



CHAPTER 1

BACKGROUND

Progressive countries, the world over, have been guided by a clear philosophy to develop various sectors of their society. Education is one area where clear philosophical thinking is needed to guide its development. Since independence in 1966, Botswana has seen two major educational reforms, in the form of Education Commissions that reviewed the state of education in the country in the years 1977 and 1994 respectively (Botswana 1977 & Botswana 1993b). These came up with recommendations that are based on specific education philosophies.

The philosophies are reflected in the formulated education policies. Swartland & Youngman (2000:3) reason that “governments introduce major policies intended to achieve significant educational reform in response to various economic, political and social pressures”. Further explanation about the purpose, and an accurate definition, of educational policy is given by Okonkwo (1990:1, cited by Adeogun 2005:2-15); it being

a statement of intents designed to guide future education action and stated in a manner so as to contain the basic philosophy, goals, and principles and values which a society cherishes. It represents a course of action in educational issues adopted and pursued by government.

The two major policies geared towards the implementation of the recommendations made by the Commissions are Education for *Kagisano* of 1977 (Botswana 1977) and the Revised National Policy on Education (RNPE) of 1994 (Botswana

1993b). Reference to these two policies will be made in the subsequent sections of this chapter as the need arises.

Of all levels of education, primary education is paramount since it provides the foundation on which subsequent educational development is built. There is, therefore, a need to ensure that such a foundation is firm, as a way of ensuring that whatever is to be built upon it, by way of secondary and tertiary education curricula, stands on firm ground. It is for this reason that this researcher proposes to investigate the following:

- (1) The extent to which indigenous culture has been integrated into Botswana's primary school Creative and Performing Arts syllabus (Botswana 2002) that was introduced in the schools four years ago. There appears to be insufficient tapping of indigenous arts to strike a balance between material from indigenous culture and material from other cultures, mainly Western.
- (2) The successful, or otherwise, implementation of the syllabus.

Thereafter, concrete recommendations will be made.

Before delving further into the background to the proposed topic, the researcher would like to reveal what has been the source of motivation to propose this research.

1.1 Motivation to carry out the research

Maruatona (1994:18) states that "the government constituted a commission for education in 1976 and it submitted its report in 1977". The report of the 1977 education review (Botswana 1977) has been a source of concern for many with an interest

in the development of education. The concern has heightened with the introduction of a revised curriculum (Botswana 2002) following recommendations of the Revised National Policy on Education (RNPE) of 1994 (Botswana 1993b). Of particular interest to this researcher is the introduction of Creative and Performing Arts (see Appendix J), which draws its content from the following four areas (Wright 1995a):

- Music
- Art and Craft
- Design and Technology
- Physical Education

This is primarily because the researcher comes from a music education background and is concerned about the extent to which the musical arts have been integrated in the syllabus and how the implementation of the new syllabus has been progressing. The challenge posed by the diverse nature of the subject matter in the Creative and Performing Arts syllabus, especially to the teacher who is specialist in only one specific area, is paramount. Although the subjects appear different, they are related as they all feature creative self-expression. Researchers from other areas, that make up the Creative and Performing Arts syllabus could equally well have been interested in carrying out a similar study on the syllabus since it also directly concerns their areas. A study such as the one proposed here, could therefore have been initiated or proposed by someone with a background from any of the subject areas included in the package.

The proposed study does have some implications for the training of teachers in the area of arts education, since during

their training, they may take specific courses in music, art and craft, design and technology or physical education. There is no integration of these. The University of Botswana (UB) in Gaborone, alongside the Colleges of Education in Serowe, Francistown, Lobatse and Tlokweng, is engaged in the training of primary school teachers at the level of diploma and above. Some candidates on the Bachelor of Education (BEd) Primary programme at the University take music as an optional course in their practical specialization of courses. These courses may also be taken as electives by students from other departments. Still at the University but on a different programme, the Centre for Continuing Education (CCE), in collaboration with the Ministry of Education, is engaged in upgrading serving teachers from diploma to degree level through distance education programmes. The music education course of the four-year Diploma in Primary Education by distance mode is offered in four modules, each comprising between ten and fifteen study units (Soko & Jeremiah 2001).

What follows are details, presented under specific subheadings, regarding the background to the proposed research. The sub-topics are as follows: music teacher training, music in schools, primary education in Botswana, the Creative and Performing Arts syllabus, and the Botswana as a nation.

