UNIVERSITY OF EDUCATION, WINNEBA

THE PEDAGOGICAL FACTOR IN THE PRIMARY SCHOOL MUSIC CURRICULUM OF GHANA

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DECEMBER, 2018

Declaration

Student's Declaration

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

Signature ……..……..……

Date……..…….……..…

Supervisors' Declarations

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

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Dedication

I dedicate this work to my family.

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Definition of Terms/Abbreviations

CoE	: Colleges of Education
C. S.	: Circuit Supervisor(s)
D/C	: District Council
Dunenyo	: Annual festival of the people of Osiabura
E. P.	: Evangelical Presbyterian
Generalist Teacher	: One who is trained to teach all subjects in the primary school Curriculum
Class Teacher	: Synonymous to Generalist Teacher; usually responsible for all in one class (usually of primary school) at time
Goje	: The goje is a bowed (one or two-stringed) fiddle-like from West Africa.
INSET	: In - Service-Training
MENC	: Music Educators National Conference
NAfME	: National Association for Music Educators
O. L.	: Opinion Leaders
Pedagogy	The art and science of teaching /teaching technique/methodology
Resource Persons	: Traditional Expert Musicians without a formal training
Seprewa	: A Ghanaian string instrument

WAEC	: West African Examination Council
UCC	: University of Cape Coast
UG	: University of Ghana
UEW	: University of Education, Winneba
KNUST	: Kwame Nkrumah University of Science and Technology

Abstract

The study focused on the pedagogical factor in the primary school music curriculum of Ghana which emanated from an observation made in some Ghanaian primary schools. The observation showed that several teachers in Ghanaian primary schools have difficulties in planning and presenting lessons on the music-related sections of the Creative Arts syllabus. It was therefore, aimed at investigating the ability levels of the primary school teacher in implementing the music curriculum as well as figuring out prevailing challenges for possible attention. The descriptive qualitative enquiry sampled participants from three regions of Ghana (Volta, Eastern, Greater Accra and Central), mainly using purposive sampling tools. Having analyzed the data thematically, it came to light that some teachers did not teach the subject at all while others merely engaged their pupils in singing without predetermined music learning objectives. Nonetheless, other teachers strived to teach the subject with prepared lesson notes. The study discovered that the teachers lacked sound pedagogical training needed to handle the subject since much in that regard was not acquired during their pre-service training nor were they offered on-the-job training. It is recommended that periodic In-Service training be organized for them to equip them for the work. Besides, the use of community resource persons was advocated by the study. It was further recommended that a teachers' manual be developed to serve as a guide for the teachers without forgetting the need for stronger collaborations between the schools on one hand and community stake holders on the other hand to promote music and dance instruction.

CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

The music curriculum at all levels of formal education in Ghana has gone through several confused stages of changes since the nation's independence in 1957, characterized by series of debates among music educators, partitioned into two ideological block- the *Radicals* and the *Conservatives* (Flolu & Amuah ,2003; Mereku, 2009). The radicals (monocultural) advocate the indigenization of the school music curriculum while the conservatives (bicultural) emphasize the integration of Western and indigenous African materials.

Curricula that have emerged out of the debates across the period include *The Atlantis music reader: The teaching of music in primary schools* (Riverson, 1957); the Curriculum Enrichment Programme (CEP, 1985); the *Cultural Studies syllabus* (ERP, 1987) that integrated Music and Dance, Drama and Folklore and Religious Knowledge, which was vehemently opposed by concerned subject associations; and *Music and Dance* (MOESS, 1995) and finally the *Creative Arts* (Mereku, 2004).

According to Mereku (2009) citing Dunbar-Hall (2009), while the radicals (monocultural) appear to have bulldozed their way in institutionalizing the desired monocultural curricular content, the implementation had been rough since the proponents could not develop the requisite ethnopedagogy - approaches, methodologies and praxis for effective instruction in the schools. This accounts for the curriculum being unable to yield the anticipated satisfaction over the years.

(Dunbar-Hall, 2009; Flolu, Abasa Addo, Ampomah, Dzans-McPalm, Yegbe Dompreh, 2005 & Nketia, 1999).

It is, therefore, asserted that if the prolonged post-independence debate on the content of the music curriculum has been unable to yield the anticipated satisfaction, then there must be something else missing beyond ‗content' of the curriculum (Mereku, 2017).

In an attempt to unearth the missing factor, Allsup (2003) begins by emphasizing the crucial need for a link between school music education and culture, when he laments ―there seems to a built-in disconnection between the music taught and performed in school and the music our students know at home," wondering if the music we teach have a place in our students' lives. He notes that the profound disconnection between formal music education and culture is a problematic one. In the view of Said (1994), if the goal of music education is to preserve and transmit culture, then music teachers must connect the school music curriculum to the music that is played in traditional milieu, adding that ―to make music education paraxial, we (music educators) must critically review the relationship between and culture".

It is in support of this view that Aboagye (2003) posits that the content of any school curriculum is expected to emanate from the culture of the people for whom it is meant, Lawton (1978) indicates that the greatest task of the school is to hand on the common cultural heritage of the society from one generation to the other. Lawton further posits that there is a bi-directional relationship between the school curriculum and culture, explaining that whiles all bits and pieces that constitute the curriculum of a school are selected from the cultural setting of the school; it (the

school) in turn is expected to influence that same culture for the benefit of the society. Twum-Barima (1985) supports this view by indicating that –culture is dynamic". The school therefore, imbibes in the child the way of life (culture) which the child will be required to replicate at adulthood in the interest of the society.

A sensitive, indispensable and influential element of culture is Music; an art which is valued and appreciated, permeating the total way of life (culture) in every society including Ghana. The role of music on various occasions, during ceremonies and activities connected events such as birth, puberty, marriage, death, festivals, commerce, agriculture, et cetera cannot be overemphasized. Besides providing pleasure, enjoyment and self-esteem, music offers outlets for creative expressions and is further used for therapeutic purposes in Ghana and the world over (CRDD, 2008).

Music education is a curricular area which plays key roles in helping to preserve, promote and transmit the culture of a nation; it is one of the disciplines which helps develop in the learner such values and attitudes as tolerance, discipline, honesty, co-operation, sharing, self-awareness, self-confidence, teamwork and a sense of judgment among others (CRDD, 2007). The need to give serious attention to the subject in the school curriculum can therefore, not be overemphasized.

Unfortunately, the subject has over the years suffered stunted growth in the school system of Ghana. Several reasons have been given and maintained to be responsible for the plight of the subject. Mereku (2016) recounts some of the reasons as follows: For reasons of ideological differences, Music syllabuses for the various levels of education (Basic, JHS, SHS and CoE) have not been consistent

and sequencial in their content. Experts employed to develop them have always been divided in their beliefs.

Whilst on one hand, the SHS syllabus maintains a high bi-musical and bi-cultural (i.e., Western and African) content because of WAEC demands, on the other hand, the Basic, JHS and CoE are built on African indigenous mono-cultural content. Even though music is offered through all the various levels of education (Basic, JHS, SHS and CoE), time allocation for the subject has always been woefully inadequate for any meaningful music education to take place in learners. Current weekly time allocations remain: at Basic 30 min., at JHS 35 min., at SHS, 70 min., and only 60 min. at CoE where it is also taken for only two semesters.

In spite of the fact that music is offered in some public/private universities in Ghana (UCC, UG, UEWand KNUST) only UEW has a programme that takes care of the pedagogical and professional development needs of trainee-teachers. Since enrolment in music at the tertiary level is distressingly low, the supply of music teachers at the pre-tertiary levels of education is consequently infinitesimally low. Although syllabuses exist for all the four levels of education (Basic, JHS, SHS and CoE) implementation of the programmes proposed in them have been very unsuccessful as a result of several factors. They include lack of competent trained teachers to deliver at the various levels, absence of guidelines for engaging local resource personnel to assist with the learning-teaching process are non-existent, lack of space provision for the study of Music and Dance in schools, lack of musical equipment, such as African—*Atenteben, Gyile* (Xylophone), *Goje, Kora, Seperewa*, Guitar and Drums and Western—Recorder, Trumpet, Trombone, Clarinet, Saxophone, Violin, Viola, Cello and Piano/Keyboard adding that

indigenous musical instruments need not only be supplied but also need standardization for their production. At the moment they are non-existent. Furthermore, there is lack of audio CDs & video DVDs and their players, non-existence of text books including teacher‘s handbooks/manuals and pupil‘s work books, etc.; although some teachers have competencies in integrating ICT into teaching, many schools lack ICT equipment as well as internet connectivity at their locations, to outline but a few.

Without attempting to contest Mereku‘s foregoing observations, I strongly glean from the entire phenomenon that there is a yet-to-recognize factor; in fact, an equally serious missing factor, the neglect of which has contributed to the seemingly efforts in Ghana formal music education. In the pursuit of what might be missing, this study is aimed at investigating the pedagogical factor in the primary school music curriculum with the view to offering input on teaching/learning strategies, for the betterment of music education in the schools.

1. 2 Statement of the Problem

The problem that necessitates this study is that a lot of music teachers in Ghanaian primary schools have difficulty in planning and presetting lessons on the music - related sections of the Creative Arts syllabus. Under normal circumstances, the generalist teacher is expected to have the ability to teach the Music and Dance topics in the Creative Arts Syllabus, based on the assumption that their training programmes offered them exposure to methods of teaching the subject. By generalist teacher, I mean teachers who were trained not as specialists in any particular subject; they are trained to teach all subjects at the primary school level. Mills, J. (1989. They are also referred to Class Teachers since they take usually are

responsible for all subjects and general management of one class at any give time The generalist teacher, by virtue of his/her training, took some courses teaching music and dance; be it at the initial Teacher Training College (College of Education) or at the University or both. The teacher is deemed to have the ability to prepare and present music and dance lessons using appropriate methods to the understanding of the pupils. Through a pilot study however, it came to light that a lot of the teachers are not able to employ appropriate pedagogical strategies (methods) in teaching the subject. These realizations deficiency from the pilot study made me wonder if that was what prevailed among other primary teachers elsewhere in Ghana. I therefore, developed the urge to investigate the methodological abilities of the teachers in selected region of the country.

Also, the inability of the teachers to use appropriate methods in teaching the subject raised a concern about their training backgrounds. Wondering whether or not the teachers had received the needed pedagogical grooming during their training experiences, I went further to interrogate them about their training backgrounds. I found the training background investigation necessary because there was a possible correlation between the nature of training the teacher had received and the level of mastery the teacher exhibited on the job. Apart from the pedagogical weaknesses and the need for training background investigation which came up in my pilot study for investigation, it was also indicated that teachers had other challenges which equally impacted negatively on their lesson preparation and delivery. I therefore, found it necessary to find a means of soliciting information from the teachers on those challenges which they (teachers) considered to be impediments in their conduct of music and dance lessons.

Finally, although attempts were made to provide some handbooks for teachers, (Flolu, et al, 2005; Mereku, Addo & Ohene-Okantah, 2005) both materials, were meant for the erstwhile Junior Secondary School, each consisting of books one, two and three. In these handbooks, neither were pedagogical provisions made specifically for primary schools nor separate handbooks written for them. Latest was Mereku (2013) who made tremendous effort to compile a wide spectrum of song to aid teaching. Here again, specific pedagogical provisions were not included in the book hence leaving the methodology to the discretion of the generalist teacher, who does not know exactly what to do. The gap so created was expected to be filled in this study by documenting some pedagogical strategies for teaching music and dance in the primary school.

In order to tell whether the methodological weaknesses of the teachers, the kind of training backgrounds they had, other challenges identified and pedagogical gaps in available handbook have any effect on pupils‘ performance, I conducted some assessments for the pupils and realized from the results that no meaningful music learning was taking place in our primary schools. This situation if not addressed instantly will not only deprive learners of developing their musico-artistic potentials but also result in failure of the aims, objectives and goals of the Ghana‘s Creative Arts Curriculum. Undoubtedly, it will further have the long term negative effects on the child‘s overall development and the socio-cultural development of the nation.

1.3 Purpose of the Study

This research was meant to investigate the pedagogical difficulties which existed among primary school teachers in teaching music and dance. The study further intended to unearth some strategies for teaching music and dance which would provide a guide to primary school teachers.

1.4 Objectives of the Study

The study was meant to:

i. develop a conceptual framework on music teacher competence
ii. find out methods used by teachers in teaching music and dance in Ghanaian primary schools
iii. investigate the training backgrounds of the teachers in music pedagogy
iv. find out the challenges hindering effective teaching of music and dance in Ghanaian primary schools.
v. document strategies for teaching music and dance in the primary schools

1.5 Research Questions

1. How can music teacher competence be conceptualized?
2. What methods do primary school teachers use in teaching music and dance?
3. What training background do the teachers have in music pedagogy?
4. What challenges hinder effective teaching of music and dance?
5. What are the strategies for teaching music and dance in the primary schools?

1.6 Significance of the Study

This study will inform the Music Educator in Ghana on the extent of progress made in the implementation of the Music and Dance curriculum in Ghana from 1987 to 2017. It will clarify further some of the actual challenges that still impede the smooth implementation of basic school music and dance curriculum in Ghana. The study will also serve as a source of information for the Curriculum Research and Development Division (CRDD) of the Ghana Education Service in performing its review functions.

Findings and recommendations from this study will inform Teacher Preparation Institutions about the pedagogical challenges/professional needs of teachers in the primary schools, for them to know areas of their endeavour on which they need to re-focus attention. Suggested strategies for preparation and presentation music and dance lessons, emanating from this study will be published into a book which will provide a source of pedagogical reference for teachers.

1.7 Delimitation

This study was restricted to pedagogy-related issues in formal music education in Ghana. It dwelt mainly on the primary school without neglecting relevant pieces of information found at other levels and contents that make the research meaningful. The study was conducted in multiple settings within Ghana, drawing participants from four regions purposively selected. In each region, only one district/municipality was selected with three schools representing a district/municipality. The study involved teachers, headteachers and circuit supervisors of the selected schools.

1.8 Organization of Chapters

The project report is presented in five chapters. Chapter one is the introduction. It covers the background to the study, statement of the problem, purpose of the study, objectives of the study, research questions and significance of the study, delimitation, and organisation of chapters. Chapter two focuses on review of literature relevant to the topic. The chapter begins with an illustration of the GES policy framework for curriculum design and implementation which I adopted as the Conceptual Framework to guide the conduct of the study. It also deals with literature mainly bothering on music teaching and learning, with the Ghanaian primary school in mind. Chapter three gives an account of the research choices that I made in the course of the study. These choices were mainly in the qualitative perspective. Next is the fourth chapter which presents finding that emerged from the study. Issues pertaining to music teaching and learning constitute the crux of the discussions. The fifth chapter, being the final, comes with the summary of findings and a conclusion on the entire study. This chapter then makes projections for further research in relation to the topic under investigation, and ends with references as well as appendixes.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.0 Preamble

This chapter was devoted to an in-depth review of a wide range of literature that concerns music education in Ghanaian primary school. It begun with a theoretical framework for the study which bothered on teacher competence, delving into major parameters that determine competence of a professional teacher. The teacher competence theory was then linked to the Ghana Education Service (GES) Curriculum framework development – Guiding Policy (GES, 2016). The curriculum framework provided a reference point for the review of some factors that contributed to the ability or otherwise of the primary school teacher to teach music and dance satisfactorily. Although several significant details were presented in the diagrammatized GES curriculum framework, this study made references to portions of it which the researcher considered relevant to the study.

The study also reviews various pedagogical strategies used by music educators in other cultures from which the primary school teacher in Ghana could tap to promote music instruction. The chapter then presents a historical perspective of music education in Ghana, illuminating the pioneering position of Western Music in Ghana formal education milieu without leaving out how African Indigenous music has fared over years in the bit to co-exist with the former in the school system. Furthermore, in this chapter the study identifies series of reforms that have characterized the music curriculum in Ghanaian schools dating back to the nation‘s pre-independence eras. Undoubtedly, pedagogical concerns, which is the heartbeat

of this research constituted the bulk of discussion in this chapter with the view to addressing shortfalls inherent within primary school music instruction in Ghana.

2.1 Theoretical Framework

The study was rooted in Eraut's (1994) theory of Teacher Competence which states that in order to be a competent teacher, one requires "clear-cut content knowledge" needs to have a proper comprehension of the social and institutional contexts within which teaching and learning take place, and must also have a well-founded understanding of the concept of teaching (Morrow 2007 pp. 81–82).

In terms of content knowledge, (Shulman 2004 p. 203; Morrow 2007 p. 82; Samuel 2008 p. 9) address a highly relevant and contentious issue in teacher education today when he asks "What kinds of knowledge do teachers need?" He then refers to further expound Eraut's view, that professional teachers' knowledge is in fact constituted of a wide range of knowledge. Within this wide range, two broad strands of knowledge can be identified, namely, a focus on the "content" of knowledge, and a focus on the "areas" of knowledge (Shulman 2004 p. 203; Eraut 2000). These strands constitute the required "reservoir of resources" with regard to the subject matter to be taught (Samuel 2008 pp. 9-10).

According to the teacher competence theory of Eraut, teachers need to know how to "organize systematic learning", where systematic learning refers not only to learning "academic" knowledge or traditional school knowledge, but also to learning anything that takes some time and is normally assisted by someone who knows. (Morrow 2007). This competence implies making judgments about learners' ability to learn specific content, as well as devising creative ways of facilitating learning. The competent teacher will know how to adjust specific

learning content, teaching strategies and contextual resources to produce quality learning. This competence is similar to Shulman‘s notion of Pedagogical Content Knowledge (PCK) (2004), which is described as a second kind of content knowledge that goes beyond knowledge of subject matter per se to the dimension of subject matter knowledge for teaching the ways of representing and formulating the subject that makes it comprehensible to others (Samuel 2008; Morrow 2007; Shulman 2004).

In the case of the music teacher, the competence criteria is no different a requirement in that the competence music teacher must be three-prong ability individual; have firm grip of Content Knowledge, Pedagogical (Professional) Knowledge as well as Musicianship (Performance Dexterity). As such just as Eraut expresses it in his theory of Teacher Competence, the music teacher can only deliver without mediocrity if he/she is properly equipped with the expected level of mastery over his/her subject matter and in position to exhibit in-depth understanding of topical areas in music such as rudiments and theory, (virtuosity in) instrumental techniques as well as vocal acuity.

As the focus of this study has it, besides the theoretical competence, the music teacher must also be abreast with requisite pedagogical abilities that enable his/her to guide pupils‘ learning activities efficiently to help them develop their musical potentials. The music teacher is therefore, expected to have solid professional grooming on strategies of helping pupils learn all aspects of the music curriculum else the pupils risk missing vital elements of their music education in the school.

In a like manner, the music teacher could be a competent one if he/she is able to demonstrate appreciable ability in practical staged performance thereby placing the theory in real-life context. This helps bring his/her theoretical knowledge alive for emulation by hi/her learners. From the foregoing explanations, it comes clear that there is hardly a more appropriate theory to support this study than this teacher competence theory of Eraut, particularly as the study is concerned with music pedagogy in the primary school.

This research draws significant inference from the policy framework of the GES for curriculum design and implementation in Ghana (GES, 2016). The policy framework which has been adopted to serve as reference point in this study is presented in the figure below:

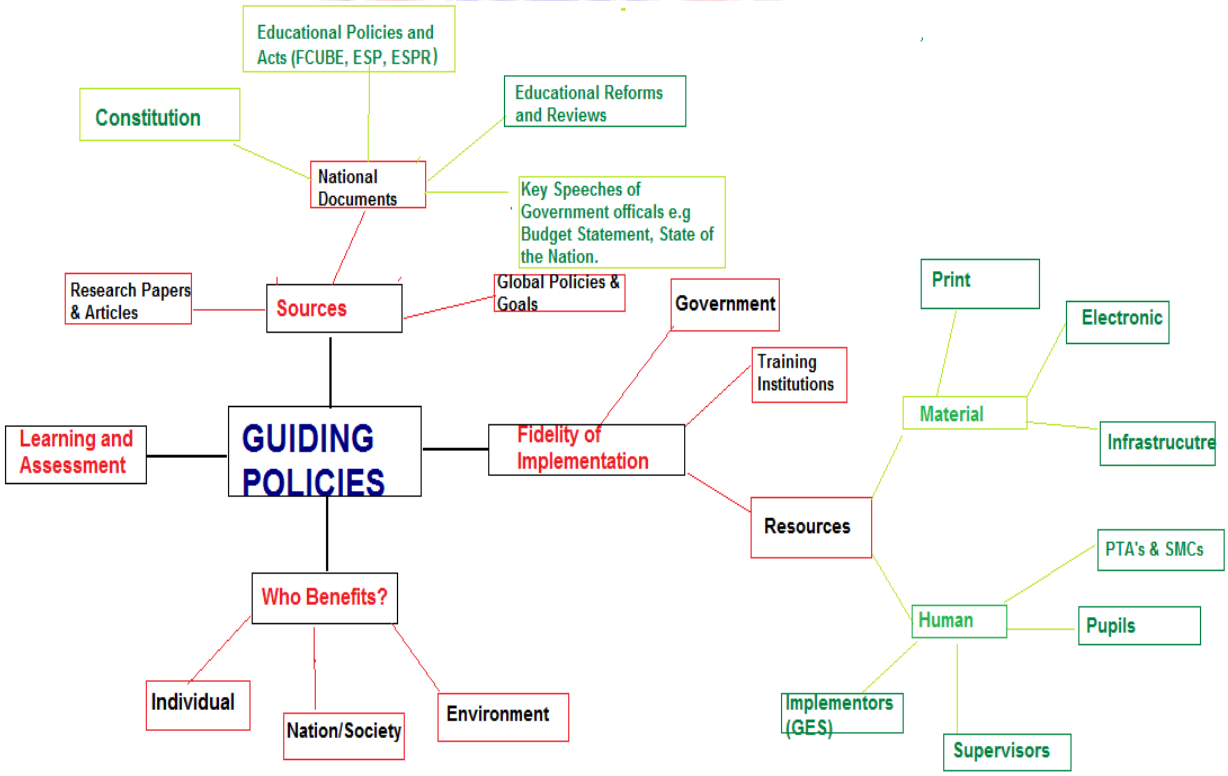

Figure 1: Curriculum Framework Development - Guiding Policies

From the framework in figure 1 above, four (4) main components of the guiding policies are expressed namely Sources, Fidelity of implementation, Beneficiaries in addition to Learning and Assessment. The literature reviewed in this study touched on each of these domains both directly and indirectly, demonstrating their bearings on music education as well as drawing implications for the Ghanaian primary school teacher; the crux of this research.

2.2 Pedagogical abilities of teachers

Cobbold (2016) explains the term Pedagogy as any conscious activity by one person, designed to ensure learning in another person; the act and discourse of teaching; the application of professional judgments to teaching and learning. He adds that the term refers to an art or craft that requires changing and adapting to the needs and context of individuals, based on a set of principles or rules.

From age-old philosophies we are made aware that teaching involves _giving of what one has' and what one has and can give is oneself (Fairclough, 2003). Hence teaching is giving of oneself. Music pegadogy is therefore, the art and science of giving to another the music that one has, the music that makes one a musician. Better expressed, music pedagogy is the process of one helping another gain musical knowledge, skills and attitudes. We also know that music is a medium of expression. It is peculiar, because of the symbols used that convey an emotive and not verbal message. It is _a natural medium of human communication' (Frega 1998). Music pedagogy is also described as the process of helping equip learners with skills, knowledge and attitudes to facilitate musical behavior, which process takes place both formally and informally (Akuno, 1997).

It is worth noting that formal music pedagogical activities take place within the context of the school while the informal otherwise known as socialization builds mainly in the home/community in an unconscious manner, although some amount of the later occurs in the school environment (Zigah. et al, 2016). The role of the primary school teacher, in is to help the individual learner develop his/her musical capabilities. The school assists in the improvement of the individual, as a member of the musical community of humankind. Music is a fundamental component of this process of human development. Being an agent of socialization, it is a useful tool as it provides an opportunity for the child to interact communally. Culturally, music activities also enable pupils to connect with their past, hence enriching their experiences of life through contact with their cultural heritage.

Within the context of the school its goal is to be attained through the development of auditory, manipulative, expressive and creative ability. Learning objectives are therefore, developed to cover concepts (knowledge), skills and attitudes. Furthermore, the content, its sequence, materials and assessment strategies in the pegagogy need to be culture-relevant because there is both an active, oral culture, which the pupil absorbs unconsciously from the environment, and the cultural heritage including the morals and norms of the child‘s community deemed essential for his/her identity and socialization, which the school must preserve and perpetuate. With music learnt formally and informally, the pedagogue is expected to ensure that the learner acquires musical knowledge, skills and attitudes without losing his/her cultural identity.

The following example of a recent experience in curricula policy and design illustrates the persisting bureaucratic mentality that characterizes the nature of

music instruction in Africa, of course including Ghana. In a recent Center for Indigenous Instrumental Music and Dance (CIIMD) practices field course interaction with musical arts education practitioners, a curriculum specialist in a southern African country lamented his frustration in his job. In 2010 his country had decided to revise the curriculum for musical arts education, which had so far evidenced tokenistic inclusion of African indigenous musical arts knowledge. The top education policy-making bureaucrats in his country preferred to import a European music scholar as the expert to pontificate on the revision of the country's music curricula. The foreign _expert' scholar accepted, although lacking any research, emotional, intellectual or experiential contact with the authoritatively unique musical arts philosophy, conceptualizations, theory and practices of the country's indigenous cultures – a typical case of the _ignorant expert' (Nzewi, 2006). His exogenous curricula, which did not take account of the cultural musical arts genetics, sensibility, experiences and future of the learners, ensured the perpetuation of cultural knowledge estrangement in the country. The learners in the country thus became destined to mental frustration in their efforts to assimilate the strange, exotic logic and grammar of musical arts expressions which were foreign to their innate cultural mentality and knowledge heritage.

Although Herbst (2005) failed to offer further empirical information on several other components a school curriculum such as infrastructure, logistic, personnel and suitable implementation strategies that interplay to make a functional curriculum, this study finds it significant to draw an inference from the basic fact that the said euro centeredness of the curriculum did not attract the admiration of some educands and educationists. Just as the current music and dance curriculum (in the Creative Arts Syllabus) for the primary school in Ghana calls for a blend of

both Indigenous and Western musical cultures, the South African music educator's discomfort as expressed by Herbst would have been minimized. It goes further to emphasize that in case of Ghana's primary schools has been addressed in this research, conscious collective efforts ought to be made to identify appropriate bi-cultural pedagogical strategies to foster meaningful music and dance education. Some of these pedagogical strategies are reviewed in the subsequent paragraphs.

2.3 The Metacognitive Approach

One way by which the Ghanaian primary school teacher can make music instruction more rewarding than before is to engage the learner in experiences that foster metacognition. Metacognition in the study of music involves skills associated with individual awareness and personal thinking. Learners begin to see themselves as designers of their own learning rather than viewing musical information as something to be gleaned strictly from a teacher or a textbook (Pogonowski, 1989). In other words, "metacognitive" thinking refers to one's knowledge concerning one's own cognitive processes and products or anything related to them (Boardman, 1992, pp. 41-43)

If, for example, I notice that I am having more trouble playing pieces in key G major than those in F major or if it strikes me to cross-check note groupings in a section of music before deciding to continue create more measures, I am exercising metacognitive musical thinking skills. If a primary four pupils detect that he/she has to vary the pitch of his drum from that of a friend but hitting the pegs, in other to create some harmony, the pupil is demonstrating his/her metacognitive thinking skills. Furthermore, if it strikes a learner to double-check a statement before accepting it as a fact; If it occurs to him that he had better scrutinize each and

every alternative in any multiple-choice type task situation before deciding which is the best one; if he realizes that he needs to make a note of D because he may forget it, the learner is in each scenario being metacognitve. It is therefore clear that one of the most salient characteristics of metacognition is that it involves growing consciousness in the learner. Individual learners become more aware of their thinking processes and more conscious of themselves as thinkers and performers (Presseisen, 1985).

It can then be determined that learners are becoming more aware of their own thinking as they learn to describe what goes on in their heads when they think (Costa 1985). In music classes this growing consciousness can be observed when students interact in small and large group improvisational settings where their choices about the use of the parameters of music become more selective over time. As participants in discussions about music, students reveal their growing consciousness by the way they reflect about the music they create, perform or hear. Creating, listening, and performing are musical behaviors upon which activities basic to most music education curriculums are developed. Learners can become aware of their potential for metacognitive thinking within the framework of each of these behaviors if the teacher plans appropriate strategies to encourage it. One example includes the use of the tape recorder for recording and playback, especially during performing and creating activities.

In terms of performing, it is possible for students to sit through an entire rehearsal and only be aware of their own parts. In a performance setting in general music class, or in ensemble, chorus, orchestra, and band rehearsals, learners can learn to think more effectively about and beyond their particular parts. With the use of a

tape recorder, music teachers can provide learners with an opportunity to reflect on the effectiveness of their own performances. This can be handled by tape recording a piece as it is rehearsed and then listening to that tape and sharing suggestions for improvement. The teachers could focus these suggestions by asking the learners to evaluate what they did, how well they did it, what worked well and what did not, and what they would do differently next time. Suggestions from the students for improved performance could then be implemented during the rehearsal.

As the primary school teacher thinks about helping learners develop metacognitive thinking in the rehearsal and performance setting, ―The crucial task is to make it possible for them (learners) to learn to set goals and identify strategies for themselves according to their levels (Barell, Liebmann & Sigel 1988). These goals and strategies, along with those of the teacher, will help bring to the foreground individual metacognitive thinking and what we might consider as collective metacognitive thinking. Collective metacognitive thinking may be brought about as a consequence of shared views. An example of this can be seen in the way we may be affected as mature musicians in our own goal and strategy for the interpretation of the music. Similarly, we create an environment for our learners whereby they, too, can benefit from hearing different perspectives regarding and particular task at hand. As thoughts are shared in the rehearsal by one learner they can become the impetus for extended metacognitive thinking by others. Shared thinking about the rehearsal piece can result in a greater proliferation of ideas that stimulate each person‘s capacity to engage in matacognition as it relates to individual parts. As teachers and students share their thinking, their goals and strategies become mutually reinforcing and the rehearsal time may be used more efficiently.

Tape recording and playing back the outcomes of learners' creative endeavors provides the springboard upon which metacognitive thinking can occur. As in the evaluation component of the performance activity, it provides learners with an opportunity to reflect upon their work. They aurally scrutinize the playback tape to determine the effectiveness of their musical choices. After hearing the playback tape, their scrutiny is enhanced by questions to further the metacognitive thinking process. "What did you hear? How did it work in terms of your plan? What seemed to work best? Why did it work, or not work?" These questions help students translate their thoughts in to words and make their thoughts more concrete and available to them for future reference.

All that is required of the Ghanaian primary school teacher in the metacognitive pedagogy is to provide effective guidance for the learners' activity because "... in the domain of deliberate learning and problem-solving situations, conscious executive control of the routines available is the essence of intelligent activity" (Brown, 1978). Discussing the outcomes of creative endeavor helps to highlight for learners the available routines in the realm of musical choices. Checking the results of the endeavor against criteria of effectiveness is a metacognitive skill. Brown believes this is applicable whether the task under consideration is solving a math problem, memorizing a prose passage, following a recipe, or assembling an automobile.

Metacognitive pedagogy does not leave out development of listening (auditory) skills. It is fairly common to direct learners' listening for particular musical content before they hear a new piece of music, for example, "Listen to the instruments played in the ensemble; hear the bell pattern." It is also common

practice to play a recording and then pose specific questions about the musical content of the piece, such as –Which songs were sung?" If we want to encourage metacognitive thinking during listening activities, we must create strategies that allow for a wide range of responses. One means for engaging learners in the kind of listening that requires metacognitive thinking is to play an unfamiliar work for the purpose of generating from the learners, musical information about the piece. Instead of focusing attention to specific musical details (of melody, rhythm, timbre, and so forth), the teacher informs learners that they will be asked what they heard in the music. After listening, as they share their perceptions of the music (often in non-musical terms), the teacher can attach appropriate terminology to their description and provide notational references to render their descriptors in music-related vocabulary where appropriate and necessary. With correct terminology and notational references on the chalkboard, students can monitor their ability to hear not only their original perceptions, but also the perceptions shared by other students. When dealing with a piece of music relatively unfamiliar to the students, teachers can provide them with opportunities to use their emerging music related vocabulary. The opportunities also assist and challenge students to the teacher with opportunities to teach and reinforce content and notational skills. Additionally, teachers are in a position to monitor learner leanings. The learner's metacognitive assessments can enhance the development of logical follow-up strategies.

The teacher's role is to present the music and invite the learner to share their aural perceptions by eliciting information about the ways in which the various elements of music function in the piece. The critical issue is that learners become aware of what they actually hear and think about as they listen to music. Relying upon their

own ears for gathering musical information encourages self-directed and autonomous listening. The implication for involving learners in this aural, musical data collection, as noted earlier, is that they begin to see themselves as designers of their own learning.

A unique role of the metacognitive–styled music teacher is Executive control. Executive control as in the metacognitve approach suggests some details regarding the role of the teacher in assisting the child to learn how to learn. Costa (1984) suggests that learners be made aware of their metacognitive abilities by thinking of a task as having before, during and after components. In a creative music strategy, _before' can be facilitated by teachers pointing out steps for approaching a problem, rules to remember, time constraints, available materials or instruments, and any other relevant information that provides learners with guidelines or criteria. These criteria are then available for planning, regulating and evaluating their performance all along the musical task continuum. With criteria established, learners can begin to determine what musical facts may bar upon the task at hand (declarative knowledge), what they will need to be able to do in order to realize their goals as efficiently as possible

2.4 Western Pedagogical Approaches

American music education is and has been very eclectic in its approaches. Music education simply reflects America's national character, which is a diverse blend of cultures, philosophies, and academic practices and for that matter approaches to music teaching and learning. This study reviews literature on four main western approaches namely the Dalcroze, the Orff, the Kodaly and the Suzuki approaches.

2.4.1 The Dalcroze Approach

There are many music educators whose philosophies embrace the idea of music for all people. Among these music educators is Émile-Henri Jaques-Dalcroze. The Dalcroze approach to music teaching and learning is credited to Émile-Henri Jaques. The development of the approach was motivated by the eclectic character of education in America. America's educational system believes in a diverse blend of cultures, philosophies and academic practices. A basic tenet of educational philosophy and law is that every child shall have access to free and appropriate education. This idea carries over into music education, in that music should be for every child—not just for the gifted and talented minority.

Springing out of the national ideal, the Dalcroze approach centers on the teaching and learning philosophy that experience in music is key to musical understanding. Hence, childhood in the Jaques environment is characterized by singing, playing, dancing, acting, and creating. This approach upholds the view that the synthesis of the mind, the body, and the emotions is fundamental to all learning. This view relates to the ancient law of Plato which states: "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, 2014). Jaques-Dalcroze believed that the goal of every musician is to be sensitive and expressive, and to express music through movement, sound, thought, feeling, and creation. Mead (1994) describes the Dalcroze philosophy in terms of four basic premises:

1. Eurhythmics awakens physical, aural, and visual images of music in the mind.

2. *Solfège* (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. These can likewise be experienced in time, space, and energy.

4. Humans learn best when learning through the senses. Music should be taught through the tactile, the kinesthetic, the aural, and the visual senses.

A careful look at this approach reveals a philosophical motivation of its proponent. Jaques-Dalcroze intended for his approach to develop musical understanding through eurhythmics and to help students develop immediate physical responsiveness to rhythmic stimuli. Developing muscular rhythms and nervous sensibility would ultimately lead to the capacity to discriminate even slight gradations of duration, time, intensity, and phrasing. Through rhythmic movement, students would begin to think and express themselves more musically. Initially, Jaques-Dalcroze‘s conception of eurhythmics was designed for the education of conservatory musicians but soon expanded to the early musical education of children, and to those with special needs. His philosophy grew to include his belief in the development of a more musical society through rhythmic training in the schools (Campbell, 1991). Jaques-Dalcroze believed the learning process involved direct sensory experience. He advocated kinesthetic learning. Through movement, learning comes through experience in addition to observation. Varied musical experiences—including movement, singing, improvisation, music reading and

writing, and playing instruments—reinforce musical learning (Johnson, 1993). Moreover, Jaques-Dalcroze believed that the way to health was through a balance of mind, body, and senses. Many people have discovered that they can improve and refine skills by rehearsing a combination of movements, first in the real body and then imagining going through these movements with special fluidity in the kinesthetic body. One can then return the same movement in the real body, allowing the improved flow of kinesthetic rehearsal to carry over into actual movement (Abramson, 1980). Jaques-Dalcroze placed special emphasis on child-centered learning. He developed a particular interest in the natural development of the child (Johnson, 1993). Across ages, Jaques-Dalcroze developed music teaching strategies that were age and ability-level appropriate. His approach to music learning was broken down into experiences for the primary grades, intermediate grades, and upper grades (Mead, 1994).

