rather should be designed by giving thought to students' existing learning styles.

### **2.11 The Concept of Instruction, Teaching & Learning**

According to Şimşek (2011), instruction requires not only systematic guidance for learning but also a purposeful organization of experiences to help students achieve the desired change in their performances. Instruction is also known as an action taken by teachers to create a stimulating learning environment for the purpose of providing guidance along with the necessary instructional tools and carrying out activities that will facilitate learning and help develop behavior appropriate for the gains students are supposed to have (Clark &



Starr 1968; Moore 2000). Instruction is also defined as procedures and activities planned for teaching (Canady and Retting 1996).

It's quite difficult to separate teaching and learning activities from each other with precise borders (Akdeniz, 2016). According to Moore (2000), learning is a change based on experience into individual's performance capacity. Because of its nature, the concept of learning refers to individual processes. Learning of a knowledge unit, skill, behavior, and attitude is all about one's effort. Therefore, learning is an individual process.

Sometimes instruction and teaching concepts can be used interchangeably. Gagné (1977) and Bruner (1960) have used the concept of teaching and instruction in their statements almost synonymously. According to Gage, teaching is any activity that executed by someone at any time to facilitate another one's learning. To this definition, teaching is a planned implementation that performed in the instruction process.

## **2.12 The Concept of Instructional Strategy**

According to Richardson (2001), besides the studies of early progressivism, Lev Vygotsky, Jean Piaget, Jerome Bruner and Albert Bandura studied instructional strategies and had created new theories. Cognitive psychology and constructivist approaches placed instructional strategies in the center of the curriculum such as exploration and research-based teaching activities.

Instructional strategies point the ways and approaches followed by the teachers, to achieve the fundamental aims of instruction. Strategies are defined in various ways in the related literature. Sources called them as “teaching strategies” or “instruction strategies.” In fact,



it's hard to say flatly, that there is the existence of a concept of unity about the strategies (Akdeniz, 2016).

Behaviors such as directing an appropriate question, checking learners' understanding, giving examples, making visual presentations or contributing to both parties of a discussion could be given as examples of instructional tactics. Tactics have resulted from experienced instructors' practices (Richardson, as cited in Erişti and Akdeniz 2012).

Marzano (2003) stated that instructional strategies influence learners' achievement and let teachers diversify the instructional applications. According to Marzano, the effectiveness of instruction can be achieved mainly by preventing the random or mysterious occurrence of this process. The instructional process should be structured, applied and evaluated in a purposeful, planned, and systematic way.

The underlying determinants in choosing the instructional strategies and using them in the instructional process include the instructional approach, the instructional theory, and the related models that the teacher has adopted (Joyce and Marsha 2000; Richardson as cited in Erişti and Akdeniz 2012). Shulman (1987), asserts that different instructional strategies should be applied for different subject fields and contents. In short, the instructional strategies to be implemented in the instructional process should be chosen and applied according to the content in addition to other elements of instruction.

Jenkins (2011), argued that instructional approaches have long been an important component of a complete education in general and of music. Nevertheless, not every student who enters the music room learns in the same way, especially special learners.

Music teachers can easily change the way instruction is presented to allow all students to have an entry point into the musical activities. (Wagner-Yeung, 2017).

Instructional strategies are techniques teachers use to help students become independent, strategic learners. These strategies become learning strategies when students independently select the appropriate ones and use them effectively to accomplish tasks or meet goals. (Alberta, 2002). The Intersection of Sports, PE, Music, and Dance has the suggested strategies clearly laid out for use by the teachers of the course. Unfortunately, there is no data on how well the instructional strategies that are specified to be used in the course manual are used in Music and Dance instruction in the Colleges of Education in Ghana, hence this study.

### **2.13 The Current Curriculum.**

The current 4-year B.Ed. curriculum run across the 46 Colleges of Education in Ghana features Music and Dance as both core and elective. Each three-hour weekly session is delivered within twelve weeks in the semester.

Each curriculum is designed to provide student teachers with the concepts and pedagogy required to teach their respective levels ranging from Kindergarten (KG) to Junior High School (JHS) and to support the learning of children between their respective ages. Student teachers will gain understanding of human development and the developmental milestones associated with each level and will develop the ability to recognize and address the varied behaviours that can accompany this age range.

The respective goals for the core courses are as follows;

Year 1 semester 2;

to help student teachers develop a good sense of self-awareness and the awareness of the interplay among physical education, music and dance (PEMD) in ITE institutions and basic school settings. This way, they will become culturally sensitive teachers who understand the harmonious relationship among PEMD and how it can be used to address cross-cutting issues such as equity and gender and help student teachers to transition smoothly into the life in PEMD in tertiary education.

Year 2 semester 2;

to help student teachers to familiarize with existing policies and reforms pertaining to PEMD. Student teachers will analyze, audit and evaluate existing policies and syllabi to develop understanding which will inform future planning and practice. Student teachers will chart scope and sequence to identify problems (barriers) and find solutions for such barriers/problems.

Year 3 semester 1;

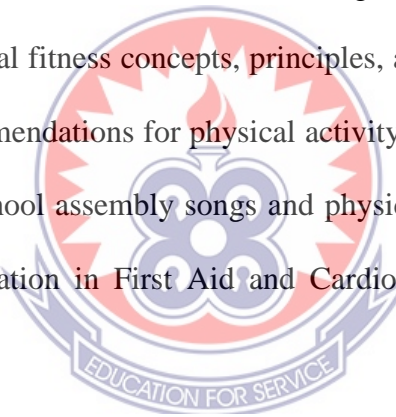
to enhance students' adequate acquisition of knowledge and skills in appreciating and appraising the value of Sport, PE, Music and Dance in local and global cultures by drawing on cross-disciplinary connections between physical activity and healthy living and how music and dance communicate social, personal, cultural and abstract themes to them.

Below are topics in the course content.

***2.13.1 Year 1 Semester 2***

COURSE TITLE: Intersection of Physical Activity, Sport, Music and Dance

TOPICS: Awareness, misconceptions, biases and barriers; Inter-connections or relationships between PEMD and other disciplines; Motor skills and movement patterns; Assess level of physical fitness to improve health and performance; Physical Activity and Ghanaian Traditional Aerobic Musical Genres I & Physical fitness concepts, principles and strategies; Physical Activity and Ghanaian Traditional Aerobic Musical Genres II; Traditional Aerobic Musical Genres III & Maintaining a level of physical fitness for health and performance; Physical fitness concepts, principles, and strategies; Introduction to the requirements and recommendations for physical activity; Introduction to W.H.O physical activity components; School assembly songs and physical activities; and Preparation for certification and certification in First Aid and Cardiopulmonary Resuscitation (FA & CPR).



***2.13.2 Year 2 Semester 2 Course 1***

COURSE TITLE: Analysis of Policy Documents and Syllabi

TOPICS: Existing pre-tertiary educational policies and legislative documents-Physical Education, Existing pre-tertiary educational policies and legislative documents-Music and Dance Education, Integrating Physical Education and Music & Dance at the KG Level, B1-B6 NaCCA Curriculum for Physical Education I, B1-B6 NaCCA Curriculum for Creative Arts I, B1-B6 NaCCA Curriculum for Physical Education II, B1-B6 NaCCA Curriculum for Creative Arts II

Physical Education and Creative Arts Curricula Integration I, Physical Education and Creative Arts Curricula Integration II, PEMD Micro-Teaching I, PEMD Micro-Teaching II, and Case Study focusing on children's learning and progress in PEMD NaCCA Syllabi.

**2.13.3 Year 2 Semester 2 Course 2**

COURSE TITLE: Analysis of Policy Documents and Syllabi

TOPICS: Pre-tertiary PEMD Syllabi & Policies, KG NaCCA Curriculum for PE-Creative Arts, KG and Primary NaCCA Curriculum for PE-Creative Arts I, KG and Primary NaCCA Curriculum for PE-Creative Arts II, PEMD Curricula Inter-connection, PEMD Peer Teaching, Building a teaching portfolio, Case Study of PEMD in the three specialism and PE Movement Practice, Music Practice and Rehearsals.

**2.13.4 Year 2, Semester 1, Course 2 JHS Specialism**

COURSE TITLE: Dance Drama Composition

TOPICS: Elements of Dance Drama; Developing Dance Drama; Rehearsing the Dance Drama; and Dance Drama Performance.

**2.13.5 Year 2, Semester 2, Course 2 JHS Specialism:**

COURSE TITLE: Further Principles and Techniques in Music Composition

TOPICS: Rudiments of Music, Meter System, Form in Music, Harmony and Composition Project

**2.13.6 Year 3, Semester 1**

COURSE TITLE: Sport, PE and Music and Dance in Local and Global Cultures

TOPICS: Appreciating and Appraising Traditional genres and musical games in Ghana (Activity selection should be based on community-specific games and sports in the

northern sector); Appreciating and Appraising Art Music in Ghana; Appreciating and Appraising Traditional games and sports from the middle/southern sector communities in Ghana; Appreciating and Appraising Popular Music genre music in Ghana; Appreciating and Appraising Team Sports from Around the World; Appreciating and Appraising Music of Global Cultures; Appreciating and Appraising Individual Sports from Around the World.

***2.13.7 Year 3, Semester 1, Course 2 JHS Specialism***

COURSE TITLE: Performance Practice in African Dance and Art Music

TOPICS: Art Music Repertoire and Techniques; Art Music Repertoire and Techniques; Art Music Repertoire; and Techniques; and Music Concert Organization.

***2.13.8 PEMD Year 4 Semester 2 Course 2***

COURSE TITLE: Professional Development and Advocacy in PES-MD

TOPICS: Introduction and familiarization of Professional Development and Advocacy in PES-MD course; Strategies for promoting and advocating physical education and sports, music, and dance; and Organization, management and administration of physical activity, sport, music, and dance culminating festival.

**2.14 International Best Practices in Music Teacher Preparation**

Educating students in music demands a unique skill set that can be honed through learning. If a new music instructor approaches the process of acquiring teaching skills with the same dedication as learning to play music, there is much to be gained. The new teacher needs to realize that developing teaching expertise is a gradual process, akin to the time it takes to master musical performance. Consistent effort over time yields significant rewards in both

performance and teaching capabilities. To tackle the challenges ahead, the new music teacher should be prepared to question assumptions and take advantage of every opportunity to refine their teaching skills.

Unfortunately, many critics have called for universities to reform how they prepare teachers for the profession (Ballantyne, 2007; Ballantyne et al., 2009; Ballantyne and Packer, 2004; Conway et. al., 2004; Feiman-Nemser, 2001). Even so, Bartell (1995) maintains that regardless of the initial preparation received, teachers are never fully prepared for the realities and responsibilities of the classroom.

The shift from training to actual teaching is a pivotal phase. Studies indicate that between 20 to 30% of teachers exit the profession within the initial three years (Bullough, Knowles, & Crowe, 1992; Kaufman et al., 2002; Olson, 2000; Watkins, 2005). Ingersoll (2002) observed an even higher attrition rate, with 39% of new teachers leaving within five years. This period is critical, necessitating the guidance of experienced educators for new teachers, often before they realize they need support.

Music education students should understand that nothing can replace musical proficiency and deep subject knowledge. They should strive to enhance their musical abilities to the highest level achievable. MacLeod and Walter (2011) discovered that musical skills are frequently lacking in music education students. Therefore, it is essential for these students to take the initiative in identifying and cultivating the diverse skills required for their future careers as first-year music teachers.

I believe that the essential skills for the next generation of music educators to succeed in their roles and foster a love of music in their students should include; Proficiency in music theory, performance, and composition is essential for effective music instruction,



encompassing expertise in various instruments, vocal techniques, and musical genres; Today's music educators must be adept at using technology for teaching, composing, and recording music, including familiarity with music software, digital recording tools, and online teaching platforms; Music teachers need to be adaptable to accommodate diverse learning styles, abilities, and needs, with flexibility in lesson planning and delivery to meet the unique requirements of each student; Clear communication skills are vital for conveying musical concepts and engaging students, as well as for collaborating with colleagues, students, and parents to create a supportive learning environment; A strong understanding of educational theory and music-specific teaching methods is necessary, including knowledge of how students learn music, creating effective lesson plans, and assessing student progress.

### **2.15 Music Teacher Preparation in Ghana.**

The constantly shifting cultural factors and educational standards have played a major role in recent efforts to raise the calibre of music teacher education. These changes effectively necessitate a review of the music teacher education program in Ghana to adequately understand the preparation of upcoming music instructors who have to be up to date on contemporary standards of successful music teaching.

In the dissertation “Program Evaluation of Music Teacher Education in Ghana: Implications for Practice, Policy, and Research”, Blankson (2022), reveals that while music teachers preferred practical and performance related activities, the programs emphasized theoretical and historical concepts. He reported that practices that contributed to the success of the programs included support and commitment of faculty, experiential learning opportunities, and emphasis on African music. He indicated that the lack of musical



instruments, curricular misalignments, and inadequate training time were the major challenges that confronted the programs.

On the course content of the music and dance programme in Ghana, Osei-Senya et al. (2020) indicated that the pre-service music teachers perceive that their courses provide inadequate preparation for teaching. In particular, it was found that pre-service music teacher education programs should place greater emphasis on developing the specific pedagogical content knowledge and skills required for teaching Music and Dance knowledge, skills, attitude and values to be learnt by the pre-service Music and Dance teachers.

Similarly, Agbenyo et al. (2021), in the study “Teacher Competence for the Music and Dance Curriculum in Ghana”, revealed that generalist teachers did not possess adequate content and pedagogical abilities to be able to teach Music and Dance. These teachers therefore resorted to unconventional ways of engaging learners which could not promote conceptualization of musical knowledge, skills and attitudes among learners.

Clearly, studies unequivocally show that Ghana's music teacher education programs' theoretical emphasis and the actual preferences of music educators are at odds. Notwithstanding several achievements, such faculty backing and the focus on African music, problems like a lack of resources and insufficient training time still exist. Particularly in terms of pedagogical topic understanding for music and dance, pre-service music teachers feel underprepared for the classroom. Because they lack the necessary skills, generalist teachers have to use unorthodox teaching techniques. All things considered, the research highlights the necessity of restructuring Ghana's music teacher

training program in order to better meet the needs of educators, resolve issues, and raise the standard of instruction.