1.2 Music teacher training

One essential aspect in the background to this study is the observation made with respect to the status and development of musical arts at primary school level in Botswana. The observation is that some form of training in music has been taking place in the colleges of primary teacher education for

the past 30 years. These institutions were initially known as Teacher Training Colleges (TTCs) and then came to be known as Colleges of Primary Education in 1993. There are four such institutions in the country at present, namely Francistown College of Education (FCE), Serowe College of Education (SCE), Tlokweng College of Education (TCE Tlokweng) and Lobatse College of Education (LCE). All the Colleges are under the direct supervision of the Department of Teacher Training and Development (Mogami 1991). The students who successfully graduate from these institutions become qualified primary school teachers with a Diploma in Primary Education.

The teachers' teaching subjects include Creative and Performing Arts, Cultural Studies, Environmental Science, English, Mathematics and Setswana. Some of the graduates from these Colleges have been engaged in some musical activity in the primary schools where they have been teaching since they assumed duty. However, it is not clear what kind of preparation they receive in order to be able to teach the revised syllabus (Botswana 2002) containing a music component as well as drawing content from other subject areas. The syllabus requires the teacher to be conversant with various aspects of the arts and be able to integrate various artforms that include music, dance, drama, poetry, and costume art, in the teaching of concepts. The syllabus is discussed in greater detail in the subsequent sections of this research proposal.

1.3 Music in schools

Music is an integral part of the culture of the people of Botswana, who, as a nation comprising different ethnic groups, are known as the Batswana. Every social event features music of one kind or another. Music is performed at ceremonies such as weddings, thanksgiving and burials. Music also features prominently in ritual and worship as well as in a number of community events such as *molaletsa*, when people come together to help one of their own carry out and accomplish a specific task, such as the clearing of virgin land for cultivation. Most importantly, music remains a popular form of entertainment.

Music has been part of the curriculum at the initiation schools for a long time (Mautle 2001:27). Although initiation is not as widespread in Botswana now as it was in the past, there is evidence that some ethnic groups in the country still practice it. A case in point is the initiation of twelve Xhosa males from Pitsane in the southern part of the country in the year 2004 (Motlatshiping 2004). They went through the rites of passage in the nearby village of Dinatshana. On their return to the village, the initiates join the rest of the people in celebration of song and dance. Phuthego (2005) highlights the educational value of the traditional music of Botswana and argues that it could be used effectively in developing the same skills that the Dalcroze approach aims to develop.

As far as formal music education is concerned, concerted efforts were only made long after independence in 1966 (Botswana 1993b). Prior to that, during the colonial era it is not clear what obtained by way of music education. For example, in

the Annual Report on Education in the Bechuanaland Protectorate for the year 1936 (Botswana 1936), it is reported, with regard to examinations, that subjects examined included scripture, hygiene, agriculture (boys), needlework (girls) and elementary science. No reference whatsoever is made to music. However, in the Annual Report for the period 1st January 1938 to 31st March 1939, it is recorded that “The African sense of rhythm is expressed in singing, which is of a high standard and in many of the games played by the children among themselves” (Botswana 1939: 20). This is merely an acknowledgement of the musicality of the African child by the colonial education authority. It is regrettable that such innate musical talent was not harnessed through a programme of music education in the schools during the colonial period.

Eleven years after the colonial era, the researcher comes across the first Education Commission (Botswana 1977) in independent Botswana. The Commission, which preached education for peace or Education for *Kagisano*, encouraged music festivals to foster musical talent. On the basic competencies that primary education should provide, the report recommends that children should be given an opportunity to “appreciate their culture, including language, traditions, songs, ceremonies and customary behavior” (Botswana 1977:69). It can only be inferred that music would have been promoted if this recommendation had been implemented. However, there seems to have been no deliberate effort to promote music at primary school level. Interestingly, the researcher has observed that choral music and traditional dance competitions among schools have been organized and run with a remarkable degree of dedication and commitment for more than 30 years. It is

notable that Music as a subject in schools has been dominated by choral music that features both Western and African music repertoire. Traditional dance has also proved popular, but only as an extra-curricular activity.

1.4 Primary education in Botswana

Primary education in Botswana cannot be viewed in isolation from the structure of the education system at large, since doing so would be looking at primary education out of context.