By description, the Dalcroze approach, often identified as Eurhythmics, consists of three related components. The first component is solfège, or ear training. Jaques-Dalcroze believed that students must learn sophisticated listening skills and develop "inner hearing." Musicians should be able to hear what they write and write what they hear. Music notation is meaningless unless realized in real performance or in the imagination. Solfège is taught using the fixed-do approach, based on the French system. Students develop sensitivity to pitches, their relation to each other, and to the tonal framework. What makes Dalcroze solfège unique is that it is always combined with rhythm and movement, both locomotor and non-locomotor. The second component of a Dalcroze music education is improvisation. Improvisation skills are developed sequentially and used in many ways. An instructor may play the piano while students improvise movement, react

spontaneously to verbal instructions, or change in musical character. In the reverse, a student might improvise movement while another accompanied with a drum, at the piano, or in song. Students soon develop skills to be able to improvise musically and expressively on their own instruments. These spontaneous performance activities are designed to improve response time and communication accuracy (Mead, 1994).

The final piece in the package of the Dalcroze approach is the eurhythmics itself. This is deemed to be the core of the Dalcroze approach, eurhythmics was actually the last part to be developed. It is of equal importance with rhythmic solfège and improvisation, but not more. The term eurhythmics is from the Greek "eu," meaning good, and "rhythmy," meaning rhythm, proportion, and symmetry. This idea embodies Dalcroze philosophy in two ways. First, human beings can experience symmetry, balance, and rhythmic accuracy in music through symmetry, balance, and rhythmic accuracy in movement. Second, the three components of the Dalcroze approach (rhythmic solfège, improvisation, and eurhythmics) are interdependent and must be taught together. The three complements and reinforce each other, providing a complete and balanced musical education. Modern music educators and music therapists often identify the approach as Eurhythmics, though all three facets are implied.

A typical introductory Dalcroze lesson involves activities or games that require total mental and kinesthetic awareness. The lesson is presented in a somatic approach that allows the participant to hear and react physically to the musical stimulus, which produces body awareness and sensations. These physical sensations are transmitted back to the brain as emotions and a more developed

comprehension of the experience. It is common to begin a Dalcroze lesson with walking to improvised music and responding to changes in tempo, dynamics, and phrase in quick reaction games. Through these activities, the students begin to understand how physical adjustments, such as energy and flow of the body weight, need to occur in order to ―physicalize" the music. Through these basic instructions, the teacher can address musical elements such as pulse, beat, subdivision, meter, rhythm, phrase, and form.

Intermediate Dalcroze lessons can address polymeters, polyrhythms, canon, tension and relaxation, breathing, conducting, counterpoint, and the interactions of anacrusis, crusis, and metacrusis. Creativity is pervasive throughout the lesson. All classes are in a group setting where the participants interact with partners or small groups to develop the nonverbal communication skills and creativity necessary in music and movement. Plastique Animée, or more often referred to as plastique, is the culminating experience in a Dalcroze class. A plastique combines the skills addressed throughout the class, and from previous rhythmic experiences, into a loosely based choreography that is both physically expressive and musical. The students are provided with the basics of the requirements and are asked to spontaneously create an interactive composition with the music. Someone who is stepping into a Dalcroze studio at that moment would see music in motion and might not be aware that the movement is spontaneous. Modern music education benefits from Jaques-Dalcroze's teaching in many ways. Today's teachers focus on active learning on the part of the students. This implies less instruction and more experience for the students (Caldwell, 1993). Dalcroze philosophy also places emphasis on musical behavior and expression, and their demonstration through observable movement. Visible evidence of musical understanding through

experience takes some of the mystery out of the verbal definitions of musicality. The relevance of the Dalcroze approach in the Ghanaian primary school music and dance activities cannot be overemphasize since the pupils, like those in cultures elsewhere live in the world of play and musical games.

2.4.2 The Orff approach

Another instructional approach of western genesis is the Carl Orff approach. A teaching/learning approach which is adopted by a teacher to each a particular learner or group of learners a given topic in a specific environment differs from one teacher to the other. Even in the case of an individual teacher, different approaches are used in different instances within the same lesson or different ones. This is the point Onyeji and Onyeji (2014) sum up when they say ―Approaches to music education are quite varied.‖ According to them, such approaches are often unique ways of imparting musical knowledge to young and old alike, based on specific social and cultural needs. Thus, ―music education, as component of music, is also a social and cultural need. It implies that in the context of the Ghanaian primary school teacher, it is impossible to have all teachers using a particular approach in teaching music and dance although there is bound to be traces of similarities in how they go about their classroom instructions. One major reason that accounts for the pedagogical variations is the cultural scenery of the learner. This opinion follows in the view of Kelly (2002) that ―music education, as component of music, is also a cultural phenomenon affected by cultural constructs, values and functions‖). As such, music according to Nketia (1972) linked in some form with culture since primitive human‘s processes. These cultural implications embedded in music education suggest that music education - content, methodology and facilities - must be considered dynamic as culture itself. However, literature on

music education tends to focus mostly on content and to some extent, facilities giving little or no attention to methodology (Pedagogy).

Some efforts have been made over the years to provide a guide to enable music teachers in Africa to approach music lessons the African way (Nketia, 1999). While some of these educational approaches have been developed by world traditional societies, including those in Africa, in ways that are relevant to their socio-cultural processes and systems, others have been developed by experts such as Dalcroze, Kodaly, Carl Orff and Suzuki within institutionalized music education on the basis of their practical teaching experiences and research activities (Okantah, 2012; Campbell and Scott-Kassner, 1995). Similarly, music educators operating in formal institutions in contemporary societies have responded to the need for specialized approaches and processes aimed at finding more creative ways to undertake music education by drawing from the research findings of other music educators.

Music education, defined by Pitts (2016) as a process of training and study in the acquisition of skills and knowledge in music theory, practice, creativity, appreciation and performance for effective functioning in the society, encompasses broad and diverse socio-cultural and stylistic forms. This definition highlights how imperative it is in any approach to music education to prepare the recipients to function effectively in the society. As such, the primary objective of music education is to provide the enabling practical and social grounds for an individual to meet expected social, cultural and creative obligations in a given social context. According to Dalcroze, cited by Mark (1986), music education ~~–d~~evelops the musical faculties of the learner. The musicality of the individual should be the

basis for specialized musical study". The role of music educators would then be to facilitate this process through effective and viable methods for greater results.

Although the need for creative methods of music education is generally recognized and has been the focus of music educators in contemporary formal music education and in traditional music education contexts in Africa, it does appear that the various means of achieving the goals have remained varied from one setting to the other. In quite a number of cases, some informal approaches have been considered suitable only for traditional musical practices, while others have been accepted as the ideal approaches for formal music teaching and learning; the approach to music education in established institutions of learning. Whatever the case is, the distinction still exists in the approach to music education in various locations and teaching contexts stemming from certain cultural biases and practical preferences by music educators. But the rooted debates that keep ensuing among music educators –Ghana not an exception- become the reason for many music teachers not knowing what exactly to do music learners entrusted in their care. These cultural locations suggest that a level of conflict could be working against music education rather than promoting mutual benefits. It has become necessary to highlight the view that, if all the efforts of music educators and the educational processes in different learning situations irrespective of the cultural context.

It does appear also that these distinctions in the various approaches may not be water-tight as they very often present a level of fluidity in application. The attempt to create barriers through these distinctions and preferences in the teaching and learning methods of music education in different societies seems to have been the contrivance of contemporary music educators rather than of traditional societies.

The picture presented by some of the educators, suggests that one method developed in a specific cultural location have no relevance to, and should not be applied in, another cultural context of music education. Within African traditional societies, efforts are made to rationalize ways to undertake music education for the effective functioning of the individual in the society (Nzewi, 1999). The researcher disagrees with this opinion, counting it as a dogmatic extremism which seems unconscious about the advent of globalization. The view that introducing Africans to modern music learning and appreciation of European music thoughts, contents, practices and pedagogy is a radical, de-culturating process which continues to produce the crises of cultural inferiority, mental inadequacy, and pervasive to the cultural-human identity that characterizes the modern African person in the modern social, political, educational and cultural pursuits (Nzewi, 1999), in the view of the researcher must not be hastily applauded.

This position seems to endorse and underline the notion that a very clear dichotomy exists, or should exist, in the teaching and learning approaches and contents of different cultures, in order to achieve the desired music education results, at least in the African situation. It makes a case for insularity in approaches to music education. Against such view, the African music teacher is reminded that:

> *We have been hindered by this concept of „their" music and „our" music, which has influenced our attitude and approach to the teaching of music in the classroom. We have become very conscious of something being „Western" and another being „African"; however, at some point we will have to realize that, if we look around us, a lot of things that we see are neither Western nor African; they just belong to „us"* (Herbst, 2005).

Nzewi's view seems not to take cognizance of the possibility of commonalities that could exist in the teaching and learning approaches, and which could be of mutual benefit to school music education in various socio-cultural contexts, if adequately explored. The learning content, social meaning and relevance of music education could be different, but the method of delivery could draw from various cultures and established methods, formal and informal. Cultural insularity could and does entail creative and educational limitations that could not be beneficial in 21st century music education in Africa. A wide-ranging view of music education methods would enable a clearer perception and appreciation of the prospects of each method, even in a relocated context. Such a view would facilitate the identification of parallels that may exist in the various approaches for possible harnessing. Thus, the processes of music education developed and practiced in some societies may well have parallels in other societies and could be mutually beneficial, if explored creatively and constructively. While there are areas of homogeneity in certain approaches to music education in African traditional societies, it cannot be argued that the entire sub-Saharan African region applies the same methods, or is entirely synchronous in its approaches to music education. Although at the macro-level, Africa could be identified and applying an informal approach to music education primarily in the approaches to music education

even when commonalities exist in various societies. But African societies draw on one another's educational strategies and approaches and so tend to appear homogenous. The focus of this study is on Ghana, to highlight approach/approaches that could be adopted by primary teachers in the processes of teaching and learning music.

Among others, the approaches of Dalcroze, Kodaly, Carl Orff and Suzuki and some African approaches are examined with a view to identifying areas of complimentary possibilities existing in the various approaches and to highlight the need for inter-method explorations that could benefit formal music education in African societies. The study is not, strictly speaking, a comparative one as such, but aims to highlight existing commonalities in both approaches to music education for the benefit of music educators. It would be of immense benefit to music educators in Africa, not to regard the Orff method, for instance, as an esoteric and strange approach to music education intended for teaching and learning in European classrooms only, but a closer study find parallels in it with the traditional approaches that are integral to Africa and with which African music educators are quite conversant. The study focuses on such commonalities to harness inter-method applications for the benefit of music education in contemporary Africa.

The Carl Orff approach presents music education as a process that should begin in the early stages of child‘s life. It should be a natural part of the developmental levels of children so that, although they engage in unsophisticated and undefined musical activities, they are still natural and capable of development. They ability to make music spontaneously through improvisation is consider significant to the proper development of the musicality of children in Orff‘s method. Thus, improvisation is essentially introduced into children‘s musical training at the level they can comprehend before further development. –Orff‘s style in all its variations is based on the principle of simplification, on the reduction (or return) of music to tits elements… rhythm is reduced to its simplest terms. Primary rhythmic patterns are repeated unvaried in endless Ostinato” (Helm, 1975: 1571). Thus, percussion

instruments play a major role in his style, with each of his works requiring four or more percussions players

Improvisation is central to Orff's method. ~~–I~~mprovisation, particularly as it applies to the Orff-Schulwerk teaching approach, assumes a basic fluency in any given area" (Thomas,1980). The creative freedom offered by an improvisation session provides a ~~–n~~on-threatening environment wherein lower-functioning (primary school) children may contribute without fear of embarrassment" (McRae, 1982). Significant in Orff's method is promoting the ability of children to create music from their own inner feelings and in response to sound from their environment. Thus, children are not coerced musically. They are motivated to depend on their own creative instincts, structure their own developing musical ideas and patterns, and produce them in ensemble music-making contexts. The method makes provisions for ~~–c~~hildren who depend on various learning channels - the visual, motor, and auditory" (McRae, 1982).

2.4.3 The Kodaly approach

Besides the Dalcroze and the Orff approaches is the Kodaly approach. The *interactive, collaborative,* and *highly kinesthetic* Kodály method of learning music was developed by Hungarian composer and educator Zoltán Kodály in the early 20th century. As described by Campbell & Scott-Kassner (1995), this approach combines several powerful techniques for developing the core skills of musicianship. Because it focuses on the expressive and creative skills of musicianship (rather than the theory or instrument skills) the Kodály approach is very closely related to the world of musical ear training. It could arguably be seen as an approach to ear training, since it is primarily your *musical ear* which Kodály

develops using the Solfege Hand Signs which is explained in subsequent paratgraphs. An indispensable part part of the Kodaly approach is the Kodaly Solfege Hand Signs is reviewed. The solfege system as we know it dates all the way back to the 1800‘s, and makes its way into many different methods of teaching singing and aural skills. One of the most popular and well-known music teaching methodologies is the Kodaly Method, developed in the mid-twentieth century by Hungarian composer and music teacher Zoltan Kodaly. The Kodaly Method involves many different educational aims and subjects, and was primarily designed to make music education in Hungary‘s elementary schools more effective (Campbell & Scott-Kassner, 2010)

Kodaly borrowed many of his ideas about teaching music from other pedagogues, including theorists in Britain and Switzerland. One theorist in particular, Englishman John Curwen, gave Kodaly his ideas about solfege. The Kodaly method uses movable-*do* solfege, and adds one fantastic tool to the system: the solfege hand signs. The solfege hand signs (also called the Kodály *hand signs* or the *Curwen hand signs)* were originally developed by John Curwen, but popularized through their use in the Kodaly method. The idea behind the solfege hand signs is simple: each tone of the seven-note solfege system is given a shape for the singer to make with his/her hand while singing. All of the hand signs can be produced using one hand, and can be helpful for singers who are new to the solfege system.

Using the solfege hand signs simply requires keeping one hand free while singing; whichever one you like is fine. Begin with your hand at about the level of your sternum, and make the following shapes as you sing each note of the major scale:

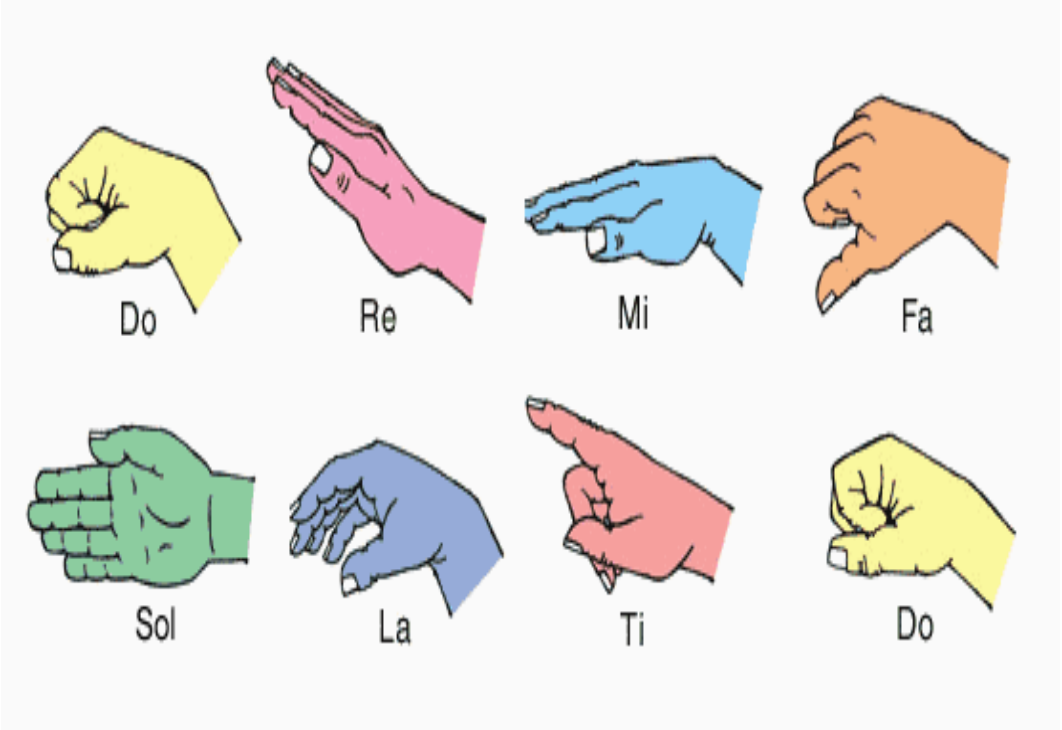

Figure 2: Kodály hand signs

Descriptions of the Kodály hand signs are given as follows:

Do – Make a fist with your palm facing down.

Re – Straighten your fingers (keeping them together), and bring your hand up to make a 45-degree angle with the ground.

Mi – Keep the same hand shape, but move your hand so that it is parallel with the ground.

Fa – Making a loose fist with four fingers (palm facing downward), extend your thumb and point it downward, almost perpendicular with the rest of the hand.

Sol – Straighten the fingers so that the hand has the same shape as in mi, but tilt it so that your palm is directly facing you.

La – Curve the hand gently, with the palm and fingertips facing the floor.

Ti – Make a loose fist, but point the index finger upward at about a 45-degree angle with the ceiling… and back to **Do**!

The Kodaly method uses these solfege hand signs for a few important reasons, but for novice singers they can simply be helpful in learning the basics of solfege. Later on, when we look at note tendencies and resolutions, we'll examine why each note's solfege hand sign looks the way it does. For now, the easiest way to learn them is to just practice! Start with simple up-and-down scales (*do* to *do*) and three-note arpeggios (*do-mi-sol-mi-do, re-fa-la-fa-re,* etc.) The Kodály method hinges on some identifiable principles which indicate that music should be taught from a young age adding that music was among, if not *the* most important subject to teach in schools and must be introduced to the child from very early ages. Another principle underlining the this approach is that music should be taught in a logical and sequential manner, in a manner that ensures pleasure in learning; stressing that music learning should not be torturous. Also, the learner must be encouraged to use the voice as much as possible for the fact that it is the most accessible, universal instrument. Sing the approach, it further required that the musical material is taught in the context of the mother-tongue folk song as noted by (Shively, 2015). to optimize participation and easy conceptualisation

The original method that Kodály pioneered was created with children's development in mind. With the method, young children unconsciously learn the basic musical elements: solfa, rhythm, hand signs, memory development, singing, and more. Because the music education is already rooted in the culture they are immersed in, learning can occur both in the classroom and at home, with family. The Kodály method is not just for children! Since training starts with simple steps

and segues into more complex exercises as a knowledge base is created, adult musicians on every level will also find the method useful. The concepts of rhythm, relative pitch, and improvisation taught in the system are universal.

Campbell, & Scott-Kassner, (1995). Postulated that one may be acquainted with Orff Schulwerk, another music education approach developed by composer Carl Orff in the mid-20th century. Some characteristics of Kodály may remind you of the Orff Approach, but the two methods are distinct. Both Kodály and Orff believed that discovering the innate pleasure and beauty of music should be a central tenet of musical education, and that music education should be social, and ideally, rooted in students‘ heritage and culture. As a result, both approaches use an element of ―play" in their pedagogy. Additionally, the two philosophies can be said to have a shared motto: ―Experience first, intellectualize second", meaning that students unconsciously absorb musical knowledge through the interactive exercises. Only then are they asked to put pen to paper and articulate the principles behind the music.

On the contrary, where the Kodály method uses existing music as its basis, Orff is largely improvisational. Kodály is vocally-oriented with goals of sight-reading and sight-singing, whereas Orff uses body instrumentation and simple percussive instruments with an emphasis on rhythmic development and improvisation. It can be said that Kodály is more grounded in theory and geared towards ear training than Orff; this is seen in the way that it teaches musical notation from the beginning, whereas Orff delays this until students make sufficient progress. Generally speaking, the Kodály method is more structured and sequential, whereas the Orff Approach is less systematic and more free-form. Each have their

advantages, but the Kodály method is arguably more useful in honing a musician‘s inner ear discusses their shared ideology while contrasting the teaching styles of each one.

Obvious differences include the one-on-one teacher-student relationship in traditional music lessons versus the group activities of the Kodály method. While individual attention is valuable in music education, group learning allows for more avenues in creativity and collaboration. Regarding lesson content itself, traditional music education focuses on teaching a specific skill set for a specific instrument, whereas the Kodály method starts with one‘s own voice as the original instrument, and slowly expands its teachings to apply to any instrument. This method places an emphasis on intuitive, interactive learning. To that end, DeNora (200) was optimistic that the technique if used properly was able to engage the learner as much as possible, integrating body movement, singing and group exercises.

Solfa (aka solfège) is a system for relative pitch ear training (that is recognising and following the pitch of notes) which assigns a spoken syllable to each note in the scale. Musicians who haven‘t studied solfa often think of it as ~~“the~~ *do-re-mi system*”, and while this hints at its nature, it actually vastly understates its power and versatility. The key advantage is that by learning the musical role and distinctive sound of each note in the scale, it becomes easy to identify (and sing) notes simply by recognising where they fit in the musical context. By using solfège to teach the pitch side of musical listening and performance skills, the Kodály approach ensures that musicians have a natural and instinctive understanding of the notes they hear.

The Kodály Method includes the use of hand signals during singing exercises to provide a visual aid for the solfa syllables. The height that the hand rests at while making each sign is related to the pitch, with ―*do*" at waist level and ―*la*" at eye level. The spatial distance between the hand signs of different pitches corresponds to the size of the interval. This even further reinforces the power of the solfa system in ear training; the student associates each pitch not only with a memorable syllable, but also with a specific hand motion made at a specific level. The hand signs complement and strengthen solfa learning. If you want to try it out yourself, the Mobile Musical School has useful exercises for practicing singing with hand signs.

Rhythm is often a neglected area of ear training. Many students in the perspective of (Agawu, 1995) simply do not know how to effectively develop their rhythm skills, or how to connect them to the rest of their music learning. The Kodály approach provides a clear systematic way to think about and speak rhythms in music which very much complements the solfège system for pitch. Kodaly exercises encourage the participants to aurally, visually, and physically engage with the rhythms they‘re playing. Note values are counted out loud with assigned syllables that actually sound like the rhythms they spell out. For example: Kodály students learn to speak and sing rhythmic patterns using specific syllables, and so develop a framework for understanding rhythm by ear and performing it accurately.

According to Addo (1995), creativity too is another embodiment of the Kodaly technique. Although we often think about frameworks as limiting sets of rules, in fact they can provide a structure which gives you confidence to experiment. This is

the case with the solfège and rhythm systems in Kodály teaching: by having clear systematic ways to understand pitch and rhythm, the musician is empowered to be creative and confident in music. An example would be improvising sung melodies, or changing the rhythm of a song in creative ways. These tasks can seem intimidating to a musician who has been taught in the classical tradition, but with the Kodály approach, musical tasks like these are simple and enjoyable.

At its heart, the Kodály approach is a very human and social one, involving plenty of musical collaboration. From the earliest lessons, students are encouraged to perform together and play or sing duets, rounds, and other musical forms which allow both collaboration and creative improvisation. Examples would be students singing together and taking turns to improvise different melodies while the other sings an accompaniment, or playing clapping games where their rhythms interact and synchronise in fun ways. The Kodály method is for everyone; musicians of all levels and walks of life can find something in this spirited and hands-on approach to learning music.

2.4.4 The Suzuki Approach

The review of western techniques in this work finally winds up with mention of the Suzuki method. The approach which is also known as the mother-tongue approach is the result of the life-long work of Shinichi Suzuki (1898–1998), a Japanese pedagogue who specialised in violin teaching. His method focuses on developing students holistically to become accomplished musicians as well as admirable human beings. Tanaka (2002) said the following about the Suzuki method: ―Talent education is not merely education for the ‗gifted child.' It is a teaching method of love that attempts to save millions of children all over the

world who … are thought to have been born with low intellects and subsequently stamped as dropouts, with their unlimited inborn potentials crushed to nothing. The Suzuki method is essentially the mother-tongue method that creates no dropouts"

Suzuki realised that children can speak their mother tongue fluently and that all children have that ability (Suzuki 1981). He said: "The child is taught by constant repetition to utter its first sound, which is usually "mama mama mama" and so forth' (1981). Repetition and listening start at birth and no word gets discarded (Hermann 1981). Parents praise the child for each new word learned and the child finds happiness in developing its new-found ability. Each succeeding word becomes easier for the child to remember and pronounce. Reading and writing are postponed to a much later age (Suzuki 1981). From this foundation Suzuki proceeded to apply the mother-tongue approach to learning the violin. As your mother tongue is acquired from a young age, so you should start to learn the violin while still very young (Kendall 1996, 43). Constant repetition is important, seeing that a child does not 'throw away' any words that he or she has learned. As words are repeated when learning a mother tongue, so the steps in violin practice should be repeated too (Kendall 1996). As Suzuki (1981) mentions, repetition builds ability. Reviewing musical pieces is essential to success, because they serve as building blocks for musical and technical development (Kendall 1996). It would be as important for the child to listen to the recordings of good music as it would be to listen to the mother tongue (Suzuki 1981).

Individual lessons and group classes are equally important; individual lessons develop the child's abilities and group classes provide motivation and support (Kendall 1996). Group classes are also good for developing general social and

musical abilities. Through both group and individual classes, the child learns to listen attentively to people around her/him and develops sensitivity to other human beings (Kendall 1996). With this method every child can learn, regardless of ‗race' or disability (Suzuki and Grilli 1991). The Suzuki approach equips us with the ability to teach in a setting where there is adult involvement. The parent, caretaker or facilitator acts as a ‗home coach', helping the child with practice sessions and creating a musical environment.

Meyer & Liesl (2017) express a worry however that ―it is unfortunately not possible in all contexts, especially in low income environments with few resources" adding that ―not all the children in the primary school have parents and/or caretakers who are involved in their learning, and therefore it is important to adapt the Suzuki method to meet the unique needs of children in these communities to obtain their share of music education. Much as I agree with Meyer & Liesl in the above stated worry, I am further of the view that lack of parental involvement in music learning among primary school children in Ghana is not exclusive to low income earning parents; it is largely an attitudinal challenge associated with both the affluent and the penniless.

According to Boon (2014 p.112), ‗teachers should be engaged in the critical evaluation of pedagogy if they hope to remain alert to the needs of students in a changing world'. Allsup and Shieh (2012) express this same view differently as to listen to our students is to allow them to enter our curriculum with us as agents of change. They are not in our classes only to learn musical skills or established traditions from us; they are in our classes to shape musical traditions and social traditions that live and breathe and transform the world in which we live. In other

words, musical traditions are never more important than the people who are called on to realise them. What Allsup and shieh mean by this point is that pedagogy must always be sensitive to the changing learning needs of the school child for whom it is meant.

Therefore, adapting the Suzuki approach is vital to make music lessons it more culturally responsive for the learner. By creating a democratic teaching space that uses the ‗musical knowledge' that learners already have, one can create a culturally responsive environment for the primary school child (Boon 2014, 10). The Suzuki approach to music teaching and learning operates on three main namely the child, the parent and the teacher. These parties constitute what is referred to the Suzuki Triangle which is illustrated in the diagram below.

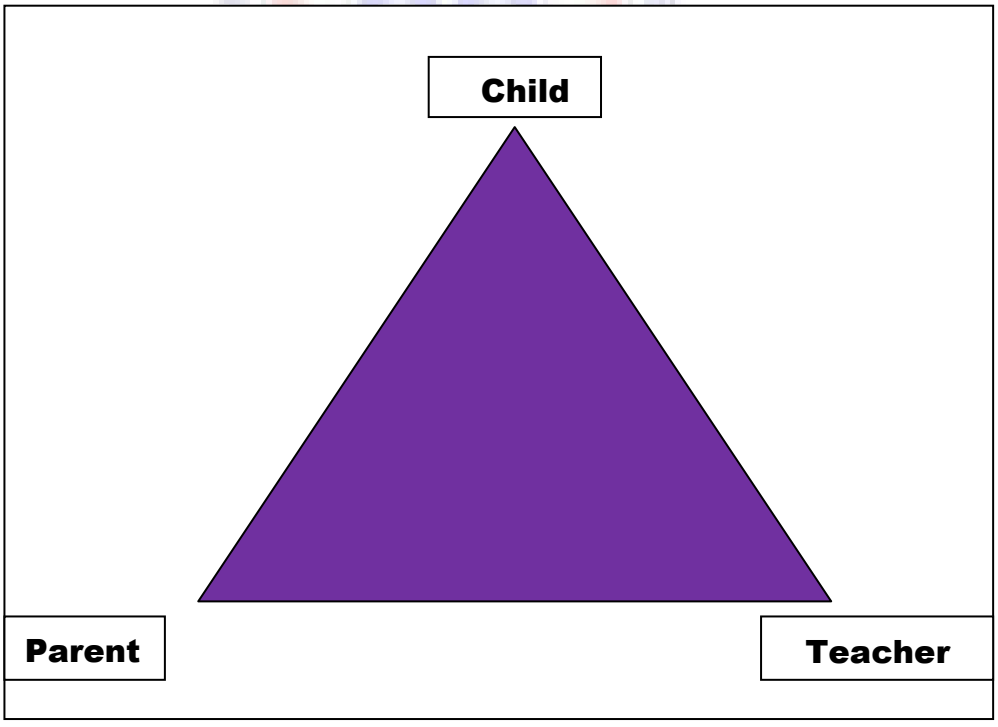

Figure 3: The Suzuki Triangle

The Suzuki triangle is very important as it represents the fact that each participant in the triangle is a stakeholder; having a responsibility towards the others and they

have to work together for a common goal. The parent is actively involved in the child's learning process. The parent starts lessons with or before the child and observes each lesson of the child. The parent works closely with the teacher to ensure that home practices run smoothly (Kendall 1996). The Suzuki approach stresses the importance of the environment in which a child functions. It is therefore, particular about the active involvements of persons (parents, teachers and caretakers) who are expected to provide the required to provide that environment (Suzuki 1981, Kendall 1996).The method stresses that positive school and home environments are pivotal in learning music of any historical period or any cultural tradition adding that even Mozart might have become tone deaf if he had been raised in a different environment (Suzuki, 198).

2.4.5 Comprehensive Musicianship Approach

In addition to the approaches identified in earlier paragraphs it is equally advocated that for effective teaching of the Music and Dance Programme, it is recommended that the Comprehensive Musicianship Approach (CMA) propounded by Abeles et al (1984) be used. In this method of teaching music, the teacher guides the learner to, at least, touch on a little of other relevant information relating to the main topic under consideration. E.g. In learning a dance, the history, ethnic area or tribe that performs it, costume used, rhythmic patterns of the instruments, etc. must all be brought to bare. Illustrating the usefulness of the CMA, Grashll, (1993) referred to it as a reform that ensures outcomes-based music education, and mastery learning that has been enthusiastically adopted by educational establishments as means of making teachers and students more productive participants in the area of music pedagogy and learning. Grashll, (1993) however, lamented that the Comprehensive Musicianship (CMA), as a methodological

concept has not been has not been familiar to the music education profession to the extent that its implementation and promise deserves adding that ―The three-pronged integrated approach (performance, listening & observing and composition) that Comprehensive Musicianship advocates has been largely ignored by music educators" Grashll, (1993). This being the situation in our schools, there was need for primary school teachers, like those teaching at all other levels to get acquainted with the CMA since the opportunity that the approach offers to music teachers in planning, presenting, and evaluating their curricular is a potential answer to the advancement of music instruction in schools. One important thing which I urge all teachers to bear in mind about the CMA is that it must not be aligned with a particular. Instead, it should be considered applicable in as many lessons as possible for the purpose of optimizing teaching and learning activities.

2.5 Approaches to music education in Africa

―Music education in African communities is largely an informal enculturation process which the child goes through right from infancy (Nzewi, 1999). ―Generally, approaches to music education in African societies prior to the advent of formal included observation, imitation, Apprenticeship and initiation ‗schools'. This approaches have characterized music instruction and learning throughout the history of Africa till date, with the oral/aural practice being the medium (Mans, 2002:52). However, while informality is the norm in such traditional contexts, there is still a prevailing process and procedure for music education that is well established and guided by systematic philosophy and logic in objective, ingenuity, content and rendition within the given culture as opposed to the assertion of Akpabot (1986) that traditional African music products are not orderly.

A pattern of music education that developed over many years of practice exists in specific social contexts. While the technique for music education among a people could be described as informal from the general perspective and involves the application of oral and non-literary methods, the content is fairly generally known from the collective repertoire and cultural processes of the communities and the expected outcomes are clear to the people. Therefore, the oral method in the traditional context does not imply a lack of a sense of direction of complete disorder in the approach. It rather entails what Mans (2007 p.809) refers to as the ~~–o~~ral process, which still has clear objectives, educational content and a fairly recognizable procedure. In most African traditions, therefore, ~~–a~~ural instruction with student participation, shaped initially by imitation, is the teaching-learning process. This process is valuable and has integrity because of its cultural congruence with music-making and transmission of music in most African cultures" (Lundquist, 1998:43). One's music education in a typical African community starts in the prenatal stages of life and goes on through early childhood to adult life. The objective is to inculcate a musical sensibility in the child early in life. African communities recognize the significance of music in their cultural and moral development as well as in their social wellbeing. Thus, attempts are made to initiate the child early in life into the musical processes, norms and values of the society.

The objective is not merely to transfer musical knowledge and skills to the coming generations, but also to develop and sustain a body of serious traditional music and cultivate master musicians who would possess great mastery of their musical tradition. It is important to bear in mind that although various strategies such as observation, imitation, Apprenticeship have been identified in preceding

paragraphs some of the approaches to music education in the African setting, these approaches are not utilized independently. Rather, they integrate and interplay in any given learning session. Thus in this research report, I made an effort to present explanation of these approaches, in a manner that protects and portray their interwoven style in order not to artificialise the realities that are observable among the people. Although it on record that one's musical enculturation begins from the prenatal ages (Welch, 2006). This report addresses it from the postnatal ages.

Three stages of music education are identified among African societies namely the stage of pulse and sound sensation, the stage of rhythmic sense inculcation and the stage of general musicianship. Nzewi (1999, pp.72-76) throws more light on these stages in the quotations below.

Stage one - Sound and Pulse Sensation

> *At birth, cultural music sensitization begins when the baby is carried and jogged to the regular sound and pulse of music many times in a family dayA young baby carrier participates in children's music and dance activities which basically feature stepping to the coordinating pulse of the musical sounds while carrying the baby. The mother or any other helping person also straps the baby to the body while performing daily chores that require patterned rhythmic regularities such as sweeping, pounding and grinding. The child starts being acculturated into the society's musical sounds and rhythms and for that matter musical sensitization as a passive participant* (Nzewi, 1999, pp.72-76).

Stage two – Rhythm Sense Inculcation

> *"As soon as the child begins to sit and crawl, it, in addition, gets coerced to actively respond independently to music stimuli while sitting. The child is encouraged to learn how to stand, balance and walk with exhortative rhythmic chants and claps. Through this, and the previous stage, the child is introduced and sensitized to partake in the music of his society. Furthermore, through active involvement of the carriers in festive and public or group musical events, the child feels and imbibes the scope of sound, motion, pulse and rhythm of the musical culture into which he/she is born. As soon as the child can walk confidently, run and walk as well, training on instruments, in singing and dance begins. The child is encouraged to produce rhythmic sounds on his own, using any available object, sometimes solo and other times together with older children during play. At night, the child is also encouraged to take part in the chorus singing during folk tale sessions, provided he is awake. All through these stages, the child's musical capabilities are usually monitored and encouraged to develop his musical potential.*
>
> *In some instances, the child finds himself in a children's musical group which disciplines excessive extrovert behaviours as well as maximizing the participation of introverts. Children's music making therefore, imbues in musical competence, balanced sociable personality in early childhood* (Nzewi, 1999, p.76).