## **2.16 Chapter Summary**

The literature review looked at the works surrounding; Ghana's Teacher Education Philosophy, background to the reform of Initial Teacher Education (ITE), the concept of Music and Dance, the concept of Music and Dance in Ghana, methods of teaching Music and Dance in schools, factors affecting the teaching and learning of Music and Dance, the role of teaching and learning materials and interaction as a tool to quality education, quality learning environments, achieving quality education, the concept of instruction, teaching & learning, the concept of instructional strategy, and the content of the current curriculum.

This review guided by the theory of Multiple Intelligences, developed by psychologist Howard Gardner and the Constructivist Theory, exposed the chronological nature of music and dance instruction in Ghana, annotated the status quo and brought to light a few ideas in an attempt to understand and effectively instruct Music and Dance in the colleges of Education in Ghana.

One major gap from the literature review was that, there was an apparent knowledge gap in previous research concerning Music and Dance instruction in Colleges of Education in Ghana, with regards to the current 4-year B. Ed curriculum. Most literature provided the what, how, who and when to teach Music and Dance effectively but not in the current 4-year B.Ed curriculum setting. How the learning environment supports Music and Dance instruction in the Colleges of Education in Ghana was not found. How well the learning resources available enhance Music and Dance instruction in the Colleges of Education in

Ghana was not identified. How well the instructional strategies suggested in the course manual are used in Music and Dance instruction in the Colleges of Education in Ghana was unknown. The challenges faced by tutors who teach the Music and Dance component of the Physical Education, Sport, Music and Dance curriculum of the Colleges of Education in Ghana was not unearthed. The study was therefore designed to fill these gaps.



## CHAPTER THREE

### METHODOLOGY

#### 3.0 Overview

This chapter presents a detailed description of the methodology used in the study. It has the research paradigm and research design. Subsequently, population, sample and sampling techniques, are also discussed. Instruments, data analysis procedure and ethical consideration of the participants have been explained.

#### 3.1 Research Approach

This study adopted the qualitative research approach. This is because it is a more flexible approach that allows for useful insight, which hitherto might not be in the mind of the researcher, to be captured. More so, because qualitative research allows for the collection of data while exploring the reasons why that data was given.

#### 3.2 Research Design

This study employed a case study research design. This is largely because the study needed an empirical research approach to do thorough investigation within a real life context. This way the true nature of Music and Dance instruction in the Presbyterian College of Education, Akropong-Akuapem can be uncovered.

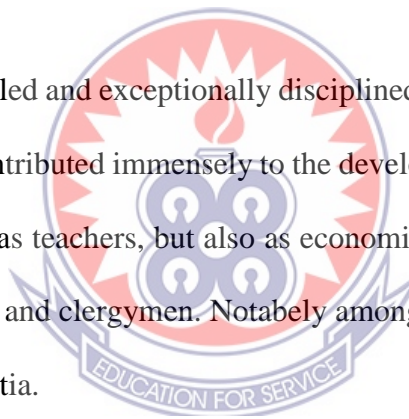
#### 3.3 Research Site

The Presbyterian College of Education is a co-educational teacher-training college in Akropong in the Akuapem district of the Eastern Region of Ghana. It has gone through a series of previous names, including the Presbyterian Training College (PTC), the Scottish Mission Teacher Training College, and the Basel Mission Seminary. The college is

currently affiliated to the University of Education, Winneba and has Rev. Dr. Nicholas Apreh Siaw as Principal. Starting in 1848 with a single enrolment figure of 5 students, PCE now has 2,124 students.

This first institution of higher education in Ghana, founded by the Basel Mission as the Basel Mission Seminary on 3rd July 1848 and fondly referred to as the ‘Mother of Our Schools’ was established to train teacher-catechists for the eventual Presbyterian Church of the Gold Coast (Asare-Danso, 2014). The college is the second oldest higher educational institution in early modern West Africa after Sierra Leone’s Fourah Bay College, founded in 1827.

Thousands of highly skilled and exceptionally disciplined educationists have passed out of the college, and have contributed immensely to the development of not only Ghana but the world at large, not only as teachers, but also as economists, politicians, lawyers, bankers, industrialists, journalists and clergymen. Notably among them are Dr. Ephraim Amu and Emeritus Prof. J. H. Nketia.



The original curriculum when the college started included a five-year course in the methods in pedagogy, education, theology and Christian catechism. It is currently one of the 46 colleges implementing the 4-year B.Ed. curriculum. It currently only offers courses in Primary Education and Junior High School (JHS) Education. As it is, according to the curriculum, all students take Physical Education Music and Dance (PEMD) as core. Currently at PCE, the Music and Dance majors are 13; 5 pursuing JHS Education and 8, Primary Education. The Creative Arts Department headed by Mr. George Sam, has 4 faculty members 2 each for Performing Arts and Visual Arts respectively.

The college has a modern library that is stocked with enough books that covers all section of the academic sphere. The Librarian who is a doctor of philosophy is very efficient when it comes to the management of the library. The college makes sure that the spiritual growth of students is not left out. The college allows other denominations and also Islamic religion to operate on campus. The college also organises morning devotion and also church services for college community. The college has clinic to provide first aid to minor sickness. The college has a cadet and also a big field for games and sports. The town folks are welcoming to the college students and treat them with exception. The old students of the college are called *Adikanfo!* (Pioneers), to which they respond; *Yefri tete!* (We are from old!). The researcher believes that the popular patriotic song composed by Dr. Ephraim Amu, titled *Adikofa* refers to them, and that he composed it for their graduation ceremonies.

### **3.4 Population**

The population of the study was the Presbyterian College of Education (PCE) situated at Akropong Akuapem in the Eastern Region of Ghana. Though the location, human and material resources and the programs offered in the colleges could make them differ in many areas, it is agreed that, Music and Dance is offered as Elective and Core in all the colleges.

The total population of 2,257 staff and students was made up of 133 teaching and non-teaching staff and a total of 2,124 students for the 2022 academic year. There were 504 students in level 100 comprising 280 males and 224 females; There were 673 students in level 200 comprising 365 males and 308 females; There were 484 students in level 300 comprising 283 males and 201 females; There were 463 students in level 400 comprising 285 males and 211 females.

Kindly find the breakdown of the population of students in table 1 below:

**Table 1: Population of the Study**

	<b>Males</b>	<b>Females</b>	<b>Totals</b>
Level 100	280	224	504
Level 200	365	308	673
Level 300	283	201	484
Level 400	285	211	463
Student Totals	<b>1,213</b>	<b>944</b>	<b>2,124</b>
Teaching Staff	35	32	67
Non-Teaching Staff	37	29	66
Staff Totals	<b>72</b>	<b>61</b>	<b>133</b>
<b>TOTALS</b>	<b>1,285</b>	<b>1,005</b>	<b>2,257</b>

Source: Field Survey (2022).

### 3.5 Sample

**Table 2: Sample of the Study**

	<b>Observation</b>	<b>Interview</b>	<b>Focus Group Discussion</b>
Level 100	87	3	4
Level 200	25	2	3
Level 300	71	3	3
Level 400	17	0	0
Music & Dance Teachers	2	2	0
Other Teaching and Non-Teaching Staff	20	0	0
<b>Totals</b>	<b>222</b>	<b>10</b>	<b>10</b>

Source: Field Survey (2022).

Out of the population of the Presbyterian College of Education (PCE) situated at Akropong Akuapem in the Eastern Region of Ghana, 222 staff and students were sampled for the observation, 10 respondents were sampled for the interview, thus 8 students and 2 Music & Dance tutors (one of which served as a Supervising Officer in the position of the Head of Department, HoD) and a 10-member Focus Group was also sampled. The breakdown of the sample is in table 2, above.

### **3.6 Sampling Technique**

I employed convenience sampling technique to get the sample. All students have tasted the Music and Dance curriculum because it is a core subject in levels 100 (Year 1 Semester 2: Intersection of Physical Activity, Sport, Music and Dance); 200 (Year 2 Semester 2: Analysis of Policy Documents and Syllabi); and 300 (Year 3, Semester 1: Sport, PE and Music and Dance in Local and Global Cultures). This gave every student an equal chance of being selected by the researcher, therefore, those who were most readily accessible to the researcher were sampled.

Staff, tutors and students who were present at the point of observation, became defacto participants. Again, apart from the Music & Dance tutors who were non-negotiably constant participants for the face-to-face interview, students who were readily available across the levels were selected to participate as well. Similarly, the participants for the focus group were sampled using the convenience sampling technique. Thus students who were readily available were selected.



### **3.7 Data Collection Instruments**

The researcher employed three research instruments to aid data collection for the study; observation, interview and focus group discussion. They were drafted in line with the objectives of the study and were underpinned by the theoretical frameworks adapted by this study.

#### ***3.7.1 Observation Guide***

For effective observation, the researcher developed a set observational points upon thorough review of the course outline which served as the reference document for this study. The observation guide served two important purposes; firstly, remind me of the key points of observation as well as the topics of interest associated with each, and secondly act as the impetus for a reflexive exercise in which I can reflect on my own relationship and contribution to the observed at any moment in time This makes the observation guide an important tool regardless of my role.

The observation guide had 3 sections with each having other subsections. The first section which targeted research question 1 had 3 subsections; Physical Elements, Psychosocial Elements and Service Delivery. These subsections also have 10 questions each. Making 30 observation points for research question 1 only.

The second section, which focused on research question 2, had 2 subsections; the availability of learning resources and the efficient use of the same. Under this section, each subsection also had 10 observational points making a total of 20. This added to the first section totals 50 observational points.

The third section, which centred on research question 3 had 2 subsections; the instructional strategies suggested in the course manual and those actually used in Music and Dance

instruction at the college. Here, the 2 subsections had 10 observational points each. This, added to the first and second sections, totals 70 observational points.

### ***3.7.2 Face-to-face Interview Schedule.***

Developing the face-to-face interview schedule was central to achieving the objectives of the study. Although the face-to-face interview schedule gave the scope to digress and talk about unexpected aspects, all the major topics in the face-to-face interview interview guide needed to be ultimately be covered. The data elicited from the questions gave the capacity to answer the research questions. The questions well structured, open, rather than closed. They were clear, balanced and ethically sensitive. The interview questions were sequenced from broad to narrow and multi-part questions were avoided.

The face-to-face interview schedule had four sections with each having other subsections. The first section which targeted research question 1 had 3 subsections; Physical Elements, Psychosocial Elements and Service Delivery. These subsections also have 10 questions each. Making 30 observation points for research question 1 only.

The second section, which focused on research question 2, had 2 subsections; the availability of learning resources and the efficient use of the same. Under this section, each subsection also had 10 observational points making a total of 20. This added to the first section totals 50 observational points.

The third section, which centred on research question 3 had 2 subsections; the instructional strategies suggested in the course manual and those actually used in Music and Dance instruction at the college. Here, the 2 subsections had 10 observational points each. This, added to the first and second sections, totals 70 observational points.

The fourth section which targeted research question 4, found out the challenges faced by tutors who teach the Music and Dance in the college.

### ***3.7.3 Focus Group Discussion Guide***

The focus group discussion guide questions are crucially important to the analysis of the study. Time was taken in formulating the focus group discussion guide questions, paying special attention to phrasing, avoiding leading questions, which can affect the responses.

Overall, the focus group discussion guide questions were open-ended and flexible, impossible to answer with 'yes' or 'no' (questions that start with 'why' or 'how'), unambiguous, unbiased and neutral, while still stimulating discussion.

The focus group discussion guide had four sections with each having other subsections. The first section which targeted research question 1 had 3 subsections; Physical Elements, Psychosocial Elements and Service Delivery. These subsections also have 10 questions each. Making 30 observation points for research question 1 only.

The second section, which focused on research question 2, had 2 subsections; the availability of learning resources and the efficient use of the same. Under this section, each subsection also had 10 observational points making a total of 20. This added to the first section totals 50 observational points.

The third section, which centred on research question 3 had 2 subsections; the instructional strategies suggested in the course manual and those actually used in Music and Dance instruction at the college. Here, the 2 subsections had 10 observational points each. This, added to the first and second sections, totals 70 observational points.

The fourth section which targeted research question 4, found out the challenges faced by tutors who teach the Music and Dance in the college.

### **3.8 Trustworthiness**

It is imperative that this study (with the purpose of finding out how Music and Dance is instructed in the colleges of Education in Ghana) is conducted in a rigorous and methodical manner to yield meaningful and useful results thereby making it trustworthy. The researcher therefore upheld the trustworthiness criteria as pragmatic choices for the acceptability and usefulness of this research to a variety of stakeholders.

The prolonged engagement, persistent observation, detailed face-to-face interview, focus group discussion and data collection triangulation gave the study credibility; Moreso, the generalizability of this inquiry allows for transferability; To achieve dependability, the researcher ensured that the research process was logical, traceable, and clearly documented and; The confirmability of this study was established through the achievement of credibility, transferability, and dependability.

### **3.9 Data Collection Procedure**

Permission was sought from the authorities in charge of the site of the study because it involved a prolonged and extensive data collection. Thus, an introductory letter was obtained from the Head, Department of Music Education, School of Creative Arts, University of Education, Winneba. After this, the researcher engaged the relevant sampled participants in his observation, interview and focus group discussion.

The administration of the research instruments was solely done by the researcher (and his assistant) and all protocols regarding ethical issues were observed as he observed, engaged and recorded feedback with pens, pencils, notepads, phones and laptops. Although the researcher reached a saturation point after interviewing the 5th student, all the 8 were interviewed anyway.

### **3.9.1 Observation**

After correspondence with the school by which permission was sought, I visited the research site to commence work. I adopted an observation guide for the observation. An observation guide is an important tool regardless of the role of the observer. The purpose of the observation guide was to remind the researcher of the key points of observation as well as the topics of interest during the period and act as the impetus for a reflexive exercise by which the researcher can reflect on his own relationship and contribution to the observed at any moment in time.