The National Commission on Education (NCE) appointed in April 1992, completed and submitted a complete report in June 1993. The Commission was charged with reviewing, among others, “the current education system and its relevance and with identifying problems and strategies for its further development in the context of Botswana’s changing complex economy”. (Botswana 1993b; term of ref. 1: 1)

As far as the education structure of the country is concerned, the Commission had examined a number of alternative structures, taking into account the possible duration of post secondary education. These include the 6+3+3+4 (16 years) structure, the 7+2+3+4 (16 years) structure, 7+4+2+3 (16 years) structure and the 7+3+2+4 (16 years) structure. The Commission ultimately agreed on the 7+3+2+4 (16 years) structure and called for its introduction in 1995 (Botswana 1993b.). From this structure, it is clear that, the learner starts off with seven years of primary education. However, in some instances the learners may have had some pre-primary education, which normally lasts two years. Primary education normally lasts seven years, covering four years of lower

primary and three years of upper primary. This level will be followed by three years of junior secondary school and then two years of senior secondary school. The last four years would be spent on acquiring post-secondary education.

At the end of the last year of lower primary phase, the learner must take an attainment test that s/he must pass as a prerequisite in order to proceed to upper primary phase. At the end of primary schooling, the learner must sit a terminal examination called the Primary School Leaving Examination (PSLE) on the subjects that they will have studied. In the past, performance in these examinations was important in determining whether a learner would be proceeding to junior secondary school. This is no longer the case, as there is automatic promotion of all who reach the end of primary school phase, that is to say standard seven. The aim of automatic promotion, regardless of merit, is to make junior secondary accessible to every child (Phuthogo 1996:11). This is in line with the country's basic education policy.

Up until 2001, that is before the introduction of the revised curriculum for primary schools (Botswana 2002), the primary school curriculum consisted of Science, Setswana, English, Social Studies, Agriculture, Religious Education (RE) and Mathematics (Botswana 1992). The same subjects were offered at upper primary (Botswana 1993a). Although arts subjects do not feature in the list, two of them, Music, and Art and Craft have been taught for a long time on an adhoc basis, since the subjects merely filled up gaps in the school timetable and were taught with no, or grossly inadequate resources. As for music, it has mainly been singing (Phuthogo 1996:25).

1.5 The Creative and Performing Arts (CPA) syllabus

The second Education Commission was appointed by the President of Botswana in 1992, through Government Notice No. 119 of that year. The Terms of Reference of the Commission were to conduct a comprehensive review of the entire education system and make recommendations to Government (Botswana 1993b). The Commission presented its report in June 1993 and had the policy document, the Revised National Policy on Education (RNPE), published in 1994. Of particular interest to this researcher is the recommendation that immediate initiative should be taken to develop syllabuses for Art and Craft, Home Economics (HE), Music, and Physical Education (PE) (Botswana 1993b; rec 17d).

Following the successful completion of the National Commission on Education (NCE), the major challenge facing the Ministry of Education was how to design a programme to meet the requirements of the Commission.

To meet this challenge, the Ministry of Education, through the Department of Curriculum Development and Evaluation (DCDE), appointed a Curriculum Policy Consultancy. The Consultancy, carried out by Dr Cream Wright, was charged with, amongst others, advising on the groupings of, or combinations of the seventeen subjects in the Revised National Policy on Education (RNPE). In the Consultancy Report, Wright (1995a:4) states “Even though a long list of subjects can be specified in line with the requirements of RNPE, some of these subjects lend themselves to clustering because of their inter-relatedness”. The Consultant describes the model of integration as the one that “involves using Activities, Themes and Projects as a basis

for bringing different curriculum elements together in a holistic manner, which cuts across the boundaries of subjects and disciplines” (Wright, 1995b:43). The clustering of subjects on the basis of their interrelatedness had the advantage that: “Time-tabling then becomes less fragmented with fewer individual subjects to be catered for” (Wright, 1995b:43).

Addo et al (2003:236) define integration in the arts as “the procedure of arts learning wherein themes, either topical or conceptual, are addressed from unique, disciplinary and complementary perspectives”. Although the focus of this definition is primarily on the musical arts, which comprise the “performance arts disciplines of music, dance, drama, poetry and costume” (Nzewi 2003:13), integration as a teaching strategy is very relevant in the creative and performing arts in general.