Stage three – General Musicianship

> *This stage marks the child's intuitive attainment of melorhythmic and harmonic idioms of his native culture, thereby positioning himself for competent participation as a performer as well as demonstrating empathic appreciation as a cognitive audience. At this final stage of the child's musical enculturation, ensemble sense and creative capabilities are considered to have matured and a capable general indigenous musician is deemed have emerged. At the first public appearance, irrespective of the role, the young person is recognized as a responsible member of the community and the performing group. In addition to teaching him special musical skills, the young performer is made to run some errands and/or given other instructions on specific leadership, organizational as well as age-sex roles as a member of the group. Competence is then recognized, critically appraised in performance situations and rewarded based on the actual merits of a performance according to the cultural standards of the given community* (Nzewi, 1999, p.76).

A careful study of the African traditional approach and the Carl Orff approach suggests some extent of parallels which is worth-noting. Inherent in the two approaches to music education above are parallels that make them mutually beneficial for music education. Although the two processes have been significantly and distinctly developed for different social and cultural contexts, there are areas of commonalities that characterize the two approaches. The two approaches, for instance, emphasize the early musical development of children as a means of enhancing their skills and musicality. They support the motivation and encouragement of children to explore their natural musical ability, in order to develop into mature musicians. They also encourage the practical acquisition of musical skills before theoretical concepts are introduced. Indeed, the two approaches seem to be similar in their acceptance of centrality of music education for the young in the social and musical growth of the society. The Orff method encourage the child to explore his/her natural musical feelings and musicality in the context of ensemble music making. The African method also encourages participatory learning by the child in ensemble music contexts. Although the Orff methods (Orff, 1954) proceeds from a formal approach to music education, employing written music, its concerns are parallel to those of the African people in the expected outcome, even though the African traditional approach employs informal or semi-formal processes. Both are concerned with the musical development and skills acquisition by the child through participatory learning from the perspective and learning ability of the child.

In the two approaches, rhythmic and movement skills are quite critical. Emphasis is placed on the development of rhythm in the child through relevant activities believed to greatly enhance the musicality of the child. In both methods,

percussive instruments are provided from children to stimulate their creativity and musical explorations. Rhythm, as the foundation of music, is a significant aspect of both methods in the education of the young. Rhythmic training follows a process that the children find most natural in their biological make-up. Articulation of basic pulse, rhythmic repetition of patterns and responses that children find natural are explored in both approaches. In the two approaches, children are introduced to music without any special training. They are led to explore music in their own way and in the way, they feel comfortable. They develop their own musical scores instead of relying on other musical materials. Thus, they create their own music from their own rhythmic, melodic and movement vocabularies. They are not subjected to the pressures of score study, but instead they proceed from their own musical feelings as creative persons. In such musical experience, they are not forced to grapple with a abstract musical theories before attempting to express themselves musically. Instead of being led to perform, they are motivated to lead in musical performances that are actually their own. They are encouraged to follow their own natural paths and direction in their music creativity, while working as team at the same time.

In both approaches, the children are motivated and encouraged to explore music from their natural environment and to improvise. Exploration of their ability to utilize musical sounds and materials in their sonic world as well as their ability to recreate musical materials on their own is encouraged and acknowledged. This is believed to develop he children‘s compositional ability as well as enhance their musical acuity and sensibility. Children are encouraged to improvise on, and develop musical materials in their own sound world in both approaches. Adult guidance is provided more in the two approaches rather than strict adult

instruction. It is critical to the two approaches to draw out what is latent in the child by encouraging him/her to explore, then imposing on the child what the adult feels he/she should learn. Thus, the child is more relaxed in his/her musical explorations. Adult involvement in this case does not imply the imposition of existing knowledge, but the creativity, and in the development of his/her musicality as a unique creative personality.

Acknowledging the place of informal learning processes in formal music education contexts one gets gradually convinced that it is a perspective that seeks to integrate rather than disintegrate music education approaches in the 21st century. The progressive application of indigenous musical knowledge and methods is gaining currency in contemporary global music education to such an extent that an insularity of approaches would not only be somewhat out of fashion but also unproductive. Thus, music education in 21st century Africa must be more inclusive in its approach to music education rather than exclusive. It is critical to harness and utilize approaches to music education that offer creative results, rather than reject them simply on the basis that they were formulated outside the African continent. The example of the approaches of Carl Orff and of Batswana music education shows the commonalities that exist in both the philosophy of music education for the young as well as in specific learning structures. In the two methods, the authors discover areas of mutual interest and concern, as well as expectations that are beneficial to music education in Africa. Petersen (1981/1982) throws more light on areas of similarity between the Orff Schulwerk and African Music and challenges the extremist schools of thought that the Orff method could be applied to music education in Africa without losing the African music content in the process. Such open-mindedness in inter-approach applications would be more beneficial than

have negative effects on the goals of music education. Insularity in the approach to music education could give the erroneous impression that African music education is distinctively peculiar in the educational methods it requires.

There is need for music teaching and learning in contemporary Africa to be more exploratory and inclusive in the approaches it employs. It should respond to the changing needs of learners and draw from creative and beneficial approaches to enrich the music education experience of learners. Africa does not really have much choice in this, as music education in the continent is not aiming at being localized in its entirety. African music educations could attempt to see the benefits of methods developed outside Africa and harness them for music education in Africa. This study has shown that some of the methods are quite significant and related to the approach has to music education in Africa even from the traditional music perspective. It is evident that although the Orff methods is a formal approach to music studies by children, the content and procedure are very much like that of the informal traditional music education approach in Africa. This should promote its application in the formal music education contexts in Africa by integrating traditional musical resources, taking cognizance of the cultural and musical background of the learners. The benefits of the Orff approach lie in its similarity to the musical education background of African leaner‘s, as well as the ease and possibility of its application in the African formal education in formal context. It allows the integration of the African informal approach to music education in formal music contexts. Formal music education in Africa could adopt the music instrumental resources of the Orff method, and integrate this with the African learning procedures. The idea is for music education in African continent.

The growing concern and call from African music educators (Idolor, 2005; Nzewi, 1998; Okafor, 1992) to draw teaching methods and materials from traditional African cultural practices is not to be misconstrued as implying the Africa cannot benefit from other musical cultures and teaching methods in the world. Many music educators in African schools and colleges are simply unaware of the nature and procedures of other (non-African) music education methods or the possibility of their application in the African context. Many are also unaware of the similarities that exist between such methods and the African approach to music education, and hence are not able to harness any benefits of such methods in their teachings. To many, such approaches are simply meant for the West and cannot be applied in the African context.

2.5.1 Meki Nzewi's Method

Nzewi's (2001) philosophy regarding African music education in modern music education discourse is that formal system of music education is primarily based on indigenous African model and resources in generating the content and the pedagogy. This will bring about a method that reflects the pragmatic approach which helps the young people to understand their immediate environment with a great view of their social-cultural base. Meki Nzewi's methods include the Musical Arts Approach, the Creativity Method and the Indigenous Knowledge Systems.

Musical Arts Approach is a method that is based on African indigenous belief and practice of music which reflects on the teaching or learning of music in isolation but rather recognizes and carries along the music related arts; drama, dance, folklores and visual arts. Meki's method of teaching and learning music arts is based on the knowledge that these arts are seldom separated in African creative

thinking and performance practice (Nzewi, 2003). This method makes teaching, learning and musical performance skill more complete and whole e.g. the singer or drummer also dances, acts, recites poems and makes use of costumes. During musical teachings and instructions, the performance related arts are given to the pupils so that as Mochere (2017) anticipated, they grow into balanced and complete professionalism.

With regards to the Creativity Method, it is all practical and activity based. It demonstrates to the learner and tasks him/her to create and recreate or to use Nzewi's words; _omposition and re-composition', using African musical techniques of improvisation, extemporization, creative repetition, imitation, variation and parody. This method differs from other activity based methods in its employment of indigenous African models and structures. Would-be teachers and practitioners of school music education in Africa are to be thoroughly taught and skillful in creative processes to be active practicing musicians, adequately grounded in African culture. Nzewi's Indigenous Knowledge Systems of teaching music is a method that is all-encompassing, as far as African culture is concerned. It subsumes the first two methods and includes the use of African life experiences and technology for illustration.

The employment of indigenous African models as highlighted earlier, refers to African cosmological and musical world view, including its abstracted world of sounds and starting early to last for a life-time. Adedeji (2005) states that each African country uses relevant and workable method that is yet to be systemized into theories. He identifies features of African music as: oralness, repetition, improvisation, extemporization, spontaneity, creation and recreation,

percussiveness, sacredness, boisterousness, integration and other arts, audience participation and unlimited world of sounds. Hence the methods of teaching include: parenting, apprenticeship, lifelong development, imitation techniques, metaphysical dimensions (spirit teaching right from the womb). Other philosophical methods include; self-education, teacher-learner-all-learning, demonstration and early child activity.

2.5.2 The Playground Pedagogy

The learning process on the playground is mainly ‗child to child' and peer education which according to Dzansi-McPalm (2004) is a reflection of exactly what transpires among local ensembles in the Ghanaian community. As part of the socialization role of the school, the effort of the music teacher is basically geared towards helping the learner to develop musical skills, knowledge and attitude that make him/her (learner) fit and be able to participate in the musical life of the community. Playground musical activities of the child therefore, become a relevant pedagogical avenue by which the primary school teacher can help pupils develop their musical potentials. As children are engaged in musical games on the playground, mass musical cognition certainly takes place through participation (Nzewi, 1999). The nature of participation and cognition is so natural and flexible that during the process of ―singing their games" (Goodnow, Miller & Kessel, 1995) those who do not know a particular activity stay out at the periphery and observe, imitate or practice others who know (experts). Within a short time, as the novices begin to grasp the concepts and steps, the join the performing group to participate. As noted by Dzansi-McPalm (2004) in some instances, novices do not even observe but enter the real arena, learning by doing.

As part of the playground activities (musical games) development of cognitive, psychomotor and affective domains is achieved by psychophisiological process such as catching, throwing, singing, running, matching among others, with reasoning, remembering and recalling. It helps in problem solving, developing new ideas and evaluations. Cheek & Smith (1999) and Hetland (2000) indicate that music affects the total development of the individual through participation in music related events involving listening creating and performing. One of the key mechanisms that appear relevant is that music stimulates brain activity that is localized in certain areas of the brain that are also responsible for high level of thinking including calculations as postulated by Spelke (2008) that the students' experiences of operating melodies, harmonies, and rhythms has the ability to activate portions of their brains' systems in a manner that facilitates their ability to learn representations of number such as calculations and estimations. According to Song and Tillman (2015), numerous types of music were explored as the treatment intervention, and a number of quantitative and qualitative instruments were used to assess mathematical abilities in areas including the ability to mentally unfold a folded abstract figure. Furthermore, as a mnemonic device, music can facilitate the retention and retrieval of information; hence it helps in learning and relearning information (Ashcraft, 2006; Gfeller, 1983; Rainey & Larsen, 2002).

Emphasing the need to encourage pupils to learn music though their natural means (play), Rainey and Larsen (2002) disclosed their discovery from an experimental study that familiar melodies have a positive effect on initial learning and long-term memory for unconnected text. This is further supported by studies which showed that combining text, melody and actions as found charactering children game songs is able to promote in retention and recall (Chazin & Neuschatz, 1990;

McElhinney & Annett, 1996; Samson & Zatorre, 1991; Wallace, 1994). Indeed, many Ghanaian children's games have the potential to develop cognitive skills. Various types of intellectual skills such as the verbal, the informative and analytical skills are learnt through participation in games. Singing games develop verbal skills. Riddle, puzzles and word battle games train reasoning abilities and develop sharp memory.

It develops mental alertness and right decision making on the basis of logical reasoning and mathematical calculations. Many of these in-built cognitive development devices are derived from real situation. The mental process involved in the creation and playing of these games develops the child's cognitive abilities in readiness for adult life. According to Farrant (1964), psychomotor activities are those that produce movement in the body whether on the limited scale of single eye movement or on the scale of total combat. Such movements are dependent upon complex neutral network that links specific parts of the brain to specific muscles, enabling the brain to control and co-ordinate the required body movement. For instance, games that involve running, clapping, jumping, singing, dancing, throwing and shouting provide a minimum of self expression as well as devices for development of psychomotor skills. Some of these games are occupational oriented.

At the age of three, the Ghanaian child has already started learning to play the role of a mother and father, a hunter, farmer, a teacher, a dancer and a singer all through games. Children are likely to develop their career from the musical games they play. Children therefore acquire some skills relevant to their future adult work. It is worth noting that a stone passing game for instance traces its root to

work related skills such as fishing and yam harvesting. Traditional fishing techniques involves passing of the section of the fishing net from one person to the other when the fishermen come back from sea and are unloading their catch. This passing of net from person to person becomes a game within a work. Similar development is seen among yam growing peasant where during yam harvesting, the yams are passed on from person to person till they set to the barn. Their children observe this act and transform it into a game on their own.

Other games involve a lot of clapping, singing and running which contribute to the development of psychomotor skills. Games that develop competency in the psychomotor domain range from a very calm psychomotor activity to highly active ones. There are such calm ones as eyelid control games, nerve control games, breath control games, finger dexterity games and highly active ones that involve singing, dancing, running, skipping, hopping, body rolling and balancing. Apart from the development of psychomotor skills for social purpose, the activities involved in these types of games do enhance physical health and fitness, which is also essential to intellectual growth.

Farrant, (1990). again explains Affective domain to do with feeling and values and therefore influences our attitudes and personalities. It must be stated that almost all the games played by Ghanaian children have in-built devices for preparing them to understand and accept their moral ethnical responsibilities in societies; to develop and maintain good human relationship, to have respect for his abilities as well as those of others to respect excellences and to access success and failure to understand the essence of rules, law-abiding and other for a smooth running of the society. The communal nature of children‘s games makes them reliable for

fostering those attitudes among children thus preparing them for social conformity. Some musical games are so structured that as many as fifty children or even a whole class can participate at the same time. Attitudinal change is developed through the coming together of children of different personalities who share common rules, failures and success of the game. Before the game starts, the players stand in a circle and hold each other‘s hand. The circular format in itself symbolizes community togetherness and the holding of the hands emphasizes the warmth of human touch. Through this, children get used to having body contact with each other without inhibiting and also learning to eliminate animosity, prejudice, discrimination and other types of attitudes that work against good human relationship and community living. The rules of the game are such that the playing group has to rely on the integrity of the individual player.

The community feeling inherent in the game, however, places a responsibility on the individual to display a high degree of honesty and concern for fairness. All participants have the responsibility to recognize and hail the winner for his excellence without any inhibition and reluctance because each player is conscious of the fact that there is an entitlement to similar treatment if he/she happens to be a winner. Musical games are appropriate activities that address diverse intelligential domains learning and which teachers can use to enhance child development especially at the early childhood stage. The theory of multiple intelligences provide teachers with a conceptual framework to create a variety of instructional resolutions with an overriding goal of fostering students‘ different individualities to learn through authentic, active, and student-centered learning experiences (Ball & Perry, 2009).

2.5.3 Ghanaian Children's Dispositions in Musical Games

It is important for the primary school music and dance teacher to be abreast with the general attitude of children towards choices that are made in any music teaching and learning situation. As already indicated in the preceding paragraphs of this chapter regarding music education African communities, Ghanaian children's songs and games are also passed on orally from one generation to the other through informal interaction among the old and the young, and among peer groups and through observation and imitation. Those involving complex skills are taught by elder members of the group. The majority of Ghanaian musical games can be played by mixed sex groups. It has been observed that when a mixed group of boys and girls play a game the girls want to be considered as girls and treated as such. In the same way, boys consider themselves as boys and do not like to use their advantage of physical capabilities to choose girls. The boys feel more humiliated when they suffer defeat from girls and less elated when they win over girls. On the other hand, girls feel highly elated when they win over boys and less humiliated when boys defeat them. The difference in sex does not undermine the numerous social attributes inherent in the games. It rather helps to bring out the reality of communal living and how to cope with it. Through games, children are prepared to face adult life and its realities.

At an early age, games expose the child to problems dilemmas, privileges and responsibilities of being created male or female in a communal society. The words of Abetifi children's songs do illustrate moral lessons; a significant device for effective training. Children create many of these songs themselves through imagination and observation. They watch human activities, situations and study animal behavior to create songs for their games. Ghanaian children's games can be

grouped into five categories in terms of sex roles - games for girls only, games for boys only, boys' games girls play separately, modified girls' games boys play and mixed sex games. Even though there are no established social sanctions against boys playing girls games and vice-versa there are always some natural situations, which indirectly favour this separation. In some girls' games, most boys cannot match the dexterity with which girls play it. Similarly, girls are not comfortable with games that are identified with boys due to the degree of agility and ferocity involved that make it difficult for the girls to participate in them. However, the basic rules of the game are maintained.

2.6 Music and Dance Assessment

Our indigenous knowledge approach to culture-sensitive classroom education enables us strive to include innovative approaches and adaptations of indigenous African philosophy of education and assessment of the musical arts (Nzewi & Omolo-Ongati, 2015). Such an approach advocates all-inclusivity as well as a collaborative spirit in contemporary education practice. Assessment strategies based on the indigenous epistemologies related to the musical arts counter a conscious or subconscious failure pre-disposition by coercing positive participation, and in this way preventing an insecure sense of self from developing. The _enthronement' of competitive achievement-based performance observed in modern thought and life deserve interrogation when addressing educational assessment issues (Nzewi & Omolo-Ongati, 2015). That is to say that competition which aims solely at choosing winners for the purpose of awarding material prizes based solely on _best' performance at the time, while ignoring evidence of genuine effort and hard work goes against the inspirational humanity spirit, and leads to intimidation or undervaluing an individual's or group's expressive integrity. Hence

festivals, not competitions, aimed to interact, test, compare, rate, approve, exchange and advance skills as well as special genius, and also bond participants and audience in the spirit of collaborative play (Mans 2003), represent an indigenous African assessment norm. Because of the concentrated focus on socialization, the ego is tamed and anti-social dispositions dispelled. With the absence of the handing out of prizes, which are often the underlying motive used as incentives for participation, prestige could be accumulated in festival participation for enhanced inter-personal or inter-communal relationships. This kind of participation would include inter-borrowing of remarkable musical arts types for diplomatic reasons, as well as recognising, exchanging or interacting with others' levels of competencies to enhance skill. An indigenous sub-Saharan African education and assessment philosophy does not ordinarily condemn or designate unexpected outcomes or _chance happenings' as a mistake, a sign of ignorance or poor creative and/or performative capability (Agawu 2003). It is not seen as a defeating or fear-generating occurrence. The unexpected occurrence could spark spontaneous exploration of intellect, creatively accommodating the unintended change happening as a possible supra-human sign.

CHAPTER THREE

METHODOLOGY

3.0 Preamble

This chapter gives account of various choices made in the conduct of this study, the essence of making such choices and processes involved in making the choices. It offers details on the research paradigm within which the study was conducted, research design which was followed, setting of the study, the research population, selected sample and size, sampling techniques, instruments used to gather data, tools for data collection as well as data analysis technique (procedure).

3.1 Research Paradigm

The study was situated in the Qualitative Paradigm. A research the qualitative paradigm is characterized by what Lincoln and Gaba (1985) referred to as ―the human as instrument" approach. In other words, a qualitative research is mainly focused on understanding the human being's experiences as well as reflections about those experiences. This basic description already attracts my study into the qualitative paradigm in the sense that the study relies greatly on human beings (participants) for the data required to answer the given research questions and hence achieve the stated research objectives. A qualitative research demands that instead of depending solely on a set of finite questions to elicit categorized, forced-choice responses with little or no room for open-ended replies to questions as it is in quantitative research, the qualitative researcher relies on the participants to offer in-depth responses for proper and adequate construction of knowledge on the phenomenon being investigated. This humanistic, interpretive also called thick descriptive approach ensures detail and richness to the discussion (Ronald, Jackson, Darlene, Drummond, & Camara, 2007).

Considering the state of primary school music teaching and learning in Ghana at the time of conducting this research, there was need for intensive interaction with participants in order for the researcher to obtain at first hand, the realities of the issues on the ground. Despite the main drawback to this approach being that results of the study will be ungeneralizable to the population due to the relatively few participants used, I still considered it to be the most appropriate for the study. This was because in respect of the specific problem under investigation, it was deemed more imperative to find in-depth details of the situation for improvement and possibly replicating the research on other samples elsewhere than mere pursuit of avenue for generalization.

Synonymous with non-experimental and ethnographic inquiry, qualitative inquiry or research has its intellectual roots in hermeneutics, the verstehen tradition, and phenomenology. It encompasses all forms of social inquiry that rely primarily on non-numeric data in the form of words, including all types of textual analyses such as content, conversation, discourse, and narrative analyses. The aim and function of qualitative inquiry is to understand the meaning of human action by describing the inherent or essential characteristics of social objects or human experience (Denzin & Lincoln, 2000). Since this research has an interest in understanding the actions and inactions of some major stakeholders in the music and dance instruction in the Ghanaian primary school classroom, the best to work within is the qualitative research paradigm.

3.2 Research Design

The design used for this study was descriptive multiple case study. In practical terms, several research designs contested the suitability choice for this work, since the work lent itself to diverse investigative approaches. Examining ―the pedagogical factor in Ghana's primary school music and dance", one could choose from a list of research designs including action research, historical research, phenomenological research, survey among a host of others. After an extensive consideration of the numerous options, couple with the dispersed nature of participants for the study, I decided to settle on the multiple case study design.

Considering how Yin (2017) defined it, a case study is ―an empirical inquiry that investigates a contemporary phenomenon within its real-life context" (p.45); I realized the suitability of the case study design for this study. In other words, a drive towards choosing this design lies in the realization that Yin's definition ―...a contemporary phenomenon within its real-life context" related adequately to this study since the research similarly has to do with the music and dance teaching and learning in Ghana's primary schools. Just as Yin (2017) required characteristically of any case study research that the boundaries between phenomenon and context be well-clarified, this research as spelt out in the delimitation, indicated that the study was confined to primary schools within some specified settings in Ghana.

I decided to choose the case study design although I was aware of some criticisms it received as Yin (1984) noted in an related vein that case studies provide very little basis for scientific generalization since they use a small number of subjects, some conducted with only one subject. The question commonly raised against the use of case study design is ―How can you generalize from a single case?" It is considered ―microscopic' because of the limited sampling cases in relation to the population

(Tellis, 1997; Yin, 1993). Some dismiss case study research as useful only as an exploratory tool. Yet researchers continue to use the case study research method with success in carefully planned and conducted studies of real-life situations, issues, and problems like the one being addressed in this research. Reports on case studies from many disciplines are widely available in the literature (Schroter, Barton, Remme, & Hein, 2014; Stake, 2013; Runeson, Host, Rainer, & Regnell, 2012; Crowe, Cresswell, Robertson, Huby, Avery, & Sheikh, 2011; Susan, 1997; Uysal, Gahan, & Martin, 1993).

Nonetheless, I was mindful to minimize any speck of truth and proof of criticism in opposition to the chosen research design by making the design a multiple case study, ensuring that, this research sampled sufficient participants totaling one hundred (112) coupled with adequate triangulation (member-checking) strategies. One major effort I made to minimize the demerits of a single case research was to select the research participants equally from twelve (12) schools which were widely sited in four (4) districts/municipalities/metropolises across four (4) regions of the country, Ghana.

Having catered for the problem of single case, another shortfall of case studies also raised concern, thus case studies are often labeled as being too long, difficult to conduct and producing a massive amount of documentation. Longitudinal case studies take several years, sometimes a decade or two to complete. (Reblin, Margaret, Kevin & Ellington, 2016) and the danger comes when the data are not managed and organized systematically (Yin, 1984). In the views of Hamel (1993) and Yin (1994), however, parameter establishment and objective setting of the research are far more important in case study method than a several years of dealing with a big sample size. Then the significance of case study becomes better appreciated as elaborated by

researchers. Case study research, through reports of past studies, allows the exploration and understanding of complex issues. It can be considered a robust research method particularly when a holistic, in-depth investigation is required. Recognized as a tool in many social science studies, the role of case study method in research becomes more prominent when issues with regard to education (Gulsecen & Kubat, 2006), sociology (Grassel & Schirmer, 2006) and community-based problems (Johnson, 2006), such as poverty, unemployment, drug addiction and illiteracy were raised. One of the reasons for the recognition of case study as a research method was that researchers were becoming more concerned about the limitations of quantitative methods in providing holistic and in-depth explanations of the social and behavioural problems in question. Through case study methods, a researcher is able to go beyond the quantitative statistical results and understand the behavioural conditions through the actor‘s perspective. By including both quantitative and qualitative data, case study helps explain both the process and outcome of a phenomenon through complete observation, reconstruction and analysis of the cases under investigation (Tellis, 1997).

Case study method enables a researcher to closely examine the data within a specific context. For instance, this study examined data specifically in the context of methods used to teach music and dance in Ghanaian primary schools. In most cases, just as it is in this research, a case study method selects a small geographical area or relatively, a very limited number of individuals as the participants for the study (Tellis, 1997). Case studies, in their true essence, explore and investigate contemporary real-life phenomenon through detailed contextual analysis of a limited number of events or conditions, and their relationships. The selection of very few schools out of the lot for

investigation in this research in just as appropriate as should be done in a typical multiple case study.

3.3 Population

The target population for this research was defined to include the Generalist Teachers in the selected regions. However, the accessible population was the Generalist Teachers, Headteacers and Circuit Supervisors in the specific schools selected from districts, municipalities and metropolises in the Volta, Eastern, Greater Accra and Central Regions of Ghana.

3.4 Sampling

Participants for the study were sampled from four regions in Ghana, namely Volta, Eastern, Greater Accra and Central Regions. The sample was made up of participants in selected primary schools in Ghana. By an extension, circuit supervisors of the various schools were included in the sample for purpose triangulation. Kulkarni (2014) describes triangulation as a way of assuring the validity of research through the use of a variety of methods to collect data on the same topic. My reason for gathering information from the aforementioned combination of participants is more shared by Nechkoska (2016) when he expresses the meaning of triangulation as not just ~~–a~~ means of cross-cheking data from two or more sources or methods to confirm their correctness or otherwise" but ~~–it~~ is to increase the level of knowledge about something and to strengthen the researcher's standpoint from various aspects". Having done so, I have been without doubt about the validity of this research report.

3.4.1 Sample Size

The total sample size for this research was ninety-six (96) selected as detailed thus: From each of the twelve schools, six (6) teachers were purposively selected from classes one to six in addition to the Headteacher (1) and the Circuit Supervisor (1) adding up to eight (8) participants per school. It follows that in all, the sample comprised sixty-four (72) Teachers (18 teachers x 4 regions), twelve (12) Headteachers (3 Headteacher x 4 regions) as well as twelve (12) Circuit Supervisors (3 Circuit Supervisors x 4 regions). Stated in other words, there were twenty-four (24) participants from each of the four (4) regions and for that matter district/municipality, giving a total sample of one hundred and twelve (96) participants for the study. Although the focus of the study was on the teachers, I had to collect additional data from the Headteachers and the Circuit Supervisors for the sole purpose of triangulation. Distribution the sample frame is shown in Figure 4 below.

3.4.2 Sampling Techniques

Due to the heterogeneous nature of the study population, I employed various means of selecting a sample which was representative enough to enable me draw conclusion about the population in terms of the topic under study. It has been argued that generally, researchers tend to prefer probabilistic methods otherwise referred to as random sampling methods to non-probabilistic ones, with the view that the former yield more accurate and rigorous results as expressed in the view of Etikan, Musa & Alkassim, (2016). However, Ranjit, & Kumar (2011) also identify a range of non-probability techniques such as Quota sampling, Accidental sampling, Expert sampling, Snowball sampling and Modal instant sampling.

Since this study is situated in the qualitative paradigm, requiring in-depth interaction with participants, I sought for sampling techniques which favoured data collection in that direction. As such, considering the various sampling techniques available, I found a combination of three techniques appropriate, namely the convenient, judgmental and snowball sampling techniques. I used these techniques selectively in various instance depending on which of them I deemed appropriate for a particular instance. It follows that in the selection of regions, districts/municipalities, schools, teachers, headteachers and Circuit Supervisor, there were some differences in sampling techniques used based on suitability in each instance, as could be found in subsequent paragraphs.

In terms of the regions, Volta and Eastern ware selected by the judgmental technique while Greater Accra and Central got selected using the convenience strategy. As already elaborated in preceding paragraphs, I decided to include the Volta Region in this study on grounds of my familiarity with the region, which also happens to be my region of birth. Similarly, selection of the Eastern Region was found ideal following the fact that I had schooled and worked (taught) in the region for a total of eleven years. I spent five years of primary school (classes one to five) and three years of Senior Secondary School as well as three years of working (teaching) in the region. Furthermore, I have been able to maintain friendship with some of the people I met during my stay there. For the purpose of this study ―people" here refer to those I worked with in the Ghana Education Service (GES) within the Eastern Region.

3.4.3 Sampling of Regions

As already point out in the description of the research design, this study was multi-sited; that is to say that the study involved participants from multiple settings. (Patton, 2002) describes a multiple setting research as a research which transcends a single setting. Conscious effort was made by the researcher to provide an appreciable representation of the relatively large population encompassed by this research. Since the population was nationwide, the researcher decided to site the research in four regions within which there was certainty to get representations from all ten regions of Ghana in the sample. Furthermore, it was obvious that the prevailing circumstances in the selected regions would not be different from the realities in the remaining regions. Therefore, this assumption was in view of the fact that all primary schools in Ghana are tributaries of a common administrative body, the Ministry of Education (MOE) since ―The Ministry of Education Ghana was established under the Civil Service Law 327 and under the PNDC Law 1993 with the mandate to provide relevant education to all Ghanaians" and also stated in the vision and mission statement of the ministry, it exists ―To provide relevant education to all Ghanaians at all levels…" http://www.moess.gov.gh. This is to confirm that conditions prevailing in one primary school in a given Ghanaian setting are virtually the same could be found in another school elsewhere within the same country.

Indeed, the MOE administers schools throughout the country via ten (10) administrative regions. The regions are Greater Accra (the National Capital), Central, Western, Ashanti, Brong Ahafo, Northern, Upper West, Upper East, Volta and Eastern Regions. From each region, one district/municipality was selected using varying techniques as was deemed appropriate and most suitable for a particular setting. Every chosen district was zoned into Urban, Peri-Urban (Semi-Urban) and

Rural communities (see definition of terms). The selection of regions which was done mainly by judgmental approach is justified as follow:

Volta Region

Volta region is the researcher's region of birth; He hails from *Anyanui* near *Anloga* in the *Keta* Municipality. Besides, he has stayed in several communities and established acquaintances with many of the participants in such communities. Among the communities in which the researcher stayed was *Juapong* where he has kept good relationship with the schools and the people in the town. The good relationship that I maintained with the community as Bresler & Stake (1991) advised made it comfortable for me to solicit the needed data from the people.

In addition to *Juapong,* the researcher selected participants from *Adidome* and *Podoe.* The former happened to be the District Capital Town and was designated in this study as an urban community while the later was one of the villages near *Juapong* designated in the study as a rural area. The Volta Region was therefore, selected with its corresponding towns/schools on convenient basis.

Eastern Region

The researcher happened to have had part of his primary schooling in addition to his Secondary education in the Eastern Region. The region also pioneered the researcher in civil service. *Osiabura* in the *Asougyaman* District was the first community to host the researcher where he taught for three years. Since then there has remained a cordial relationship between the researcher and the people of the town; both the school and the town folks. Occasionally, the school still invites the researcher to assist the former in preparing the pupils for music-related programmes including interschool Music and Culture competitions and *unenyo* celebration of the town which he honours. The

importance of cordial relationship between a researcher and a community of participants is as important as described by Le Dantec and Fox (2015) that research involving participants within a community demands good relationships and requires balancing contributions to community with contributions to research.

Contrary to the *Osiabura* situation, the researcher selected Atimpoku and Akosombo schools too with just a few weeks of familiarization visit. Of course, some participants selected from these two town displayed overt reluctance to offer information that was being elicited from them. In the end data collected from these places were comparatively less than anticipated. Therefore, it showed clearly as emphasized by Bassett, Beagan, Ristovski-Slijepcevic and Chapman, (2008) that –People would not agree to be part of my study unless they trusted me". It follows that the level of ease with which I got participants from the schools and then community for my study was predetermined by the extent of cordiality I already had with them. Thus, having already established good rapport in that town in the Eastern Region, the researcher believed that it would reciprocally be less laborious accessing participants from there than any other town to represent the region in this study hence the choice.

Greater Accra Region

Besides consideration of proximity to the researcher, the Greater Accra Region was selected for its cosmopolitan nature. The researcher bore in mind the need for representativeness of participants in the study (Andrews, Pedesen McEvoy, 2011) and so had to select sites carefully enough to meet that need. The Greater Accra Region, noted for its multi-ethnic population was selected with the certainty of getting adequate representation of the sample. Participants were therefore, selected from three schools; one located at Awoshie, another at Anyaa and the third at Oduma as shown in table 1 (Sample Distribution Table ….) below.

Central Region

The Central Region was selected for convenience, since the researcher was resident there at the time of conducting this research. To facilitate access to participants, the researcher selected schools from the Efutu Municipality for the study. Like the other regions, one school each was selected from three communities within the municipality. Since I was an inhabitant there, I had advance familiarity with teachers in some of the schools for which reason it was not difficult to come by participants who readily consented be part of the research.

3.4.4 Sampling of Districts

Four districts were sampled for the study; one from each region. North-Tongu District was purposively sampled from the Volta Region The district was selected because the researcher lived in that district for barely nineteen (19) years. Asuogyaman District was selected from the Eastern Region Selection of Asuogyaman district was also purposive, informed by the fact the researcher ever worked there for a period of three year and thereafter has maintained friendship with teachers in the school.

In the instance of Ga-West District, the sampling was done on grounds of convenience. The convenience was in terms of proximity to the researcher. At the time of conducting this research, the researcher lived in Winneba and travelled across the Greater Accra region. In the Central Region, Efutu Municipality was also sampled purposively. As already indicated, the researcher lived in the Efutu Municipality and there were primary schools which could be used for the study hence the purposive selection.

3.4.5 Sampling of Schools

Considering the fact that the study was delimited to primary schools in Ghana, the researcher selected only primary schools for investigation. As early on indicated, the purposive approach was employed to sample three primary schools from each of the chosen regions via their corresponding districts/municipalities. As much as possible, I tried to select schools that I was familiar with so as to reduce difficulties associated with rapport and trust to the minimum as noted by (Ranjit &Kumar (2011) In communities where I had virtually no familiarities, the nearest school was selected after going through required protocols and trust-building procedures.

In the North Tongu District of the Volta Region, three schools were purposively selected based on my familiarity with teachers in the schools. These were *Adidome* Methodist Primary School, *Juapong* D/C Primary School and *Podoe* E. P. Primary School. *Adidome* was the capital town of the North Tongu district. The school was therefore, selected into the urban category. Next to *Adidome* in terms of urbanization was *Juapong* which was selected as a peri-urban community while *Podoe,* quite a remote village in the district was selected as a rural school.

Similar to the Volta Region School sampling, participating schools in the Eastern Region were sampled in the categories of urban, peri-urban and rural schools. The researcher considered *Akosombo* to be the _most urban' as compared with the other towns within the Asuogyaman District in view of its relatively advanced economic, industrial (Hydro Electricity Dam site) and aristocratic nature. It is this uniqueness in status of the town that apparently continues to attract both individuals and corporate entities from neighbouring towns that yean for _city life' within the district to go there. Akosombo Methodist Primary School was therefore, selected as an urban school from the Asuogyaman District Although I did not know anyone in that school,

I had a friend in at who led me to the Methodist Primary school, using the snowball technique (Boyce & Neale (2006). Additionally in the same district, *Atimpoku* which is a popular town located between Akosombo and Kpong is noted for its vibrant business activities. Although not industrialized, the town with its linear nature of settlement along the Accra-Akosombo trunk road has the famous *Adome* Bridge sited at its north-eastern terminal, which separates *Atimpoku* from *Adome* and *Akwemufie. Atimpoku*, just lie Kpong is popular for its _one-man-thousand' fish species. I therefore, deemed it appropriate to select *Atimpoku* as a peri-urban community from which the Methodist Primary School was selected.