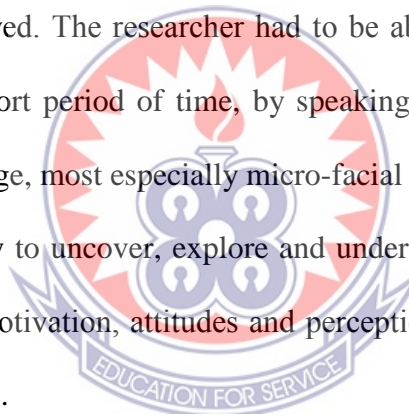
The observation lasted for a period of 4 weeks from 7<sup>th</sup> October, 2022 to 24<sup>th</sup> October, 2022. I visited the college once every week at different times and on different days. On campus, I firstly observed how the learning environment supports Music and Dance instruction in the college (the physical, the psychosocial, and the service delivery); Secondly, how the learning resources available enhance Music and Dance instruction in the College (their availability and use); Thirdly, instructional strategies suggested in the course manual and how they are used in Music and Dance instruction at the college.

The observation started right from the entrance of the college until the researcher and his assistant left the college; allowing for a systematic and comprehensive data collection for the period that they were at site. In order to report accurately, the researcher employed; note taking, photography, and video. Both the researcher and his assistant were treated with the warm Ghanaian and the Presbyterian culture. We walked through the ancestral home of music education in Ghana because of its link to Dr. Ephraim Amu and Emeritus Prof. J. H. Kwabena Nketia whose efforts in Music and Dance resonate across times and continents.

The observations that were conducted in line with the objectives of the study had the underpinnings of the theoretical framework. In a typical class, the researcher sought to observe the routine followed by the Music and Dance Tutors in conducting their lessons. The researcher observed the approaches used in teaching the various concepts, the availability of teaching and learning materials, the use of the teaching and learning materials in the lesson, the use of the school facilities such as building, learning spaces and technology. The researcher also had the opportunity to observe learners' responses to the approaches in the lesson. Thus, whether they understood or not.

Excellent observational skills and the ability to read the subtext within interactions between people had to be deployed. The researcher had to be able to quickly discern a person's motivations within a short period of time, by speaking less, listening more and paying attention to body language, most especially micro-facial expressions.

This was done primarily to uncover, explore and understand the behaviours and to gain insights into people's motivation, attitudes and perceptions relating to Music and Dance instruction in the college.



### ***3.9.2 Face-to-Face Interview.***

The interview lasted for a period of 4 weeks from 7<sup>th</sup> October, 2022 to 24<sup>th</sup> October, 2022. I visited the college once every week at different times and on different days and interviewed teachers and students (individually and in groups) after permission was sought and clearance given. The interviews took place on campus at different locations in; class, while walking together, under a tree, in the chapel, in the library, in the clinic, in the dining hall, on the field, and in the halls of residence and at various times spanning for under a minute to 45 minutes.

### ***3.9.3 Focus Group Discussion***

A 10-member Focus Group was assembled from the cross-section of students to gather thoughts, beliefs, and feelings of participants regarding the research questions. This Focus Group was sufficient to give direction, explanation, and in-depth dialogue and was a good fit to answer the research questions. This took place on two occasions; Tuesday 18<sup>th</sup> October, 2022 and Monday 24<sup>th</sup> October, 2022 between 45 to 60 minutes each day after classes.

An organized and stress-free atmosphere (spacious, well lit, and ventilated classroom) was provided to host the focus group. To start with, the researcher introduced the topic, himself, and his assistant, and went over some ground rules or suggestions for a successful discussion. Then an icebreaker related to the study was used to make participants relaxed and settled. The researcher led the discussion and kept response times equal between participants. The most and least talkative members of the group, as well as any participants with particularly strong or dominant personalities were taken note of. The less talkative members were sometimes called and encouraged to participate and sometimes asked to elaborate on their answers or to give an example.

As a moderator, the researcher strove to remain neutral. I refrained from reacting to responses, and was aware of his body language (e.g., nodding, raising eyebrows) and the possibility of observer bias. Active listening skills, such as parroting back answers or asking for clarification, were employed.



### **3.10 Data Analysis Procedure**

Data obtained from the observation, detailed face-to-face interview, and focus group discussion were prepared and organised for analysis; reducing data into themes through a process of coding and condensing the codes. The codes are *italicised* in the analysis in the next chapter. Some data was further analyzed into tables using Microsoft Excel (2016) software and word cloud along themes under the research questions.

### **3.11 Triangulation**

The data collected by the researcher (through observations), data obtained from students (through observation, interview and focus group discussions), and that collected from tutors (through observation and interview); making data obtained from a set of three categories of persons, were to achieve data collection triangulation. Again the use of the three research instruments namely; observation, interview and focus group discussions, was also to achieve similar feet. This approach has been used because, findings can be corroborated and any weaknesses in the data can be compensated for by the strengths of other data, thereby increasing the trustworthiness of the results.

### **3.12 Ethical Consideration**

Firstly, participants were informed of the purpose of the study and consent was obtained from all participants of the study before the study was carried out. Hence, no one was coerced into participating in the study. Moreover, the researcher ensured participants' anonymity by not disclosing their identity after information was gathered. In addition, the study was used for its intended purpose of fulfilling the partial requirement of the MPhil degree. Again, only the researcher has access to responses of respondents. Similarly, the



information provided was treated with utmost confidentiality. Finally, the Observation, Interview and Focus Group Discussions followed the ethical recommendations of research.



## CHAPTER FOUR

### DATA ANALYSIS AND DISCUSSION OF FINDINGS

#### 4.0 Overview

This chapter is a presentation of the data, analysis and discussion of the findings. The findings were obtained through personalized observation, interview and focus group discussion. The analysis of data employed a blend of content analysis, thematic analysis, and narrative analysis.

This chapter reports along the observation schedule, interview guide and focus group discussion, which is an extrapolation of the research questions. It is worthy to note here, that the theoretical framework modeled the observation, interview and focus group sessions.

For example, according to Howard Gardner's Theory of Multiple Intelligences, human beings have very different kinds of intellectual strengths which affect how students learn, represent things in their minds, and ultimately show understanding of the learned concepts. This informs the researcher not to assume but allow for a free flow of conversation yet push them to probe further.

This is because people are good in language, others are logical, some need active hands-on approach, some think in stories while others are philosophical, etc. The same question would be answered well if everyone was allowed to present his or her response how he or she wanted, according to what he or she knows, how he or she feels and based on his or her personalized experiences. This gives a vivid response upon which the researcher can analyze.

#### **4.1.1 Research Question 1: How does the learning environment support Music and Dance instruction in the Presbyterian College of Education?**

Learning environment refers to the diverse physical locations, contexts, and cultures in which students learn. This is one of the factors that determine the success of an effective curriculum and ultimately, the students' academic success.

Besides its definition as an indicator of learning task (Tynjala, 1999), psychosocial environments in class (Henderson, Fisher, & Fraser, 2000), and virtual environments formed with computer and internet technologies (Fulkerth, 2002), according to Ozerem & Akkoyunlu (2015), learning environment is the surroundings that make it possible for the learners to find solutions to their problems and to have access to the materials to help them achieve their goals.

Under this research question, three subsections were identified; Physical Elements, Psychosocial Elements and Service Delivery. High quality physical, psychosocial and service delivery in schools set the stage for learning to occur. Indeed, the excellence of the efforts of the college permeated through the incredible beauty of the college environment, the atmosphere and the warm heartedness of every person we met. Kindly find Appendix D for some pictures of the learning environment available at PCE for a Music and Dance class.

##### ***4.1.1.1 Physical Element***

The Physical Element of the learning environment is the first that is observed when anyone enters the campus. It refers to the level of upkeep, ambient noise, lighting, indoor air quality and/or thermal comfort of the school's physical building and its location within the

community. This speaks to the contribution that safe, clean, and comfortable surroundings make to a positive school climate which promotes good teaching and learning that supports Music and Dance instruction in the Colleges of Education in Ghana. This element is crucial because, most of the students' time in the school is spent in the learning environment.

With respect to this quality dimension, the following 10 observations were made;

The quality of the college buildings was indeed state-of-the-art and inclusive. Though some structures were old, they have been maintained and are still in good shape and use. The architecture of the buildings took into consideration the visually and physically challenged. This shows how modern this oldest college in Ghana is. In the interview and focus group, both students and tutors were unanimous that the buildings were state-of-the-art and inclusive. They further reiterated their satisfaction and comfort with the buildings. Every college needs to be adaptable to teach students with all degrees of perception issues and be able to adapt the environment to a student's specific needs. Ibraimi & Saliu (2021) posited that schools need to have flexibility for the ever-changing and different needs of disabled children to be accommodated appropriately. If the environment allows disabled children to socialize, learn and play beside their neurotypical peers, it will help them build a better self – esteem and enable them to plan a happier future.

Again, the interaction between school infrastructure and other quality dimensions was great. The layout of the school was excellent, given the hilly nature of the landscape. The locations of the chapel, administration blocks, classrooms, dining hall, halls of residences, library and clinic were strategic. Barrett et al (2019), concluded that “there are many ways in which the design of educational facilities can enhance educational outcomes” (p. 11). I

believe that these ways have been identified and taken into consideration in the planning and design process, thus providing a sound basis for education on the college campus.

Furthermore, the college class size was an average of 30 students per class and it supports learning. Brühwiler and Blatchford (2011), have asserted that there is strong evidence from around the world about the benefits of smaller classes, including better academic results. According to the Finnish National Board of Education (2016), in Finland, which, according to the Program for International Student Assessment (PISA), has one of the highest education scores in the world, schools on average have only 195 students, with only 19 in each classroom (Blackmore et al., 2011). This shows a lower student-tutor ratio in Finland, the leading country in education. The student-tutor ratio, one of the strongest indicators of student success and engagement, reflects the tutor(s) workload, how available they are to offer services and care to their students. Students gain from the fact that tutors are better equipped to detect and provide targeted help more efficiently than they would in a bigger classroom or one with a greater student-teacher ratio. This advantage could also apply to students who thrive but require an extra challenge to reach their full potential. Because there are fewer students per tutor, tutors may respond to this scenario by giving the students more resources and assisting them in succeeding as best they can. Since the college has 2 Music and Dance tutors, by deduction the student-teacher ratio becomes 1 tutor to 15 students, even better than Finland, making the college class size of an average of 30 students per class supportive of learning and of good educational outcome.

Moreso, the college has lots of space for practical/demonstration lessons. Consequently, the learning environment has adequate space and prevents overcrowding. Music and Dance lessons are mostly practical and space is a great advantage in demonstrating some of these

lessons. The curriculum for the Colleges of Education maintains a positive attitude towards making lessons as practical as possible. For a space for practical lesson, Bøjer (2018), posited that space shapes us but is also shaped by the way we interact with and act within space. Imms & Byers (2017), suggests that, simply changing the space is not enough and the intentions of the space can only be fully realized if the inhabitants of the schools completely understand and support the pedagogical principles informing the provision of these spaces (Burke, 2016).

Additionally, the learning environment has adequate furniture available. This in itself sets the pace for a great Music and Dance lesson. This is corroborated by Castellucci et al (2016) who concluded on their twenty-five-documentary review on the effect of school furniture design and/or dimension characteristics on students' performance and physical responses that all of these studies presented positive relevant results, specifically an increase in energy expenditure and better academic performance in class behaviour and attention span. They however, recommended that the school furniture must fit student anthropometric characteristics, and the desk must have the possibility of a tilt angle and a slight concave curve in the front, with a high saddle chair desirable.

Similarly, the learning environment has state of the art lighting system. This is a good benchmark in the modern drive for academic excellence and by far development. This assertion is corroborated by Samani & Samani (2012) in the conclusion of their quantitative research as they proved that there is a significant relationship between lighting and students' performance. They argued that lighting quality has direct influence on students' learning performance. The good learning environments that include the appropriate

lighting quality will be a kind of intangible motivation and encouragement for students to learn better. It can lead them to focus on their tasks and work better on subjects.

Indeed, the learning environment in the college, provides for adequate sound; so, communication flows and learning takes place. An evaluation carried out by Dockrell and Shield (2012) of the installation and use of sound field systems (SFS) to investigate their impact on teaching and learning in elementary school classrooms concluded that; Both teacher ratings and pupil performance on standardized tests indicated that; SFS improved performance on children's understanding of spoken language. However, academic attainments showed no benefits from the use of SFS. Classroom acoustics were a significant factor influencing the efficacy of SFS; children in classes with poorer acoustics benefited in listening comprehension while there was no additional benefit for children in classrooms with better acoustics. Deducing from their research, rooms with poorer acoustic need sound systems more than rooms with good acoustics.

Besides the above, the college learning environment has appropriate design and display of visual materials. This consist of the "Mother of Our Schools" statue, plaques on walls spelling out details of buildings, artworks and paintings of totems (of the various halls of residence; Pinido being the first hall to be established associated with colour green, Noble Hall, colour red, Efutumreku Hall, colour blue and Akyenoza Hall, colour yellow). Akyenososa has an illuminated sign post. This is consistent with Müezzinoğlu et al (2020)'s, conclusion in their study that; Students perceived the space where the walls were painted with a warm color as "warmer" compared to the spaces painted with neutral or cool colors. Furthermore, both the cool colored space and the warm colored space were perceived as more "motivating", "inviting" and "roomier" compared to the neutral-colored space.



Students perceived the walls of the spaces painted with cool colors to “facilitate communication”, “relaxing”, “encouraging” and “open to communication” compared to the walls of the spaces painted with neutral and warm colors; Moreso, the cool colored spaces had a more positive effect on the “social adaptation” evaluations by the subjects. Implying that in the courses where intra-group activities would be made, in environments where the dialogue between educator and students would be high, in the spaces where face-to-face talks would be realized, in interactive courses and in situations where it is aimed to raise “social adaptations” to a higher level, it is proposed to use cool colors in the design of educational spaces.