The packaging of the various subjects recommended for the Primary School curriculum, resulted in Music being brought together with Drama, Art and Craft, Dance and Physical Education (PE) under a broad field of study known as Creative and Performing Arts (CPA). The primary object was to bring together topics and key issues in integrated activities. It is difficult at this stage to tell the extent to which integration is taking place because in some schools the actual teaching of Creative and Performing Arts (CPA) has not even started (Mokongwa 2004 & Ramasedi 2003). Teachers simply do not know where to start and there seems to be no professional guidance at hand. In schools where the subject is being taught however, personal preferences, borne of a natural or even a flair for specific subjects that has been influenced by the

teacher's training at college or university, has given undue dominance to some subject areas at the expense of others. For example, a teacher may concentrate more on the Art and Craft and Physical Education content and not on other areas. This unfortunate state of affairs, can only serve to make it difficult to achieve an integrated approach towards the teaching of the syllabus content.

1.6 The Batswana as a nation

1.6.1 Ethnic composition

Before examining the culture of the Batswana, it is first necessary to look at their ethnic composition. The term Batswana is a collective noun that refers to all the citizens of Botswana. The singular noun is Motswana. The Batswana are, therefore, the Nation of the Republic of Botswana and comprise a diversity of ethnic groups that include Bakgatla, Bakwena, Balete, Bangwato, Bangwaketse, Barolong, Batawana and Batlokwa, Bakalanga, Babirwa, Batswapong and Bakgalagadi. The people speak different languages that include Setswana, Sekalanga, Sebirwa, Setswapong and Shekgalagari. However, it is the Setswana-speaking ethnic groups that communicate without difficulty with one another, since their dialects have only slight variations. The linguistic relationship between various Tswana-speaking ethnic groups is explained by Schapera (1994:1), "most of the Natives belong to what ethnologists and linguists term the Tswana (Bechuana) cluster of the Sotho group of Bantu-speaking peoples".

However, the same sort of linguistic relationship does not exist amongst other ethnic groups. For example, amongst the Sesarwa-speaking groups that number 15 in all, not every Mosarwa (the singular noun) would necessarily understand a

fellow Mosarwa from another ethnic group when they try to communicate. The rest of the ethnic groups have had no choice but to learn Setswana since it is the national language and has for a long time been the medium of instruction at lower primary school level. English is the official language of Botswana.

The ethnic diversity of the Batswana has been, to a great extent, undermined by the constitution of the country. The constitution recognizes only eight of the ethnic groups in the country and acknowledges that it is these eight that are worthy of being represented by the traditional leaders in the House of Chiefs as stated in section 78 of the Constitution of Botswana: “The *ex-officio* Members of the House of Chiefs shall be such persons as are for the time being performing the functions of the office of Chief in respect of the Bakgatla, Bakwena, Bamalete, Bamangwato, Bangwaketse, Barolong, Batawana and Batlokwa tribes, respectively” (Botswana n.d:48).

As observed in the preceding paragraphs, there are more than eight ethnic groups in the country. Other groups that are not mentioned anywhere in the constitution of the country have felt marginalized. It is this feeling of being on the periphery of mainstream society, and in some way being discriminated against, that prompted the appointment of the Presidential Commission of Enquiry into sections 77, 78 and 79 of the Constitution (Botswana 2000a). According to the Presidential Commission of Enquiry into sections 77, 78 and 79 of the Constitution the Commission had as one of its Terms of Reference: “to review sections 77, 78 and 79 of the Constitution of Botswana, and to seek a construction that would

eliminate any interpretation that renders the sections discriminatory” (9).

Upon completing its mandate and submitting a report (Botswana 2000b), the Commission lists 41 ethnic groups that include four regional Basarwa groups (161 –162). The list, however, does not include some of the ethnic groups identified by Mpulubusi (1995), which include Baehadu, Bakgwatlheng, Basiewana, Basetedi, Bashaga, Bakgala, Damara, Batlhware, Banderu and Bapeba.

A key recommendation by the Commission is that “No tribe or ethnic community should be named in the Constitution” (Botswana 2000b:95). The recommendation is crucial in that it does give the impression that none of the groups is more worthy of recognition than the other. All are equal before the law. Having taken a closer look at the composition of the Batswana, who are undoubtedly a diverse people, their indigenous culture can be investigated.

1.6.2 The indigenous culture of the Batswana

What is culture? The *Cambridge Encyclopedia* (1994: 312 – 313) defines culture as “the way of life of a group of people, consisting of learned patterns of behaviour and thought passed on from one generation to the next. The notion includes the group’s beliefs, values, language, political organization and economic activity, as well as its equipment, techniques and artforms (referred to as material culture)”. A similar but succinct definition of culture is given by the *Collier’s Encyclopedia* (1992: 559) as “the man-made part of the human environment. A culture is the way of life of a specific group”.