Finally in the same region/district, *Osiabura* D/C Primary School was selected in the rural category. *Osiabura* was a small farming village in the Asougyaman District, spotted along the Accra –Ho road, approximately 45kilometers from the Adome Bridge. Inhabitants of the town were predominantly farmers, cultivating food crops such as maize, cassava, okro and garden eggs. As indicated earlier, I ever lived in the town and taught in its sole J. S. S. (now J. H. S.) which shared a common compound and co-existed cordially with the only Primary School, E. P. Primary School in the town. I therefore, counted it appropriate to select *Osiabura* E. P. Primary School purposively in the rural category for this research.

In the instance of the Greater Accra Region/Ga Central Municipality, the selection procedure was not that diverse. From each of the three communities per the categorization already spelt out in the study, one school was selected. In the urban category, *Awoshie* D/C Primary School was conveniently selected. It was located along the road from Bah Yard leading to *Anyaa*. The town, *Awoshie* was a suburb of Accra (Ga), the national administrative capital city of Ghana. It is one of the major

and popular market centers, located in the Ga Central Municipality of the Greater Accra Region. Characteristically, life in *Awoshie* is hardly in any way detachable from life elsewhere in the city of Accra. As such, there was no reservation on the part of the researcher in selecting the town as one of the urban communities for the study. As usual in this work, the selection of both Ga Central Municipality and the D/C Primary School was solely on grounds of convenience in that the researcher had no familiarity with the municipality nor the school prior to the conduct of this study, except that I seldom visited my brother in that part of the city.

Further in the same administrative-demographic jurisdiction, is *Anyaa* D/C Primary School which I selected, also on convenience grounds. The school was sited in a less vigorous community by name *Anyaa* which counld be found west of *Awoshie* along the route towards *Ablekuma.* Unlike *Awoshie*, *Anyaa* had no popular market in exception of a small compound where few women retail some cooking ingredients and no other significant merchandise as may be found in a typical market environment.

Last but not least in terms of rural school selection in the named locality, I went for a village community called *Oduman.* Oduman is a relatively new settlement area, west of *Ablekuma* and connected to its surrounding (sister) communities by rough roads and footpaths. I was in the vicinity for a funeral on Saturday 21st August, 2016 which event was held in a residence near the School. Having found *Oduman* D/C Primary School to be appropriate and useful as a setting of rural nature in the selected region/municipality for my research, I made an inquiry from my elder brother with who I attended the funeral as part of our conversations in which he disclosed to me that a friend of his was a teacher in that school. I therefore, selected the school with

the optimism of getting in touch with the staff through my brother. Ending the school selection information with the Efutu Municipality in the Central Region, where I currently live and work, three schools were selected namely Don Bosco (Roman) Primary School in Winneba, D/C Primary School at Pomadze-Aseibu and Ateetu Primary School.

I chose to engage *Don Bosco* (Roman) Primary School for an urban sample in this study. The school is located about three (3) kilometers northwards from the Central Campus (Music Education Department) of University of Education, Winneba – immediately south of the main lorry station and market. The school was clustered with the Junior High School in the same premises; but the study involved only the primary school. It is within the same radius that among other landmarks the Municipal Education Office as well as the Municipal Hospital of Winneba is located too. The host of milestones defining the location of *Don Bosco* (Roman) Primary School provides a quintessential justification for considering the school for an urban one in the given locality.

Next in the same region/municipality is *Pamadze* D/C Primary School which was selected as a peri-urban school. This school, as its name implies was situated at *Pomadze,* a suburb of Winneba found just after the Winneba roundabout in the direction of Swedru. The fast-developing community having the D/C Primary School being the only public school as at the time of doing the sampling was therefore, deemed ideal for a peri-urban choice for this study.

Finally, the need for a rural school sample was satisfied by the inclusion of *Ateetu* D/C Primary School sited in *Ateetu,* one of the pastoral communities in the named region/municipality. The village is located approximately twelve (12) northwards.

The school's secluded setting, coupled with a poor road than connects it to the main Winneba township explains why teachers travel on vehicles for not less than sixty (60) minutes from Winneba to the school each working day. In the year 2012, I happened to visit a friend (teacher) in the school and used the opportunity to chat briefly with him about the school. Having had that prior acquaintance with the school via my friend, I decided to select it in the rural bracket for my data collection in this study.

3.4.6 Sampling Generailst Class Teachers

General Class Teachers were sampled because they constitute the focal point of this study; preparation and presentation of music lessons in the classroom. As (De Vries, 2013) explains, Class Teachers otherwise called generalist Teachers or Self-Contained Teachers were teachers whose training training/orientation demanded that they taught all subjects in any primary school class assigned to them. In this study, they were required to provide information to help answer the first three (out of four) research questions. These research questions had to do first with the methods used by the teachers in teaching music and dance in their respective schools and the second was on information about their (teachers') training backgrounds. The third research question sought to illicit data on any other challenges hindering effective teaching and learning of the subject in the schools apart from those bothering directly on their own abilities to prepare and teach the subject and their training backgrounds. Data were obtained from the teachers by means of Interview and observation.

3.4.7 Sampling of Head teachers

In addition to the General Class Teachers, I collected data from selected Headtechers. Headteachers. The Headteachers recognized by Alorvor & Sadat (2011), were the immediate supervisors of the teachers in their respective schools, by virtue of their roles According to (GES, 2016). I therefore, considered headteachers relevant in this study for the purpose of triangulating information obtained from the teachers. They helped in the conduct of this study by allowing me access to the teachers, the schools' store rooms, classrooms, lesson notebooks of teachers, and any other assistance I requested at any point in time during the study. They also provided information by granting me interviews aimed at answering the research questions.

3.4.8 Sampling of Circuit Supervisors (C.S.)

Another group of participants selected for the study was the Circuit Supervisors. My decision to seek information from Circuit Supervisors like the headteachers, was informed first by the need to triangulate data collected from the teachers and also by a realization that they play sensitive roles in the work of the school. The Circuit supervisor, according to Mankoe (2007), is an officer who serves as a link or as a liaison officer between the school, community and the district directorate. According to Adeel (2010), the Circuit Supervisor's responsibilities include mentoring or providing for mentoring of beginning teachers to facilitate a supportive induction into the profession, as well as organizing in-service training (INSET) for the professional development of teachers.

Thus the Circuit Supervisor is responsible for improving individual teachers' competencies (no matter how proficient they are deemed to be) and bringing them up to minimum standards of effective teaching to ensure effective learning. Furthermore, he/she works with groups of teachers in a collaborative effort to improve pupils'

learning by adapting the local curriculum to the needs and abilities of diverse groups of learners while at the same time bringing the local curriculum in line with national standards. It was in recognition of the foregoing roles that I selected three Circuit Supervisors from each of the four regions. Summary of the of the sample is presented in table 4 below.

Figure 4: Distribution of Sample

REGION (District/ Municipality)	**URBAN**			**PERI-URBAN**			**RURAL**			**TOTAL**
	Teachers	**Head Trs.**	**Circuit Sup.**	**Teachers**	**Head Trs**	**Circuit Sup.**	**Teachers**	**Head Trs**	**Circuit Superv.**	
VOLTA (North Tongu)	Adidome			Juapong			Podoe			
	6	1	1	6	1	1	6	1	1	**24**
EASTERN (Asougyaman)	Akosombo			Atimpoku			Osiabura			
	6	1	1	6	1	1	6	1	1	**24**
GREATER ACCRA (Ga Central Municipality)	Awoshie			Anyaa			Oduman			
	6	1	1	6	1	1	6	1	1	**24**
CENTRAL (Efutu Municipality)	Winneba			Pomadze			Ateetu			
	6	1	1	6	1	1	6	1	1	**24**
TOTAL	**24**	**4**	**4**	**24**	**4**	**4**	**24**	**4**	**4**	**96**

From Table 1 above, it could be seen that three categories of participants were sampled for the study. These included Teachers, Headteachers and Circuit Supervisors of the various schools. The sampling was done in such a way that a good representation of the population could be achieved. Furthermore, for the purpose of triangulation, the sample was designed to include different categories of participants whose roles had bearings on the teaching and learning of music and dance in the primary schools. Those selected were General Class Teachers, Headteachers, Circuit Supervisors and Community Opinion Leaders (Parent-Teacher Association and School Management Committee Chairpersons).

3.4.9 Participant Sampling Procedures

Having settled on the specific schools to be visited for data collection meant that the headteachers and teachers had been selected, since each primary school had one headteacher and each primary class had only one teacher. Although the general approach sampling approach was purposive, there were some instances where participants were accessed by snowballing. These happened in Akosombo Methodist and Oduman D/C Schools where I was introduced to the headteachers and the teachers by a friend and a brother respectively.

To get in touch with the headteacher and teachers of Akosombo Methodist school, I had to call a friend who was resident at Akosombo but worked at Senchi Royal Hotel to assist me get the telephone number of the headteacher of any public primary school at Akosombo and he offered me that of the Methodist primary school, after he had spoken to the teadteacher about me. I then called the headteacher, identified myself to him and then had a conversation with him concerning my mission. Subsequently, I visited the school on Wednesday 6th and Thursday 7th December, 2017 when I did the

data collection. A similar approach was what used at Oduman D/C primary school where I took the telephone number of one of the teachers from my brother who happened to a friend to the teacher and later requested my brother to call the teacher and introduce me to him (the teacher) which he (my brother) did. I subsequently called the teacher, build necessary rapport with him and then dialogued with him on my intention to visit his school for data collection. Besides assuring me of his readiness to assist me, the teacher went an extra mile by linking me to his headteacher and I dialogued with him too via telephone call.

Within a few weeks of telephone conversations, I went there finally to collect data on 16th November, 2017. Table 4 below displays the distribution of the sample and how I got in touch with the participants. In some cases, two or more attempts were made to succeed in meeting the targeted participants either face-to-face or by speaking to him/her on phone. Table 4 presents only the date on which I finalized succeeded in winning the consent of the various participants and booking visitation appointments with them.

Table 1: Distribution of Sample

Date	Region	Participant	Action
17/10/2017	Volta	Adidome Methodist	Telephone Call
17/10/2017	Volta	Juapong D/C	Telephone Call
17/10/2017	Volta	Podoe E. P.	Telephone Call
17/10/2017	Eastern	Osiabura D/C	Telephone Call
26/10/2017	Eastern	Atimpoku D/C	Visit
26/10/2017	Eastern	Akosombo Methodist	Visit
09/11/2017	Greater Accra	Awoshie D/C	Visit
09/11/2017	Greater Accra	Anyaa D/C	Visit
09/11/2017	Greater Accra	Oduman D/C	Visit
22/09/2017	Central	Don Bosco (Roman School – Winneba)	Visit
26/09/2017	Central	Poamdze D/C	Visit
27/09/2017	Central	Ateetu D/C	Telephone Call

After booking the appointments, I remained in touch with the participants by calling to exchange pleasantries until I went to the schools on the due dates for the data collection. Next is the record of actual visits to the schools for data collection, following prior interactions to build rapport (See Appendix 4).

3.5 Instruments for Data Collection

The research design for this study allowed the use of multiple instruments for data collection. Four main instruments were employed to collect data for the study. These included interview, focus group discussion, observation and documentary records.

These instruments were selected to help obtain information directly from the teachers about how they go about their music and dance lessons. The chosen instruments were first piloted and found suitable prior to their utilization in the main research. I engaged the services of two (2) Research Assistants, identified in this report as Research Assistant I (RA I) and Research Assistant II (RA II)

3.5.1 Interview

In order obtain relevant information from sampled head teachers for triangulation, interviews were conducted for them. The purpose of using interview to collect data from the headteachers was to explore their views and experiences music teaching and learning in their respective schools. Boyce, & Neale, (2006) postulated that the use of interview enables the qualitative researcher to solicit in-depth from a participant on a given phenomenon. In other words, the unstructured interview was used in this study on account of its appropriateness according to Britten (1999) who said that it provides deeper understanding of a phenomenon under investigation especially where little is already known about the phenomenon, adding that it is also particularly appropriate for exploring sensitive topics where the participant may not want to talk about such issues in the presence of some other persons.

I therefore, employed the unstructured interview with the intention of obtaining truthful from the participants to guarantee the validity of findings which would emanate from the study. With the use of interview, I expected to get detailed information from the interviewee on the realities that existed in the classroom in terms music teaching and learning.

3.5.2 Participant Observation

Participant observation was used in order to experience at firsthand, how teachers go about the presentation of music lessons in the classrooms. My choice of this research tool was informed by Rossman & Kallis (2012) who opined that participant observation enables the researcher to interact with the issue being investigated within its natural setting in an unobtrusive manner. Since this study focused on classroom music pedagogy, I deemed it appropriate to ~~–b~~lend into the woodwork" (Taylor, Bogdan, & DeVault, 2015) of music teaching and learning in the classroom by joining the classes during music and dance lessons.

This way, I was able to grasp an understanding of the difficulties confronting the teachers regarding music pedagogy, thereby getting a clearer idea about what sort of strategies to recommend towards mitigating the situation as purported in objective four of this study.

3.5.3 Focus Group Discussion (FGD)

In addition to observing their lessons, I engaged the teachers in focus group discussions so as to obtain information which could provide answers to the research questions. As indicated earlier, the teachers were expected to provide data on methods that they use to teach music and dance, the nature of their training backgrounds and any other challenges impeding their lesson preparation and presentation in their

respective schools. The use of focus group discussion became necessary in this study when I needed to generate information of the collective views of teachers and at the same time make room for the individual teachers to explain reasons that informed their views.

As noted by Legard, Keegan & Ward (2003), FGD is a useful tool that offers opportunity for the researcher to access rich understanding from multiple informants, who among themselves provided triangulated data by agreeing and disagreeing on aspects of information being offered in the course of the discussion. It was ideal for me to employ this tool since I needed contributions from quite a number of teachers within a restricted duration for the study.

3.5.4 Documentary records

The essence of this was to acquaint myself with the kind of information that teachers equip themselves with as they step into the classroom to conduct music and dance lessons. It is strongly believed the extent of impact a teacher is able to make on his/her learner in a particular is greatly dependent on how much effort the teacher puts into preparation of the given lesson (Dudley, 2013, p. 110).

In addition to what the teacher documents as his/her preparedness for a lesson, Alorvor & el Sadat (2011) maintained that the headteacher is obliged to vet and make suggestions to the lesson note prepared by the teacher so as to maximize the worth of the lesson. I therefore, had to access and study lesson notes of the teachers in order to ascertain the extent of efforts being made in the schools to ensure that lesson note preparation was not compromised by the teachers and the headteachers.

3.6 Data Collection Procedure

The aforementioned instruments were selected to help obtain information directly from the teachers about how they go about their music and dance lessons. The chosen instruments were first piloted and found suitable prior to their utilization in the main research. I engaged the services of two (2) Research Assistants, which was identified in this report as Research Assistant I (RA I) and Research Assistant II (RA II)

In order obtain relevant information from sampled headteachers for triangulation, interviews were conducted for them. Of the twelve (12) Headteachers, six (6) were interviewed by the researcher while Research Assistants I and II interviewed four (4) and two (2) Head teachers respectively. The researcher interviewed Headteachers of Podoe E. P., Osiabura D/C, Akosombo Methodist and Oduman Primary Schools. Of these, participants from Juapong, Osiabura, Akosombo and Oduman granted face-to-face interviews while that of Podoe offered the needed information via telephone. In situations where I realized that it was impossible for me to visit a school as scheduled with participants, I decided to use my Research Assistants to avoid disappointment and impressions of not being serious to my participants. On that ground, having given them the necessary orientation, I had to send my RA I to Adidome Methodist, Atimpoku D/C, Pomadze D/C and Ateetu D/C Primary Schools to collect data for me. Likewise, RA II too was sent to Awoshie D/C and Anyaa D/C for data collection on my behalf.

Besides the Head teachers, Circuit Supervisors of sampled schools were scheduled for interviews. However, some of them could not offer the anticipated input; only nine (9) representing seventy-five percent (75%) of the twelve (12) did. Two of them could not be reached on their telephone numbers and one referred the researcher back to the

school, to talk to the Headmistress''. Using the participant observation technique, I made a number of trips to the selected schools to be part of lessons taught by the teachers. A music lesson of each teacher was observed in order for me to obtain first-hand information on the pedagogical expertise of that the employed in their lessons. Careful attention was paid to lesson preparation and instructional skills/strategies. In the lesson presentations I looked at the introduction, main teaching and learning activities, closure and evaluation, all of which formed part of a teacher's methodology.

In the course of observing the lessons, I sometimes made contributions how learners could be involved in some activities such as rhythmic improvisation, demonstrating the concept of dynamics performing game song. For example, *Nye kple klo mieyi gbe me*. In other instances, I helped the teacher by attending to needs of some individual learners where necessary. In view of the relatively large number of teachers sampled, I had to organize them into focus groups in order to maximize collection of data from them. To do so, I decided to select teachers in the peri-urban school in each district/municipality because it was too huge for me to have the discussion with teachers in all the twelve schools. Besides the numerical consideration, selection of the peri-urban schools for the focus group discussion was also motivated by consideration of the fact that the peri-urban school shares some common characteristics. First of all, it made up of teachers with similar training backgrounds, they all use the same curriculum (syllabi) and follow the same structure teaching timetable. That is to say that the practices and experiences of teachers in one Ghanaian primary school hardly differs from what prevails in the other.

Besides, the pilot study which preceded this research confirmed my personal experience as a teacher over the past twenty years that the teaching and learning environment in each of the categories as spelt out in this study is virtually the same. That it means is that public primary school across Ghana share much similarities in their ways of doing things. An example the commonalities is that during the period of conducting this research, teachers in all Ghanaian primary schools prepared no scheme work independently. Rather, they were all feed with scheme of work prepared corporately from their respective district offices. Likewise, generally, end - of -term examination questions were not set by the individual class teachers. Instead, the district/municipal offices provided standardized examination material for all schools in their respective jurisdictions.

I then considered the peri-urban group of schools as in this study to have a blend of both the rural and the urban schools‘ characteristics and constitute a fair balance between the two extremes. In a typical peri-urban Ghanaian primary school for instance, one could find classrooms some of which have electricity supply which promotes the use of technology in teaching and learning (usually characteristic of urban schools) while in the same school some classrooms had no electricity supply (usually characteristic of rural schools). In the nutshell, all information that might be obtained from the primary school teacher could sufficiently be offered by the twenty-four teachers in the peri-urban category of primary schools located at Juapong, Atimpoku, Anyaa and Pomadze, selected from the Volta, Eastern Greater Accra and Central Regions respectively. Based on the foregoing justifications I considered it expedient to use only the peri-urban school teachers for my Focus Group Discussions (FGD).

Ideally, a Focus Group should have a minimum of three and a maximum of five participants (source) but considering the distribution of my sample, attempting to adhere to these boundaries rigidly would mean having much more groups than I would be comfortable to handle as well as more some participants from their schools to join colleagues in other schools which I counted rather cumbersome. So, I decided to have four focus groups of six participants; a group in each peri-urban school. In exception of Atimpoku D/C primary school where one teacher was absent, I had successful Focus Groups Discussions with the active involvement all selected teachers.

Besides observing lessons, I went a step further to peruse lesson notes of the teachers with the purpose of finding out how teachers tackled the various components of a music and dance lesson note - statements of Topic, Sub-topic, Aspects, Objectives (SMART), Relevant Previous Knowledge, Introduction, Teaching/Learning Materials, Teacher-Learner Activities, Core Points, Evaluations and Remarks. The researcher also looked at how well teachers‘ music and dance lesson notes were vetted by their respective Head teachers.

3.7 Data Analysis

Data analysis is an overwhelming task for most qualitative projects (Bresler & Stake, 1991 p.85). The situation was not different in the conduct of this study. So much was gathered but I had to work with those seeming most likely to advance understanding within the context of this research. The study, being qualitative research was concerned with understanding the school phenomenon being investigated from the perspective of the participants. The method of data analysis that could identify and utilize pertinent data on music pedagogy within Ghanaian primary schools was

entrenched in contextual and thematic analytical modes. Data was therefore categorized according to the stated research objectives and questions. This largely influenced the use of the thematic approach to analysis of the data collected. Understanding was therefore acquired by analyzing the many response obtained from the participants within the contexts of their respective school environments. Interpretations from participants included their experiences, feelings, beliefs, thoughts and actions.

As it happened most often, some important factors were in some degree interpretations or were with meanings differing from observer to observer. I was therefore compelled to resort to triangulation of observation, working toward some common perception, but expecting to report on certain differences in perception. I had to adopt the use of analytic induction: search through data bit by bit and then inferred that certain events or statements were instances of the same underlying themes or patterns as (Lincoln & Guba, 2000) suggested. This was accomplished through analysis of my observation guides, interview scripts and focus group discussions information from the participants. The focus group discussion was a crucial tool that clarified issues which otherwise were obscure not to me alone but to some of the participants as well.

CHAPTER FOUR

FINDINGS AND DISCUSSION

4.0 Preamble

This chapter presents findings that emanated from the data collected during study and discusses the findings in line with the five main research objectives and their corresponding research questions which guided the conduct of the study as I learned from (Ranji & Kumar, 2011). The findings were therefore, presented and discussed thematically (Agyedu et al, (2007) under five major headings namely Methods used by Teachers to Teach Music and Dance, Training Backgrounds of Teachers, Challenges of Teaching Music and Dance in Primary Schools Strategies for Lesson Planning and Presentation and a theoretical framework which I constructed from the study.

4.1 Methods used by Teachers

This study has gathered that there are several methods, in other words approaches to teaching music and dance lessons from which a music teacher is required to makes suitable choices to present a given lesson in a primary school classroom. These methods/approaches include the role play, rote/imitation, playground (Dzansi-McPalm, 2004), apprenticeship, discussion, Nzewi strategy (Nzewi, 2013), Kodaly, Orff, Dalcroze (Campbell & Scott-Kassner, 2010) and Suzuki methods (Suzuki,1998) among others. It is worth indicating that these individual strategies in practical terms are not used in exclusive isolations. Rather, they are usually demonstrated in blended fashions within and at various stages of a given lesson, depending on the nature of a topic being taught in a given class at a given time under a particular condition by a specified teacher.

The fusion of these strategies are fuse appropriately with other general (non-subject related) methods such as the activity method, the demonstration method, discussion method, project method and field trip (excursion) method (Zigah, Dzakadzie, Frempong, & Asemanyi, 2016) among others to make a music and dance lesson splendid provided. Out of the seventy-two teachers whose lessons were observed, only nine of them were found to be engaging their pupils well-planned and delivered music lessons. Among these nine teachers, six were trained as specialist music teachers (first degree holders) while the remaining three were generalist trained from Colleges of Education.

Contrarily, a careful observation of music and dance lessons in this study revealed that some generalist teachers abandoned the subject entirely. While some teach other subjects during music and dance periods, others decided to leave pupils to be _singing‘ with the teacher‘ attention. In one instance, the teacher said music and dance teaching was reserved for interns who may come to teach in the school Among those who made the attempt teaching the subject, many of the teachers had little or no knowledge about the-mentioned conventional methods for teaching music and dance. Teachers were found presenting music lessons to their pupils using the lecture method thereby rendering their pupils bored and passive learners during music lessons Farrant, (1985) which otherwise could have highly engage the pupils.

Figure 5: Lecture Method in Basic Four

Observing the lesson being taught, the researcher deduced that it was about classification of musical instruments whereby the teacher was attempting to help the pupils identify some musical instruments found in the community. It was therefore, a Listening and Observing lesson which should have been planned with the appropriate strategy as outlined by (Manford, 2007) so that pupils were always active and focused on one or more of the elements of music – rhythm, melody, harmony, form, texture, tone colour, dynamics and text.

That could be possible if the teacher brought a video or an audio playing facility to class, helping pupils to focus on what to listen for, say various sounds to be categorised them as high or low, soft or loud, fast or slow, and long or short according to (Mans, 2002). The typical listening and observing lesson was therefore, expected to follow the procedure thus:

i. The teacher first of all provides some motivational devices – singing, picture, story etc.
ii. Play the music once for sensuous listening.
iii. Draw the pupils‘ attention to the elements of the music to be carefully listened to.
iv. Play the music again for perceptive listening.
v. Lead a discussion on the specific objective(s) of the lesson – e.g. what was the tempo of the music? Was the music soft/loud? Which instruments played? What was your feeling – joy, sorrow?
vi. Make general comments on the music and play it again for pupils to discover other important facts about it.
vii. Assign related activities to pupils – reading, drawing, creating, dramatizing, etc. (Manford, 1983).

These steps were virtually missing, giving way to the lecture method which was inappropriate under the foregoing circumstances. The lecture method, although an empirical approach to classroom instruction, is not a suitable choice for primary school children since developmentally, the child at that is not ready for formal operational experiences (Farrant, 1985). In some cases, all that some teachers do with their pupils during music and dance lessons was to engage the pupils in singing without a pre-determined set of instructional objectives, a practice which was deviant

from the passion expressed by Manford (1996) that –all musical activities must aim at making children grow musically to become, at least, music consumers for life". That implied that that such teachers did not prepare lesson note for such _singing activities' in which they engage their pupils despite the importance attached to lesson note preparation prior to teaching a lesson as expressed by (Alorvor & Sadat, 2011).

In addition to teacher having his/her lesson note well prepared, the ability select suitable pedagogical strategies to ensure successful delivery of lessons on a particular topic play key roles in determining how effective or otherwise a teaching and learning situation can be. The study therefore, sought to identify the extent to which the instructional planning skills of teachers had contributed to how they undertook certain activities for the purpose of achieving given instructional goals. These activities included: planning lessons with well-coordinated features; stating core points clarifying main skills and/or concepts; planning teaching and learning activities; providing pieces of music to be used at specific stages of the lesson; indicating appropriate stages in lesson plan where each TLM would be used; specifying empirical techniques to teach given concepts; and providing varied teacher- learner activities. Table 1 below shows the success levels achieved in undertaking each these activities.

Table 2: Instructional Planning skills

Activity	Fully achieved	partially achieved	Not achieved
Plans lessons with well-coordinated features.	78%	22%	0%
State core points clarifying main skills and /or concepts	89%	11%	0%
Plans teaching and learning activities	86%	14%	0%
Provides pieces of music to be used at specific stages of the lesson	25%	0%	75%
Indicates appropriate stages in lesson plan where TLMs will be used	22%	11%	67%
Specifies empirical techniques to teach given concepts	78%	22%	0%
Provides varied teacher learner activities	78%	0%	22%

For teaching and learning to be effective and smoothly carried out, the preparation of the teacher plays a crucial role. How the teacher prepares his/her lesson note, gathers or develop TLM, among others towards the lesson is very important. In light of this, the researcher assessed the instructional planning skills of the teachers through inspection of lesson notes. The planning skills are presented in a three point Likert scale as shown above in Table 1. The scale had grading points from "Fully achieved", through "Partially achieved" to "Not achieved".

In terms of coordinated features in planning lesson notes, 78% of the teachers were found to have fully achieved it whiles 22% partially achieved it. For the objectives of a lesson to be achieved, the Core Points of the lesson needs to be stated clearly when preparing the lesson note. A dominating percentage (89%) fully achieved this (stating core points clarifying skills and/or concepts) whereas the remaining 11% partially stated the core points in writing their lesson notes.

After stating Core points, one needs to spell out the step by step approach that will be carried out to implement the outlined core points. During the assessment of the lesson notes, it was clear that 86% of the teachers stated the logical sequence of the teaching and learning activities. The remaining 14% gave partial response, pointing to the fact that they partially stated the sequence in which the lessons were to be delivered. From their lesson notes, 75% of the teachers did not state how they would provide pieces of music to be used at specific stages of a given lesson. Only 25% of the lesson notes assessed indicated that teachers provided pieces of music to be used at specific stages of their lessons.

The use of TLM in teaching enhances teaching and learning outcomes. TLM could be appropriate but used wrongly whereas it could be used but may not be appropriate. In assessing the lesson notes of the teachers, the researcher also assessed the appropriate stages in lesson plan where TLM would be used. From the data in table 6, it is found that 67% of the teachers did not write the stage where TLM would be used. Only 22% fully wrote the stage at which TLM will be used in their lesson delivery whiles the remaining 11% partially wrote it.

With regards to specifying empirical techniques to teach given concepts, 78% of the lesson notes prepared towards the teaching of Music and Dance clearly stated it when analysed by the researcher. The remaining 22% partially specified the empirical technique to be used in teaching a particular concept. Varied teacher learner activities also play an essential role in instructional planning. As indicated in table 6, teachers who clearly stated the varied teacher learner activities (e.g. group work, role play, etc.) formed 78% whereas 22% did not. In general, majority of the teachers fully achieved the essential points that were needed in instructional planning skills with the exception of stating the stages where TLM and other pieces of music would be used in the lesson. Teachers showed a mastery of lesson note preparation towards music and Dance teaching.

As it emerged in the previous section, teachers generally portrayed a poor attitude towards writing Music and Dance lesson notes. This can be explained here by the nature of the delivery of lessons in music. Thus, where an activity like singing is done during music lesson periods, they saw need for lesson notes in this regard to be irrelevant. Unlike what Collins (2002) acknowledges as been an extension of pioneering church music, developed into brass band music, the manner of singing that takes place in the classroom is one that lacks instrumental accompaniment and purpose. It cannot even be assumed to traditional music practice in the stratum of the *Sankofa* philosophy (NCC, 2004) which bears a hope of Ghanaian cultural revival. Data gathered showed that this attitude had an implication for lesson delivery on the subject. Teachers were found to be evading aspects of the subject which required writing of lesson notes. In so doing, they resorted to teaching the practical aspect of the subject during lesson delivery. In this regard, a headteacher opined that:

> *Those who don"twrite lesson notes for music and dance teach the practical aspect, as in singing and other things.*
>
> *But the theoretical aspect that they are supposed to write lesson notes on that they don"t teach that one because they don"t understand the things that written in the textbooks. (Headteacher, Anyaa).*

The researcher then sought answers to the number of times Music and Dance was taught in the classroom. Here, several responses were gathered. While some said they taught the subject once in a month, others were also found to be teaching it two, three, four and even more times in a month. There were yet others who did not teach the subject at all within a month. This observation was found to be a serious contravention of the rights of the school child according to NAfME (MENC, 1991) which refers to music education as a right to all children and stressed by Kodaly –Music is for everybody" (Campbell and Scott-Kasner, 2010).

The absence or little attention given to the frequency of music and dance teaching by the teachers could be as a result of the subject being engulfed by the Creative Arts syllabus therefore, much time is not given to it on the timetable. The inadequacy of the teacher's training in music and dance could also lead to the avoidance of teaching the subject. The attention on music and dance teaching could also be avoided due to the subject's absence in final examination (BECE).

With regards to the content of the subject taught in schools, it emerged that teachers placed much emphasis on the practical aspect of music. These practicalities, as mentioned by headteachers, were in the form of singing and the teaching of songs. The following quotations sought to support this assertion:

–They only teach songs" (Headteacher, Odorkor) –Mostly, singing is done in place of Music and Dance lessons" (Headteacher, Adidome). –Theory is not always taught

……. so mostly, singing is done in place of Music and Dance lessons" (Another Headteacher, Adidome). This practice attributable the nature and organisation of the current curriculum, (Creative Arts Syllabus, 2017), chunks numerous arts contents under one subject name, leaving frequency of teaching a particular topic to the discretion of the teacher.

It follows that the low level of knowledge and skills possessed by teachers put them in the position of replacing the subject of music with mere singing and the teaching of songs. Their lack of expertise makes this mode of delivering the subject relatively easier, with limited or no technicalities as would be the case when teaching Music and Dance as expected. Technicalities in this regard refers to setting specific lesson objectives, determining appropriate activities, mobilizing relevant TLM, designing evaluation exercises to mention but a few. With some participants mentioning the practical aspect of music as being taught in schools, other responses suggested the practice of something different. Here, one headteacher emphatically mentioned that: "Teachers focus mainly on theory due to lack of TLM" (Headteacher, Winneba).

The unavailability and inadequacy of the appropriate TLM give teachers no other option but to teach only the theoretical aspect of music during their lesson delivery. This phenomenon deepens my understanding of the "ignorant experts" that Nzewi (2006) points to. These teachers display an extent of ignorance in 'simple' classroom musical expertise albeit that status as professional personnel in their career jurisdiction; generalist-trained teachers in primary schools.

Quite related to this is the teaching of the subject in abstract. As a result of teachers' focus on theory, with limited or no practicalities attached, lessons are presented to

students in abstract terms as confirmed by a participant –Teachers are teaching music and dance in abstract since there are no TLMs" (Headteacher, Pomadze). It was however, heartwarming to realise that in spite of the challenge of inadequate resources for teaching the subject, some headteachers and their teachers managed to ensure effective delivery of lessons. In such schools, where there were few musical instruments (though inadequate) the teachers managed to utilise such instruments to help their pupils learn as exemplified in the picture at the next page.

6: Teacher utilizing available instruments to help pupils

The lesson in figure 6 above was a performance which the teacher handled impressively. Being one of the few trained professional music teachers identified in this study, his display of expertise was worthy of emulation as he conducted the 30 minute lesson on Gome Ensemble – instrumental patterns. The general procedure for teaching a dance which according to Manford, (1983). was necessarily preceded by the teacher‘s advance preparation was found to had guided the above lesson as follows:

1. Advanced preparation by the teacher.
    i. A brief discussion of the dance with pupils, e.g. tribe that performs it, historical background of the dance and instruments and costume used for the dance.
    ii. Show pupils, if available, still pictures or video clip of the dance.
    iii. Introduce the instrumental patterns first, beginning from the bell, lesser drums and then the master drum pattern. Learners may learn one or two of the patterns to be studied in one lesson. They should say out the patterns, tap them on their laps and on their table tops before playing them on the actual instruments.
    iv. Handclapping and singing should follow respectively (if there should be). [Kete – no handclapping]
    v. The dance movements should then follow. This should be done separately before combining it with the instrumental playing.

Note: Teach a few steps at a time. (Manford, 2007).

In addition to maximizing the use of scanty instruments that they had teachers who were up to the task usually resorting to improvising where the appropriate materials were lacking, to such as required by the facilitating role of the teacher (Pitt, 2016) towards his/her learner. ―Without TLM, we always resort to improvisation" (Headteacher, Adidome).

This implies that teachers, in the situation where they are confronted with resource constraints, approached their lesson presentations differently. While some teach only the theoretical aspect of the subject, others also improvise to substitute the original materials. Though the effect of one of these strategies may be enormous, they both contribute in one way or the another to teaching and learning Music and Dance in schools. Whiles music teachers may tend to find justifications in the views of Meyer & Liesl, (2017) that some music teaching and learning endeavours are ―not possible" in some context, an industrious teacher remains reminded by Boon(2014) of the crucial professional need for teachers to be routinely engaged in critical evaluation of their pedagogical choices if they hope to remain alert to the needs of learners and count themselves as agents of change (Allsup & Shieh, 2012) to promote learning among their learners.

Apart from what headteachers observed their teachers doing in terms of how Music and Dance is taught (the practical and theoretical aspects) in the classroom, teachers also gave varied responses as to how they practiced certain activities related to their lesson presentations. These activities and the extent to which they are achieved in the classroom are presented in Table 6 below.

After the assessment of the teachers‘ competency in instructional planning skills, the researcher again observed directly the Teaching Methodology and Delivery to assess the competency of the teachers. The capacity of the teachers in carrying out teaching methodology and Delivery is presented in table 6. The ability of teachers to relate a lesson to Relevant Previous Knowledge (RPK) or to develop a lesson from the RPK is very paramount. After direct observation of the teachers‘ instructional delivery, several of the teachers fully linked their lesson to a relevant previous knowledge. A few teachers however, were lacking in this area.

For a planned instructional objective to be achieved, one needs to use activities that directly link to the lesson‘s objectives/core points. Majority (68%) of the teachers were found fully capable of using activities that directly relate to the objectives. However, the 32% of the teachers partially used activities that relate to the objectives of the lesson.