Additionally, students perceived the spaces where the walls were painted with cool colors to be more “motivating”, “provides concentration”, “peaceful”, “useful” and “open to creativity” compared to the spaces painted with warm or neutral colors. Finally, it was observed that the walls of the spaces painted with neutral color were evaluated more negatively compared to the spaces with warm or cool colors from the aspect of “individual productivity”. Thus, in situations where it is aimed to raise to a higher level the “individual productivities” within the space of the individuals using the educational spaces, then it could be proposed that cool colors should be used in the design of the spaces.

Again, the classrooms in the college are adaptable to different pedagogies. According to Rands and Gansemer-Topf (2017) an Active Learning Classroom is a flexible, open classroom design; student seating is not fixed, and there are no stationary tables or work spaces. These features afforded the classroom space to be adapted to support different instructional strategies. In their study, participants reported the flexibility of the design affords for students and instructors to move around the classroom enabling social



interaction and collaboration. Nurul et al (2013), conclude that the learning environment is an important aspect that can be manipulated to encourage active participation in the learning process. Physical aspects of the learning environment should be optimized to enhance the effectiveness of the teaching and learning process. By ensuring that the physical learning environment is in good condition and meets the needs of teachers and students, the effectiveness and the success of the teaching and learning process could be improved.

#### ***4.1.1.2 Psychosocial Elements***

The social settings at school in connection to students' workload (such as tutor assistance, work expectations, and influence over academics) as well as in relation to students' peer relationships at school (such as bullying, isolation, etc.) are referred to as the psychosocial school environment. A positive psychosocial school environment helps to create a conducive environment for effective teaching and learning. It relates to 'the dynamic relationship between psychological aspects of our experience (our thoughts, emotions, and behaviors) and our wider social experience (our relationships, family and community networks, social values, and cultural practices)' (INEE, 2016: 8). Key elements contributing to the psychosocial school climate include the quality of personal relationships at school, methods used in the process of learning, classroom management and discipline, students' and teachers' well-being, prevalence of school-based violence, and social and emotional learning which promotes good teaching and learning that supports Music and Dance instruction in the Colleges of Education in Ghana.

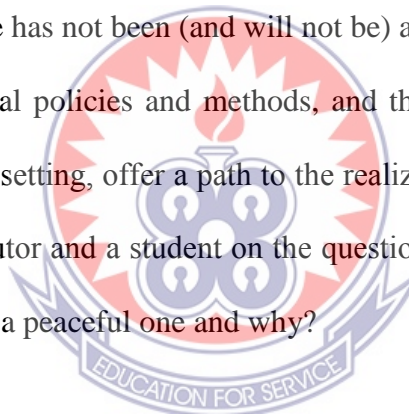
With regard to this quality dimension, the following 10 observations were made;

The college has great working conditions for students and teachers. Most tutors in the college have modern accommodations and offices. Students too have modern halls of residence and classrooms. The college provides food likewise the canteen which provides food for those who will not prefer the dining meals. These provide the basic working conditions for teaching and learning. Its importance is underscored by Ibrahim, Harini & Susilaningsih (2019), in a study finding out whether there is a positive influence on teacher competence, work environment and job satisfaction on the performance of social studies teachers in the simultaneous learning process at Demak State Middle School, Indonesia, Teacher competencies had an influence with a category of 52.1% on their performance; the work environment had an influence with a category of 72.2% on their performance; job satisfaction has an influence with a category of 79.0% on the performance; teacher competency, work environment and job satisfaction have an influence with a category of 86.5% on their performance, while the remaining 13.5% is influenced by other factors. Hereon, it is explicit that the great working conditions for students and teachers in the college will have a positive outcome in all directions.

Interestingly, the learning environment of the college provides teachers the opportunity to undertake any instructional approach. This assertion is supported by the physical elements of the learning environment above, which gives space and room for various instructional styles and approaches in the college. “The teachers' dynamics need to be understood by the teachers, and behaviors or teaching approaches need to be adjusted. Again, learning needs, methods or styles of the learners may be different; in this respect, teachers need to understand the need and preferences of the learners and prepare the lesson plan accordingly

to meet the learning objective of all learners rather than certain individuals.” (Munna & Kalam 2021).

The college’s learning environment was very peaceful. This peace refers to the freedom from disturbance. It was during entertainment and sports time, after class in the halls, as well as sparingly from the classroom that expected jubilation was heard. There was not much noise nor any factor that could threaten the peace in the college. McCarthy (2001, p. 35) asserted “that if we are to reach peace, then we must teach peace”. Indeed, I enjoyed the peace of the college environment; peace that allowed for both observation and interview. In like manner Finch (2004), proposed that “peace is a desirable state for society as a whole, that this state has not been (and will not be) achieved by means of competitive and exclusive educational policies and methods, and that humanistic educational goals, approached in a holistic setting, offer a path to the realization of such a state”. Below are responses each from a tutor and a student on the question; do you consider this college’s learning environment as a peaceful one and why?



Tutor:

Oh, yes! I have enjoyed peace from the very day I set foot on this land (college). This has given me the serenity to do my work with joy and the passion it deserves (7<sup>th</sup> October, 2022).

Student:

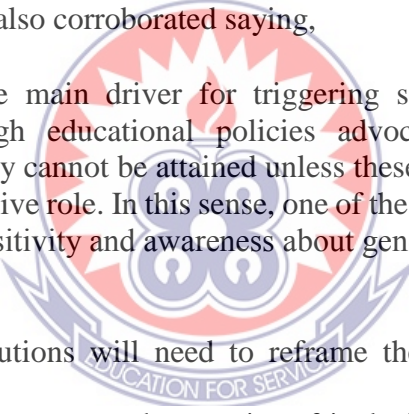
Yes, please. There are laws governing noise making and fighting and stuff like that. No one wants to be expelled from this premiere college so we behave and we all reap its fruits (7<sup>th</sup> October, 2022).

In the college, teachers’ behaviour really promotes safety (most of the teachers had great sense of humour yet safety conscious). The National Association of Student Personnel Administrators suggest that a safe campus environment is one in which students, faculty,

and staff are free to conduct their daily affairs, both inside and outside the classroom, without fear of physical, emotional, or psychological harm (Langford, n.d).

The college discipline policies were very effective such that it was glaring when I interacted with them. This contributed to the peace and safety in the college. Student-teachers spoke with much decency and respect with one another and with their superiors. Again, time was respected such that the timetable, which spelt out what to do and at what time, was religiously obeyed.

Additionally, the researcher observed that; the college has a gender sensitive and inclusive environment, more so because it admits both sexes and the physically and visually challenged. Esen (2010) also corroborated saying,



“Education is the main driver for triggering social change on gender equality. Although educational policies advocate gender equality in education, equality cannot be attained unless these policies enable teachers to perform a decisive role. In this sense, one of the best strategies is to equip teachers with sensitivity and awareness about gender equality”.

Teacher education institutions will need to reframe their programmes and courses to include the perspective, concept and strategies of inclusive education as a central theme (Ministry of Education, Ghana, 2017. p.41).

Non-violence is strictly upheld in the college. This is upheld not only by the enshrined laws of the college but also by the will of all; men and women, old and young, student or tutor. Filipović et al (2022) discussed that developing and continuously maintaining empathy in children and young people is one of the preconditions for building and maintaining a culture of peace and non-violence, and consequently, a safe and humane society. It should be borne in mind that the culture of peace, from the historical aspect, is the antithesis of the way of thinking, and even the structure of societies and states and their priorities.

The college encourages self-discipline through self-management. The National Center on Intensive Intervention (2016) suggested that students are taught self-management strategies as way to help them take responsibility for their behavior. Self-management should be used in conjunction with reinforcement strategies, and it is important to have a student focus on appropriate behaviors when using self-management strategies. Similarly, highly self-disciplined students, Heffernan (2009) added, do seemed more careful in their tasks that helped to improve their performance.

The College has a great safe learning environment. This is as a result of both the physical and human factors, as well as a result of the principles, laws and regulations put in place to make way for the safety. Harris (2001, p. 42) proposed that the recognition and exploration of social problems and impediments to learning in the “safe environment” of the classroom will promote development of the social mores and qualities (positive self-images, a sense of responsibility for self and others, a capacity to trust others which are essential for future world citizens.

The culture of the college promotes positive learning outcomes. All the above discussed observations are elements that in themselves lead to positive learning outcomes. Most of the teachers had a great sense of humour and a sense of self efficacy and duty to their role on campus. The safe environment provided, the promotion of self-discipline, strictly upholding non-violence, having a gender sensitive and inclusive environment, the college having great working conditions for students and teachers, the learning environment of the college providing teachers the opportunity to undertake any instructional approach, their learning environment being very peaceful, teachers’ behaviour in the college really

promoting safety and having very effective college discipline policies are all recipe of good learning outcomes.

#### ***4.1.1.3 Service Delivery***

The Service Delivery element of the learning environment includes the provision of health services and education, school-based programmes that address other major health and nutrition problems, guidance and counselling services, the provision of extra-curricular activities and the provision of school snacks are other examples of service provision that contribute to quality school environments which promotes good teaching and learning that supports Music and Dance instruction in the Colleges of Education in Ghana.

For this quality dimension, the following 10 observations were made:

The college has good health service and programs such that students are sound and fit to be trained for the world after college. The functional college clinic provides healthcare for the school community though they do not manage major cases. According to Perrault (2017), campus health centers are a convenient, and usually affordable, location for college students to obtain healthcare. Staffed by licensed and trained professionals, these providers can generally offer similar levels of care that providers at off-campus clinics can deliver. Again, the college has a first aid management student club called Red Cross that has trained students who support school events with first aid. For Trowers (2016), a specialized academic club such as this can have a positive impact on a student's personal and academic growth, and they will be able to meet the demands and changes in the health care environment. Clearly, the college is doing a great job with regard to health care. Below is a response from a student who was asked what good health service and programs she had enjoyed from the college.

Student response;

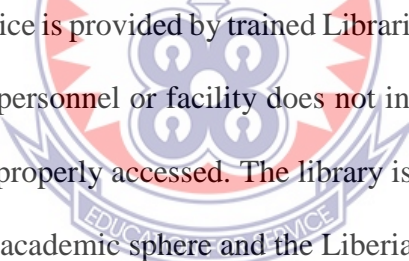
Occasionally, especially during weeklong celebrations like SRC Week, opportunity is given for students to benefit from health educational talks. Whenever we have any event on campus, there is a health team on stand by for any emergency (12<sup>th</sup> October, 2022).

There was access to the use of internet in the college, though certain locations had stronger access than others. The interview revealed that the students believed in the use of the Internet as an educational tool. Students felt comfortable using the search engines on the Internet, which is not only easy and efficient to use but also preferred. They further disclosed that social websites were used to share knowledge and talk about school subjects. They also claimed that they could easily use the Internet to find sources of information, download necessary files and pictures and so on. Similarly, they used e-dictionaries, e-encyclopedias and translation tools to help them write their homework and do their projects. Papanis & Giavrimis (2010) posited that the internet as a cognitive tool has created a new socio-economic environment, where information, innovation and knowledge have a leading role. It is probably the best and the easiest way for accessing entertainment and information and for facilitating learning and socialization. Dogruera et al (2011) asserted that the growth of the internet in the world provides many opportunities to many people around the world in many different ways. When students are considered, the use of the Internet is mainly for social and entertainment purposes. However, it is very obvious that the Internet provides not only social connection and entertainment, but also academic and scientific information as well.

There was adequate supply of electricity in the college. The college even has a stand-by-generator to back up. Ibrahim et al (2016) posited that electricity supply crisis in Ghana,



which is a systemic issue, is believed to have influenced the health and mental wellbeing of tertiary level students even more because the student population is made up of individuals who have become so dependent on modern technology such as smart-phones, tablets, laptops and other personal computers for their routine academic activities. These gadgets are themselves, as well as the internet connectivity to enable them to function, heavily dependent on electricity supply for normal functionality. Therefore, the infrequent electricity supply to the university community is likely to impact on the anxiety levels of students who require regular power supply to function effectively. Also, the lack of electricity leads to students not wearing properly pressed dresses which affects the psyche of both the wearer and the observer, students not being able to study on their own, in groups or receive a lesson from another after sunset, etc.



An excellent Library service is provided by trained Librarians in their ultra-modern facility. Yet the provision of the personnel or facility does not in itself deliver positive education outcomes if they are not properly accessed. The library is stocked with enough books that covers all sections of the academic sphere and the Librarian who is a Doctor of Philosophy is very efficient when it comes to the management of the library. Yebowaah & Owusu-Ansah (2020) revealed that the use of traditional library sources is more effective than all the other sources of information, but on the other hand their use is limited because of unfamiliarity with library facilities. Besides this, the findings of this study suggest that the inability of students to access information from various sources means that their information literacy skills are low. The students largely cannot access relevant electronic information; thus, giving them a limitation on information access. This implies further that they will have challenges in conducting empirical research in line with their curriculum



requirements. Below are what students revealed when asked about their experiences with the library;

Student 1 response;

Sincerely, ever since we were introduced to the library during orientation, I have always been here. If not for a class that I will attend, you will always find me here. I am even a library assistant and get some benefits (7<sup>th</sup> October, 2022).

Student 2 response

Ooh, the library is a good place to be. I go there to research, to read my notes and textbooks and borrow books that I might need. Mostly in the evenings, I go there to take stock and plan my life (12<sup>th</sup> October, 2022).

The college has on-site available lavatories. Apart from the residence halls that had their washrooms, almost each block of building had washrooms for both males and females. This has far-reaching implications thus reflecting the ability of learners to feel safe, healthy and hygienic. As such, it is crucial to deliver a good restroom experience to students because, it can negatively affect a student's life and lead to some students not using the restroom facility during school. This is directly linked with the achievement of the United Nations Sustainable Development Goal 4 (SDG 4), to improve access to education and learning outcomes, and SDG 6, to achieve access to adequate and equitable sanitation and hygiene for all by 2030.

The on-site availability of college maintenance was not to question seeing how impeccably things were in order; from lawns to the school park to the entire landscape, not to talk of washrooms, furniture, and lighting. This gave a clear indication that leadership was at work making sure that the maintenance team gave them value for their money.