Table 3: Exhibition basic pedagogical skills

Activity	Fully achieved	Partially achieved	Not achieved
Relates lessons to learners RPK	78%	0%	22%
Uses activities that relate well to lesson objectives/core points	67%	33%	0%
Introduces activities that promote pupils' active participation	100%	0%	0%
Uses language that is appropriate and easy to understand	89%	11%	0%
Uses activities to develop pupils' understanding of new concepts	56%	44%	0%
Uses pieces of music provided to teach new concepts/skills	11%	11%	78%
Demonstrates mastery of musical activities	78%	22%	0%
Offers feedback to pupils' responses that encourages deeper thinking.	56%	44%	0%
Writes clearly on the chalkboard for pupils to read	89%	11%	0%
Summarizes important or core points of lesson on chalkboard	100%	0%	0%
Uses relevant and appropriate TLMs	0%	38%	63%
Has a sense of humour	67%	33%	0%
Motivates learners	89%	11%	0%
Uses TLMs well and at the appropriate stage of the lesson	11%	22%	67%
Uses questions that encourage deep thinking	78%	11%	11%
Relates lesson evaluation closely to core points and objectives	67%	33%	0%

Teachers‘ ability to introduce activities that promote pupils‘ active participation in the classroom is also presented in table 8. It appears that all the teachers whose instructional delivery were observed, fully introduced activities that promote pupils‘ active involvement in class as Zigah et al (2016) expect from the teacher in helping build the musical individual.

The choice of language in presenting a concept is a key attribute of a capable teacher. With or without the presence of TLM, role play or activities promoting participation, language is what the learner must decode in order to understand the concept presented. A good instructor delivers in comprehensible language for his learners to easily grasp the concept. Out of the teachers whose instructional delivery were observed, it was found that 89% of the teachers fully used the appropriate language for pupils to understand whereas the 11% partially used comprehensive language-their language usages were not comprehensible enough to the learners. This implies that most teachers understand endeavour to observe the call (Lawson and Anwar, 2011) on the teacher to use precise language, correct vocabulary and grammar, and acceptable forms of oral and written expression to promote learning. The few who tend to fall short of this ability just have to strive and improve over time.

With the use of activities in developing pupils‘ understanding of new concepts, all the teachers showed a level of ability. Teachers who fully achieved this constitute 56% and 44% showed partial achievement. In teaching music, activities go hand in hand with pieces of music to spice the introduction of new concept. Despite all teachers using activities to develop understanding of new concept, the use of pieces of music was missing in most (78%) of the teachers‘ lesson delivery. Only 22% of the teachers fully or partially used pieces of music to teach new concepts/skills. Irrespective of

teachers‘ failure to use pieces of music to teach new concepts/skills, most teachers (78%) demonstrated mastery of musical activities in their lesson delivery. The remaining 22% however, showed partial mastery of musical activities.

On feedback to pupils‘ responses that encourages deeper thinking, all the teachers (56% fully achieved and 44% partially achieved) demonstrated that in their lesson. Also, as an attribute of a good teacher, 89% of the teachers wrote clearly on the chalkboard for learners to read whereas 11% moderately demonstrated that skill. All the teachers summarised important or core points of lesson on chalkboard. The use of appropriate Teaching and Learning Material is very paramount in teaching. The teachers‘ capability in using relevant and appropriate TLM was unsatisfactory. None (0%) of the teachers used relevant and appropriate TLM whereas 38% of the teachers who used it achieve the partial fulfilment. The remaining 62% abysmally used relevant and appropriate TLM in their lesson delivery.

Sense of humour and how teachers motivate students were also analyzed in their lesson delivery. The data suggested that 67% and 33% showed full and partial sense of humour respectively towards students. With regards to motivating students, 89% of the teachers fully exhibited this skill and the remaining 11% exhibited in some extent. Even though majority of the teachers did not use relevant and appropriate TLM, (11% - fully achieved and 22%-partially achieved) used the available TLM well and at the appropriate stage of the lesson. The remaining 67% could not use the TLM well.

From table 8, 78% of the teachers satisfactorily used questions that encourage deep thinking whereas 11% of the teachers partially posed challenging questions. Teachers who poorly asked thought challenging questions forms 11% of the total.

Evaluation of lesson depends on lesson objectives. For a teacher to be able to measure the extent at which lesson objective has been achieved, it depends on how the teacher evaluates the students. Teachers whose lessons were observed were also checked on how their evaluation at the end of the lesson relates to the core points and objectives. It appears that 67% fully achieved this mark and the remaining 33% in some extent achieved the mark.

In general, teachers‘ capability of carrying out certain activities appears to be partial hence, a little education or training will help achieve the best. In addition to lesson delivery and teaching methodology, the content of what teachers teach as well as the methodologies used in delivering lessons (as discussed previously) hold a number of factors accountable. One of these is how familiar the teacher is with various teaching and learning approaches. The researcher therefore sought answers to questions regarding the extent to which teachers were familiar with teaching and learning approaches in Music and Dance. Table 7 is a display answers obtained from participants.

Table 4: Teachers' Familiarity with Pedagogical Approaches

Teaching and Learning approach	Percentage (%)
Dalcroze	0.00%
Suzuki	5.90%
Apprenticeship	64.70%
Audiation	23.50%
Carl Orff	17.60%
Kodaly	11.80%
Nzewi	0.00%

Table 7 is the statistical details on how familiar the respondents are with teaching and learning approaches in music and dance. The respondents were allowed to select as many approaches they were familiar with. It is evident in table 7 above that none (0.0%) of the teachers was familiar with Dalcroze technique which is described a thorough foundation for both children and experienced performers (Campbell & Scott-Kassner 1995) or Nzewi's informal, aural/oral approach (Nzewi 1999) . However, the most familiarised approach indicated by the respondents was the Apprenticeship recording 64.7%. Audiation approach also recorded the second highest (23.5%) and 17.6% were familiar with the Carl Orff approach. Kodaly and Suzuki were familiar to 11.8% and 5.9% of the teachers respectively.

In the course of delivering Music and Dance lessons in their classrooms, teachers were asked about the number of times certain activities were performed. These activities were: asking pupils to submit challenging topics for discussion in class; discussing a musical event witnessed; preparing TLM; critiquing one's own creative work; critiquing other people's creative work; class (indoor) musical performances;

outdoor musical performance; performing Ghanaian indigenous dances; performing choral pieces; and singing hymns. Teachers gave varied responses to the frequency at which these activities were undertaken. While some teachers practiced these activities always, others did it often, sometimes, rarely and never. This is presented in Table 8 below.

Table 5: The Frequency of Performing Activities with Pupils

Activities	**Always**	**Often**	**Sometimes**	**Rarely**	**Never**
Asking pupils to submit challenging topics for discussion in class	1.5	12.1	16.7	**53.0**	16.7
Discussing a musical event witnessed	4.5	24.2	**50.0**	9.1	12.1
Preparing Teaching and Learning Materials (TLMs)	16.7	24.2	9.1	6.1	**43.9**
Critiquing one's own creative work	3.0	18.2	**45.5**	7.6	25.8
Critiquing other people's creative work	3.0	16.7	**45.5**	12.1	22.7
Class (indoor) musical performances	6.1	**45.5**	39.4	4.5	4.5
Outdoor musical performance	4.5	6.1	15.2	**59.1**	15.2
Performing Ghanaian indigenous dances	6.1	30.3	3.0	**50.0**	10.6
Performing choral pieces	3.1	6.3	7.8	25.0	**57.8**
Singing hymns	21.2	**39.4**	25.8	10.6	3.0

Teachers were asked to check how often their practice some activities with their pupils concerning music and dance. The question was in a five-point Likert scale where teachers are to check according to how frequent the activities are carried out.

Asking pupils to submit challenging topics for discussion in class was the first activity. Majority (53%) of the teachers affirmed that they rarely carry out this activity. Teacher who never ask students to carry out this activity forms 16.7% whereas 1.5%, 12.1% and 16.7% practiced this activity Always, Often and sometimes respectively. Additionally, 50% of the teachers affirmed that they sometimes discuss a musical event witnessed with pupils in class. This is commendable in support of Ongati's (2010) opinion, describing two pedagogical methods that have been used for learning African music in formal institutions namely: imitation which promotes creativity and learning by and through performance which enhances learning by doing. Teachers who always or often discuss musical events with pupils constitute 4.5% and 24.2% respectively. Only 9.1% rarely discuss events with students whereas 12.1% never discussed with pupils about event witnessed.

Concerning preparation of Teaching and Learning materials for teaching music and dance, 43.9% of the teachers affirmed that they have never prepared TLM. The remaining (Always - 16.7%, Often – 24.2%, Sometimes - 9.1% and rarely – 6.1%) teachers argued that they prepare TLM. In terms of critiquing works, 45.5% of the teachers accepted that they sometimes critique their own work and 25.8% said they have never critiqued their own work.

Despite the efforts some schools are making to improve the teaching and learning of music, others have also gone the extreme by putting an end to the delivery of music as a subject. The headteachers of some schools specifically mentioned that: ―The school doesn‘t teach music and dance as a subject anymore" (Headteacher, Odorkor). ―Most teachers don‘t treat it" (Headteacher, Oduman). The teaching of music in schools has been identified to be more effective at some levels of education than others. The conditions faced by teachers in the upper primary level appear to be different at the lower primary level. A headteacher for instance commented on the effectiveness of music at the different levels, stating the underlying factors to this effect.

> *But when you go to the lower classes like KG up to Class 3, because of their exposure to NALAP and its related classroom activities with some teaching-learning resources provided, they are able to do the music and dance better as compared to the upper primary* (Headteacher, Oduman).

The indication here is that certain factors play influential roles in the delivery of the music subject in schools. This sought to suggest in agreement with Nzewi (2013) that achieving an effective teaching and learning of music is dependent on some issues. The data gathered from participants pointed to one of such issues as educational policies implemented by the government. Specifically, some headteachers attributed the effective teaching and learning of Music and Dance to the NALAP, the National Literacy Acceleration Programme (NALAP, 2017) which describes two pedagogical methods that have been used for learning African music in formal institutions namely: imitation which promotes creativity and learning by and through performance which enhances learning by doing) which was initiated with the purpose of improving early grade (from KG to P3) pupils‘ ability to read and write. Based on the assumption that pupils learn to read and write best when this is done in the language they have much control on in terms of speech and understanding, the policy allows pupils to read and

write in a Ghanaian language. In making this programme a success, a major provision was made in disseminating teachers‘ guides and instructional materials. This obviously places such classes (KG to lower primary) at an advantage over those at the upper primary. The programme again stressed the inclusion of Ghanaian culture, thereby supporting the ideals in teaching and learning of music and dance. It was therefore not surprising that some headteachers attributed better performance of pupils in their lower primary schools in comparison to those in upper primary in Music and Dance to the NALAP.

It is worth noting that in addition to the content, methodology (activities involved in teaching Music and Dance), the teacher‘s ability to manage his/her class contributes to effective teaching and learning of the subject. For this reason, the degree to which teachers arranged their classes to suit learning activities and how they use appropriate class control measures to keep all pupils on task were assessed to ascertain their achievement or otherwise. Table 9 throws more light on this

Table 6 Classroom Organization and Management

Activity	Fully achieved	Partially achieved	Not achieved
Arranges class to suit learning activity (uses group work/role play etc. where appropriate in the lesson)	78%	22%	0%
Uses appropriate class control measures to keep all pupils on task	67%	22%	11%

Table 9 gives the representation of teachers' grades in achieving classroom organisation and management skills. The researcher observed the teachers in the classrooms and checked their achievement on the Likert scale.

It appears that 78% of the teachers satisfactorily arranged class to learning activity and 22% partially did so. With the use of appropriate class control measures in keeping all pupils on task, 67% of the teachers fully demonstrated skills in this field whiles 22% in some extent exhibited the skill. Interestingly, 11% of the teachers could not apply any class control measure to keep pupils on their task hence not achieving this skill according to the researcher's scale.

Support Systems/Ability of Teachers in Teaching the Music and Dance

In making the teaching and learning of music effective, certain systems need to be put in place to facilitate such in schools. These appropriate supports, when provided to teachers, have the high tendency of building and increasing their capacity to deliver their duties. Data gathered revealed the systems for supporting the smooth delivery of music as a subject as financial and human resources. As observed by GES. (2000), these were further identified to be generated from several sources, including the

Ghana Education Service (G.E.S.), Parent Teacher Associations (P.T.A.), School Management Committees (S.M.C.) and some individual members of the community. In some instances, resources were found to be available in schools for some other purposes than the teaching and learning of music and dance. That is to say that some schools possessed some resources which could be used for teaching and learning the subject but these resources were reserved and restricted to teaching some other subjects excluding music and dance. For example, one of such schools having some laptop computers disclosed to the researcher: ―We have some laptops for teaching ICT ...‖ (Headteacher, Odorkor). ―We have three laptops but they are not used in teaching music and dance‖ (Headteacher, Pomadze).

Their responses revealed that though they have laptop computers in their schools, the equipment was used for teaching other subjects but not music. This could be as a result of their inadequate knowledge in using computers for teaching music.

The P.T.A. as a body plays a vital role in the growth and development of schools. This includes among others seeing to the wellbeing of students particularly. Asked about what prevails in the schools in terms of contributions by P.T.A. towards teaching and learning of music, headteachers in different communities responded in the negative thus: ―Nothing from the P. T. A‖. (Headteacher, Winneba) ―P. T. A. is not helping us at all‖ (Headteacher, Adidome) ―P. T. A. is of the view that government must provide everything about education and therefore does not help‖ (Headteacher, Pomadze). ―They do not help. For now, I can‘t say the P. T. A. is helping with music and dance‖ (Headteacher, Oduman).

From the foregoing indications, it was portrayed that the P.T.A. provides no tangible form of support to promote teaching and learning of music in the schools. This, as gathered, was due to the perception they held that such responsibilities are solely for the government to bear. Therefore, with this mindset, the P.T.A. made no attempt to assist in areas which they considered to be outside their purview. This was contrary to the expectations of (Suzuki, 1998) that the school and the parent, with their common interest of promoting teaching and learning, would collaborate and support

This assertion on non-supporting attitude of the P. T. A was re-echoed by headteachers, who saw the P.T.A.'s focus to be on issues they deemed ‗more pressing'. Attention is usually paid to the infrastructural development of schools. This makes them pay minimal or no attention to such areas as the subjects taught in the schools. The following quotations support this assertion:

> *They are only on the building of the school not in other things" (Headteacher, Oduman). "P.T.A. is more concerned with the school furniture not with the subjects the school teaches" (Headteacher, Anyaa). "In fact there is nothing like … they do help maybe by providing furniture and other things but in the aspect of music and dance they have done nothing" (Another Headteacher, Anyaa). "They are helping with major projects and challenges* (Headteacher, Oduman).

The case of the S. M. C. was not different from that of the P.T.A. as seen earlier. Although measures were put in place to assist in the smooth running of schools, the S.M.C. commits no resources specifically to music. Some excerpts from headteachers point to these facts: "S. M. C. is also not proactive" (Headteacher, Winneba). "The S. M. C. sees to contribution of levies for maintenance but not to Music and Dance" (Headteacher, Adidome). "S. M. C. is not helpful too" (Another Headteacher, Adidome). "The S. M. C. is of the same view as the P.T.A. Members of S.M.C.

sometimes even feel they must be paid for their duties and responsibilities" (Headteacher, Pomadze). "They move along with the P.T. A. S. M. C. is in the hands of the assembly so they are also concerned with the school building" (Headteacher, Oduman).

In spite of the failure of P.T. A. and S. M. C. to support the effective teaching and learning of music, headteachers mentioned how they (P.T.A. and S. M. C.) were making efforts in other issues of the school: "P.T. A. is trying their best to encourage the children to learn" (Headteacher, Adidome) "The S. M. C. also provides what the school needs at a point in time" (Headteacher, Winneba). "S. M. C. is trying all they can to help put things together" (Headteacher, Adidome).

> *But all that they do is that in case we need their assistance in any of the subjects, we let them know, that we don"t have textbooks for this so that at least they motivate the children to buy the books* (Headteacher, Anyaa).

Thus, although there are currently no inputs from these bodies, strategies are underway to improve teaching and learning. Sight should not be lost of the fact that they had also been indirectly helping in the teaching and learning process through such ways as providing motivation to students. In addition to the P.T.A. and S.M.C., parents also solely contribute their quota towards making their children's education successful. This they did by providing the basic needed their wards need for their education. "Parents however provide what their wards need" (Headteacher, Winneba). Although this is not uniquely related to music per se, the provision of the appropriate learning materials for their wards make them have no lack in their learning of all subjects, of which music is no exception. Again, they committed human resources to the teaching and learning of music and dance in schools. This is done through the

provision of assistance in teaching certain aspects of music. Though informally, parents cease the opportunity of such occasions as cultural festivities to educate schools on music. ―During cultural festivities some parents offer themselves to teach local dances and performances" (Headteacher, Adidome).

Having known the roles played by the P.T.A., S.M.C. and individuals, it is also important to note that headteachers in their capacity as leaders of their schools support the smooth running of their schools, including the teaching and learning of music. These are in both tangible and intangible terms including monetary and other forms of assistance. In this regard, some headteachers mentioned:

> *Without my guidance, my teachers are lost … In the absence of textbooks, Teaching - Learning Aids and Teaching – Learning Materials, teaching music is a big problem. Instruments are hired from the community mostly from the headmaster's own pocket for cultural activities. If you ask them to refund your money to too, they won't mind you* (Headteacher, Adidome).

―Yes, the teachers report to the head and she also tries her possible best to solve the challenges… The teachers report to me and I also try to see how best I can help" (Headteacher, Oduman). Usually, headteachers were in the known after their teachers have informed them of conditions in the classroom since most of them were not attached to any class. This puts teachers in the position to bring to the notice of headteachers every happening especially in the classroom. It was in this that headteachers make their supports available to promote teaching and learning. Regardless of the efforts headteachers were making to enhance teaching and learning in schools, there still remained some who were seemingly doing less in this sense. When asked about the contributions of P.T.A. in improving the teaching and learning of music, some headteachers admitted not to have requested for help at all. This is evident in the quotation below: ―We have not requested help from the P.T.A." (Headteacher, Winneba). The failure of headteachers to consult such bodies as the P.T.A. suggests negligence on their part. This could be as a result of their

unawareness of the role such bodies can play in this regard. As mentioned earlier, some schools did not treat music as a subject largely due to the inadequacy of resources. As a result, such schools had no recognition for both P.T.A. and S.M.C. to assist in the teaching and learning the subject.

> *Since the school doesn"t teach music and dance as a subject, then there is no need for the P.T.A. to be aware of teaching music and dance in the school and even to help. It is the same thing as in the P.T.A. There is no need for the S.M.C. to help in teaching music and dance since it is not a subject that the school teaches* (Headteacher, Odorkor).

This implies that some headteachers have accepted this status quo and are doing nothing to revamp the treatment of music as a subject.

4.2 Teachers' Knowledge about Aims of the syllabus

The ability of a teacher to analyse, critique and connect the aims of the subject to instructional activities serves as a catalyst in achieving the objectives of the subject. For this reason, teachers' views on the adequacy of the general aims of Music and Dance were sought and responses were obtained as such. from the responses obtained, it came to light that teachers who considered the general aims of music and dance to be adequate were dominant (Chukwu, 2012)., forming 86.2%. The remaining 13.8% were of the contrary view. The dominance of the teachers agreeing to the adequacy of the general aims could be explained as either they lack the ability or the capability to appropriately scrutinize the general aims or teachers do not challenge the aims given to them by curriculum developers hence, they accepted any instruction given them. The aims are given thus:

Goals and Objectives of Music and Dance

i. To build a strong desire in children to continue to actively participate in the Performing Arts with imagination.

ii. To nurture in the students, the ability to perceive the expressive qualities of Music, Dance and Drama through critical listening and observing, improvising, composing, performing, appreciating and enjoying these art forms.

iii. To enable them to develop the initiative and understanding on one hand, and the desire and admiration on the other, for creativity and artistic activities in general and in the Performing Arts in particular.

iv. The general objectives have been stated for each of the sections and would be in the analysis of the syllabus.

4.3 Training Backgrounds of Teachers

With regards to teachers designing their own Teaching and Learning Materials as expected of them by Power & Kloper, (2011) as well as Zigah et al, (2016), almost half of the respondents rated themselves to have average confidence. However, this contrasts with the responses given by teachers concerning the challenges they face in music and dance teaching. Majority of the teachers opined that lack of TLM is the major challenge to the successful implementation of music and dance subject. The level of preparedness of teachers held a number of factors accountable, key among them being the type of training received by these teachers, just as Nketia, (1999) noted when he emphasized the need for effective teacher preparation prior to practice Teachers, in preparing for the field of work undergo training in Colleges of Education, Universities or other related institutions which are mandated and expected

to yield products who are competently groomed enough to teach all subjects including music and dance. It is therefore, taken for granted that any such trained teacher is well prepared to teach music and dance competently. It is however important to consider the view that

> *Generalist primary school teachers would have previously acquired some specialist subject knowledge in their schooling including higher education, such as in language and mathematics. Nonetheless it is only a minority who has had significant formal experience in the study of music during the period from adolescence into early adulthood. Consequently, many primary school teachers lack confidence as they feel unduly compelled by virtue of their employment to teach the subject.* (Welch, (2012).

Based on the above-quoted assertion and with the view to confirming teachers' preparedness to handle Music and Dance or otherwise, I had to probe into the type of training teachers went through during their pre-service periods as well as their levels of preparedness to handle the subject. Out of the data gathered from the teachers, it was confirmed that teachers were particularly trained as general class teachers and not specifically in the subject of Music and Dance except very few of them who were specifically trained to be music and dance teachers. If music and dance instruction in the school remains dormant and is even at the verge of extinction while majority of the teachers, being generally trained are available within the school, then it goes to confirm the impression of Flolu and Amuah (2003) that teacher preparation in the area of music and dance has a yawning gap to be filled by addressing the crucial task of developing ~~–a~~ppropriate instructional strategies..." with which teachers (both trainees and practicing) should be adequately equipped for the benefit of the learner. The mammoth number of generally trained class teachers confirmed why majority of the teachers rated themselves as having average confidence in ensuring classroom activities.

4.3.1 Pre-service exposure to Music and Dance syllabi

The Focus Group Discussions (FGD) yielded information which confirmed most of the responses received from headteachers on teachers' exposure/familiarity, possession and use of the music syllabus. It came to light during the FGD that the participants, during their preparation to become teachers, that is pre-service training, teachers were exposed to varied syllabi. For the purpose of this study, teachers were asked about which syllabi they studied in terms of Creative Arts and Music and Dance. In terms of the primary school syllabi (syllabuses) studied by the teachers, the responses of the teachers confirmed that some of them studied the Creative Arts syllabus developed in 2007. Others also stated that they studied music and Dance syllabus (1999) although there were some teachers who studied none of the syllabi as part of their pre-service training.

The kind of syllabi studied by the respondents could be attributed to the kind of training they went though. The general information offered by participant in the various Focus Group Discussions suggested that teachers who are trained purposely to be general class teachers were taught with Creative Arts syllabus in which music and Dance was just a small component. It was also revealed that the minority of the teachers purposely trained to teach music and dance had not specifically studied the current Creative Arts Syllabus but was able to apply their expertise in handling it.

After the teacher has received training in preparation for the work, it is expected of him/her to practice what he/she has been trained to do. There is usually a relationship between how prepared a teacher is and how he/she administers his/her duties. Thus, the quality of training a teacher receives reflects in his/her ability to carry out activities in the field as in lesson delivery. Taking Music and Dance into

consideration, the more competently a teacher is trained to teach Music and Dance, the more effective his/her delivery of lessons is likely to be and vice versa. This means that the capacity of teachers is enhanced through, among other factors, the quality of training they receive. In addressing the objective of determining the capacity of primary school teachers in teaching the Music and Dance syllabus, issues regarding the delivery of lessons in their classrooms so far as music is concerned were paid due attention to. These bothered on the format of syllabus used, teachers‘ skills in planning for lesson delivery, content of the subject taught, the use of teaching and learning materials and the methodology in teaching the subject.

The syllabus serves as a guideline to teachers in lesson preparation and delivery. For this reason, the researcher was interested in finding out the existence of the Creative Arts Syllabus and where they existed, the format in which they were. In the Focus Group Discussions, it was confirmed among other things that some of the schools did not have copies of the Creative Arts syllabus at all. Some had but in photocopy version of what they borrowed from sister schools.

For effective teaching of the music and dance to take place as outlined in the GES (2007) objectives, the teacher needs to have the syllabus which directs him/her on what to do. Contrarily to this fact, it was discovered out the data gathered from the teachers that some of the schools did not have copies of the syllabus to guide their lessons. During the focus group discussions, some of the school had to appeal that I assisted them access at least a copy of the Creative Arts syllabus. The reason for such schools did not have copies of the syllabus could not be well-explained by the participants. However, it could be as a result of the low attention given to the subject

hence, the headteachers and the teachers did not bother to teach it or to have its syllabus.

4.3.2 In-Service Training (INSET)

In-service training is so important to the success of a country's formal education that in Turkey for instance, in-service training of teachers was counted as important as pre-service training, to the effect that arrangements were made to construct the legal bases of the in-service training of teachers. Teachers were therefore, obliged to attend in-service training programmes either at home or abroad by the country's Civil Servants' Law No. 657 of 1965 (Ozer, 2004, pp.91-98). Contrarily the study revealed that for years, Ghanaian primary school teachers did not have access to In-service Training (INSET) programmes. The initial generalist teacher training which prospective professional teachers underwent was meant to get them equipped with the requisite skills and knowledge needed to be functional in the world of work. This training, also known as pre-service training is usually considered inadequate and of course makes grows obsolete very fast with time and the advent of new ways of doing things. In order for the teacher to be abreast with new methodologies (and contents), in-service training (INSET) becomes a necessary step for teachers to take.

Participants strongly expressed their awareness of the fact that participating in INSETs has a number of benefits for both the participant and the organization he/she belongs to. Key among such benefits they pointed out was improvement in the human resource to be up to the task. In acknowledging the need for teacher to be offered INSET opportunities on the teaching and learning of music and dance in their schools, headteachers gave the following comments: "Endorsed. It will go a long way to help my remaining staff to get to teach music" (Headteacher, Adidome). "It is the best to

have so it improves them well to teach music and dance" (Headteacher, Oduman). "It is nice to have in-service training to improve the knowledge of teachers" (Headteacher, Anyaa). "It will even help them to teach it better and then it will build their interest, they will have the interest to teach it and others" (Headteacher, Oduman).

It is on record (Pindiprolu, Peterson, & Bergloff, 2007) that the benefits derived from INSET were not only peculiar to headteachers, but also to teachers. This is evident in teachers' reaction to how relevant they saw INSET to be. When asked whether INSET was needed by teachers, almost a unanimous response was given in the affirmative. A huge percentage (96.1%) of the teachers acknowledged that they needed In-Service Training to be able to effectively deliver in music and dance teaching. Various reasons were given pertaining to why such a vast majority showed interest in INSET. Some mentioned how the changes in the curriculum over the years had necessitated INSET programmes to be organized. This would benefit teachers who did not get the opportunity to learn about Music and Dance during their pre-service training days with the hope expressed by Nzewi (2003) that such teachers would get a second chance to acquire necessary knowledge, skills and attitudes which they missed in training days. Thus, the organization of INSET would help in filling the gaps that were created for teachers who received training before the introduction of the Music and Dance curriculum. In this wise, a teacher mentioned that changes in educational curriculum over years made it that, some teachers didn't get access to music and dance lessons during their era at college.

As an alternative to the shortage of Music and Dance trained teachers, teachers saw the need to promote INSET to equip general classroom teachers who are already teaching. This means that the organization of INSET programmes has the potential of providing a short-term solution to the inadequate human resources in the field of Music and Dance. One headteacher emphatically mentioned that ―If GES cannot get music teachers for every school, it has to be organizing frequent INSET for the teachers who are already on the field" (Headteacher, Ateetu).

As mentioned earlier, teachers face difficulty in writing lesson notes and teaching Music and Dance. They believed in INSET to be the solution to this problem. Thus, it will help them to overcome the challenge that the terminologies and technicalities in the subject present them.

> *INSET is necessary to explain the musical notes which we do not understand. The INSET gives opportunity for us to share ideas about the problems we have in teaching the music and dance.*
>
> *It will help us to read the music in the book and teach it better. The pictures and names of instruments in the book are confusing and could be explained when inset are organized.*

This would in the long run serve as a source of motivation to teachers in handling the subject. Through INSET, teachers will get more equipped in knowledge and skills in teaching the subject. They will thereby have the confidence in delivering lessons and this makes the subject more interesting and enjoyable than burdensome. Excerpts from teachers in this regard are as follows:

> *It will help us understand the music aspect better. It will encourage some of my colleagues also to teach the music in their classes.This is because I need to improve on my lesson delivery. I also need to know much about our indigenous dance performance.We need training to update our knowledge on the subject. We need to teach our children our indigenous music. Training would help us teach effectively.*

INSET will only not make teachers abreast with the theoretical aspect of the subject, but then also the practical. Knowledge on some aspects of the subject such as indigenous music and dance performances will also make teachers well versed in lesson delivery. These various reasons amount to why most teachers were in support of the idea of INSET programmes being organized for them. However, 3.9% which corresponds with the percentage of teachers trained specifically for music and dance considered themselves to have adequate knowledge in teaching music and dance therefore, do not need additional in-service training. The importance attached to INSET resulted in the researcher‘s interest in probing into the rate at which teachers participated in INSET programmes organized. The responses gathered ranged from some not participating in INSET at all to some doing so six times. These are shown in Table 7 below

Table 7: INSET Attended by Teachers

Number of INSET attended	**Percentage**
None	77%
One	9%
Two	6%
Three	2%
Four	4%
Six	2%

Table 11 presents data on the responses given by the participants when the researcher inquired of the number of times they (participants) had attended Music and Dance in-service training. From the results, 77% of the total sample indicated that they had never attended in-service training on Music and Dance. For the teachers who had attended in-service training once, they constituted 9% whereas 6% indicated that they had attended Music and Dance in-service training twice. The remaining 8% indicated that they attended at least three times.

The high majority of the respondents suggesting a none attendance of Music and Dance in-service training indicated that teachers did not see the importance of Music and Dance hence, saw its training as a waste of time. Teachers not attending such training could also be attributed to the absence of time allocated for the subject on the timetable. Teachers do not consider the training to be important since there was no time allocated on the timetable for them exhibit or put to practice such skills obtained from the training. The minimal number of the teachers attending in-service training could also be attributed to the confidence level of teachers as majority of the teachers ranked themselves to have at least average confidence in the teaching of the subject (see table 5). The failure of authorities per this study, the Ghana Education Service (GES) in organising such programmes could also contribute to this behaviour of teachers towards the attendance. (Pindiprolu et al (2007).

Taking into consideration teachers who had attended INSET programmes, the topical areas in which training was given were gathered. Teachers gave their responses to such areas as: the music and dance syllabus for primary schools; the creative arts syllabus for primary schools; methods of teaching music and dance; assessment strategies in music and dance; music and dance lesson preparation; and resources for

music and dance lessons. Table 12below shows the results for the rate at which these topics were discussed at INSET programmes attended by teachers.

Table 8: Topical Issues Discussed at In-Service Training

Topical areas discussed at INSET	**Percentage**
The music and dance syllabus for primary schools	31.3%
The creative Arts syllabus for primary schools	93.8%
methods of teaching music and dance	43.8%
Assessment strategies in music and dance	31.3%
Music and dance lesson preparation	37.5%
Resources for music and dance lessons	43.8%

Table 8 above is a tabular presentation on the topical issues discussed at general in-service training attended by the respondents. From all the respondents that had attended general in-service trainings which may or may not be directly related to Music and Dance subject, 31.3% opined that the topical area discussed was ―The music and dance syllabus for primary school". Ninety-three percent (93%) of the teachers accepted that one of the ―the Creative Arts syllabus for primary school" was discussed as one of the topical areas. For ―methods of teaching music and Dance subject", ―Assessment strategies in Music and Dance" and ―Music and Dance lesson preparation", 43.8%, 31.3% and 37.5% respectively of the teachers indicated that they were discussed at in-service training. Discussions on ―Resources for Music and Dance lessons" were found to be 43.8% of the teachers.

Headteachers expressed their need for INSET to be organized for their teachers and for their teachers to participate in such programmes. One particularly mentioned that *"in-service training should be intensified" (*Headteacher, Adidome*)* in response to ways of making teachers more effective in music lesson delivery. The importance attached to INSET made headteachers to request its organization on a periodic basis. "I think periodic in-service training should be organized for teachers" (Headteacher, Winneba). "I suggest in-service training should be organized for teachers periodically" (Another Headteacher, Winneba). "I am prepared to organize the teachers in clusters for you to come and teach them. I will inform the C. S. and ensure that we pay your T & T and hotel accommodation so that you come and organize a workshop for us" (Headteacher, Juapong).

Apart from the time interval in organizing such programmes, headteachers also laid emphasis on the need to have INSET organized for their teachers regularly. Some even went as far as suggesting such programmes to be done twice termly. By making this frequent exercise, teachers will always be abreast with updated strategies for treating music as a subject in schools. "In-service training should be intensified and should be a regular exercise. I cherish it. I hope it must be done on regular basis" (Headteacher, Adidome). "I endorse it. I suggest it is organized frequently (Headteacher, Pomadze). It is nice if the teachers will do INSET on the music and dance to broaden their knowledge in the subject, even twice a term will be better" (Headteacher, Anyaa).

Notwithstanding the advantages associated with INSET, some headteachers were of the view that it was irrelevant in their schools. It was rendered needless to organize INSET programmes aimed at improving teachers' skills and knowledge in music.

This is to a large extent due to the removal of music as a subject from such schools' curriculum. One headteacher for instance mentioned that: "Since the subject is no more on their time table to teach as a subject, then there is no need of in-service training" (Headteacher, Odorkor).

CHAPTER FIVE

TEACHING MUSIC AND DANCE IN PRIMARY SCHOOLS: CHALLENGES AND STRATEGIES

5.0 Preamble

This chapter gives consideration to pertinent issues raised by the participant as challenges militating against music and dance instruction in their schools. The chapter discusses the challenges as well as avenues for improving upon them. Furthermore, I have utilized this chapter to provide strategies which could be employed to ensure effective teaching and learning of the subject at the primary school level.

5.1 Challenges

The successful implementation of every plan, policy or project is hindered by one challenge or the other for which reason Kwame (1995) advocated the need for regular appraisal of frameworks for music teaching and provide opportunities for resolving identified hold-ups. The teaching and learning of music, like other academic endeavours, were faced with several obstacles that impede its smooth running. The findings of the study pointed out such challenges mainly to include lack of TLM and the difficulty teachers have in delivering the subject. These challenges were not associated with any particular school but typical of all schools in the sample. ―There is a big problem because all the schools in the district face the same problem" (Headteacher, Pomadze).

Pupils had demonstrated a high level of enthusiasm in studying music and dance in their classrooms. This made them have some expectations which they wanted to meet. Their expectations were however, left unmet due to the inadequacy of resources to make the subject as lively as it ought to be. ―When it is music and dance you see the kids-they are happy but what goes along with it we don‘t have much of that" (Oduman).

Of the challenges that faced the effective teaching and learning of music in schools, lack of teaching and learning materials emerged as a major issue. In spite of the availability of a music syllabus, there seemed to be inadequate supply of the relevant instructional materials to teach the subject. Teachers were then asked to identify the types of musical instruments available in their schools. These instruments were categorized into three – African, Western and ICT. Generally, the responses from majority of teachers pointed to the fact that TLM, particularly musical instruments were inadequate for smooth teaching and learning of music and dance. This is shown in Table 13 below.

Table 10: Musical Items School Has

Musical Instrument		Percentage of participants Declaring Availability
African	Bell	54.7%
	Atumpan drums	26.6%
	Rattle	26.6%
	Clappers	23.4%
	Atenteben	1.6%
	Goje	0.0%
	Bamboo Stumps	0.0%
	Other Drums	59.4%
Western	Bass drum	37.5%
	Snare drums	20.3%
	Conga	0.0%
	Recorder	9.4%
	Trumpet	0.0%
	Cymbals	6.3%
	Guitar	0.0%
	Organ	0.0%
ICT	Computer	42.2%
	TV	0.0%
	Dec/Decoder	0.0%
	CDs	1.6%
	Radio	12.5%
	Projector	0.0%
	Tablet	4.7%
	Camera	3.1%

The extent of availability of Musical items in the schools of the respondents is presented in Table 13 above. For African musical items, none of the teachers had Goje or Bamboo stumps in their school. Only 1.6% of the sample had –Atenteben" in their school. More than half of the teachers (54.7%) indicated that they have –Bell" in

their school. Teachers with Atumpan Drums, Rattle, Clappers and other drums were 26.6%, 26.6%, 23.4% and 59.4% respectively. For Western Musical items, only Bass drum, Snare drums, Recorder and cymbals were found to be in the schools of 37.5%, 20.3%, 9.4% and 6.3% of teachers respectively. Items such as Conga, Trumpet, Guitar and Organ were not found in any of the schools.

In terms of ICT tools or items that aid in Music and Dance teaching, 42.2% of the teachers have Computer and 1.6% has CDs. Teachers with Radio, Tablet or Camera constituted 12.5%, 4.7% and 3.1% respectively. Interestingly, none of the teachers had Decoder, TV or Projector in their school. In general, the data suggest that the teachers lack Musical items that will aid their teaching of Music and Dance. This goes in line with the claims made by most of the teachers on the lack of Teaching and Learning Materials to aid the smooth delivery of instructions in the subject.

As seen above, schools were mostly identified to have limited musical instruments to promote the teaching and learning of Music and Dance, a factor which could not promote music learning among primary school children (Mans, 2002) In addition to what teachers mentioned, headteachers also added their voice to the challenge inadequate TLM posed to the teaching and learning of the subject. With respect to headteachers, the problem seemed to be persistent as this was voiced out five (5) times by different participants. Headteachers gave varied opinions; all geared towards the challenge that lack of TLM poseed to the teaching and learning of music in their schools:

–See, it is a difficult task because there are no teaching materials, no syllabus, no musical instruments to teach as well" (Headteacher, Oduman). –Though it is in the syllabus, we don't have any books (handbooks, textbooks) on it" (Oduman). –But because it is there, we are teachers and are supposed to at least handle certain topic that's why we have handbooks, textbooks, syllabus and other things. But this one the textbooks and handbooks are not there to support. So we are managing" (Oduman).

–Lack of TLMs and TLAs makes teaching difficult…) (Headteacher, Winneba). –We don't have the materials so they are only teaching with what we have and I think they are doing their best but it's not all that effective" (Oduman). –There is however no funding for TLMs and TLAs" (Headteacher, Adidome). –They see it as something … most of them do complain about it because we don't have enough materials and knowledge on music and dance. So like writing lesson notes on it is like an extra task" (Oduman).

In spite of the presence of the subject in the syllabus, the equipment needed to facilitate its smooth teaching and learning was reported to be missing. In the absence of the appropriate TLM, headteachers saw teaching as a difficult task, a concern they raised on behalf of their teachers. Teachers usually took solace in (hid behind) the availability of the appropriate TLM to deliver their lessons effectively even in the situation where they were lacking in knowledge and skills in the subject area. This made it more difficult for them, particularly in the case of Music and Dance where most teachers lack the expertise, coupled with inadequate TLM. Teaching therefore, became more of a burden than an enjoyable career. The source of this problem was found to be the lack of funding for acquiring these TLM for the schools.

The evidence pointed to the fact that even in the face of inadequate resources, teachers were making all efforts possible to ensure the teaching and learning of music and dance. However, they became burdened in carrying out their activities such as lesson notes preparation without the necessary material support.

This situation confronting the schools put their leaders (headteachers) in a position to find alternate solutions. One of such is borrowing musical instruments from the community within which the school is situated which was acceptable though according to Nzewi (2003) and Nketia, (1999), both of whom encouraged the sharing relationship between the school and the local community. ―Other instruments like atenteben and dawuro are borrowed from the chief's palace for cultural activities .Instruments are hired from the community for cultural activities" (Headteacher, Adidome). ―We sometimes borrow from people in the town during occasions. For instance drums – brass band for marching; konka – for sporting activities" (Oduman).

Schools without musical instruments borrowed the instruments needed usually during occasions like cultural and sporting activities. Apart from schools which borrowed instruments, there were other schools which had such instruments but similar to the previous category, use them occasionally. This means that musical instruments, whether borrowed or owned, were not necessarily used for the purposes of teaching and learning.

The syllabus for teaching music and dance in schools was available in three different formats – original copy, photocopy or softcopy. Either one or more of it was usually found in various schools. The challenge schools mentioned to be facing in this respect was that the syllabus is more often than not available to them online, that is in

softcopy. ―They only have to get it online and the topic in creative arts textbook is not enough to use to teach" (Headteacher, Oduman). This was regarded as a challenge to the effective teaching of music in the sense that teachers would have to find their own means of accessing such document, with or without internet connection. This put those at the rural areas at a disadvantage, leading to failure in delivering the subject as expected. It was clearly stated how inadequate TLM inhibits the smooth teaching and learning of music. Some participants were of the view that the content of the few available TLM like textbooks were insufficient to teach the subject extensively. As instructional leaders of their schools, headteachers had expectations to meet including being knowledgeable of important issues. On the contrary, data gathered from participants indicated that some headteachers were unaware of certain information deemed basic in a school. When asked about the format of the music syllabus in their possession, one headteacher responded:

> *"I am not sure if there is syllabus or not because I was posted as a head in less than a year now so I don"t know whether there is syllabus for music or not. But I will check from the things to see it is there".*

The reason given to such negligence was the duration of being in the school. The implication that could be drawn here is that some headteachers paid less attention to music as a subject in their schools. This attitude portrayed by the leaders was most likely to influence their followers' (teachers and pupils) attitude to music. Another challenge inhibiting the effective teaching and learning of music is what was found to be teachers skipping music lessons. The time allotted for teaching music on time tables was not followed rigorously. This was as a result of the organization of school programmes during the periods when music is to be taught. This left teachers with no

other option but to skip music lessons at such times. –Teachers sometimes skip music lessons due to programmes, activities, etc." (Headteacher, Winneba).

Taking into consideration certain learner-related factors that limited the smooth delivery of music in schools, it emerged that some learners showed limited or no interest in the subject. Some headteachers mentioned as the challenges facing the teaching and learning of music the following: –Some pupil don't have interest" (Headteacher, Anyaa). –Some of the pupils don't have interest in the subject" (Headteacher, Anyaa).The possible causes of such slackness are inadequate TLM and expertise of teachers. This lack of interest in the subject exhibited by pupils equally took a great toll on their understanding of whatever was taught them.

Low Levels of Musical Expertise among Headteachers

Another challenge that impedes effective music teaching and learning in Ghanaian primary schools is non-musical expertise of headteachers. As earlier discussed and also indicated by (Connelly, 1980), the crucial role of the teacher as curriculum implementation can hardly be overemphasised. The effective teaching of Music and Dance like other subjects requires a level of skills and knowledge in handling the subject. Just as teachers' expertise or lack of it has the ability to influence their lesson preparation and delivery either positively or negatively, so do the musical skills and knowledge of the headteacher, who is the instructional leader of the school contribute enormously to the effective teaching and learning of Music and Dance in schools and vice versa. This is because the headteacher is the leader at the primary school level and his/her expertise in any area influences how teaching and learning is undertaken by his/her followers – teachers and pupils. The researcher was therefore interested in finding out the level of expertise of headteachers in Music and Dance and how this

affects the teaching and learning of the subject in their schools. One of the aspects of the subject where headteachers‘ knowledge could have an effect was the vetting of teachers‘ lesson notes. Thus, how knowledgeable headteachers are of Music and Dance has the likelihood of making their vetting of their teachers‘ lesson notes on this subject either easy or difficult. In assessing whether or not headteachers face difficulties in vetting the music lesson notes of their teachers, several responses were gathered. Among such was the ease at which some headteachers vetted their teachers‘ Music and Dance lesson notes. In response to the question on whether they face difficulties in vetting teachers‘ Music and Dance lesson notes, some said ―None at all. I am a holder of Bachelor of Arts, Music Education from University of Education, Winneba‖ (Headteacher, Winneba). ―No. I am a musically inclined person myself ‖ (Headteacher, Adidome).

These suggest that some headteachers found no difficulty at all in vetting their teachers‘ Music and Dance lesson notes. This is obviously due to the fact that these headteachers were knowledgeable in the area of music. Their knowledge in the subject results from the training they had received in this respect, particularly at the pre-service levels. This implies that receiving training is paramount to headteachers being knowledgeable in the subject. This consequently reflects in the ease at which they carry out their duties in this respect, such as vetting lesson notes.

While some proved themselves knowledgeable in the subject of Music and Dance, responses from other headteachers presented a contrary picture. The data revealed that headteachers who lacked expertise in the area of music were in the majority as this was recorded from eight (8) out of the twelve (12) headteachers, indicating 67% of the headteachers sampled. Unlike their fellow headteachers who had an expertise in

the subject, headteachers who lacked knowledge in Music and Dance faced challenges in vetting the lesson notes of their teachers. In this regard, some headteachers expressed their frustrations in vetting their teachers' Music and Dance lesson notes saying –Vetting is a problem since I am not well versed in music" (Headteacher, Adidome). –I am not well versed in the area of music so it's a problem" (Headteacher, Adidome). –Vetting is a difficulty as I do not know much about music as a subject" (Headteacher, Pomadze).

Responses from participants indicate that most headteachers face lots of difficulties in vetting the lesson notes of their teachers in the subject of Music and Dance. This, they admitted, was due to their limited knowledge in the subject. In comparison to the headteachers who proved knowledgeable in Music and Dance through the ease at which they vet teachers' lesson notes, these headteachers' difficulty could largely be as a result of their lack of training. It is not unusual to realise that an experienced teacher lack expertise in an aspect of his/her broad field of work. It is on record for instance that Robert Kwame, having taught music for several years still failed an attempt to teach some Ghanaian musical types and further admitted that —... the village musicians are the best to teach African music..." (Kwame 1889:24). Likewise W. F. Ward as recalled by Flolu and Amuah (2003 had ever been unsuccessful in trying to situate indigenous Ghanaian music in the Western classical tradition. This means that if some headmasters were unable to vet music and dance lesson notes then the reason was that they did not get the opportunity to acquire knowledge and skills on Music and Dance during their time of preparation for the teaching and headship job (pre-service training). In addition to this, it also reveals that they have not participated in any in-service training programmes related to Music and Dance since their assumption of office. These factors may have caused a gap to be created in these

headteachers‘ knowledge in Creative Arts, specifically Music and Dance. This shows how the preparedness and subsequently the knowledge of headteachers in Music and Dance affect their ability to carry out their activities, including vetting of teachers‘ lesson notes.

While some only voiced out the troubles they go through in vetting teachers‘ lesson notes, others further indicated how they were able to overcome these challenges. In addressing this, some resorted to seeking assistance from teachers who were more knowledgeable in the subject. Others also only consider the face value (whether it makes sense) of lesson notes while ignoring the technicalities associated with the subject. The following quotations from participants agree to this.

> *I am not a musically inclined person so it makes it difficult for me to vet lesson notes for music. The English teacher however was a music student and is now a music graduate so he sometimes helps in that area, otherwise they will just leave it.* (Headteacher, Winneba).
>
> *Sometimes as a head I also find it difficult. Most of the times when they bring the lesson note, you look through the activities, then you only tick; you read through if it makes sense but when it comes to the technical aspect of the music I wouldn"t know because I am not a music expert*
> (Headteacher, Oduman).

It is important to note that headteachers seek assistance in vetting teachers‘ Music and Dance lesson notes from teachers who are not necessarily assigned to teach the subject. Data gathered revealed that a music graduate was present in a basic school, not as a Music and Dance teacher, but as an English teacher. This raises a question for further research as to the reasons accounting for the posting of a graduate in a specific subject area (Music and Dance) to teach a different subject where he/she probably received less or no training.

Headteachers again expressed the difficulty they face in handling Music and Dance as a subject. Headteachers were not the only victims in this situation as they mentioned their teachers to be also facing similar challenges. The challenge they were presented with was with regards to the terminologies used in the subject. Participants expressed their views on how the terminologies used in Music and Dance posed challenges to their smooth handling of the subject. ―Some terms are difficult for the teachers to understand" (Headteacher, Anyaa). ―In terms of terminologies, there are some terms used in music that are difficult to understand" (Another headteacher, Anyaa).

This difficulty has been seen to be generating from such terminologies used in the subject as dynamics, pitch, tone colour and rhythm (CRDD, 2007:6) These terminologies have posed a challenge to teachers during lesson preparation and delivery. Also, the difficulty headteachers find in understanding Music and Dance terminologies explained why some only checked the face value of teachers' lesson notes while ignoring the technicalities.

In addition to the difficulty teachers had in understanding music terminologies, their lack of expertise in the subject also resulted in the avoidance of technicalities during music lesson delivery. Some headteachers for instance pointed to this fact by saying: ―So though my teachers are teaching music, they are teaching it raw and they teach it raw without the technical aspect" (Headteacher, Oduman). Teachers' use of technical terms (correct registers) such as ―tempo", ―dynamics", timbre" could be as a result of their difficulty in understanding these terms in the first place as mentioned earlier. Thus, in order to deliver the subject in their comfort zone, they rather prefer teaching it while evading the technicalities associated with it.

In spite of these technical difficulties, teachers were found to have their lesson notes always up-to-date. When asked about the general attitude of teachers towards writing lesson notes for Music and Dance, five (5) headteachers indicated that lesson notes of their teachers on Music and Dance were always up-to-date. There were yet other teachers who raised concerns about writing lesson notes on Music and Dance. These complaints resulted from various factors. One of these is teachers' feeling of insufficiency in terms of knowledge in preparing Music and Dance lesson notes. Again, teachers showed a negative attitude to writing lesson notes due to the inadequacy of resources (TLM) in teaching the subject. This further results in less interest in teaching the subject. In this sense, a headteacher mentioned that:

―They see it as something … most of them do complain about it because we don't have enough materials and knowledge on music and dance" (Headteacher, Oduman). The findings above indicate that teachers hold diverse attitudes towards writing Music and Dance lesson notes. Thus, while some teachers had their lesson notes updated, others did not due to the abovementioned reasons. This is confirmed by one headteacher who mentioned that ―some write, some do not" (Headteacher, Anyaa) in response to teachers' general attitude to writing lesson notes on Music and Dance.

The lack of expertise of teachers in the field of Music and Dance has not only given rise to them raising concerns about lesson notes preparations. In other instances, these teachers paid no attention at all to the writing of Music and Dance lesson notes. That is to say the level of seriousness they attached to writing lesson notes on the subject had diminished. This is evidenced in one participant's comment: ―They were writing but now there is no attention towards music and dance lesson notes since the school doesn't teach it as a subject" (Headteacher, Odorkor). The lack of attention given to

the subject was seen to be as a result of the subject not being taught in the schools anymore. Thus, since the schools had refused to treat Music and Dance as a subject, teachers also felt reluctant preparing lesson notes on the subject since they saw no need for that. This implies that the lack of knowledge and skill in handling the Music and Dance subject had a serious consequence of schools not taking it up as a subject in the long run if no intervention is made.

Contrary to the difficulty teachers faced in preparing lesson notes on the subject, they saw themselves as adequately prepared to teach Music and Dance in their classrooms. Upon inquiring about the level of preparedness of teachers in teaching Music and Dance, some believed they were adequately prepared while others believed they were not. Teachers who believed in themselves to be adequately prepared to teach Music and Dance could have gained this confidence after reading the rationale for music and dance.

This information, together with the relatively few teachers who had access to copies of the syllabus gave clear indications as to how unimportant teachers perceive the subject to be for which reason, they give little or no attention to teaching it. This could be attributed to either the training they had at the teacher training institutions or a sheer lack of interest in the subject. It makes much sense for that matter when the Curriculum Framework Development –Guiding Policies (GES, 2016) include emphasize on training institutions to perform their human resource development role effectively and efficiently. In this instance, the training institution would have ensure sufficient exposure of the teachers to the curriculum before they got into the classroom to teach. Among those who had read the rationale, some teachers found it appropriate while others did otherwise. There were yet others who could not state

whether the rationale for music and dance was appropriate or not. The appropriateness of the rationale for teaching the subject as inquired by the researcher and the responses are presented in Figure 7 above. From the number of teachers who had read the rationale for teaching the subject, 54.2% agreed that the rationale is appropriate whereas 8.5% were of contrast view. It also came to light that 37.3% of the teachers who had read the rationale could not tell whether it was appropriate or not.

The inability to analyse the rationale for teaching the subject could be traced to the inadequate capacity or preparedness of the teacher. It could also be linked to lack of interest in the teaching of the subject which had led to lackadaisical attitude towards teaching the subject.

5.2 Avenues for Improvement

Knowing the challenges facing the effective teaching and learning of music, the views of participants were sought on suggestive measures to promote this course. These included human resource development which focused on provisions for training and motivating teachers as emphasized by Ozer, (2004, pp.91-98). provision of material resources and other related issues. (Dissanayake & Brown, 2018; Pitt, 2016; Dudley, 2013; Allsu & Shieh, 2012; Akrofi,2002;Akuno, 1997; Campbell & Scott-Kassner, 1995; Boardman, 1992, pp. 41-43)

Training is an undeniable factor that develops and equips the human resource for the task they have been assigned. In recognition of this fact, participants suggested that right from the onset, teachers during their preparation to become teachers should be well equipped with the knowledge and skills in handling all subjects including music.

> *The colleges of education must well-equip their students in the area of music especially beacuse when they come out to the field, their deficiency makes loopholes in the general teaching of creative arts. They usually show much interest in teaching the music* (Headteacher, Adidome).

–Ministry of Education must put measures in place to equip teachers from institutions" (Headteacher, Adidome). –There should be boost on learning music and dance in training schools so all trained teachers can also have some knowledge on the subject to teach in class" (Headteacher, Odorkor). It is therefore expected of the Ministry of Education as well as the Colleges of Education and Universities to add to their curriculum the teaching of music for all general classroom teachers. This would go a long way to prepare teachers, regardless of their speciality, for delivering the music subject effectively.

As seen in the previous section, inadequacy of resources serves as a major hindrance to the teaching and learning of music. For this reason, participants recommended the provision of adequate resources as a way of curbing this challenge.–I suggest the Ministry of Culture and Creative Arts does more to mortify capitation grants and provide adequate funds for the smooth running of schools" (Headteacher, Adidome).–Music and Dance should be recommended but there should be materials to be given to schools to help in teaching" (Headteacher, Oduman). –Provide TLM in the training colleges so that the teachers will be well versed in the subject when they are in school" (Headteacher, Anyaa). –So, I think the music and dance should be recommended. But the important thing is the materials should be provided for the school" (Headteacher, Oduman).

Among the resources that need to be provided are items/materials such as musical instruments, textbooks and finance among others. The sources of (means of acquiring)

such resources, as suggested by participants include the ministries under which this area operates. The existence of these items promises an improvement in the teaching and learning of music in schools.

Participants also mentioned the need to seek assistance from the appropriate agencies/agents whenever it becomes necessary. While some headteachers put plans in place to contact experts in the field of music when the need arises, others also appeal to abled bodies to provide the needed human resources. Teachers are also entreated to admit their weakness in the aspect of music and consult their colleagues who are well versed in this field. ―I advise the teachers to contact colleague(s) who can help teach music and dance. Sometimes experts and/or resource persons are called upon to come and help" (Headteacher, Winneba). ―The University of Education, Winneba must come to our aid. Interns and National Service Persons must also be posted to us annually" (another Headteacher, Winneba).

By putting these mechanisms in place, the likely result is teamwork, with its enormous benefits to be gained. Schools in close proximity to the University of Education, Winneba are in the advantage since they can have access to students in the Music Department of the University. Students can be posted to the basic schools as either interns or national service personnel to assist in the teaching and learning of music. Like other subjects, the curriculum for music should first of all be strengthened by giving it a loud voice. This would go a long way to get the support of all relevant stakeholders. In this regard, one headteacher mentioned that: ―I think the stance of Music and Dance in the curriculum must be strengthened and be made to stay otherwise it will fade out" (Headteacher, Pomadze). Closely related to this point is

the need for greater attention to be given to music as a subject. Some participants stated that:

> *Teaching of Music and Dance as a subject must be given important attention since it is a career on its own and will help develop into a respectable career for some of our children. They have to give music the same attention as the other subjects* (Headteacher, Winneba).

Pupils, who are the recipients of knowledge, should also be motivated to have an interest in the music subject. Participants therefore agreed to the need to motivate pupils to raise their passion and zeal for music. It is not only pupils who need motivation, their teachers similarly need to be incentivised to have more love for the subject, thence making it easier for the delivery of the subject. ―Motivate the pupils" (Headteacher, Anyaa). ―Motivate pupils to have an interest in music because it is also part of the subjects in school" (Headteacher, Anyaa). ―Also, incentives must be given music teachers to make the work attractive and desirable" (Headteacher, Adidome). This means that pupils should be sensitized to understand that music is as equally important as the other subjects taught in school. The benefits of studying music should also be made clear to them in order for them to get that fundamental truth. This will position their minds to have a different perception on music. ―Music must not be seen as a subject being done by the less intelligent" (Headteacher , Adidome).

5.3 Strategies

As part of my attempt to help the teacher overcome his/her instructional bottlenecks, I found it worthwhile to share in this research report some tips on lesson planning and presentation. Adequate and thorough planning prior to teaching is needed by the teacher to help him/her gain good mastery of the subject matter of the topic which he/she intends to teach as earlier explained in a view shared with Ofakor & Maison, (1992). It goes without saying, therefore, that the secret of good teaching is sound planning. And in most cases the success of any lesson depends upon the quality of its plan and the expertise with which it is carried out.

The concept of teaching in relation to education implies a kind of communication between a teacher and a learner with the intention of guiding the learner to acquire information, knowledge, skill or attitude in order to aid the learner‘s total growth and development (Zigah et al, (2016; Farrant, 1990). In an educational situation, the teacher is responsible for the management of instruction and or the development of resources so that students can learn most effectively and planning according to Alorvor & Sadat, 2011) is one of the most important characteristics of an effective teacher. It is generally known that teachers who plan well teach well and effectively.

A major point to not here is that is teaching there are always experienced and inexperienced members. As a teacher, therefore, you must always demonstrate to your learners that you are experienced. Let them have confidence in you. The preparation for any continuous teaching-learning interaction over a reasonable time has, in its process, three important aspects. These are the syllabus; the preparation of a scheme of work; and the drawing up of a lesson plan. The syllabus provides the basis upon which the scheme of work and the lesson plans are structured.

5.3.1 The Weekly Forecast / Scheme of Work

A weekly forecast, otherwise known as scheme of work is plan which ensures that the content of the syllabus provided for a certain period of time, says a term, is taught within that period. Kyriacou, (1986) confirmed this when he explained that preparation of scheme of work entails breaking the topics in the syllabus into smaller units and assigning duration of time within which each unit will be covered. The units are arranged in such a way that those that provide prerequisite learning are placed before subsequent ones. Usually, the duration within which each unit should be completed is a week. The number and/or duration of periods allotted to a particular subject area on the time table determines what goes into the unit designed. The format of a typical scheme of work or weekly forecast provided as a sample by Mereku, Addo & Ohene-Okantah (2005) is given in the table on the next page:

WEEKLY FORECAST

SUBJECT: CREATIVE ARTS: CLASS: 1A TERM: ONE YEAR 2009

WEEK	ENDING	TOPIC	REFERENCES, TEACHING/LEARNING MATERIALS	REMARKS
10	19-11-09	Singing /Dancing	Creative Arts syllabus page 6 drums, bells, castanet , etc	Taught
11	26-11-09	Musical Games (Stone Passing Games)	Creative Arts syllabus page 6 stones, etc.	Taught but learners had rhythmic difficulties. More attention will be given to rhythmic movements

Source: Addo & Ohene-Okantah (2005)

In drawing up the scheme of work or weekly forecast, the number of the working week, that is weeks set aside for classes and examinations, must be taken into account. I am further of the view that much as the above sample has been helpful in understanding the basic components of a scheme of for music and dance, there is possibility for review as may be deemed more appropriate Now let us consider the preparation of a lesson plan and a description of the plan based on the nature of the educational system of Ghana.

5.3.2 Lesson Plan

Describing what a lesson plan was, Mankoe, (2000).said ~~–it~~ is the teacher's written outline for teaching, which includes ways of teaching and what the teacher wants the pupils to learn". A lesson plan is thus, a formalized outline of decision made during pre-instructional planning on what a teacher intends to teach. It serves as a guide for the teacher while actually teaching the lesson and when constructing tests. Lesson plan increases the effectiveness of the teacher in the classroom. The lesson plan provides ingredients for creating an atmosphere conducive to learning.

A good lesson should follow a lesson plan format. To ensure that you are going to have a successful lesson, you should know exactly how to prepare adequately to teach lessons in the classroom. The secret of good teaching according to Mankoe, (2000). was sound planning. He therefore, stressed that it was important to know the major features of the lesson plan format thus:

Purposes and Functions of Lesson Plan

Lesson plan contains a detailed step-by-step plan which describes:

- What will be taught;
- How the lesson will be taught;
- The materials to be used;
- What the pupils are expected to acquire/learn at the end of the lesson, and
- How learning will be evaluated.

The lesson notes, once prepared, become the practical guide to the teacher as he/she conducts the lesson. Many educators advise that it is not professionally sound to teach any lesson without preparing and using lesson notes. This is a very sound advice because lesson notes help the teacher to:

a) Plan the aspect of the entire curriculum to present to a class in a lesson period;
b) Present the lesson, step-by-step, in a systematic way to the pupils;
c) Indicate the learning objective(s) to be achieved in a specific lesson;
d) Organize the materials to be taught into smaller parts, which can be easily handled and understood;
e) Indicate the variety of teaching methods and teaching and learning materials to be used during the lesson presentation;
f) Plan for the engagement/involvement of the pupils during the lesson; and
g) Indicate how pupils learning will be assessed.

A good lesson plan includes:

Objectives

A description of what the students will be able to do at the end of the lesson. The objectives must be specific, measurable and achievable. They must also be related to the topic to be taught. Use behavioural verbs to describe the expected outcomes.

Pre-assessment

a) What are the characteristics of the learners in the class?
b) What do they already know and understand?
c) How do they learn best?
d) What modifications in instruction might I need to make?

List of materials

a) Envision your needs

b) List all resources

c) Have enough manipulative materials (when needed) for groups or individuals.

Warm-up and introduction

a) Grab the attention of the students

b) Provide the interest/motivation factor

c) Set the tone for the lesson connected to the objective

i. A story

ii. A question

iii. A saying

iv. An activity

v. A discussion starter

vi. Be creative

Procedures and presentation

a) Set up of step-by-step plan. That is, arrange teaching and learning activities in a logical and orderly learning sequence.

b) Provide a quick review of previous learning.

c) Provide specific activities to assist in develop the new knowledge.

d) State the core points that clarify main ideas, skills, knowledge and attitudes to be learned by the pupils. The core points should relate to the objectives and the evaluation.

e) Provide modeling of the new skill.

Learning activities

a) Creativity
b) Peer presentation
c) Story telling
d) Role play
e) Critiquing art works
f) Musical Game making
g) Projects
h) Cooperative groups
i) Inquiry learning
j) Direct instruction
k) Brain storming
l) Field trips
m) Case studies

Practice/application (Applying what is learned)

a) Provide multiple learning activities.
b) Guided practice (teacher controlled).
c) Use a variety of questioning strategies to determine the level of understanding.
d) Independent practice.

Evaluation (Assess the learning)

1. Teacher made tests
2. In-class or homework assignments
3. Project to apply the learning in real-life situation
4. Summaries
5. Performances assessment
6. Informal assessment

Make sure that the evaluation at the end of the lesson meets the objectives set for the lesson.

Closure

1. Let students summarise the major concepts
2. Recap the main points
3. Set the stage for the next phase of learning.

Reflection

1. What went well in the lesson?
2. What problems did I experience?
3. Are there things I could have done differently?
4. How can I build on this lesson to make future lessons successful?

   The essential features outlined by Mankoe, (2000).were virtually the same as required by Mereku, Addo & Ohene-Okantah, (2005) which I decided to select and present in this study on grounds of music and dance biasness for the in order to serve the intended purpose of this work.

WEEK ENDING **REFERENCES** **SUBJECT:**					
Day/Date Duration	Aspect/Topic Sub-Topic	Objectives / RPK	Teaching Learning Materials & Teacher Learner Activities	Core Point	Evaluation Exercises Remakes

Source: Mereku, Addo & Ohene-Okantah, (2005)

Writing a lesson note

Better teaching is usually done when a teacher writes his/her lesson notes and follows them during the lesson presentation. To write effective lesson notes, it will be important to:

i. apply generic skills in your teacher learner activities.

ii. choose appropriate Teaching Learning Materials (TLMs) that will help you explain some difficult part of your objectives.

- ❖ use the three basic curriculum materials, namely: the syllabus, pupil's textbook and teacher's handbook.

Generic skills in lesson presentation

These are the general skills that pupils are expected to acquire after performing various activities during the teaching and learning process. If listening is the generic skill that a teacher wants pupils to acquire, then she/he prepares activities that enable pupils to listen to peers or her/him.

Take note of some of the following generic skills that you should use in the teacher-learner activities:

- ✓ Listening,
- ✓ Singing
- ✓ Talking,
- ✓ Showing,
- ✓ Observing,
- ✓ Composing/creating,
- ✓ Playing,

viii Speaking,
ix Reading,
x Writing,
xi Reporting,
xii Practicing,
xiii Investigating,
xiv Finding out

Factors to be considered in preparing lesson note

For the teacher to prepare sufficiently for the writing of lesson notes/plan, he/she must consider the questions, which follow:

What does the teacher expect the pupils to lesson/acquire?

To get an answer to this question, the teacher must refer to the basic documents already mentioned i.e. the syllabus, teacher‘s handbook and the pupil‘s textbook. These basic documents will help the teacher to construction clear lesson objectives that will determine the content and the flow of the lesson.

From which point should the teacher start?

To determine the starting point of a new lesson, the teacher needs to know what the pupils have already learnt in the subject and their general learning experiences or their previous knowledge. This will ensure that the pupils have appropriate background to be able to learn the materials on the new lesson. The answer will enable the teacher select what prevent previous knowledge that should be part of the introduction of every new lesson.

How will the teacher help the pupils to learn what they need to learn?

To answer this question, the teacher must use a step-by-step approach to select the teacher-and-learner activities that will be undertaken during the lesson presentation. The steps must be detailed to plan a successful lesson.

How will the teacher conclude that the children have achieved the objectives(s) of the lesson to be conducted?

In answering this question, the teacher needs to develop an activity or exercise towards the end of the lesson activities that will make pupils used the knowledge or skills, which they have acquired during the lesson to solve a given problem. Both the teacher and the pupils will, at this point, conclude that learning has taken place.

If the pupils are unable to solve the given problem, it will be concluded that learning has not taken place and the entire lesson or part of it must be re-taught using probably different methods, materials and new activities.

5.3.4 Basic components of a lesson plan

The following elements should be considered when developing a lesson plan.

The Topic

It consists of words that identify the main driving force of the lesson. It may be stated directly in the form of a question or by the use of attention getting words. The topic is the first essential element of a lesson plan. It should be awarded in such a way that it is self-explanatory and understanding. Example –sources of water", –plants that have tap roots".

Date

This specifies the day, month and year of the lesson. Knowledge of the date will allow the teacher to prepare comprehensively for the lesson.

Time

This specifies time allotted on the time table for the teacher to meet students. For example 8:15 a. m. -8:45 a.m. or 1:30 p.m. to 2:30 p.m. Indication of the time helps the teacher to predict among other things, the possible behavoiour of the learners – whether they may be naturally ‗fresh minded' and participate actively in the lesson or may be exhausted (tired) and passive. Time therefore, helps the teacher to pre-determine appropriate strategies make the class lively and successful.

Duration

Duration is an indication of ‗how long the lesson will take' It is deduced from the stated *time* , that is, the time the lesson begins and ends. For example, the stated time is 8:15 a. m. -8:45 a.m., then the duration is 30 minutes. On the other hand, if the time is stated as 1:30 p.m. to 2:30 p.m. in implies that the duration is 60 minutes.

The duration guides the teacher mainly to consider the extent of content to be included (loaded) in a particular lesson, ensuring that just enough is put into the lesson.

Objective

This component of a lesson defines the purpose, aim or the rationale for the lesson. The objectives include the performance objective stated in such a way as to indicate the specific skills that the students will be expected to learn. They give an indication of the specific content to be taught in the lesson. Objectives are what the teacher expects students to have learned by the end of the lesson.

Related (Relevant)Previous Knowledge – R.P.K.

This is also referred to as entry behaviour or prerequisite learning. It defines the relevant skills, knowledge, information and experiences which the pupils need in order to understand or make sense of the new topic. In preparing the lesson therefore, the teacher is required to state pupils' experiences, which he/she thinks have a bearing on the topic.

Core point

The core point refers to the individual concepts, skills and knowledge sought to be taught and learned in a particular lesson. The core point specifies the major landmark at each step/stage of the lesson, example introduction, development/presentation, application and closure. The core point(s) constitute *notes* which the learner may take home for the purpose of revising the lesson.

Stage of a Lesson

Below are the main stages a typical lesson may travel through:

a) Introduction

This sets the stage for the lesson to take off. It is the stage where actual teacher-pupil interaction in the classroom begins. It serves to develop interest and attract attention at the onset of the lesson and makes the teacher aware of the prior ideas of the pupils. The introduction serves to establish a common knowledge base among the pupils. It must be brief and to the point and must aim at arresting pupils' attention and arouse their interest well enough to make them included to participate in the lesson. It is during the introduction that the content identified as the Related Previous Knowledge

(R. P. K.) is reviewed and linked with the topic of the lesson, thus satisfying the principle of teaching form the known to the unknown.

b) Presentation/Development

This stage is often referred to as the ―meat" of the lesson. It is here that the teacher deals with the topic and tries to achieve the stated objectives or competencies by providing the learning experiences or activities of students so that he/she can build on them He/she does this through a series of steps indicated by the number of sub-topics sequenced in a way that will facilitate learning (example from simple to complex, concrete to abstract, familiar to unfamiliar, practical to theoretical).

c) Application

At this stage in the lesson delivery, students are given the opportunity to use what they have learned to solve problems or to apply the knowledge and experiences in new, unfamiliar and novel, practical situations. This helps to lay the stands of new ideas and skills together and consolidate knowledge acquired.

Teaching-learning activities

Under this, is indicated the teaching strategies, techniques and activities which students will be exposed to so as to achieve the lesson objectives (competencies) without forgetting that the music lesson was for all learners and all learners were in the class for the lesson according to Fraga (1998). For that matter, all activities to be performed in the lesson as well as specific objectives to be pursued/achieved must be pre-determined with the composition and abilities of individual learners take into account. For example, if the question-and-answer technique is to be used in any part

of the lesson, this should be indicated and the purpose for which it is being used also specified.

Teaching-Learning Materials

This is a list of the audio visual aids, equipment and other instructional materials needed for the lesson. They are materials meant to facilitate learning. The teacher is to ensure that the needed equipment and resources are procured or prepared ahead of time. Such equipment, materials and resources much emphasize particular points in the lesson delivery.

Teaching – Learning Materials are very important during instructional delivery. It is hoped that by the time you finish reading the under listed importance of Teaching Learning Materials, you will be encouraged to make provision for them during your lesson note preparation.

Importance of Teaching-Learning Materials

i. It helps to remove dullness during lesson presentation.
ii. It makes learning easy and enjoyable for pupils.
iii. It makes pupils develop interest in the lesson.
iv. It creates a link between what is real and what is abstract so that concepts are more easily understood.
v. It serves as a useful tool for lesson evaluation.