It was observed that the college has a constant supply of clean water, and this is good since first of all, water is life; in the sense that it is necessary for the existence of life on earth and an essential component of all the biological processes; again, from hand washing to flushing of the toilet and from the vocal chords for singing to that of lubricating the atenteben to sound better.

The college provides meals meeting optimal nutritional standards; breakfast at 9am, lunch at 1:00 pm and supper at 5pm. The college dining hall and kitchen are always kept under strict hygienic conditions. This has implications on Music and Dance teaching and learning since the course involves not only theory but also practicals that requires a one hundred percent concentration and use of body and mind. This is consistent with Tenzin's (2021) conclusion that students who are exposed to poor quality and poor nutritional diets are more susceptible in developing poor learning habits and behaviour.

The college has mental health services such as counselors. Almost every tutor has had a basic training in educational psychology, and some are specialized in educational counseling. This provides a counselor in every tutor available on the campus. According to Ocansey (2018),

“Progress only comes with a courageous attitude. Living thus remains important but advancement is more rewarding. We can however only achieve our goals by seeking frequent assistance. Counselling is undeniably essential and its early re-structuring within our various institutions will be deeply beneficial to students. Life only gets better when all is well, but given that time and tide waits for no man, the earlier we mobilized our efforts to redress our limitations, the better it will be for us all.”

The college has great entertainment programs. Most Saturday evenings are for movies and music and dance. The college choir thrills the college on Sundays with very good music as well hosts Easter and Christmas concerts. There is also much entertainment during sports

festivals held on and off campus. Turan-Özpolat (2020) added another dimension that, in addition to entertainment, boredom and getting bored are also widely accepted concepts in the learning process. If the course is teacher-centered and if the students are not active in the class and could not comprehend the topic, if the course is not entertaining, if the instruction techniques are conventional or the physical classroom conditions are not adequate, it is possible that the students would be bored in class.

#### ***4.1.1.4 Discussion***

From the observation and responses on the three dimensions above, this college, which started in 1848 and is the first institution of higher learning in Ghana, has a great learning environment that supports Music and Dance instruction.

Firstly, on the Physical Elements, all interviewees indicated that the physical learning environment was conducive for learning and promotes good learning outcomes. This is corroborated by the researcher as he observed that; the quality of the college buildings was indeed state-of-the-art and inclusive; the interaction between school infrastructure and other quality dimensions was great; the college class size was an average of 30 students per class and it supports learning; the college has lots of space for practical/demonstration lessons; consequently, the learning environment has adequate space and prevents overcrowding; the learning environment has adequate furniture available; the learning environment has state of the art lighting system; the learning environment provides for adequate sound; so communication flows and learning takes place; the college learning environment has appropriate design and display of visual materials; and the classrooms in the college are adaptable to different pedagogies.

Secondly, on the Psychosocial Elements, the responses indicated an excellent psychosocial learning environment as the researcher observed that; the college has great working conditions for students and teachers; the learning environment of the college provides teachers the opportunity to undertake any instructional approach; the college's learning environment was very peaceful; teachers' behaviour in the college really promotes safety; college discipline policies were very effective, the college has a gender sensitive and inclusive environment; Non-violence is strictly upheld in the college; the college encourages self-discipline through self-management; the college has a great safe learning environment; and the culture of the college promotes positive learning outcomes.

Thirdly, on Service Delivery, the respondents indicated an almost perfect learning environment. The researcher also observed the following; the college has good health service and programs; there was access to the use of internet in the college; there was adequate supply of electricity in the college; an excellent library service is provided by trained librarians; the college has on-site available lavatories; there is on-site availability of college maintenance; the college has a constant supply of clean water; the college provides meals meeting optimal nutritional standards, The college has mental health services such as counselors; and the college has great entertainment programs.

These are corroborated by Usman and Madudili (2019) who revealed a noteworthy correlation between the learning environment and student's academic they reiterated that a learning environment with accessible and utilizable facilities will guarantee effective teaching and learning process as well as academic achievements of students. However, Williams (2000) showed the direct effect of a poor learning environment on the learning

outcomes. Thus, the failure to create and maintain optimum learning environments can undermine other quality dimensions.

The Sustainable Development Goals, which are defined by the United Nations and scope the development agenda for all countries in the world, require countries to “build and upgrade education facilities that are child, disability and gender sensitive, and provide safe, non-violent, inclusive, and effective learning environments for all” (SDG 4.4a)

All these three dimensions clearly paint out what a conducive and enabling learning environment is provided in the college, striking a beautiful chord for staff and students, abled, physical and visually challenged alike to thrive and achieve educational objectives.

This environment affects all those related to the teaching and learning of Music and Dance in the college positively and are expected to yield positive outcomes. Clearly, the college has a great learning environment that supports Music and Dance instruction.



**4.1.2 Research Question 2: How do the learning resources available enhance Music and Dance instruction in the Presbyterian College of Education?**

Learning is a complex process. It can be defined as a change in disposition; a relatively permanent change in behavior over time and this is brought about partly by knowledge. Learning can happen as an outcome of a fresh attained skills, principles, perception, knowledge, facts, and new information at hand (Adeyanju, 1997). Learning can be reinforced with different teaching/learning resources because they stimulate, motivate as well as focus learners’ attention for a while during the instructional process.

This question was tackled from two different perspectives; the apparent availability of instruments and equipment in a Music and Dance class and the efficient use of learning

resources available to support music and dance instruction. Kindly find Appendix E for some pictures of instruments and equipment available in PCE for a Music and Dance class.

#### ***4.1.2.1 Instruments and Equipment Available in a Music and Dance Class***

Teaching Music and Dance to student teachers involves putting lots of things in place. First, one needs to carefully plan out lessons, from the music to the dance styles, techniques, drumming and dancing equipment. Different Music and Dance styles require specific materials. One needs to have some Music and Dance resources and equipment and be familiar with them when making lesson plans. This is essential because the curriculum for the Colleges of Education maintains a positive attitude toward making lessons as practical as possible.

Almost all the instruments listed in the observation schedule were available in the college. For those that were not readily available, other instruments or equipment on campus could be improvised with or used as substitutes and so did the Music and Dance tutors.

In the college, the researcher observed the presence of the following; a Video Camera, LCD Projector and Screen, Tripod and Monitoring Unit (for listening and recording, viewing and reviewing performances), Audio & Video recorder/player, Compact Disc (Audio & Video) player with a recording facility (possibly with a detached microphone), Computers (Laptops or PCs) for playing back MP3 and MP4 files, as prescribed by the course manuals.

The availability of these ICT equipment is corroborated by Sastre et al. (2014) who concluded that the use of new technologies in music education opens a broad set of possibilities, both reinforcing existing methodologies and allowing more specific activities with respect to research, creation, transformation and classification of sound.

Additionally, there was *Asivuvi* (a high-pitched drum), *Asivuga* (medium pitched drum), and *Uuga* also known as *Havana* (low pitched drum) as well as *Uuga* also known as *Havana* (master drum), and *donno*, for African Music. The college has an *electronic keyboard with synthesizer* which is used every day in the chapel for devotions, worship services and in class.

The college had indeed transitioned into the modern era as only a few *chalk boards* were found but not in use, instead there were *marker boards* in every class. Students were provided with *course materials* in the form of *course outlines and textbooks (both hard and softcopies)*.

These instruments, equipment and materials are really essential in today's Music and Dance class because they make teaching-learning effective. It reflected in the interview responses.

The student responses are below.

Student 1:

The instruments and equipment help me to retain the information we have been exposed to, longer. ...After seeing the instruments and equipment and using them during a lesson, I am able to remember most of the information even after a long time. Yes, please; I believe it prepares me well for work after school (18<sup>th</sup> October, 2022).

Student 2:

Instruments and equipment make lessons more practical than abstract and theories and concepts more understanding. Practical applications of lessons do not only help in retention, but also prepares the student-teachers in their application in future (18<sup>th</sup> October, 2022).



Student 3:

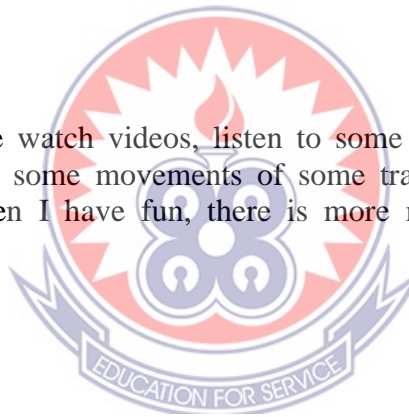
The availability and use of instruments and equipment in lessons make the lessons centered on the learner. This is because we student-teachers are given the opportunity to manipulate the equipment and use the instruments to make meaning of concepts and learn. Here, even the tutor who is the facilitator does not do much work...he only observes, guides, and leads us. For example when we are to listen attentively to a piece of music and appreciate it (18<sup>th</sup> October, 2022).

Student 4:

Learning is fun when the equipment, materials or instruments are available. Sir, when we watch videos, listen to some audios, play some drum pattern or dance some movements of some traditional dance, it is like playing, only that it is in a formal setting...everyone loves to play (18<sup>th</sup> October, 2022).

Student 5:

Please, when we watch videos, listen to some audios, play some drum pattern or dance some movements of some traditional dance, it is like playing and when I have fun, there is more motivation to learn (18<sup>th</sup> October, 2022).



Student 6:

Concept formation is quite easier when instruments, equipment and materials related to a topic are available and used in the learning process (18<sup>th</sup> October, 2022).

Student 7:

When instruments, equipment and materials related to a topic are used to achieve the educational objective they facilitate change in attitude (18<sup>th</sup> October, 2022).

Below are the responses of the tutors.

Tutor 1:

They help me in organizing my lesson. You see, you need to plan well as to when to use the equipment, material or instrument and also how to use it to achieve the educational objective (18<sup>th</sup> October, 2022).



Tutor 2:

The use of instruments, equipment and materials related to a topic facilitate holistic learning (18<sup>th</sup> October, 2022).

In conclusion, the availability of instruments, equipment and materials in the college sets the tone for effective teaching and learning with impactful positive educational outcomes.

#### ***4.1.2.2 Efficient Use of Learning Resources Available to Support Music and Dance***

##### ***Instruction***

The efficient use of learning resources is a huge concern in many classrooms after the issue of its availability has been addressed. In the college under study, it was observed that tutors deeply understood the importance of the efficient use of learning resources in a Music and Dance class. Lessons, therefore, transitioned smoothly all things being equal with regard to time allotted for the lesson, topic to be treated, pedagogy to be used, etc.

A focus group discussion held on 18<sup>th</sup> and 24<sup>th</sup> October 2022, saw the majority of the respondents asserting “Yes!” To the statement; TLMs play an important role in ensuring quality learning. They further affirmed that, their assertion were based on individual experiences. This in itself is corroborated by Papadakis et al (2020) as well as Yavuz and Güzel (2020) who argued that TLMs play an important role in ensuring quality learning.

A third-year student recounted in the focus group discussion that;

Sir, I remember when we watched videos and listened to some dances and music in the Sport, PE and Music and Dance in Local and Global Cultures class. It was both entertaining and educative. I remember the costumes and dance patterns. Before watching and listening, we were told what to look out for, after which we had a general discussion (18<sup>th</sup> October, 2022).

It was observed that tutors appropriately used learning resources by sequentially presenting them to suit individual learners. Student-teachers had access to TLMs for

manipulation and this reduced teachers' task of having to provide detailed explanation to concepts. This is consistent with Yavuz and Güzel's (2020) argument that better knowledge and skill acquisition can be developed through hands-on activity or learning by doing. This has enormous implications in a Music and Dance class which is more practical.

Additionally, the tutors selected and appropriately used TLMs to provide visual explanation and enhance understanding of learners. This is consistent with Frimpong's (2021) who assertion that societal goals could not be achieved without the selection and use of developmentally appropriate Teaching and Learning Materials (TLMs) and how learners can freely interact with them to achieve learning.

Whiles the 7 out of the 8 students confirm that time prevents teachers using learning resources in their teaching, 1 of the 2 tutors denied the fact.

The tutor disclosed;

This is because of my experience and knowledge on how to manage my time in class and when the lesson doesn't end in the class, it is for the students to draw the conclusions themselves... I ask about it in my next lesson when recapping previous lesson (24<sup>th</sup> October, 2022).

Moreso, below are various responses bothering on the efficient use of learning resources available to support music and dance instruction in the college.

Student responses:

Student 1;

Bureaucracy prevents teachers from using learning resources in their teaching. This bureaucracy is borne out of previous experiences where resources got missing or spoilt and there was no one to be held responsible (18<sup>th</sup> October, 2022).

Student 2;

Indifference prevents teachers from using learning resources in their teaching. Thinking that we are old enough to handle more abstract concepts breeds this indifference. Surprisingly, I think they are right since most often we grasp what they teach. They have some really good skills to pull this off (24<sup>th</sup> October, 2022).

Student 3;

Student teachers are given the opportunities to have hands-on lessons on how to teach Music and Dance topics using the various TLMs. The type of TLM, its appropriateness in the lesson and to the level of understanding of the students, and how well versed the teacher is with the use of the TLM are critical (18<sup>th</sup> October, 2022).

Student 4;

The professional manner in which the teacher uses TLMs increases and develops students' knowledge. This is because if the teacher does not know how and when to use the TLMs in the lesson, concept formation is not achieved as expected and time is wasted (18<sup>th</sup> October, 2022).

Tutor response:

Tutor 1;

Self-efficacy prevents tutors from using learning resources in their teaching. After some years of teaching, you accumulate effective skills for equipment use and get the experience of how students get understanding from lessons through simple methods of teaching (24<sup>th</sup> October, 2022).

#### ***4.1.2.3 Discussion***

From the above observation, face-to-face interview and focus group discussions on the availability of instruments and equipment and the efficient use of learning resources, clearly, students had both enjoyed from the availability of instruments and equipment as well as the efficient use of the same. Tutors displayed a deep understanding of the importance of the efficient use of learning resources in a Music and Dance class. Further

probing revealed that the tutors have had several years of Music and Dance teaching experience as well as training. This indeed should increase importance and the efficient use of learning resources in a Music and Dance class. This is more crucial since it has implications on how these student teachers will use TLMs in their teaching.