Guidelines for Preparing Teaching Learning Materials

Okafor & Maison (1992) put forward similar opinion as Farrant (1990) Manford (1983) which pointed to the fact that teaching and learning could be made enjoyable if given the painstaking attention it required in it entirety. A look at the new concepts that have been introduced in the new set of syllabuses, indicates that they are set to

help improve instructional delivery and learning. The focus on teaching and learning is now on the acquisition of the two under listed major ability or behaviours namely knowledge and understanding on one hand and use (application) of knowledge on the other hand

In order to be able to achieve this, every teacher is expected to involve a lot of activities in his/her lesson. Remember, Teaching-Learning Materials play a major role in every activity based on lesson. Follow the following guidelines carefully when planning Teaching-Learning Materials for your lessons.

i. Teaching-Learning Materials must be relevant to the topic to be taught.
ii. Prepare Teaching-Learning Materials ahead of time so that no time is lost during the class period to create them.
iii. Ensure that good quantities of learning materials are available for use by as many pupils as possible.
iv. They should be attractive and large so that they can capture the attention of pupils.
v. Get a safe storage place for Teaching-Learning Materials
vi. Teaching-Leaning Materials should be made to last long and be protected from severe weather conditions
vii. Show resourcefulness and creativity in assembling Teaching-Learning Materials.
viii. Teaching-Learning Materials should be selected in other to be able to cater for individual pupil‘s differences.

Basic Curriculum Materials

Once cannot prepare a good lesson note without consulting the syllabus for the subject to be taught, the pupil's textbook and the teacher's handbook. To use these resources effectively, one must follow the following steps:

i. Carefully study the syllabus for the subject. Although the topic for each subject is quite prescriptive on what is to be learned, you may add to or modify it to suit local conditions. The subject matter can be adapted to the level of pupils if the need arises.

ii. Develop an overall scheme of work for the term which divides the syllabus into smaller units to be covered in weekly schemes of work for each subject.

iii. Select the topic to be taught in the lesson, based on the scheme of work, with reference to the syllabus, pupil's textbook, teacher's handbook for the subject and other relevant reference materials.

Evaluation (Assignment /Assessment)

This may be in the form of homework, follow up exercise, further reading and completion of a creative work, performing a piece of music, etc. depending on the instructional goals and choices made by the teacher, bearing in mind the fact according to music lesson assessments ought to be conducted in ways that allow the learner in the perspective of Mochere (2017)to exhibit the expressive qualities that constitute the substance of the music lesson conducted so as to guarantees the future musical sustenance of the learner.. At this stage, the teacher asks series of key questions which directly relate to the objectives stated in the lesson. The teacher makes a value judgment of the whole lesson.

Closure

The closure is the stage where the teacher attempts to bring the lesson to an end. It deals with summary; review and recapitulation. Here the main ideas of the lesson are reiterated either by the teacher him/herself or the teacher guides learners to do by means of questions and answers.

Remarks

This is the stage where the teacher gets an opportunity to undertake a reflective evaluation of the outcome of the lesson. He/she thinks about things like areas of success, failure, difficulties encountered and remedial work needed. This column obviously comes after the lesson has been taught.

5.3.5 Usefulness of a Lesson Plan (Note)

i. As teacher cannot possibly retain everything they have to teach in their heads, written lesson plan or notes serve as reminders of what they want to teach and how they intend to teach it.

ii. Lesson notes serve as evidence of advance. Adequate and thorough preparation which ensures that they avoid running into difficulties of organizing their work in sequential order.

iii. They ensure organization of thoughts and materials for the lesson in sequential order. They allow logical arrangement of information.

iv. Lesson notes ensure proper use of time available s unnecessary digression and discussion are avoided and only essential material presented.

v. They direct the teacher‘s attention to appropriate methods of teaching. Merely to be well versed in a particular subject is not enough to ensure sound learning.

vi. Lesson plans enable teachers to anticipate potential difficulties and problems and plan strategies to contain or solve them in advance.

vii. Enable the teacher to consider several possible approaches and select those which offer the greatest advantage in terms of pupils‘ learning.

viii. Written lesson plans enable a second person to present lessons in the absence of the class, a detailed plan is a indispensable aid.

ix. Ensure a complete coverage of materials. The teacher who plans well and uses his/her notes wisely seldom runs out of time or omits important items.

x. Lesson notes instill a feeling of self confidence in the teacher.

xi. They also serve as a record of what has been taught.

xii. They help eliminate irrelevant material, information or facts.

xiii. They encourage future improvement.

xiv. Written lesson notes satisfy a requirement of the Ghana Education Services (GES).

5.3.6 Tips on Quality Lesson Planning

i. Develop and follow termly scheme of work clearly and as logically as possible.

ii. Develop clear lesson objective(s) which are measurable and achievable.

iii. Plan lessons by taking into account various levels of behavioural skills i.e. knowledge, understanding, application, etc as well as specifying relevant evaluation tasks and assignments.

iv. Develop step by step learning activities relevant to objective (s).

v. Show resourcefulness and creativity in assembling instructional materials.

Steps in Preparing lesson notes

Educators go through eight (8) specific steps in preparing effective Lesson Notes (Alorvor & el Sadat, 2011). The steps include the following:

i. Review the syllabus and examine the topics in the syllabus for the subject (e.g. Movement and sound explorations, rhythmic notation, indigenous and contemporary Art forms, etc.)
ii. Develop an overall scheme of work for the subject for the term. The scheme of work divides the syllabus into smaller units to be covered on weekly basis for each term.
iii. Select the actual topic to be taught in a particular lesson. The topic should be based on the scheme of work, with reference to the syllabus, the pupil‘s textbook and the teacher‘s handbook for the subject.
iv. Write the specific teaching/learning objective(s) for that lesson.
v. Find out and write what the pupils already know about the subject matter and the experiences the pupils have and which are relevant for learning the new materials (i.e. RPK).
vi. Select appropriate teaching/learning methods or procedures.
vii. Decide what appropriate teaching and learning materials can be used for effective delivery of the lesson.
viii. Decide how to evaluate the lesson or find out if the specific objective(s) of the lesson have been achieved.

Discussion of the steps followed in preparing lesson note

To ensure effective preparation an expanded scheme of work usually referred to as a lesson note/plan, the music teacher is entreated to observe the following guidelines diligently:

Review the syllabus

This is the first step in preparing lesson notes. The step involves reviewing the syllabus for the years of each subject. The syllabus is the course outline comprising a collection of topics on the same subject matter. It is a series of statements of what is to be learned within a given time (Farrant 1994). From the syllabus, the teacher can determine what topic is to be taught at the level (grade, class or form) he/she is teaching. The syllabus outlines the terminal objectives, concepts to be developed, evaluation strategies and at times suggested materials. The syllabus for a subject is prescriptive as it lays down what is to be taught/learned. The teacher, however, has the right to add or modify the syllabus taking the local environment into consideration.

Develop a scheme of work

Having reviewed the syllabus for the year the teacher should take a portion of it to divide into a general scheme of work for the term. The termly scheme should then be divided into weekly forecasts which contain the lesson topics and teaching and learning objectives for each topic and lesson. The instructional objectives form the basis for preparing daily lesson notes on each subject. Therefore the overall termly scheme of work is a plan of instruction extending over the whole term. The term‘s plan is broken down into smaller schemes of work linked to the term‘s plan.

Schemes of work are usually organized around themes, problems or skills the learner should acquire. From the weekly scheme of work, daily lesson notes on each subject are prepared.

Select the topic to be taught in the lesson

The syllabus, textbook and teacher‘s handbook on the subject should be referred to in identifying the topic to be taught. Usually the teacher should prepare lesson notes to cover only one lesson period. In special instances, however, one topic can be sub-divided to cover more than one period if there are many objectives to be achieved.

Write a clearly worded instructional objective for the lesson

An objective is an intent communication by a statement describing an expected change in the learner‘s behaviour after going through a lesson. Specifically instructional objectives state what the teacher expects the pupils will show or demonstrate what they have learned. In other words, instructional objectives place emphasis on what the pupils will be able to do and how learning is to be observed or evaluated. When writing an instructional objective use a verb which describes observable action or actions which have observable products, such as: to identify, to draw, to choose, to describe, to solve, to read, to write, to calculate, to explain.

On the other hand, avoid vague and unobservable verbs such as: to know, to believe, to understand, to appreciate. Note that an appropriately stated or written instructional objective must be SMART.

S – Specific

M – Measurable

A – Achievable

R – Realistic/Result-oriented

T – Time framed

Objectives may be classified as terminal or enabling.

Terminal Objectives

Terminal objectives are statements of what the learner will be able to do at the end or conclusion of the lesson.

Enabling Objectives

Enabling objectives are statements of what will make it possible for the learner to arrive at a terminal behaviour. Enabling objective is a sub-terminal objective

Find out what the pupils already know about the topic/subject matter

Form the lessons previously conducted, the teacher should indicate the pupils' previous learning which can assist them learn the new subject matter (RPK).

Select appropriate teaching methods and procedures

Five critical principles should guide the selection of appropriate teaching methods. To a very large extent the effectiveness of conducting a lesson depends on the methods and procedures the teacher uses. In selecting should facilitate learning. For the teacher to facilitate learning he/she must:

i. Use methods that actively engage pupils‘ participation in the lesson. Introducing small group exercise, role plays, drama mnemonics, simulation games, field trips and others can make learning funny and at the same time help the pupils grasp and apply the content of the lesson.
ii. Vary the teaching methods and instructional techniques during the lesson. The teacher might choose to explain/describe something and then break the class into small groups to do in-class exercises to practice the idea the teacher has presented.
iii. Select methods that help the pupils apply the materials being presented to familiar real life situation.
iv. Base teaching on the pupils‘ environment by employing environmental teaching strategies.
v. Continuously motivate the pupils to make them become willing and anxious to participate in the learning activities for the whole duration of the lesson.

In selecting appropriate teaching methods the teacher must note that teaching is a complex and multidimensional activity (Beach and Reinhartz, 1989) which includes

- telling
- giving examples
- modelling
- appreciating
- facilitating
- directing
- assisting
- assisting
- singing
- defining
- stressing critical attributes
- motivating
- guiding
- suggesting
- demonstrating
- demonstrating
- illustrating
- dancing etc.

From this perspective, teaching encompasses a multiplicity of activities aimed at increasing the probability of learning.

Decide what teaching and learning materials to use for effective delivery of the lesson

After the teacher has selected specific instructional objectives and appropriate instructional methods to cover the content, he/she has to identify specific teaching and Learning Materials (TLMs) to use in the lesson to support the selected instructional methods. The TLMs should be made or acquired in advance so that time will not be lost during the class period to create them. In some instances the pupils can participate in creating and bringing the TLMs. Teaching and Learning Materials convey reality and assist pupils to grasp concepts easily.

Decide how to assess whether the instructional objective have been achieved

Before completing a lesson, introduce an evaluation activity or exercise that allows pupils to demonstrate whether or not they have learnt the content. This will enable the teacher and the pupils to get the necessary feedback to establish, if the intended learning stated in the objectives has been achieved. Examples of assessment activities may include:

i. In-class oral review
ii. Review drills (done individually or in small groups)
iii. Homework assignments
iv. Written quizzes
v. Dramatization
vi. Modeling
vii. Drawing etc.

5.3.7 Tips on Lesson Presentation

i. Introduce lesson based on relevant previous knowledge or skills
ii. Use methods, appropriate techniques and sound principles of teaching and learning such as:
iii. Solicit comments, questions, examples, and other contributions form students throughout lessons and use questioning strategies effectively.
iv. Respond positively to student questions and encourage active engagement.
v. Use precise language, correct vocabulary and grammar, and acceptable forms of oral and written expression.
vi. Give directions that are clear and reasonable and contain an appropriate level of detail.

Reasons for Planning Before teaching

Adequate and thorough planning prior to teaching is needed for the under listed reasons: it is to

i. Ensure desirable learning by students

ii. Given guidance to effective teaching

iii. Ensure that practical activities and equipment are tried before the lesson

iv. Enable teachers to assess and monitor the learning that is taking place based on knowledge of what and how to assess.

v. Provide opportunity for asking good questions and writing desirable objectives.

vi. Enable teachers to take measures to overcome both ineffective teaching and learning

vii. Help the teacher thinks clearly about what his/her actions will be and how he/she will implement his/her actions.

Phases for Lesson Presentation

There are three phases to every instructional act. These are:

i. The pre-instructional phase

ii. The instructional phase and

iii. The assessment phase

I. Pre-Instructional Phase

Before any instruction, a teacher needs to plan his/her tactics over a period of time in order to produce a layout of action. Before this blueprint is actually produced, there is the need to:

1. Get thoroughly acquainted or familiar with the subject matter or subject content.

   There are several ways through which the teacher can do this. Some of these are:-

   i. Reading round the subject matter as much as possible, the teacher should look for books, journals, booklets, brochures, newspapers and magazines that have some information about the topic he/she is going to teach, read such material and take down the essential material for his/her lesson.

   ii. Consulting resource persons or experts on the topic. The teacher can enrich his/her knowledge on the subject to be taught by discussing it with people who know it better than him/herself.

   iii. Discussing the material with colleagues. Colloguies can offer invaluable help to teachers on topics to be taught through discussion and conversation on materials to be taught; they provide different perspectives which go a long way to ensure learners‘ understanding.

2. Try out equipment and practical activities before the lesson in order to foresee possible problems and solve them before students engaged in their use.
3. Prepare relevant teaching/learning materials (aids) to ensure that students‘ interest will be aroused and their attention sustained throughout the lesson.
4. A major element in instructional planning is the determination of the specific things the student should learn; what is expected of the students to do after the lesson.

II. Instructional Phase

The selection and organization of teaching strategies, which the teacher can use effectively in actual instruction. These are the techniques that indicate how the teacher intends to guide the students to learn. They may be teacher centeredness; child centeredness; group activity and so on.

III. The Assessment Phase

The selection or construction of assessment procedure. Here the teacher plans for how he/she is going to measure students‘ learning, what questions to ask, what to give or what tests to administer to students.

It must be noted that all the activities are integrated in formulation of the lesson plan and together they answer the questions.

i. Where am I going?
ii. Where do I start?
iii. How to get there?
iv. How do I know I have arrived?

Teaching Objectives

Teaching objectives indicate the intended outcome of the teaching learning interaction. They are the ultimate goals and destination of the learner as planned by the teacher. Objectives aim at providing desirable change in the behaviours of the learner. Objectives specify what the learner must be able to do after the lesson. They indicate behaviours that the learner must exhibit that he/she has learned. The learning outcome of any lesson with properly formulated objectives may be expressed in several ways; it can be verbal or non-verbal; that is, the learner may be expected to respond orally, in writing or demonstrate a certain skill or solve a problem.

Teacher objectives may also be seen as short term goals or immediate targets or assertions about observable changes in students, which educators wish to observe as consequence of instruction. Teaching objectives therefore define the purpose, aim or the rationale for a lesson. In short, objectives are what the teacher hopes his/her students will have been able to achieve by the time the lesson comes to an end.

Teaching Objective Explained

This component of a lesson defines the purpose, aim or the rationale for the lesson. The objectives include the performance objective stated in such a way as to indicate the specific skills that the students will be expected to learn. They give an indication of the specific content to be taught in the lesson. Objectives are what the teacher expects students to have learned by the end of the lesson.

Characteristics of Good Teaching Objectives

Good lesson objectives must have the following characteristics; they must be:

i. Clear, concise and specific

ii. Measurable – must lend themselves to assessment

iii. Behavioural – must be performance oriented

iv. Achievable – that which can be achieved during the lesson.

Usefulness of Teaching Objectives

When objectives are well formulated, they serve very useful purposes for making lesson effective. For instance, objectives:

i. Set the limit to the content of the lesson; that is, guiding the teacher to select appropriate content for the lesson.
ii. Keep the teacher form wandering away from topic
iii. Determine suitable methods or approaches to be employed in delivering the lesson.
iv. Make the teacher to select and prepare relevant teaching-learning materials.
v. Give and indicate suitable teacher and pupils activities.
vi. Indicate the type of goal structures or class organization to be employed.
vii. Make it possible for learning outcomes to be evaluated (assessed)

Formulated Good Teaching Objectives

It is always essential for you to clarify the value and the purpose for asking pupils to study what you have selected. In stating objectives in lesson plans, teachers must be careful to specify what they expect their students to be able to achieve ~~b~~by the end of the lesson". This phrase is preferred because the intended learning can take place any moment or stage as the lesson progresses. Objectives should be stated in behavioural terms because they help the teacher to have a definite target to aim at during the teacher learning process.

Thus, behavioural objectives make the teacher's work much easier because he/she is confined to specific and definite considerations. Some examples of statement of good lesson objectives are, by the end of the lesson, students will be able to, describe, *solve, write, recite, count, work, read, sing, and reduce. You can add to the list but verbs like understand, know, appreciate and enjoy* are not appropriate because they are not measurable and observable.

Categories of Teaching Objectives

The role of a teacher is to lead or guide his/her students to know, think, feel, value or acquire some practical skills. In working towards these objectives, every learner uses the hand, heart or the hand. For this reason, Bloom (1956) and others have classified teaching objectives into three domains or spheres. These are cognitive, affective and psychomotor domains. These domains are summed up as follows:

Cognitive: Knowing or thinking use of the head

Affective: Feeling or valuing use of the heart

Psychomotor: Practical or physical skills use of the hand.

Let us now examine these domains in more detail

Cognitive domain

This domain embraces or is concerned with the recall or recognition of knowledge and the development of intellectual abilities and skills. Again in the cognitive domain, we require students to use their brains to tackle and solve problems. This domain has a classification with six levels, which are in hierarchy arranged from the lowest to the highest level of thinking. Knowledge is the lowest. These levels are:

i. Simple recall or knowledge

This objective here is to help learners to acquire the ability to recall previously learned materials like simple definitions, facts, rules, procedures, conventions and principles. This objective is particularly valuable at the early stages of schooling when students have barely reached the stage of explaining facts.

ii. Comprehension or understanding

Objectives formulated at the level of comprehension require the ability to explain or translate ideas or concepts from one level to another. They involve the ability to grasp the meaning of a concept or problem.

iii. *Application*

Here students are expected to acquire the ability to use concepts and principles in new and concrete situations. The objective of teaching them therefore is to help students to use basic principles to make generalizations.

iv. Analysis

The objective here is to help students acquire the ability to break down materials into their component parts and understand their organizational structure.

v. Synthesis

This deals with the ability to produce something unique and put parts together to form a new whole. The objective here is to help students to assemble a variety of concepts or use elements from different subject matters to form new concepts.

vi. Evaluation

Learners at this stage are matured. The objective in teaching therefore is to help them make valued judgments about issues in order to make a decision. In the above processes students use mental faculties in learning the subject matter planned and organized for them. As a teacher, adopt methods delivery you consider suitable to achieve any of the objectives state above.

Affective domain

This domain, which involves the use of the heart, deals with teaching objectives that pertain to the feelings, attitudes, emotions and values of the learner. This domain is concerned with changes in interest, attitude, values and the development of appreciation and judgment. Once can achieve affective domain goals best through discussion, role-play or case study methods.

Psychomotor domain

This domain is concerned with behaviour that deals with skills and manipulation of equipment. The objective for teaching is to lead students to develop their muscular and motor skills. The learning of psychomotor skills has three main stages namely, low, middle and high levels of performances. Psychomotor learning is best achieved by active physical participation.

5.4 Suggested Lesson Plan Formats

Three dummy lesson notes, each based on one strand, have been suggested to illustrate and exemplify the concept of the integrated approach for the teaching of the Music and Dance syllabus. The main focus of a lesson (be it Performance, Composition or Listening & Observing) must be one of the subtopics proposed in the

Introduction at the beginning of this handbook. This means, in a PERFORMANCE Lesson, a **Traditional Dance Unit (Atsiagbek4)** may involve *drumming, dancing, poetry, drama, talking about the costume of the music-culture, and showing some objects in the music-culture.*

Performance Lesson Note (Non-tabular Format)

In the Lesson Note below, the lesson is PERFORMANCE, the unit is Traditional dance; the dance in focus is ATSIAGBEK$. The topic therefore is *Atsiagbek4* Dance (Drumming).

SCHOOL	Unipra north Campus, UCEW, Winneba.		**CLASS** Basic 6
DATE	10 April 2018	**TIME**	**DURATION**
		10:30 -11:00a.m.	30 minutes

LESSON Performance

TOPIC *Atsiagbek4 Dance*

OBJECTIVES By the end of the lesson, pupils will:

Play the *Atsiagbek4* time-line and supporting drums on their own.

Make *Atsiagbek4* dance movements.

Talk about the background of the music-culture.

P.K Pupils have been playing and moving in rhythm to traditional Ghanaian dance genres.

REFERENCE Creative Arts Syllabus (CRDD, 2011),

Handbook for Teaching Music & Dance at JSS 3 (Mereku, C.W.K. et. Al. 2004)

TLM Pictures of Atsiagbek4 dance instruments and dancers.

PROCEDURE

INTRODUCTION:

1. Ask children about the Aboakyir festival at Winneba to arouse interest. Ask about the instruments used and some of the songs sang during the festival's procession.
2. Call volunteers to demonstrate the music of the Akosolontoba performed during the Aboakyir festival.

STEP I. Ask children about Agbadza dance that was studied at the Primary school.

Tell them the topic for the day - ATSIAGBEK$ PERFORMANCE. Discuss briefly, some ideas of the music-culture; social organization of the music-culture. Show children the Ghana ethnic map showing the Anl4 speaking Eve people.

STEP II. Explain to children that in African Music, the instrument which keeps the time line is very important. It keeps the ~~–t~~ick" or ~~–b~~eat" for all others to come in. once the time-line is wrong, the drumming goes bad.

Teach students to sing the *Atsiagbek4* song at 1.6.8 of this Handbook *titled E3ua Do Gbe Lo o.*

STEP III. Play time-line for children to listen. Use burden text (nonsense syllables) for children to imitate for a while. Ask children to transform the words being uttered into percussive sounds by tapping softly on their tables (with their knuckles from a fisted hand). Go round and assist children in difficulty. Let children tap time-line ***mp – mf – pp*** on their tables.

SUPPORTING DRUM PATTERNS

STEP IV: 1) Call children to the front in turns and ask them to play the Totodzi.

1. Ask children to sing the Atsiabek4 song learnt as a child from the culture improvises on the *atsime* #u master drum (1.6.7 in the Handbook).

EVALUATION:

1) Ask children about the social organization and the objects of the music-culture.
2) Invite children in Section groups (Red, Yellow, Green and Blue) to perform in front of the class.
3) Let children copy the rhythmic patterns into their Expression Workbooks.

REMARKS:

1. Teacher reflects on his or her instruction and student learning in order to improve his or her teaching.
2. Teacher logs, if for some reason lesson was not taught, and reschedules lesson.

COMPOSITION LESSON NOTE

In the second lesson note below, the lesson is on COMPOSITION, the unit in focus is ART MUSIC, and the topic is *Modelling Walter Blege*

SCHOOL	Unipra north Campus, UEW, Winneba.		**CLASS:** Basic 5
DATE 10/04/18		**TIME:** 10.30-11.00	**DURATION:** 30 minutes
ASPECT	Composition		
TOPIC	*Modelling Walter Blege*		

OBJECTIVES	By the end of the lesson, pupils will: Tell about Blege's compositional characteristics. Improvise a melody that imitates Blege.
P.K	Children have been listening to choral works in school as well as church. They also sing Yɛn Ara Asaase Ni everyday at school assembly
TLM	Portrait of Walter Blege. Recording of Blege songs on cassette.
REF.	Teaching Music and Dance in Schools (Mereku, C.W.K. et. Al. 2004)

PROCEDURE

STEPS	CONTENT	TEACHER ACTIVITY	PUPILS ACTIVITY	DURATION
	Set Induction: School Worship Church Service	Ask children to mention some of the routine songs sang daily at school worship and by Choirs in church. Tell children they are going to imitate and create something similar for performance in class next week.	Chn. Name songs and composers. Tr. Lists songs and composers on the blackboard.	mins.
	Walter Blege The Portrait and Biography	Show children the portrait of Walter Blege and tell a brief history about the composer. Ask children to write down titles of his major works.	Children listen attentively and answer questions as narration goes on. Children write down list of works.	5 mins.
	Discuss the Characteristics Features of Blege's Compositions: Lyrics Scale Rhythm (hemiola) Harmonic style Use of traditional resources	Discuss points with various demonstrations.	Children take notes.	10 mins.
	Planning in Groups: Children are put in groups to plan how to compose imitating Blege.	Go round groups and give assistance where necessary to Groups. Tr. Records students —raft" ideas on his recorder (Walkman).	Children explore; select and sequence ideas. Children record their ideas on Tr's tape recorder (Walkman).	7 mins.

	Evaluation: Group presentation on performance directions.	Teacher invites groups to present their finalized improvisations. Tr. Plays recoded version to class. Children are encouraged to refine their songs for presentation at the next lesson. Teacher gives opportunity to children to ask questions, give comments and appraise works of peers.	Group leaders present performance directions to class. Groups decide on their times for rehearsals outside school hours. Children ask questions, give comments and appraise works of peers.	8 mins.
	REMARKS: Teacher reflects on his or her instruction and student learning in order to improve his or her teaching. Teacher logs, if for some reason lesson was not taught, and reschedules lesson.			

Source: (Mereku, C.W.K. et. Al. 2004)

LESSON NOTE ON LISTENING AND OBSERVING

In the last lesson note below, the lesson is on LISTENING AND OBSERVING, and the topic is Nagla Song ((Mereku, C.W.K. et. Al. 2004) .

SCHOOL	Unipra north Campus, UCEW, Winneba.		**CLASS** Basic 3
DATE	10th April, 2018	**TIME:**10:30am - 1:00a.m.	**DURATION:** 30 minutes
ASPECT	Listening and Observing		
TOPIC	*Nagla Song – De N1 Na-yere Bam De*		
OBJECTIVES	By the end of the lesson, pupils will: Be able to identify Nagla song themes and instruments of the ensemble when played form cassette or C.D. player React to questions about the belief system of the music-culture. Identify from pictures shown, costume of the music-culture.		
P.K	Children have been seeing cultural troupes perform Nagla dance at funerals. Children learnt to perform the dance during the last lesson.		
TLM	A set of Nagla drums; a map of Ghana; Faisal Helwani's Roots of Highlife recording; Teacher's recordings of Nagla drum patterns.		
REF.	Teaching Music and Dance in Schools (Mereku, C.W.K. et. Al. 2004)		

Source: (Mereku, C.W.K. et. Al. 2004)

STEPS	CONTENT	TEACHER ACTIVITY	PUPILS ACTIVITY	DURATION
1	Set Induction: Roots of Highlife Adowa Apataampa Location of Asante and Fante linguistic boundaries on the map.	Ask children to mention some of the routine songs sang daily at school worship and by Choirs in church. Tell children they are going to imitate and create something similar for performance in class next week.	Children listen attentively. Children answer questions. Children are shown Asante and Fante linguistic boundaries on the map	mins.
2	Discuss Nagla musical-cultural. Contextual organization. Of dance.	Lyric of the Nagla song De bam de n1 Na-yere should be copied on the blackboard before the commencement of the lesson Tr. Shows instruments and pictures of dances to chn. Tr. Plays drum patterns in isolation. Tr. Asks chn. To play as an ensemble.	Children listen attentively and take notes. Children observe the instruments and feel them. Students listen to each drum pattern. 5 chn are asked to drum; 2 dance in turns; while the rest sing the Nagla song.	8 mins.
3	Aural Discrimination Exercise Recorded cassette on Nagla drum patterns. Scale	Play Test 1: (Instruments are isolated) Play Test 2: (All instruments together but order altered – e.g. donno, wia, kore gulla). Play Test 3: (donno pattern played wrongly and correctly).	Children listen and write down name of instruments accordingly. Children listen and describe verbally the order of instruments. Children listen and criticize and settle on the correct pattern.	15 mins.

4	Evaluation: Belief systems Instruments Costume Dance	Ask questions on belief systems Call children to demonstrate drum patterns. Call children to identify pictures of people dressed in the music-culture. Call children to identify pictures of dancers in the music culture. Copy the notation of the drum patterns for kids to copy into their notebooks	Children answer questions orally. Children play patterns on drums. Children identify pictures Children copy notes into their Notebooks.	7 mins.
REMARKS: (To be written after teaching the lesson) Teacher reflects on his or her instruction and student learning in order to improve his or her teaching. Teacher logs, if for some reason lesson was not taught, and reschedules lesson.				

Source: (Mereku, C.W.K. et. Al. 2004); subject to review.

5.5 Forms of Assessment used by Teachers

Bordering on the capacity of teachers to teach Music and Dance, the strategies they device in assessing their pupils were also investigated in this study Although various strategies are available for assessing various music and dance lessons including pencil and paper in addition to the portfolio assessment strategies as indicated by Rowntree, (1991). Akrofi, (2002), Pogonowski, (1985), Manford (1983), Responses given by the participants (teachers) indicated that almost three-quarter (74.5%) of the teachers used only pencil and paper strategy in assessing students‘ achievement or output. The remaining one-quarter of the respondents indicated that they used systematic observation (17.6%) or Portfolio assessment (7.8%). The dominant use of paper and

pencil strategy in assessing students could be as a result of teacher‘s inadequate training or competence in music and dance, leading to lack of ability to observe and identify the student‘s strengths and weaknesses in the field/subject.

Portfolio assessment is one of the assessment strategies recommended for evaluating the performing arts is Portfolio Assessment (Rowntree, 1991) which every music and dance teacher is required to know so as to be in to identify the strengths and weaknesses of the individual learner and be able to offer him/her the needed guidance/assistance. Generally speaking, portfolio simply refers to any container for carrying loose papers, documents, and other valuables. In the field of education, portfolio means collecting and saving any relevant teaching and learning materials and items including essays, class work, assignments and homework, test papers, pictures, paintings, drawings, and observation and interview reports. Portfolio assessment was the systematic and organized collection of evidence used by both the teacher and the student to monitor growth of the student‘s knowledge (cognitive), skills (psychomotor), and attitudes and values (affective) in a specific subject in the classroom.

With Music and Dance, Portfolio Assessment refers to the evaluation of pupil‘s artistic or academic achievements through a periodic review of their anecdotal records (reflections on artistic events).Each pupil is to be provided with a Portfolio Assessment Record Book in which he or she records his/her experiences, problems, excitement and ideas while engaged in the activities provided by the programme. There should be frequent teacher-pupil meeting (preferably, at least twice a term) during which he holds discussions with them through questions, suggestion of ideas and encourage them to

make improvements in their artistic work. Although his type of assessment procedure was primarily to be used in from basic school classes four to nine, it would be equally helpful to the musical nurturing of pupils of all stages if teachers were well-vexed in its usage.

In addition to the portfolio assessment, teachers were to carry out a systematic observation in which they observe and record classroom behaviour according to an observation system which was a scheme specifying both the event to be recorded and the procedure for their recording. The observation of pupils should be done both individually and in groups and record of their progress kept by the teachers. Pupils were also supposed be given projects in all three areas covered by the music and dance programme namely, Composition, Performance and Listening and Observing .The should be presented in class to form the basis for class discussion. Within the broad perspective of portfolio assessment, there were specified strategies meant for assessing pupils learning output in each of the three main areas/aspects of the primary school music and dance programme.

As indicated by Rowntree (1991), the Assessment of the Performance should be generally based on three main criteria namely the correctness of pitches (sounds), accuracy of the rhythmic structure of the piece played/sung and correctness of playing technique – how the instrument is held when playing it, the appropriate use of the hands, stick(s), hand/stick as well as the exercise of muting, palming, flapping- among others. To assessment of Listening and Observing, however, should be based on the correctness or otherwise of the answers given in response to questions designed to

guide the study. For example: Having taken learners through a listening and observing lesson with specific objectives of appreciating tempo, instruments and costume used, extent of learning could be assessed using questions such as: Which of the following best describe the tempo of the music? (Fast/slow); Name (state a number) instruments that performed in the piece; Describe the costumes worn by the (males, females, drummers, dancers, singers, etc). Assessing a Composition lesson, follows criteria which is similar to that of performance; accuracy of rhythm, proper manipulation of pitches in acceptable ranges of media in view and creative employment and blending of general music theory and practicum knowledge and skills. (Rowntree, 1991).

This implies that for the teacher to conduct effective assessment of pupils' musical learning in a performance lesson, he/her (the teacher) must have firm grips of intricacies embedded in the specific kind/genre of the music being taught and assessed. It follows then that in pursuit of effective assessment of music and dance lessons, the primary school teacher ought to be abreast with all these specified parameters prescribed for the given tasks, cutting across the totality of the music and dance programme. This is the expectation that most teachers in the primary classroom could not meet; yet they remained the teachers and assessors of pupils in their respective classrooms.

The capacity of teachers was also anticipated to have an influence on the level of confidence with which they carried out their classroom activities. The confidence level of teachers was assessed taking the following activities into consideration: teaching primary school music lesson in any primary class; demonstrating a musical activity in

any primary class; planning music lesson with well-coordinated features (clear and SMART objectives); using musical activities to get pupils to actively participate in lessons; asking questions that encourage pupils to think deeply; designing your own Teaching/Learning Materials (TLM); using a variety of teaching approaches; planning music lessons for pupils with different abilities; teaching large classes; and offering advice to a fellow music teacher on his or her teaching. The results on these are shown in Table 6.

Table 11: Confidence Level of Teachers

Confidence Level	Low	Very low	Average	High	Very High
Teach primary school music lesson in any primary class	26.2	21.5	**40.0**	10.8	1.5
Demonstrate a musical activity in any primary class	17.5	**52.4**	20.6	6.3	3.2
Plan music lesson with well-coordinated features (clear and SMART objectives)	21.9	15.6	**43.8**	17.2	1.6
Use musical activities to get pupils to actively participate in lessons	18.8	10.9	**40.6**	26.6	3.1
Ask questions that encourage pupils to think deeply.	6.2	**55.4**	4.6	33.8	0
Design your own Teaching/learning Materials (TLMs)	17.5	11.1	**49.2**	19.0	3.2
Use a variety of teaching approaches	13.8	6.2	**44.6**	32.3	3.1
Plan music lessons for pupils with different abilities	**41.5**	16.9	33.8	7.7	0
Teach large classes	23.4	12.5	**31.3**	28.1	4.7
Offer advice to a fellow music teacher on his or her teaching	30.8	26.2	**32.3**	6.2	4.6

Table 6 above is a tabular representation of the Likert scale data gathered from participants on their competence in classroom activities. Generally, the participants rated themselves to be average in dealing with the classroom activities mentioned. It appeared that none of the classroom activities mentioned recorded majority of teachers having high or very high confidence in that aspect. In planning music and dance lessons for pupils with different abilities, 41.5% of the teachers indicated that they had low confidence level in establishing. This according to the participants was as a result of inadequate preparations or training gained from teacher training institutions they attended. The generality of inadequate teacher preparation manifested in an aspect of the researcher's observation of lessons to the effect that none of the lessons observed in this study was on Composition. In follow-up question during one of the FGD, the teachers shared a common opinion —as for composition, unless the musicians…" One participant said amid laughter —… me!

Somebody who can't, how can I compose? As for that one the children cannot even do it at this stage" These confessions indicated the serious extent to which that aspect of the syllabus, which was mainly meant to develop the creative thinking abilities of the learner had been abandoned. It was clear that the teachers lacked know-how on the concept of composition and improvisation as contained in the syllabus. It was also evident that they were not familiar with the general procedure for teaching composition and improvisation as outlined by Manford as follows:

1. Plan parameters within which students are to work.
    i. Limit sounds or words from which students will select.

    ii. Limit aspects of sound from which pupils are to explore – pitch, duration, timbre, dynamics

    iii. Establish realistic time limitations on the length of the expected composition and the length of the activity (not applicable always)

2. Plan working procedures for the pupils.
    i. Plan procedures for getting out and returning instruments and other materials.

    ii. Identify a hierarchy of activities indicating what should be done first, second, third, etc.

    iii. Establish a ―frame of silence" round each composition by beginning and ending with at least five seconds of silence.

    iv. Predetermine which activities can be carried out in large groups and which will require smaller groupings.

    v. Plan procedures for dividing the class into groups and for moving to group work areas.

    vi. Identify a leader for each group. Avoid putting two strong ―leadership personalities" in the same group.

3.Communicate instructions and expectations clearly to learners.

i. Be certain that pupils know what choices are available to them.

ii. Be certain that pupils know the limitations within which they are to work.

iii. Use large graphic notations and/or conducting gestures when working with large groups.