Interestingly, the importance and purpose of learning resources is to make lessons interesting, facilitate learning, and help teachers express concepts easily.

Furthermore, Teaching and Learning Materials do greatly improve learning outcomes by supporting learning. For example, a video of a dance ensemble performing a traditional dance like *Adowa* can give learners new insights, and engaging students with real drums on some drum lessons can give learners new opportunities to practice new skills learned in class. TLMs support the learning process by allowing them to independently explore and iterate on knowledge. All types of learning materials have some function in student learning. This is consistent with the Constructivist Theory, which underpins this study. Constructivism is an interpretive approach that emphasizes the ‘meaning making activity of the individual mind’. The constructivist philosophy portrays the idea that learning does not just happen from the traditional method of teachers standing in front of the class and lecturing but through forms like methods where TLMs are provided. Tutors, therefore, need to be intentional about this.

Again, TLMs provide important structures for the planning and delivery of lessons. They serve as guides for both teachers and the student teachers. They provide valuable routines in the teaching and learning process. For instance, a summarizing poster, an audio or a video provided after each topic does this.

Additionally, TLMs assist teachers in the differentiation of instruction. Differentiation of instruction according to this study, refers to the tailoring of lessons and instruction to the different learning styles and capacities within your classroom. TLMs such as drums, videos, audios, allow teachers to modify them to best activate each student teacher's needs or learning style, for example by using different media. This is corroborated by the theory of Multiple Intelligences, underpinning this study which suggests that all people have different kinds of “intelligences” or “ability to solve problems”, or “create products”, that are valued within one or more cultural settings. Gardner (1999) proposed that there are eight intelligences, and has suggested the possible addition of a ninth known as "existentialist intelligence."

Mallonee (1997), concluded that as music educators, we understand and value the unique position of music not only in the curriculum, but in the lives of our students. The question that emerges from Gardner's Theory of Multiple Intelligence is “Are we, as music educators, meeting the needs of all of the students in our classrooms?” Different students can be reached in different ways. The effective teacher is one who utilizes a variety of ways to encourage both the love and the learning of music in each student.

#### **4.1.3 Research Question 3: What instructional strategies suggested in the course manual are used in Music and Dance instruction at the Presbyterian College of Education?**

According to Şimşek (2011), instruction requires not only systematic guidance for learning but also a purposeful organization of experiences to help students achieve the desired change in their performances.

Marzano (2003) stated that instructional strategies influence learners' achievement and lets teachers diversify the instructional applications. According to Marzano, the effectiveness of instruction can be achieved mainly by preventing the random or mysterious occurrence of the instructional strategies in the teaching and learning process. The instructional process should be structured, applied and evaluated in a purposeful, planned, and systematic way. Here, the researcher set out to find out what instructional strategies suggested in the course manual are used in Music and Dance instruction at the college.

#### ***4.1.3.1 Lesson Delivery – chosen to support student teachers in achieving the outcomes***

The curriculum specifies several lesson delivery modes. One or a combination of others could be chosen to support student teachers in achieving the outcomes. Meanwhile, it was left to the discretion of the tutors.

The following are the modes that were prescribed in the course manual;

1. Face-to-face only
2. Practical Activity only
3. Work-Based Learning only
4. Seminars only
5. Independent Study only
6. E-learning opportunities only
7. Practicum only
8. Face-to-face and Independent Study
9. Face-to-face and E-learning opportunities
10. Face-to-face and Work-Based Learning.

It was observed that, due to the tight schedule of activities in the semester, tutors and students opted for the mode that would make the most impact. At the end, all the lesson delivery modes were chosen to support student-teachers in achieving the outcomes. The interview further brought to light that face-to-face only was used often, then came practical

activity, then work-based learning only, then Seminars only most often in the evenings. Independent Study only was for student-teachers to do their research on concepts.

The researcher observed a 2<sup>nd</sup> year live class on 12<sup>th</sup> October, 2022 of the course; Analysis of Policy Documents and Syllabi. The topic was Creative Arts Curricula Integration I. On this Wednesday afternoon after lunch, student-teachers were already seated in their classroom with their books, pen, and phones before the tutor arrived. Some students were still in their uniforms while others had changed. Students stood up to welcome the tutor upon his entry after which he signaled them to sit. This class which lasted for about 60 minutes, set off by the tutor introducing the topic and giving directions as to how the class will go. Then an icebreaker related to the topic was used to make student-teachers relaxed and settled.

This was a face-to-face session to go over this same topic, which was given them for independent study 3 days prior. After the loud and long laugh, the class was quiet and calm, then the tutor asked them to show by hands students that had read the topic. Only about half the class raised their hands. The tutor called them by their names to give summaries of their reading after which he had specific people read out loud certain portions of the document for discussions. The least talkative members of the class were called and encouraged to talk, elaborate on their answers or to give an example. Student-teachers with particularly strong or dominant personalities were not allowed to take over the lesson but were given their fair share to express themselves and share their knowledge. The tutor strove to conduct an engaging, interactive, and informative session. He managed the class, adjusted his teaching style and methods to meet student teachers' needs. He facilitated discussions in a way that enhanced the learning experiences and deepened student-



teachers' understanding. He exhibited good questioning techniques, excellent constructive feedback, managed disruptive learner behaviours, handled objections with wisdom, and managed time efficiently. Students showed satisfaction and responded positively to tutors' questions.

The tutor had this to say when interviewed after the class;

Tutor (the one who taught);

Ooo, for a successful lesson, you need to do the needs assessments of your students, follow learning principles and take into consideration their learning styles, learning preferences, and the learning environment (12<sup>th</sup> October, 2022).

Furthermore, the Head of Department had this to say about the lesson delivery modes specified by the curriculum.

Head of Department;

A face-to-face mode of lesson delivery offers a variety of opportunities to genuinely interact with students as part of the learning process. In order to maximize the face-to-face learner experience, the teacher encourages students to actively learn by asking, asking, and responding to questions while critically analyzing different questions and situations. Tutors reflect on current teaching methods used to achieve learning outcomes (12<sup>th</sup> October, 2022)

#### ***4.1.3.2 Lesson Delivery – main mode of delivery chosen to support student teachers in achieving the learning outcomes.***

Again, the curriculum specifies another set of several lesson delivery modes. One or a combination of these could be chosen to support student teachers in achieving the outcomes. Here too, it was left to the discretion of the tutors.

The main modes of delivery chosen to support student-teachers in achieving the learning outcomes included in the course manual are:



1. Documentary Video Watching Analysis
2. Documentary Video Listening Analysis
3. Documentary Video Describing Analysis
4. Documentary Video Connecting Analysis
5. Class Discussions
6. Panel Discussions
7. Symposia
8. Class Debate
9. Group Presentations
10. Think pair share.

These paraphrased statements were revealed during a focus group discussion on the main mode of delivery chosen to support student teachers in achieving the learning outcomes.

on 24<sup>th</sup> October, 2022.

Tutor;

Everyone wants to feel accepted and their physical presence appreciated. It is, therefore, imperative that we ask students to participate directly in a class on campus, we make sure they feel it's worth and leave the class feeling better informed and confident (24<sup>th</sup> October, 2022).

Student 1;

In class, our tutors blend the modes of delivery to make sure we grasp concepts, skills and attitudes appropriately. Sometimes I cherish documentary video watching analysis most, other times, class debate and group presentations (24<sup>th</sup> October, 2022).

Student 2;

My favourite of the modes is class debate because it offers everyone the opportunity to research to debate well (24<sup>th</sup> October, 2022).

Student 3;

Group presentation is also good though it makes you focus mostly on the topic your group has been given, neglecting the need to learn from other groups (24<sup>th</sup> October, 2022).

Student 4;

Our tutors use Think-Pair-Share (TPS) to make us work together to solve a problem or answer a question about an assigned reading. This makes us to firstly, think individually about a topic or answer to a question; and secondly, share ideas with classmates. Discussing with a partner, focuses attention, maximizes participation and engages student-teachers in comprehending the reading material. (24<sup>th</sup> October, 2022).

#### **4.1.3.3 Discussion**

The responses on lesson delivery and main mode of delivery chosen, show a positive use of instructional strategies suggested in the course manual of the Music and Dance curriculum at the Colleges of Education in Ghana. A blend of the modes was essential to achieving an educational outcome. For instance, in using independent study only, or e-learning opportunities only, or practicum only or face-to-face and independent study or face-to-face and e-learning opportunities or face-to-face and work-based learning, one needs a blend of documentary video watching analysis and class debate or documentary video listening analysis and group presentations or documentary video describing analysis and class discussions or documentary video connecting analysis and think pair share.

The responses from the focus group discussions imply that tutors used the instructional strategies suggested in the course manual and applied them in the best way possible to maximize results.

According to Howard Gardner's Theory of Multiple Intelligences, human beings have very different kinds of intellectual strengths; which affects how students learn, represent things in their minds, and ultimately show understanding of the learned concepts. This again informs the facilitator of learning to try to meet participants in his/her class accordingly as in teaching, so in assessment; because everything can be taught in different ways. People

have different kinds of minds and strengths. Some students are good in language, others are logical, some need active hands-on approach, some think in stories while others are philosophical, etc.

#### **4.1.4 Research Question 4: What are the challenges faced by tutors and students with respect to the teaching and learning of Music and Dance in the Presbyterian College of Education?**

This oldest college in West Africa after Sierra Leone's Fourah Bay College (founded in 1827), which is 175 years in 2023 is not free from challenges facing the teaching and learning of Music and Dance. Below are the responses to the question above, during a focus group discussion.

Firstly, the responses got from tutors.

Teacher response (24<sup>th</sup> October, 2022);

Tutor 1;

Inadequate time for teaching

Tutor 2;

We have limited time for the lessons



The constructivist philosophy that underpins this research portrays the idea that learning does not just happen from the traditional method of teachers standing in front of the class and lecturing. However, to the constructivist, learning occurs only when the learner discovers the knowledge through the spirit of experimentation and doing. This in itself is a time-consuming exercise.

There is that sense of understanding the plight of the tutors with regard to the issue of time. This is because, the entire curriculum is set in time; thus, having what to be taught each

week. It is believed that the experienced tutor would be able to work with little time; unfortunately, the curriculum is only 3 years old, meaning everything is new and so the only experience to talk about is the one transferred from previous curriculum. This naturally calls for more Professional Development sessions in this light. Professional development is used in reference to the specialized training, formal education, or advanced professional learning recommended to all colleges and organized locally, intended to help tutors improve their professional knowledge, skills and attitudes. However, further probing revealed that, every Thursday after lunch is dedicated to Professional Development (PD) sessions in the college. The PD sessions lasts for a period of 3 hours per session.

Secondly, below are responses from the students.

Students' response (24<sup>th</sup> October, 2022);

Student 1: Lack of adequate TLMs and musical instruments

Student 2: Inadequate teaching and learning resources

Student 3: No challenge

Student 4: Lack of some instruments such as Xylophone

Student 5: They do not have enough resources to enable them teach with ease

Student 6: Insufficient teaching and learning resources

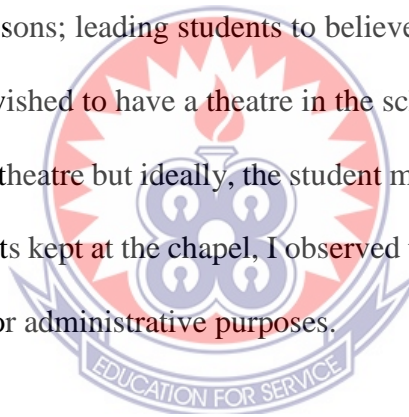
Student7: Inadequate TLMs

Student 8: Lack of theatre and musical instruments

Clearly, the students also cite issues identical with the concern of the tutors, thus time. Whiles other students were busily mentioning the lack of TLMs and the likes, one student was bold to state that there was no challenge, like I observed and noted.

The student responses are coded and represented in the word cloud of figure 1 below; the larger the word, the larger the frequency hence its significance. A glance at the word cloud shows TLMs as highest mentioned challenge followed by musical instruments, then time. However, the tutors were silent on the TLMs as opposed to the students. This I believe stems from the choice of mode of lesson delivery. As indicated in the discussion of mode of lesson delivery, and supported by both the tutors and students, time is always not an ally as there is always not enough time to satisfy every student. This leads tutors to use modes that are not time consuming.

Meanwhile, since manipulating the TLMs or TLRs is time consuming, tutors would often not use them in lessons; leading students to believe that they are not even available. Furthermore, a student wished to have a theatre in the school. The various auditoriums on campus could serve as a theatre but ideally, the student makes a legitimate request because apart from the instruments kept at the chapel, I observed the rest at the HoDs office, which should be used mainly for administrative purposes.



#### **4.2 Student Performances**

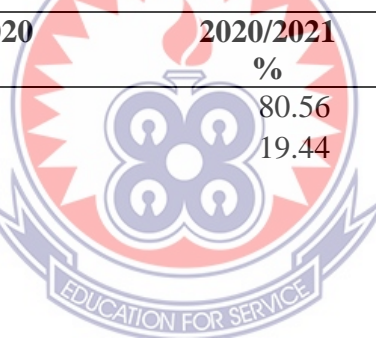
Indeed, the results or the performance of the students must be included in the findings for proper appraisal, the purpose of this study. This is because there is a need to assess the impact of the blend of the learning environment, teaching and learning materials and strategies. Below are the results of the 2019/2020, 2020/2021 and 2021/2022 batches of students in Intersection of Physical Activity, Sport, Music and Dance (PEMD), Analysis of Policy Documents and Syllabi and Sport, PE and Music and Dance in Local and Global Cultures and their corresponding percentages.

These tables provide a breakdown of the percentage distribution of grades across different categories and years. The percentages represent the proportion of each grade within its respective category and year.

**4.2.1 Intersection of Physical Activity, Sport, Music and Dance (PEMD)**

Table 3 below presents the distribution of grades in the intersection of Physical Activity, Sport, Music, and Dance (PEMD) over three academic years: 2019/2020, 2020/2021, and 2021/2022. The grades are represented as percentages, offering insights into the performance trends within this interdisciplinary field.

**Table 3: Intersection of Physical Activity, Sport, Music and Dance (PEMD)**



GRADES	2019/2020	2020/2021	2021/2022
	%	%	%
A	12.55	80.56	52.1
B+	41.55	19.44	29.5
B	55.87		12.4
C+	38.52		3.1
C	22.08		1.5
D+	6.49		
D	1.30		
E			
F			
IC	10.82		0.2
<b>TOTALS</b>	<b>100</b>	<b>100</b>	<b>100</b>

Grade A shows a decline from 80.56% in 2019/2020 to 52.1% in 2021/2022, indicating a decreasing trend in the highest achievement category. Conversely, Grade B+ demonstrates an increasing trend, rising from 19.44% in 2019/2020 to 29.5% in 2021/2022. Grades C+, C, D+, and D display fluctuations across the years, suggesting variability in performance within these categories.

The distribution of grades across the three years reveals shifts in the relative percentages of different grade categories. Grade B+ shows a notable increase from 19.44% in 2019/2020 to 29.5% in 2021/2022, indicating a rising proportion of students achieving this grade. Grade A, while still the predominant category, experiences a decline in its share of the total grades, suggesting a potential shift in the overall performance distribution.

The decreasing trend in Grade A and the concurrent rise in Grade B+ could signify a shift in the distribution of performance, possibly reflecting changes in the curriculum, teaching methodologies, or student demographics. The fluctuations in Grades C+, C, D+, and D may indicate varying levels of proficiency or engagement within these grade bands, warranting further investigation into the factors influencing these fluctuations.

The analysis of grades in the intersection of Physical Activity, Sport, Music, and Dance (PEMD) highlights several noteworthy trends. The decline in the percentage of Grade A, coupled with the increasing proportion of Grade B+, suggests a potential shift in the distribution of student achievement levels. This shift could be indicative of changes in instructional practices, curriculum emphasis, or student demographics, all of which warrant further investigation to better understand their impact on student outcomes.

Additionally, the fluctuations in Grades C+, C, D+, and D underscore the need for targeted interventions to support students in these grade bands, potentially through tailored educational strategies or additional support structures. Overall, this analysis provides valuable insights into the evolving landscape of performance within the PEMD intersection, offering a foundation for future research and educational enhancements in this interdisciplinary domain.



#### 4.2.2 Analysis of Policy Documents and Syllabi

Table 4 below presents an analysis of grades obtained in Policy Documents and Syllabi for the academic years 2019/2020 and 2020/2021, expressed as percentages.

**Table 4: Analysis of Policy Documents and Syllabi**

<b>GRADES</b>	<b>2019/2020 %</b>	<b>2020/2021 %</b>
A	14.61	76.27
B+	28.23	20.90
B	32.74	2.82
C+	13.98	
C	7.44	
D+	2.05	
D	0.26	
E		
F		
IC	2.18	
<b>TOTALS</b>	<b>100</b>	<b>100</b>

Grade A shows a substantial decrease from 76.27% in 2019/2020 to 14.61% in 2020/2021, indicating a significant decline in the highest achievement category. Grade B+ also experiences a notable decrease from 28.23% in 2019/2020 to 20.90% in 2020/2021, suggesting a decrease in the proportion of students achieving this grade. Grades B, C+, C, D+, and IC show varying degrees of change, with some grades decreasing or remaining stagnant.

The overall distribution of grades between the two years highlights a significant shift in the distribution of student performance. The decrease in the percentages of Grades A and B+ is accompanied by an increase in the percentages of Grades B, C+, C, D+, and IC, indicating a potential overall decline in student performance.



The substantial decrease in the percentages of Grades A and B+ suggests a decline in the overall achievement levels of students in Policy Documents and Syllabi. The increase in the percentages of lower grades (B, C+, C, D+, and IC) may indicate challenges faced by students in mastering the content or meeting the learning objectives outlined in the policy documents and syllabi.

The analysis of grades in Policy Documents and Syllabi reveals a concerning trend of declining performance, as evidenced by the substantial decrease in the percentages of Grades A and B+ between 2019/2020 and 2020/2021. This decline raises important questions about the effectiveness of the current educational strategies and the need for targeted interventions to improve student outcomes in this area. Further investigation into the factors contributing to this decline is warranted to inform future policy and instructional decisions aimed at enhancing student achievement in Policy Documents and Syllabi.

#### ***4.2.3 Sport, PE and Music and Dance in Local and Global Cultures***

Table 5 below presents the distribution of grades for Sport, Physical Education (PE), Music, and Dance in Local and Global Cultures for the academic year 2019/2020, represented as percentages.

Grade A is the most prevalent, representing 52.1% of the total grades, indicating a high level of achievement in this category. Grade B+ follows with 29.5%, suggesting a significant proportion of students performing at a level just below the highest achievement category. Grades B, C+, C, and IC collectively account for a smaller percentage of the grades, indicating a lower frequency of these grades in the distribution.

**Table 5: Sport, PE and Music and Dance in Local and Global Cultures**

<b>GRADES</b>	<b>2019/2020 %</b>
A	52.1
B+	29.5
B	12.4
C+	3.1
C	1.5
D+	
D	
E	
F	
IC	0.2
<b>TOTAL</b>	<b>100</b>

The high percentage of Grade A suggests a strong performance in Sport, PE, Music, and Dance in Local and Global Cultures during the 2019/2020 academic year. The substantial presence of Grade B+ indicates a notable number of students performing at a level just below the highest achievement category, reflecting a generally positive performance trend. The dominance of Grade A suggests that students have a strong grasp of the concepts and skills related to Sport, PE, Music, and Dance in Local and Global Cultures, reflecting positively on the effectiveness of the educational strategies and curriculum in this area. The presence of Grade B+ indicates a healthy distribution of performance levels, with many students demonstrating proficiency just below the highest achievement level, showcasing a well-rounded cohort of learners.

The analysis of grades in Sport, PE, Music, and Dance in Local and Global Cultures for the academic year 2019/2020 reflects a strong overall performance, with a majority of students achieving Grade A. The presence of Grade B+ further indicates a positive distribution of performance levels. These findings suggest that the educational strategies

and curriculum in this area have been effective in promoting student learning and achievement.

#### ***4.2.4 Comparative Analysis***

From the data provided in the tables above, several meaningful insights can be derived. There are noticeable changes in grade distributions across the years for each category. For example, in Table 3, the percentage of A grades in the "Intersection of Physical Activity, Sport, Music, and Dance" category decreased from 80.56% in 2020/2021 to 52.1% in 2021/2022. This trend indicates a shift in performance or grading standards over time. This could also reflect types of teaching and learning strategies employed.

In a comparative analysis of the grade distributions across different categories (Tables 3, 4, and 5), one identifies areas of strength or weakness. For instance, Table 4 shows a higher percentage of A grades in the "Analysis of Policy Documents and Syllabi" category compared to the other two categories. This could suggest that students perform relatively better in this subject or that grading criteria are more lenient.

For resource allocation purposes, the data helps in resource allocation decisions. For example, for categories consistently showing high grades, resources should be allocated to maintaining or improving performance in those areas. Conversely for categories showing low grades, resources could be directed toward addressing the underlying issues.

Overall, the data on the performance of students, provides valuable insights into student performance, grading trends, and potential areas for improvement or intervention in the educational system as well as the impact of the blend of the learning environment, teaching and learning materials and strategies employed during the year under review.

### 4.3 Summary

This case study operated on the wings of two theories. Firstly, the Theory of Multiple Intelligences developed by psychologist Howard Gardner in the late 1970s and early 1980s which posits that individuals possess eight or more relatively autonomous intelligence. Thus, individuals draw on these intelligences, individually and corporately, to create products and solve problems that are relevant to the societies in which they live. Secondly, the Constructivist Theory. Constructivism is an interpretive approach that emphasizes the ‘meaning-making activity of the individual mind’.

It can be concluded from the analysis data that generally the learning environment of the Presbyterian College of Education, Akropong-Akuapem in Ghana supports Music and Dance instruction; there is the need for more learning resources to be available in the college to enhance Music and Dance instruction; the instructional strategies suggested in the course manual are used on the need to use basis for Music and Dance instruction at the college; the main challenge faced by tutors who teach the Music and Dance curriculum of the college is time constrain.

In analyzing the three tables, distinct trends emerge. Table 3, which details the intersection of Physical Activity, Sport, Music, and Dance (PEMD), shows a decline in the highest achievement category (Grade A) over the years, accompanied by a rise in the next highest grade (Grade B+). This shift suggests a potential change in performance distribution, warranting further investigation. Table 4, focusing on Policy Documents and Syllabi, highlights a concerning decline in the percentages of Grades A and B+, indicating a potential overall decrease in student performance. Conversely, Table 5, which examines Sport, PE, Music, and Dance in Local and Global Cultures, demonstrates a strong

performance, with Grade A being the dominant category, suggesting a positive outcome in this academic area. These findings collectively underscore the need for a nuanced approach to understanding the factors influencing performance trends across different Music and Dance courses and the potential impact of the Music and Dance curriculum and instructional changes.



## CHAPTER FIVE

### SUMMARY AND CONCLUSION

#### 5.0 Overview

This chapter presents the summary of the study, conclusions, suggestions and recommendations based on the findings. This chapter forms the concluding part of this study.

#### 5.1 Summary

The questions for the research are: 1. How does the learning environment support Music and Dance instruction in the Presbyterian College of Education?; 2. How do the learning resources available enhance Music and Dance instruction in the Presbyterian College of Education?; 3. What instructional strategies suggested in the course manual are used in Music and Dance instruction at the Presbyterian College of Education? 4. What are the challenges faced by tutors and students with respect to the teaching and learning of Music and Dance in the Presbyterian College of Education?

To achieve this end, a case study was employed by the researcher by incorporating the constructivism philosophical paradigm and the theory of Multiple Intelligences developed by psychologist Howard Gardner to uncover the Music and Dance Instruction in Colleges of Education in Ghana: The Case of PCE, Akropong – Akuapem.

This qualitative research used observations, face-to-face interviews and focus group discussion to collect data, which were then coded, sorted, and synthesized to excellent mixture of content, thematic, and narrative analysis.

## 5.2 Conclusion

The researcher's observation revealed that the Physical Elements, Psychosocial Elements and Service Delivery of the college were at its best as far as the Music and Dance curriculum which gives the blueprint standard is concerned. The interview revealed that the college has a great learning environment that supports Music and Dance instruction.

Additionally, almost all the instruments listed in the observation schedule were available. For those that were not readily available, other instruments or equipment on campus were improvised with or used as substitutes. The availability of these instruments or equipment on campus are a clear indication of a college ready for positive outcomes when it comes to teaching and learning. It was observed that tutors efficiently used learning resources in Music and Dance classes. Indeed, they deeply understood the importance of the efficient use of learning resources in a Music and Dance class. Lessons, therefore, transitioned smoothly all things being equal. Thus, time allotted for the lesson, topic to be treated, pedagogy to be used, etc. The tutors have had several years of Music and Dance teaching experience as well as training. This indeed has positively affected their approaches and efficient use of learning resources in a Music and Dance class.

Similarly, it was observed that, due to the tight schedule of activities in the semester, tutors and students opted for the mode that would make the most impact. The instructional strategy mostly used was face-to-face only. A blend of the modes was essential to achieving an educational outcome. The focus group discussions revealed that tutors used the instructional strategies suggested in the course manual and applied them the best way possible to maximize results.

The list of challenges faced by Music and Dance tutors and students with respect to the teaching and learning of Music and Dance in the Presbyterian College of Education included insufficient teaching and learning materials, lack of some musical instruments, the need for a theater and time constraints.

### **5.3 Recommendations**

It is firstly recommended that organizations assist in putting up some artworks or buildings to the credit of Dr. Ephraim Amu and Emeritus Prof. J. H. Kwabena Nketia of blessed memory, who have contributed enormously to Music and Dance Education in the world, because the college is the ancestral home that birthed these two distinguished individuals.

Secondly, it is recommended that the other colleges learn from the maintenance culture of the Presbyterian College of Education, Akropong-Akuapem.

Thirdly, the culture of discipline through college policies both in written and non-written codes should be seen at a glance whenever anyone visits any college of education as PCE has done with the Ghanaian and Presbyterian culture.

Again, all colleges should endeavour to provide a conducive learning environment for Music and Dance lessons.

Furthermore, all colleges should try their best possible to provide the appropriate teaching and learning resources or materials (TLMs) for music and dance lessons. The efficient use of learning resources in a Music and Dance class is very critical. All tutors are therefore encouraged to do their best with the learning resources during the Music and Dance classes. Since, time has always not been enough for most lessons, it is recommended that as tutors use the instructional strategies suggested in the course manual, they apply them the best way possible to maximize results.



Moreover, there is the need for proper time management on the part of students, teachers and the academic board.

However, ample time should be given to the Music and Dance lessons, however students and teachers need to adhere to time and make the best out of it.

Likewise, there is the need for the provision of more Teaching and Learning Materials, Musical Instruments, a theatre and Music studios for more enriched lesson experience.

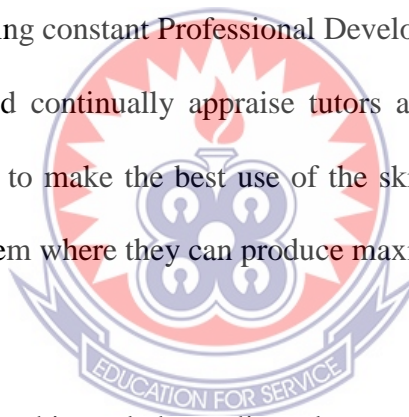
Furthermore, the total student teacher characteristics should be looked at before admission is granted. This is to ensure that the nation has the right people to hand over the destiny of the nation to.

Again, the policy of having constant Professional Development should be reviewed.