4.Help pupils develop skills of creating.

i. Use questioning techniques to help pupils explore, invent, and or organize sounds.

ii. Help pupils develop criteria and procedures for evaluating their own compositions.

iii. Provide opportunities for pupils to work on one composition over an extended period of time (e.g. fifteen minutes each day for a week) to make numerous refinements.

5. Recognize the artistic qualities of the pupils‘ compositions.

i. Reinforce the process rather than the product, giving verbal and nonverbal reinforcement to pupils who are efficiently working through the process of exploring, inventing and organizing sound.

ii. Help pupils revise and refine their compositions.

iii. Provide opportunities for pupils to perform compositions in a concert-like atmosphere for other pupils and for adults (Manford, 1996).

CHAPTER SIX

SUMMARY, CONCLUSION AND RECOMMENDATIONS

6.0 Preamble

The focus of this study was to investigate the extent to which pedagogy had been employed in the execution of the music curriculum of primary schools in Ghana. The ardor which drove the study had to do with determining the how equipped the Ghanaian primary teacher had been to play his/her role in helping pupils develop the knowledge, skills and attitudes anticipated per the music and dance curriculum. It was also a means of acquainting the researcher with current pedagogical challenges prevailing among the generalist teacher and putting forward ways to address them with the view to making primary school music and dance education in Ghana more rewarding.

6.1 Summary

The study revealed that following the pre-service training teachers underwent, they had commendable abilities in generally lesson note preparation. In their lesson notes, they were able to display all components of a lesson note, including lesson objectives, relevant previous knowledge, core points, evaluation and remarks. During their preparation to become teachers, teachers were exposed to varied syllabi. A good number of the teachers had the Creative Arts syllabus to guide their instructions. Also, the teachers were good at general class management practices such as ensuring good classroom setting and maintaining discipline among learners.

Many of the teachers had the experience of teaching music and dance over the years from previous classes/schools as against a minority who were teaching the subject in their assigned classes for the first time. The greater percentage of the teachers with music and dance teaching experience from their previous classes indicated that the subject was not new to them. The participant displayed their awareness of some of the music-related topics in the creative arts syllabus namely, creating, singing and drumming.

Such teachers still make the effort to teach the subject using the available materials which include the Creative Arts Syllabus and in some cases copies of Creative Arts textbook (where available). The teachers mostly rely on their limited stock of musical experiences to engage their pupils in music learning activities. They are able to provide some kind of improvised materials -though may not necessarily be the best-to facilitate their lessons when they could not access the actual materials.

On the part of headteachers, who equally play key roles in ensuring successful curriculum implementation, some of them expressed no difficulty in vetting their teachers‘ Music and Dance lesson notes. In most instances such headteachers were music scholars hence they were in position to vet lesson notes of their teachers. Their knowledge in the subject results from the training they had received in this respect, particularly at the pre-service levels. This implies that receiving training accounted for such headteachers found knowledgeable in the subject. This consequently reflects in the ease at which they carry out their duties in terms of vetting lesson notes.

The main challenge of the teachers in handling the music and dance curriculum was associated with pedagogical specifications for treating various topics. None of the teachers was familiar with the conventional approaches to music and dance instruction such as the Dalcroze and Nzewi approaches. The Carl Orff, (McRae, 1982) Kodaly (Campbell & Scott-Kassner (1995) Dalcroze (Mead, 1994) and Suzuki (Kendal (1996) too were unpopular although a good number of the teachers claimed to be familiar with the Apprenticeship approach which they did not utilize consciously in their lesson planning and delivery as observed in this study. Despite the commendable efforts of these teachers, the weakness still remained in the fact that most of them taught their lessons in the abstract with the traditional lecture method instead of adopting conventional methods and mobilizing appropriate teaching/learning materials to present the lessons.

While some headteachers considered themselves knowledgeable in the subject of Music and Dance, responses from others presented a contrary picture. Responses from participants indicate that most headteachers face lots of difficulties in vetting the lesson notes of their teachers in the subject of Music and Dance. Per the data, headteachers who lacked expertise in the area of music were in the majority. They lamented not getting the opportunity to acquire knowledge and skills on Music and Dance during their time of trainings in preparation for the teaching and headship job. This situation negative impacted the quality of lesson preparation and delivery among teachers who worked under the supervisions of such headteachers.

The lack of expertise of teachers in the field of Music and Dance raised concerns about lesson notes preparations as teachers could not factor adequate music and dance information into their lesson notes. In other instances, these teachers paid no attention at all to the writing of Music and

Dance lesson notes. That is to say the level of seriousness they attached to writing lesson notes on the subject had diminished.

Contrary to the difficulty teachers faced in preparing lesson notes on the subject, they saw themselves as adequately prepared to teach Music and Dance in their classrooms, giving an indication that they were not aware of the essentials that they lacked in handling the subject.

It emerged that some teachers on their parts portrayed a poor attitude towards writing Music and Dance lesson notes; some placed emphasis on the practical aspect of music, mostly engaging their pupils in singing during music lesson periods. Therefore, they saw no need for lesson notes in this regard. In the contrary, those who lacked the singing interest attempt to present the theoretical perspectives of which they have no mastery. This attitude had an implication for lesson delivery on the subject. Some teachers were found to be evading aspects of the subject which required writing of lesson notes. The data specified that 20.6% of the teachers at the primary school do not teach the subject at all. In some cases, the school reserves teaching of music and dance for interns from University of Education, Winneba to come and teach. That is to say that as long as there are no student-teachers in such schools, no music and dance lessons take place.

Furthermore, the study revealed that neither the teachers nor the headteachers had participated in any in-service training programmes related to Music and Dance since their assumption of office. It was made clear that though the teachers seldom attended an INSET, it had no bearing on the teaching and learning of music and dance. They were therefore, passionate about getting an In-service training organized for them. This factor created deficiencies in the teachers Creative Arts, specifically the Music and Dance components. The study came out with the international principles (NAfME Position Statements) that was meant guide the attitude and actions of all music educators. Major approaches to music teaching and learning were also presented covering those from the indigenous African milieu like Apprenticeship, Observation and Imitation as well as others from western origin including the Dalcroze, Kodaly, Carle Orff, Suzuki and Metacognitive approaches.

As part of the foregoing recommendations and of course, for the sake of providing a general guide to teachers, this research report hereby briefly offers a general guide on teaching and assessing selected musical areas, reflecting the three main sections of the primary music curriculum; Composition (Improvisation), Performance as well as Listening and observing within these ending paragraphs of the research report as follows:

6.2 Suggested Methods

This part of the work –Suggested Methods of Teaching Music and Dance (selected areas) in Schools" should not be mistaken as a repetition of –Strategies for Lesson Planning and Presentation" earlier discussed under chapter four. It should rather be noted that while the later offers general approach to planning music lessons, the former seeks to emphasize specific methodology for teach each of the three main aspects of the primary school music curriculum namely Composition, Performance as well as Listening and Observing. The teacher therefore, ought to study each of these methods thoroughly and employ them appropriately so as to make contact hours optimally worthwhile to the learner, both as an individual and as a member of a group.

It is important to bear in mind that all children love music and are naturally motivated by musical acts which include moving, singing, playing instruments, listening and creating. It is therefore, highly recommended that children should be introduced to music through –play" as advocated by Dzansi-McPalm (2004), Ilari & Majlis (2002) or through exploring and manipulating –music" itself; i.e. children must be made to move to music, listen to music, sing songs, handle and play all sorts of available musical instruments while they create or compose music. Manford (1983) states that all musical activities must aim at making children grow to become, at least, music –consumers" for life. Thus, after going through the music programme, the learner should be able to sing, read music or play an instrument as well as answer some paper work questions in rudiments of music (such as definition of terms, historical facts etc.) For effective music instruction in schools, teachers are to use the best methods that fully involve students in real musical experiences via performing, listening, organizing, moving and

analyzing music encountered. The maturation and experiential level of pupils must be considered including the present needs of learners, availability of materials and equipment and the teacher‘s own strengths and weaknesses which should all guide the choice of methods of teaching. For instance:

1. Bring in resource persons or a recording of what you intend teaching if you are deficit in the area.
2. Take learners on excursion where possible.
3. For effective teaching of the Music and Dance Programme, it is recommended that the Comprehensive Musicianship Approach (CMA) propounded by Abeles et al (1984) be used.

In this method of teaching music, the teacher guides the learner to, at least, touch on a little of other relevant information relating to the main topic under consideration. E.g. In learning a dance, the history, ethnic area or tribe that performs it, costume used, rhythmic patterns of the instruments, etc. must all be brought to bear.

6.2.1 Teaching and Assessing Performance

As expounded by Rowntree, (1991) teaching performance skills require demonstrating, explaining, and providing environment for practice. Generally, the instruction should begin with aural concept of the piece. The teacher then demonstrates and explains what is to be learnt where possible using diagrams, pictures, the actual instrument(s) etc. The learner then practices what has been taught. During practice, the teacher listens and the result of what the student does at practice provides the clues for further explanation and/or demonstration.

The Assessment of the Performance should be generally based on;

- ✓ The correctness of pitches (sounds)
- ✓ Accuracy of the rhythmic structure of the piece played/sung.
- ✓ Correctness of playing technique – how the instrument is held when playing it.

Teaching Singing

Singing should, for obvious reasons, form the basic musical activities of the Primary school. Songs should be carefully chosen, preferably well in advance to reflect the general musical activities of the school. Songs to be taught must be studied carefully by the teacher with regards to:

Tone	-	Timbre, Pitch, Duration, Dynamics Etc
Rhythm	-	Pulse, Metre, Syncopation, Etc
Tonality	-	Major, Minor, Pentatonic, Etc
Melody & Harmony	-	Conjunct, Disjunct, Intervals, Chords, Cadences
Form/Texture	-	Phrases, Sections, Monophony, Polyphony, Fugue

6.2.2 Using the Rote Method to Teach a Song

1. Use motivational techniques such as discussion of the title of the song, story behind it, the composer, etc.
2. Pupils to pronounce the text, sing the entire song through, paying attention to the attributes of good singing such as posture, diction, and phrasing.
3. Invite questions from the pupils on the song.
4. Sing the opening phrase and let them repeat it (once or twice).
5. Sing the second phrase and let them repeat it (once or twice).
6. Sing the first two phrases and let them repeat it (once or twice).
7. Sing the third phrase and let them repeat it (once or twice).
8. Sing the fourth phrase and let them repeat it.
9. Sing the third and fourth phrases and let them repeat it.
10. Sing the entire song and let them repeat it.
11. Sing the entire song with the class.
12. Finally, give the starting pitch and let them sing it by themselves till they know it fully.

Once the song is known, the following activities may be performed on it.

a) Style – May be sung in various singing styles – legato, staccato, fast, slow, loud/soft etc to be followed by discussion on which style is appropriate.

b) Rhythm – Draw pupils‘ attention to the various rhythmic patterns of the phrases; they can clap the rhythm of the melody, and that of the beat. They may accompany the song on available instruments.

c) Melody – Pupils should be guided to use their hands in plotting the contour of the melody. They should also learn about sequences, arpeggio passages, awkward jumps, variation in melodies that they sing (if any)

d) Tonality – They should indicate whether the minor, pentatonic, heptatonic scales and whether there are modulations.

e) Harmony – Similarity between harmony and melody, frequency of chord changes, changes in harmony should all be discussed.

f) Form and Texture – Similar/contrasting phrases, sections, introductions, preludes, interludes, postludes, codas, main theme, subject and answer in fugues must all be discussed if there are any.

g) Above all, pupils should be encouraged to make movement(s) to the song as they sing and accompany themselves with the available musical instruments.

h) For Assessment, see assessment technique under performance and add tone quality.

6.2.3 Teaching a Dance

A dance consists of an instrumental section, vocal section and the movement pattern(s).

a) The instrumental section is made up of all the instruments (non-vocal) which may include: a bell, supporting drums, master drum, clappers, maracas, and handclapping.

b) The vocal section comprise the songs sung to accompany the dance while

c) The movement section involves the various gestures made in response to the rhythmic patterns played by the instruments.

General Steps in Teaching A Dance

❖ Advanced preparation by the teacher.

1. A brief discussion of the dance with pupils, e.g. tribe that performs it, historical background of the dance and instruments and costume used for the dance.
2. Show pupils, if available, still pictures or video clip of the dance.
3. Introduce the instrumental patterns first, beginning from the bell, lesser drums and then the master drum pattern. Learners may learn one or two of the patterns to be studied in one lesson. They should say out the patterns, tap them on their laps and on their table tops before playing them on the actual instruments.
4. Handclapping and singing should follow respectively (if there should be). [Kete – no handclapping]
5. The dance movements should then follow. This should be done separately before combining it with the instrumental playing. Teach a few steps at a time.
6. A dance could be taught over a whole period, e.g. a term or even a year.

Assessing Dance

A general assessment of a dance should be based on the following;

Evidence of Practice/Rehearsal	**Originality (Creativity)**	**Costume**	**Cohesion**	**General Impression**	**Total**
30	15	15	25	15	100

However, class assessment should be based on the areas illustrated in the table below.

DIMENSIONS	**COMPOSITION**	**PERFORMANCE**	**LISTENING & OBSERVING**
Creativity	30	10	10
Aesthetic Sensitivity	5	15	5
Perception	5	5	15
Total	40	30	30

The following are the definitions of the dimensions.

1. Creativity – The pupil‘s ability to produce novel work which is accepted as tenable or useful or satisfying by a group at a point in time. This includes composition, improvisation, recreation of existing works and interpretation.

2. Aesthetic Sensitivity – This concerns the learner‘s response to the expressive qualities of the Arts. It also involves the development of an attitude which

promotes initiative and the desire to continue to participate in and value the performing Arts.

3. Perception – It is the knowledge of and the ability to identify and isolate the organization of elements in an existing or a spontaneous creative work.

6.2.4 Teaching and Assessing Composition

Hickey (2003) and Rowntree, (1991).indicate that composition involves the creation and recreation of music. It is a kind of creative activity in which learners either select or are given particular sounds to work with, invent sound patterns and organize those patterns in a meaningful way; thus, creating a composition that is a unique expression of ideas and feelings.

Teaching and Assessing Composition involves steps including the following:

1. Plan parameters within which students are to work.
    i. Limit sounds or words from which students will select.
    ii. Limit aspects of sound from which pupils are to explore – pitch, duration, timbre, dynamics
    iii. Establish realistic time limitations on the length of the expected composition and the length of the activity (not applicable always)

2. Plan working procedures for the pupils.

   i. Plan procedures for getting out and returning instruments and other materials.

   ii. Identify a hierarchy of activities indicating what should be done first, second, third, etc.

   iii. Establish a ―frame of silence" round each composition by beginning and ending with at least five seconds of silence.

   iv. Predetermine which activities can be carried out in large groups and which will require smaller groupings.

   v. Plan procedures for dividing the class into groups and for moving to group work areas.

   vi. Identify a leader for each group. Avoid putting two strong ―leadership personalities" in the same group.

3. Communicate instructions and expectations clearly to learners.

i. Be certain that pupils know what choices are available to them.

ii. Be certain that pupils know the limitations within which they are to work.

iii. Use large graphic notations and/or conducting gestures when working with large groups.

4. Help pupils develop skills of creating.

   i. Use questioning techniques to help pupils explore, invent, and or organize sounds.

   ii. Help pupils develop criteria and procedures for evaluating their own compositions.

   iii. Provide opportunities for pupils to work on one composition over an extended period of time (e.g. fifteen minutes each day for a week) to make numerous refinements.

5. Recognize the artistic qualities of the pupils‘ compositions.

   i. Reinforce the process rather than the product, giving verbal and nonverbal reinforcement to pupils who are efficiently working through the process of exploring, inventing and organizing sound.

   ii. Help pupils revise and refine their compositions.

   iii. Provide opportunities for pupils to perform compositions in a concert-like atmosphere for other pupils and for adults.

   iv. Give sample lesson notes on composition to students.

For method of assessing Composition, use the suggested format stated under performance.

6.2.5 Teaching and Assessing Listening & Observing

Music is basically an aural art which involves much listening. Individuals should retain their listening experiences in order to enjoy what they listen to at concerts, from records and radios. (Hickey, 2003; & Rowntree, 1991). For effective Music and Dance teaching/learning, pupils should be trained to develop their listening and observation skills. Listening experiences should be so planned that pupils are always active and focus on one or more of the elements of music – rhythm, melody, harmony, form, texture, tone colour, dynamics and text. To help pupils focus on what to listen for, they should be guided to listen to various sounds and categorise them as follows: high or low, soft or loud, fast or slow, and long or short (Manford, 1996). Under observation, pupils are to be directed to observe specific events and/or elements in a given musical situation. Pupils may be asked to identify costumes used by performing groups, types of instruments used in a particular dance etc.

Procedure for Teaching Listening

a) The teacher first of all provides some motivational devices – singing, picture, story etc.
b) Play the music once for sensuous listening.
c) Draw the pupils‘ attention to the elements of the music to be carefully listened to.
d) Play the music again for perceptive listening.
e) Lead a discussion on the specific objective(s) of the lesson – e.g. what was the tempo of the music? Was the music soft/loud? What was your feeling?

f) Make general comments on the music and play it again for pupils to discover other important facts about it.

g) Assign related activities to pupils – reading, drawing, creating, dramatizing, etc.

Assessing Listening and Observing

The assessment of Listening and Observing should be based on the correctness or otherwise of the answers given in response to questions designed to guide the study. E.g. which of the following best describe the tempo of the music? Fast/slow. For the activities related to listening lessons, use the general outline for assessment suggested under performance.

6.3 Portfolio Assessment

One of the assessment strategies recommended for evaluating the performing arts is Portfolio Assessment (Rowntree, 1991). Generally speaking, portfolio simply refers to any container for carrying loose papers, documents, and other valuables. In the field of education, portfolio means collecting and saving any relevant teaching and learning materials and items (including essays, class work, assignments and homework, test papers, pictures, paintings, drawings, and observation and interview reports). Summarily, portfolio assessment is the systematic and organized collection of evidence used by both the teacher and the student to monitor growth of the student‘s knowledge (cognitive), skills (psychomotor), and attitudes and values (affective) in a specific subject in the classroom.

With Music and Dance, Portfolio Assessment refers to the evaluation of pupil's artistic or academic achievements through a periodic review of their anecdotal records (reflections on artistic events). Each pupil is to be provided with a Portfolio Assessment Record Book in which he or she records his/her experiences, problems, excitement and ideas while engaged in the activities provided by the programme. There should be frequent teacher-pupil meeting (preferably, at least twice a term) during which he holds discussions with them through questions, suggestion of ideas and encourage them to make improvements in their artistic work.

The Grading Schedule for observation (see appendix 1 of the MDS) should be used at the review meetings to grade pupils. This type of assessment procedure is to be used in BS4-BS9.In addition to the portfolio assessment, teachers are to carry out a systematic observation in which they observe and record classroom behaviour according to an observation system [a scheme specifying both the event to be recorded and the procedure for their recording] The observation of pupils should be done both individually and in groups and record of their progress kept by the teachers.Pupils should also be given projects in all three areas covered by the programme namely, Composition, Performance and Listening and Observing .The should be presented in to class form the basis for class discussion.

6.4 Prerequisites

Music and dance being a practical oriented subject with peculiar characteristics requires some special qualities and capabilities on the part of the teacher for effective teaching of the subject. These prerequisites include the following:

1. a) Knowledge of the pupils:
   - i. The musical skills and knowledge they possess.
   - ii. The type of music that interests and moves them.
   - iii. Their learning styles.
   - iv. Their subject strengths – whether composition or performance.
   - v. Where they are developmentally.
   - vi. Their cultural and familiar backgrounds.
   - vii. The musical expectations (if any) of their parents.

   b) Knowledge of the subject and liking it.
   - (i) Knowledge of poems/tongue twisters/stories.
   - (ii) Good collection of songs.
   - (iii) Good collection of drums, bells, etc.
   - (iv) Knowledge of festivals/ceremonies/rites/dances, history of music.
   - (v) Knowledge in organizing group work.
   - (vi) Knowledge in playing instrumental patterns and making movements to them.
   - (vii) Developing his/her sense of humour.
   - (viii) Conversant with the goals and objective of music and dance education as outlined in the (MDS 1999, p.1) viz:

6.5 A Conceptual Framework

The literature reviewed in this research, the theory of teacher competence that underpinned the study as well as the findings that emanated from this work generated in me a new perspective about the personality of a competent music teacher - the source, scope and impact - which I have diagrammatised and explained as follows:

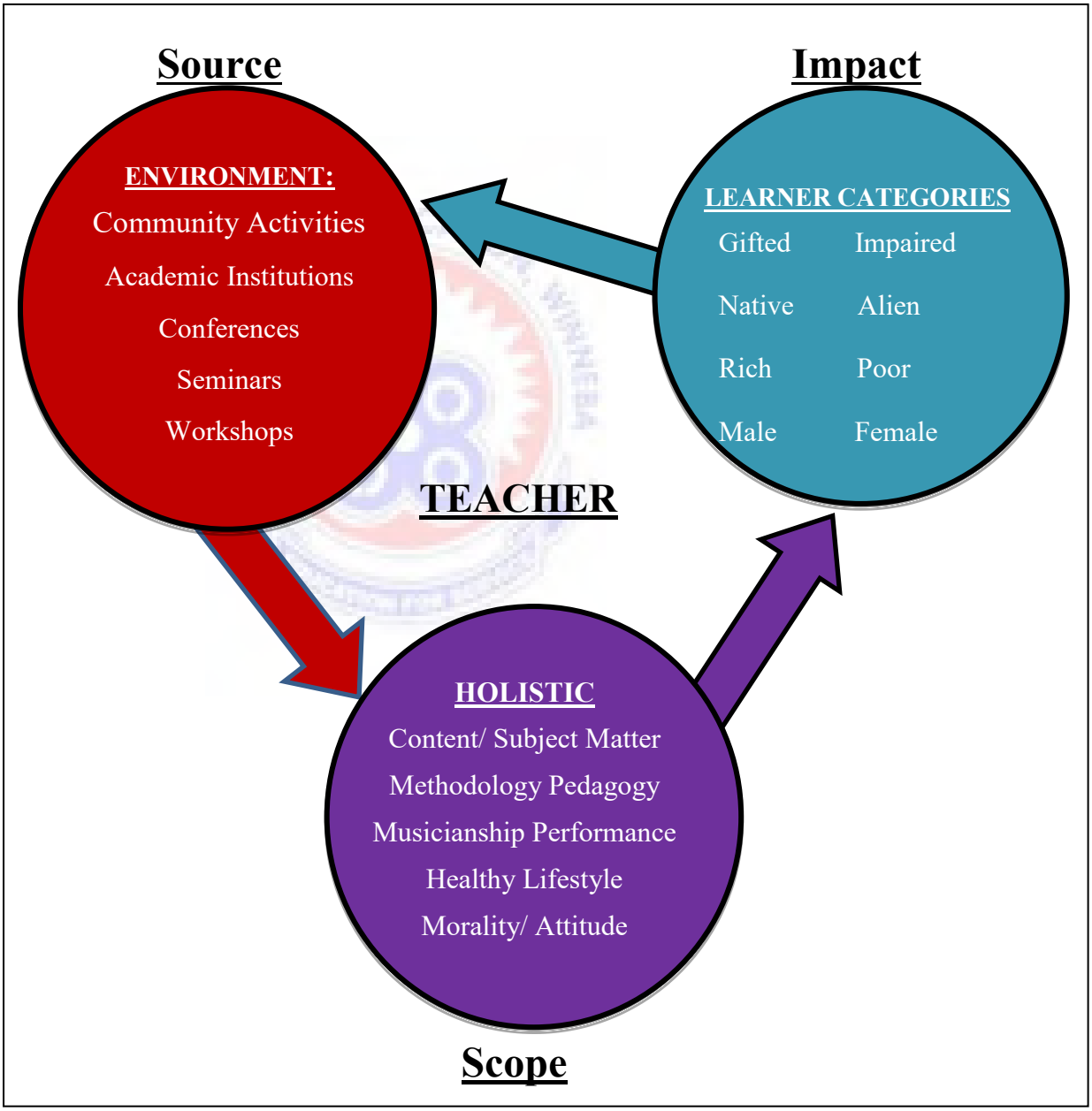

Figure 7: Music teacher competence framework

6.6 Music teacher competence framework

The framework generally covers three major domains namely the –Source", the –Scope" and the –Impact". The source has to do with means through which the music the music teacher develops his/her competence. These include the enculturation process in which the teacher, as part of his/her upbringing, musical acquired skills, knowledge and attitudes from participation in community activities. The extent of education and training; formal and non-formal received by an individual constitute a significant source of one's level of competence as a teacher. The various schools, colleges and universities as well as conferences, workshops and seminars attended by the teacher are all sources from which the teacher builds up his/her level of competence.

If the teacher gets the opportunity to be musically prepared adequately in one environment or the other, he/she is expected to have developed a comprehensive ability which makes it possible for him/her to teach music and dance in the primary school with confidence. By comprehensive ability being the scope of teacher competence in the context of this report, I mean the teacher having all facets of strengths which should be combined to ensure effective teaching and learning. These include mastery of the subject matter otherwise referred to as content, possessing varied techniques (methodologies) for handling various topics, being able to demonstrate musical concepts/skills as well as participate in one musical performance or the other. The competent music teacher also must be healthy and exhibit acceptable lifestyle which is worth emulating by learners and the community at large.

Having been seasoned and grounded within the required scope of competence, the music teacher is then in position to impart the lives of his/her learners who come in differing categories with various learning needs. The competent music teacher, per the level of education and training received is able to identify the gifted learner, the impaired learner, the native learner who is already familiar with the music of the community, the foreign learner who on the contrary is alien to the music of the community in which the school is situated, the learner from affluent or the less economically endowed home, whether male or female. The competent teacher can strategize adequately to cater for each category of learner that happens to pass though his/her tutelage. Undoubtedly, if the music teacher is able to impact the learner effectively, this same learner, when grown and musically groomed will in turn serve the environment/community. On the other hand, if the teacher is not able to impact the lives of his/her learners adequately, these learners grow to become liabilities instead assets to the communities, among whom are found perpetuators all forms of social vices. Hence cyclic nature of the source, the scope and the level impact ensuring the competence of the music teacher remains very significant.

6.7 Conclusions

The primary school music education in Ghana which is placed under the jurisdiction of the generalist (class) teacher requires that the teacher be competent enough provide the requisite learning environments for the pupils. This conceptual framework offers a sufficient clue to what the community of music educators in Ghana ought to do in order to promote effective teaching and learning of music and dance in Ghanaian primary schools. Successful teaching and learning involves general music results in learner

attainment of musical understanding, musical skills, attitudes, appreciation and other musical learning which are associated with the music educator. The current state of primary school music education in Ghana requires that a greater effort be made to sharpen the pedagogical abilities of the teachers.

The fact that many teachers were determined to teach the subject in spite of their weaknesses, coupled with their willingness to be trained to improve on what they do was an indication that when given the needed assistance they could be in a better position to offer more effective and efficient music education in the schools.

6.8 Recommendations

Based on the finding of this study, some recommendations were made as follows:The study recommends that periodic In-service training should be organized by music teacher training institution/experts for both teachers and headteachers in the primary schools.in addition to their Circuit Supervisors This would help equip them better to play their respective roles more efficiently to promote teaching and learning of the subject.

Also, the study advocates that resource persons found in the community should be maximally involved in teaching music and dance from the locality within which the school is situated. They should equally be involved in the assessment (and grading) of the learners since the resource person are expected to have a more in-depth knowledge about the lessons the help teach. The class teacher then plays collaborative roles to guide the professional appropriateness of all activities including the teaching and the assessment.

Furthermore, the study recommends the development of a teachers _manual to guide the use of the available syllabus. Such a manual will provide appreciable details on what is required of the teacher in handling various topics that constitute the primary school music and dance curriculum. By so doing, coupled with the provision of INSET, teachers' pedagogical abilities are expected to improve.

Finally, the study challenges the school and community state holders such as PTA and SMC chairpersons to foster stronger collaborations to ensure that teachers are given requisite on-the-job training, basic teaching/learning materials as well as other available community resources are offered to facilitate music education in the schools. The researcher has a strong convictions rooted in the findings of the study that should the foregoing recommendations be attended to diligently, music and dance education in Ghanaian primary schools would experience drastic improvement in the years ahead to the admiration of all.

6.9 Suggestions for further research

During the course this research, it was realized that besides pedagogical challenges, primary school teachers have difficulties with the subject matter of the curriculum. There is need therefore, to investigate further the degree of challenges prevailing in relation to the curriculum content and determine means of addressing them. In addition, just as primary school music and dance is receiving empirical attention, it is important to find out what the situation is at the second cycle and the tertiary levels too. This will help arrest the lapses (if any) at those levels to prevent any possible degeneration into worse situations.

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APPENDICES

APPENDIX 1

THE PEDAGOGICAL FACTOR IN GHANA'S PRIMARY SCHOOL

MUSIC AND DANCE CURRICULUM

A PhD. DISSERTATION

LESSON OBSERVATION GUIDE

Tick the appropriate column to indicate the extent to which their performance meets the requirements of the standards below.

District/Munic/Metro: .....

School:.....

Class ..... Date:.....

S/N	DESCRIPTION	**Performance Level**		
		Fully achieved	Partially achieved	Not achieved
1-1	Plans lesson with well coordinated features (clear and _SMART' objectives) **S** - Specific, **M**- Measurable, **A**- Achievable, **R**- Relevant, **T**- Time-bound			
1-2	States core points clarifying main skills and/or concepts)			
1-3	Plans teaching and learning activities in a logical sequence			
1-4	Provides pieces of music to be used at specific stages of the lesson			

1-5	Indicates appropriate stages in lesson plan where TLMs will be used			
1-6	Specifies empirical techniques (African/Western) to teach given concepts			
1-7	Provides varied teacher learner activities (e.g. group work, role play etc)			
Teaching Methodology and Delivery **(Through direct observation)**				
2-1	Relates lesson to learners' Relevant Previous Knowledge (R.P.K.)			
2-2	Uses activities that relate well to lesson objectives/core points			
2-3	Introduces activities that promote pupils' active participation			
2-4	Uses language that is appropriate and easy to understand			
2-5	Uses activities to develop pupils' understanding of new concepts			
2-6	Uses pieces of music provided to teach new concepts/skills			
2-7	Demonstrates mastery of musical activities			
2-8	Offers feedback to pupils' responses that encourages deeper thinking (does not simply tell pupils their answers are right or wrong)			
2-9	Writes clearly on the chalkboard for pupils to read			
2-10	Summarizes important or core points of lesson on chalkboard			
2-11	Uses relevant and appropriate TLMs			
2-12	Has a sense of humour			
2-13	Motivates learners			
2-14	Uses TLM well and at the appropriate stage of the lesson			
2-15	Uses questions that encourage deep thinking (e.g. use frequently questions that begin with _why' and _how')			
2-16	Relates lesson evaluation closely to core points and objectives			

Classroom Organisation and Management **(Through direct observation)**					
3-1	Arranges class to suit learning activity (e.g. uses group work/role play etc where appropriate in the lesson				
3-2	Uses appropriate class control measures to keep all pupils on task (e.g. ensures **all** pupils are equally engaged on tasks, or contribute to the lesson)				

APPENDIX 2

THE PEDAGOGICAL FACTOR IN GHANA'S PRIMARY SCHOOL

MUSIC AND DANCE CURRICULUM

INTERVIEW GUIDE FOR HEADTEACHERS

Name of School.....

Region.....

Town.....

District/Munic./Metro.....

Please Sir/Madam

1. a. For how long have you been **heading** this school?

.....

1.b. How many other primary schools did you **head** before this one?

.....

1.c. In all, how many years of primary school **headship** have you done so far? .....

2. What is the general attitude of your teachers towards writing lesson notes for music and dance?

.....

.....

.....

.....

.....

3. a. Do you have copies of the creative arts syllabus?

.....

b. How many copies?

.....

3. c. If you have, in which format are they? Original print, photocopy, soft copy, etc

NOTE: ***If the school does not have the syllabus at all, find out why?***

4. What difficulties do you have in vetting music lesson notes of your teachers?

.....

.....

.....

5. What are some of the music and dance Teaching/Learning materials you have?

.....

.....

.....

.....

a. Musical Instruments- e.g. drums, bells, etc.

.....

.....

.....

.....

.....

b. Teaching/Learning Aids – e.g. Computers, CDs/DVD, Radio, etc.

.....

.....

.....

.....

.....

6. a. What challenges do your teachers have in teaching music and dance?

.....

.....

.....

.....

.....

6. b. How have you together with the teachers been handling the challenges?

.....

.....

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.....

7. What is your opinion about the need for In-service Training for the teachers on the teaching of music and dance?

.....

.....

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.....

.....

8. a. In what ways has your P.T.A. been helping the school in terms of music and dance teaching and learning?

.....

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.....

8. b. What about the School Management Committee (S.M.C.) ?

.....

.....

.....

.....

9. What recommendations/suggestions for Teacher Training Institutions in terms of music and dance teaching in the primary schools?

.....

.....

.....

.....

NOTE: Remember to take the telephone numbers of the P.T.A. & S.M.C. Executives.

APPENDIX 3

THE PEDAGOGICAL FACTOR IN GHANA'S PRIMARY SCHOOL

MUSIC AND DANCE CURRICULUM

INTERVIEW GUIDE FOR CIRCUIT SUPERVISORS

Name of Circuit.....

Region.....

Town.....

District/Munic./Metro.....

Please Sir/Madam,

1. For how long have you been a Circuit Supervisor?
   .....
2. Do your teachers (all / some) teach music and dance in the Creative Arts syllabus?.....
3. Do they write lesson notes to teach the subject? .....
4. How would you describe the general attitude of your teachers towards writing lesson notes for music and dance?
   .....
   .....
   .....
   .....

5. If they write, how would you describe the quality of music lesson note vetting done by their Headteachers? Very good, good, average, below average, poor, etc.

   .....

   .....

   .....

6.

7. What are the main difficulties of the Headteachers in vetting the music and dance lesson notes?

   .....

   .....

   .....

   .....

8. a. Do your teachers have copies of the creative arts syllabus? .....

   b. How many copies in each school? .....

7. c. If they have, in which format are they? Original print, photocopy, soft copy, etc

9. What are some of the music and dance Teaching/Learning materials you have

   Musical Instruments- e.g. drums, bells, etc.

   .....

   .....

   .....

   .....

10. Teaching/Learning Aids – e.g. Computers, CDs/DVD, Radio, etc.

    .....

    .....

    .....

    .....

11. a. What challenges do your teachers have in teaching music and dance?

.....

.....

.....

.....

10. b. How have you together with the teachers been handling the challenges?

.....

.....

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12. What is your opinion about the need for In-service Training for the teachers on the teaching of music and dance?

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13. a. In what ways has your P.T.A. been helping the school in terms of music and dance teaching and learning?

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13. b. What about the School Management Committee (S.M.C.)?

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14. What recommendations/suggestions would you make for the improvement of music and dance teaching/learning in the primary schools?

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Any other:

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APPENDIX 4

Itinerary for the fieldwork

Date	Region	Participant	Action	Action Taken By
13/03/17	Volta	Adidome Methodist	Observe Lessons, Issue Questionnaire, Interview Head teacher	Research Assistant (I)
12 & 13/03/17	Volta	Juapong D/C		Researcher
19-20/04/17	Volta	Podoe E. P.		Researcher
12 & 15/12/17	Eastern	Osiabura D/C	Observe Lessons, Issue Questionnaire, Interview Head teacher	Researcher
06/12/17	Eastern	Atimpoku D/C		Research Assistant (I)
06-07/12/17	Eastern	Akosombo Methodist		Researcher
19/11/17	Greater Accra	Awoshie D/C	Observe Lessons, Issue Questionnaire, Interview Head teacher	Research Assistant(II)
16/11/17	Greater Accra	Anyaa D/C		Research Assistant (II)
16/11/17	Greater Accra	Oduman D/C		Researcher
19/10/17	Central	Don Bosco (Roman School – Winneba)	Observe Lessons, Issue Questionnaire, Interview Head teacher	Researcher
03-04/11/17	Central	Poamdze D/C		Research Assistant (I)
05/10/17	Central	Ateetu D/C		Research Assistant (I)