Also, all colleges should continually appraise tutors and their work and fashion their teaching responsibilities to make the best use of the skills and abilities identified in the appraisal thus putting them where they can produce maximum results.

#### **5.4 Suggestion**

It is hereby suggested that this study be replicated across the 45 Colleges of Education in Ghana, to fully ascertain how the new curriculum is being implemented.



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**APPENDIX A**

**OBSERVATION CHECKLIST**

**1. How does the learning environment support Music and Dance instruction in the Colleges of Education in Ghana?**

<b>Physical Elements</b>	
1.	The quality of college buildings
2.	The interaction between college infrastructure and other quality dimensions
3.	The college class size
4.	The college space for practical/demonstration lessons
5.	Adequate space for the learning environment
6.	Adequate furniture for the learning environment
7.	Lighting system in the learning environment
8.	Adequate sound so communication flows and learning takes place in the learning environment
9.	Appropriate design and display of visual materials in the learning environment
10.	The adaptability of the classrooms to different pedagogies
<b>Psychosocial Elements</b>	
1.	Working conditions for students and teachers in the college
2.	Does the learning environment of the College provide teachers the opportunity to undertake any instructional approach
3.	Is the learning environment peaceful?
4.	Does the college have effective school discipline policies?
5.	Do teachers' behaviour in the College promote safety?
6.	Does the college have a gender sensitive and inclusive environment?
7.	Is non-violence upheld in the college?
8.	Does the culture of the college promote positive learning outcomes?
9.	Does the college encourage self-discipline through self-management?
10.	Does the college have a safe learning environment?
<b>Service Delivery</b>	
1)	Does the college have a health service and programs?
2)	Does the college have access to the use of internet?
3)	Does the college have a good supply of electricity?
4)	Does the college have library services?
5)	Does the college have lavatories on-site?
6)	Does the college have clean water supply on-site?
7)	Does the college have maintenance on-site?
8)	Do the meals meet optimal nutritional standards?
9)	Is mental health services such as counselors in the college?
10)	Does the college have entertainment programs?

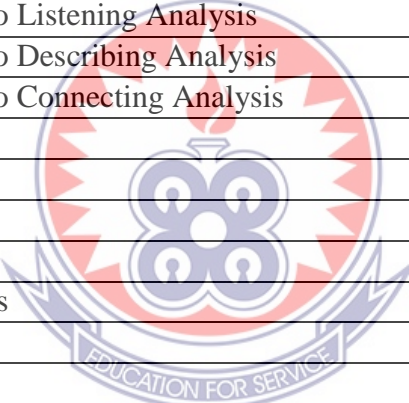
**2. How do the learning resources available enhance Music and Dance instruction in the Colleges of Education in Ghana?**

<b>In a Music and Dance class, do they have these equipment and instruments;</b>
1. Video Camera
2. LCD Projector and Screen
3. Tripod and Monitoring Unit (for listening and recording, viewing and reviewing performances)
4. Audio & Video recorder/player
5. Compact Disc (Audio & Video) player with a recording facility (possibly with a detached microphone)
6. Computers (Laptops or PCs) for playing back MP3 and MP4 files
7. Few African drums ; a) high-pitched, b) medium pitched, c) low pitched, d) master drum, e) donno
8. Electronic keyboard with synthesizer
9. Marker board or chalk board
10. Adequate Textbooks
<b>Efficient Use of Learning Resources Available to Support Music and Dance Instruction</b>
1. Does the college believe that TLMs play an important role in ensuring quality learning?
2. Do tutors appropriately use learning resources by sequentially presenting them to suit individual learners
3. Does college believe that having developmentally appropriate TLMs where the learners have access to them for manipulation reduce teachers' task of having to provide detailed explanation to concepts?
4. Does college believe that the selection and use of appropriate TLMs provide visual explanation and enhance understanding of learners?
5. Does time prevent teachers from using learning resources in their teaching?
6. Does bureaucracy prevent teachers from using learning resources in teaching?
7. Does indifference prevent teachers from using learning resources in teaching?
8. Does self-efficacy prevent teachers from using learning resources in teaching?
9. Are student teachers given opportunities to have hands-on experiences with the TLMs?
10. Does the professional manner in which the teacher use TLMs increase and develop students' knowledge?



**3. What instructional strategies suggested in the course manual are used in Music and Dance instruction at the Colleges of Education in Ghana?**

<b>Lesson Delivery – chosen to support student teachers in achieving the outcomes</b>
1. Face-to-face only
2. Practical Activity only
3. Work-Based Learning only
4. Seminars only
5. Independent Study only
6. E-learning opportunities only
7. Practicum only
8. Face-to-face and Independent Study
9. Face-to-face and E-learning opportunities
10. Face-to-face and Work-Based Learning
<b>Lesson Delivery – main mode of delivery chosen to support student teachers in achieving the learning outcomes.</b>
1) Documentary Video Watching Analysis
2) Documentary Video Listening Analysis
3) Documentary Video Describing Analysis
4) Documentary Video Connecting Analysis
5) Class Discussions
6) Panel Discussions
7) Symposia
8) Class Debate
9) Group Presentations
10) Think pair share



**4. What are the challenges faced by tutors who teach the Music and Dance component of the Physical Education, Sport, Music and Dance curriculum of the Colleges of Education in Ghana.**

What are the challenges faced by tutors who teach the Music and Dance in the college.

## APPENDIX B

### INTERVIEW GUIDE

The researcher is a student of the University Of Education, Winneba, School of Graduate Studies, School of Creative Arts, Department of Music Education conducting research on “MUSIC AND DANCE INSTRUCTION IN SELECTED COLLEGES OF EDUCATION IN GHANA”.

Kindly respond to the following questions accordingly.  
Your responses will be duly appreciated and treated with utmost confidentiality.

#### 1. How does the learning environment support Music and Dance instruction in the Colleges of Education in Ghana?

<b>Physical Elements</b>
1. The quality of college buildings
2. The interaction between college infrastructure and other quality dimensions
3. The college class size
4. The college space for practical/demonstration lessons
5. Adequate space for the learning environment
6. Adequate furniture for the learning environment
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9. Appropriate design and display of visual materials in the learning environment
10. The adaptability of the classrooms to different pedagogies
<b>Psychosocial Elements</b>
1. Working conditions for students and teachers in the college
2. Does the learning environment of the College provide teachers the opportunity to undertake any instructional approach
3. Is the learning environment peaceful?
4. Does the college have effective school discipline policies?
5. Do teachers' behaviour in the College promote safety?
6. Does the college have a gender sensitive and inclusive environment?
7. Is non-violence upheld in the college?
8. Does the culture of the college promote positive learning outcomes?
9. Does the college encourage self-discipline through self-management?
10. Does the college have a safe learning environment?
<b>Service Delivery</b>
1. Does the college have a health service and programs?
2. Does the college have access to the use of internet?
3. Does the college have a good supply of electricity?
4. Does the college have library services?
5. Does the college have lavatories on-site?
6. Does the college have clean water supply on-site?

7. Does the college have maintenance on-site?
8. Do the meals meet optimal nutritional standards?
9. Is mental health services such as counselors in the college?
10. Does the college have entertainment programs?

**2. How do the learning resources available enhance Music and Dance instruction in the Colleges of Education in Ghana?**

<b>In a Music and Dance class, do they have these equipment and instruments;</b>
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3. Tripod and Monitoring Unit (for listening and recording, viewing and reviewing performances)
4. Audio & Video recorder/player
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6. Computers (Laptops or PCs) for playing back MP3 and MP4 files
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<b>Efficient Use of Learning Resources Available to Support Music and Dance Instruction</b>
1. Does the college believe that TLMs play an important role in ensuring quality learning?
2. Do tutors appropriately use learning resources by sequentially presenting them to suit individual learners
3. Does college believe that having developmentally appropriate TLMs where the learners have access to them for manipulation reduce teachers' task of having to provide detailed explanation to concepts?
4. Does college believe that the selection and use of appropriate TLMs provide visual explanation and enhance understanding of learners?
5. Does time prevent teachers from using learning resources in their teaching?
6. Does bureaucracy prevent teachers from using learning resources in teaching?
7. Does indifference prevent teachers from using learning resources in teaching?
8. Does self-efficacy prevent teachers from using learning resources in teaching?
9. Are student teachers given opportunities to have hands-on experiences with the TLMs?
10. Does the professional manner in which the teacher use TLMs increase and develop students' knowledge?

**3. What instructional strategies suggested in the course manual are used in Music and Dance instruction at the Colleges of Education in Ghana?**

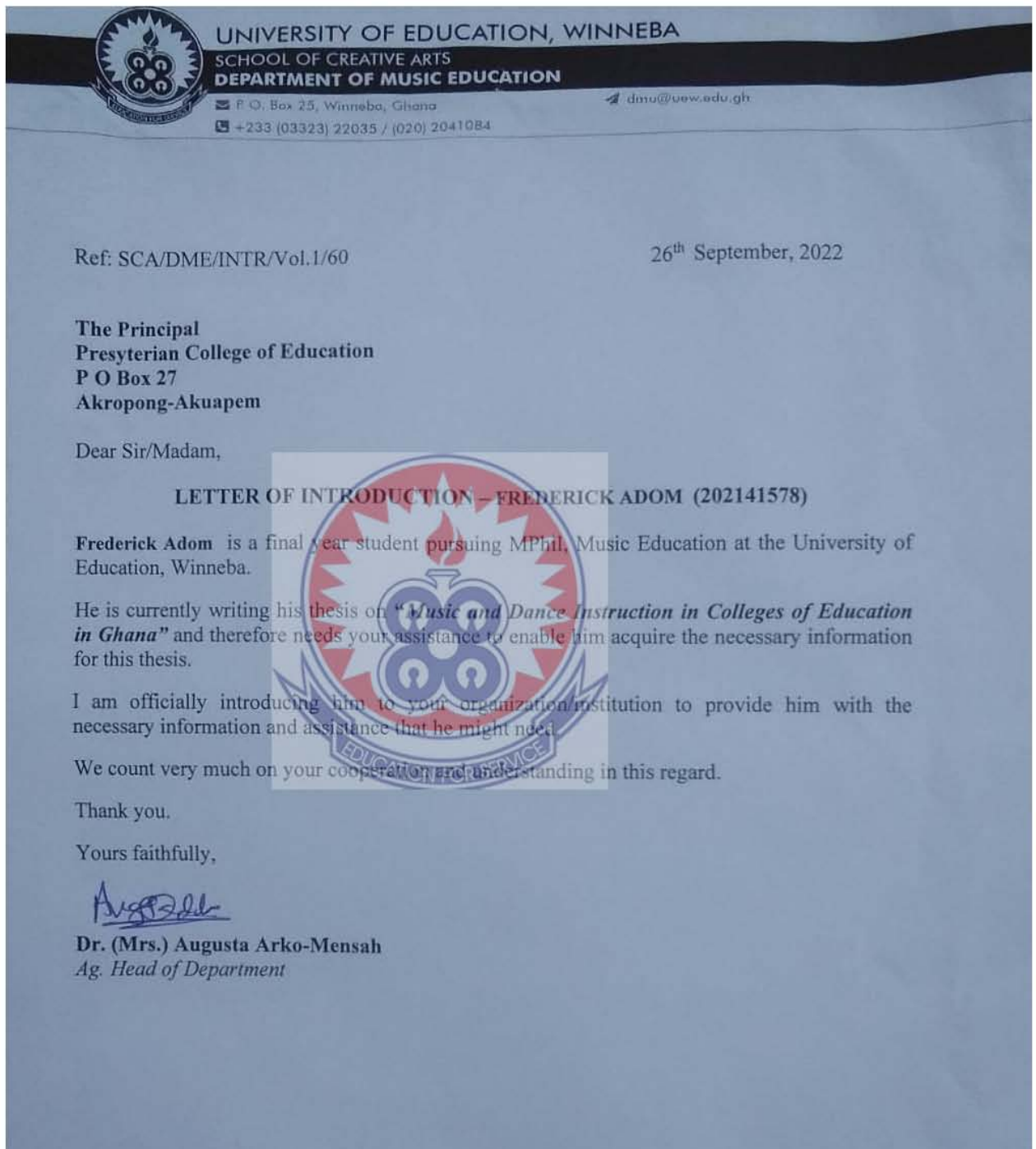
<b>Lesson Delivery – chosen to support student teachers in achieving the outcomes</b>
1. Face-to-face only
2. Practical Activity only
3. Work-Based Learning only
4. Seminars only
5. Independent Study only
6. E-learning opportunities only
7. Practicum only
8. Face-to-face and Independent Study
9. Face-to-face and E-learning opportunities
10. Face-to-face and Work-Based Learning
<b>Lesson Delivery – main mode of delivery chosen to support student teachers in achieving the learning outcomes.</b>
1. Documentary Video Watching Analysis
2. Documentary Video Listening Analysis
3. Documentary Video Describing Analysis
4. Documentary Video Connecting Analysis
5. Class Discussions
6. Panel Discussions
7. Symposia
8. Class Debate
9. Group Presentations
10. Think pair share

**4. What are the challenges faced by tutors who teach the Music and Dance component of the Physical Education, Sport, Music and Dance curriculum of the Colleges of Education in Ghana.**

1. What are the challenges faced by tutors who teach the Music and Dance in the college.
2. Does teachers’ characteristics which describe their demographic profile affects their teaching practices, beliefs and attitudes?
3. Teachers with relatively less experience and stability in their contractual status are significantly less likely to be teaching classes with a positive classroom disciplinary climate or to report high levels of self-efficacy
4. The lack provision of professional development affects teacher performance and the extent of student learning
5. School leadership styles play a proactive and important role in school development and the organization of teaching in schools.
6. Effective schools appraise teachers’ work and fashion their teaching responsibilities to make the best use of the skills and abilities identified in the appraisal of teachers’ work

## APPENDIX C

### CORRESPONDENCE BEFORE DATA COLLECTION.





## APPENDIX D

### LEARNING ENVIRONMENT



















## APPENDIX E

### TEACHING & LEARNING MATERIALS