With respect to the various ethnic groups that inhabit Botswana, it must be emphasized that all of them have a vibrant cultural heritage. Their cultural traits take the form of diet, attire, architecture, language, musical arts, arts and crafts, kinship, folklore, laws and custom. Some of the cultural traits reflect some degree of dynamism as the people have to adapt to changes in their lives. In some instances the dynamism is a result of acculturation, the coming into contact of two or more cultures that often results in the dominant traits from one culture becoming embedded in the other culture.

Because culture has several components to it, and also because it is subject to change over time, given its dynamism, it is quite complex. As a result of its complexity, Rapoport (1994: 474) notes that “the definition of culture is contentious and complex”. Perhaps the definition that takes into account the complexity of culture is given by Taylor (1871, cited by the *Dictionary of Anthropology* 1997: 98) as “that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society”.

Having defined culture, what then is indigenous culture? It is the culture as practiced by the people in its undiluted form, that is to say, without any external influence. The proposed research would be selective in looking at culture in the Creative and Performing Arts (CPA) syllabus. Of particular concern to the proposed study is the musical arts. Nzewi (2003: 13)) states that “the term musical arts reminds us that in African cultures the performance arts disciplines of music, dance, drama, poetry and costume art are seldom separated in

creative thinking and performance practice”. The music of the various ethnic groups exhibit different creative branches of musical arts, which the proposed research will investigate in greater detail.

The subsequent paragraphs therefore examine the presence and existence of music, dance, drama, and arts and crafts, which feature design and the use of indigenous technologies to develop them. Evidence of indigenous arts, both visual and performed, as found in Botswana is recorded in some writings, and include rock art in the form of painting or engravings that depict animals or a hunting scene (Campbell 1969; Cooke 1969; Litherland et al. 1975).

Grant (1968) provides a detailed description of the craft of pot making amongst the Bakgatla. Regarding music of the various ethnic groups, which may be broadly classified into vocal and instrumental (Phuthego 1999), documentation is available on the music of the Kalanga (Phibion 2003), the music of the Bakgatla (Wood 1976), the music of the Bakwena (Wood 1980) and the music of the Basarwa (Brearley 1989). Norborg (1987), writing about the indigenous musical instruments from Namibia and Botswana, covers musical activity amongst the Basarwa, Bangwato, Balete, Hambukushu, Basubiya, Bangwaketse and the Bakgatla. Further informative writing on visual arts is presented by Lambrecht (1972: 211) who describes the making of rag dolls, called *banabamatsele* in the vernacular language, Setswana, out of scraps of fabric, and goes on to note that “banabamatsele are made all over Botswana, although I have not seen any outside Ngamiland proper”. These are popular toys amongst children aged between 8 years and 12 years all

over Botswana, and making them not only requires skill but also calls for creativity as the dolls are made into shapes that resemble human beings.

The preceding details provide some overview on the various artforms of indigenous arts found in Botswana. However, it is the musical arts that are of direct relevance to the proposed research.

1.7 Problem statement

In 2003, the Ministry of Education in Botswana, through the Department of Curriculum Development and Evaluation (DCDE), embarked upon a nation-wide implementation of the Creative and Performing Arts (CPA) syllabus (see Appendix J) in public primary schools in the country as a way of implementing the Revised National Policy on Education (RNPE) of 1994. The implementation exercise, it appears, has been carried out without paying due regard to all that should be in place. As a result, the progress of the implementation exercise is not uniform throughout the country; it is going on at different paces in different schools. In fact some schools have not even started offering the subject, while others are doing so simply to execute government policy on education. Many schools are ill-prepared for the exercise.

The content for Creative and Performing Arts as a curriculum subject, draws in great measure from Western culture primarily due to the proliferation of literary sources for such content. It is therefore a matter of urgent concern to establish the extent to which local resources, in the form of indigenous arts, have been integrated into the syllabus. Indigenous arts would provide content that is culturally relevant and which would

therefore assist in placing the teaching of concepts in relevant context and perspective. The South African experience as described by van Niekerk (1997: 267) serves to enhance one's appreciation of the difficulty brought about by Eurocentric study materials in African institutions of learning, "...in terms of so-called Eurocentrism versus Afrocentrism, there has long been and still is an Africa-wide and worldwide shortage of Afroncentric materials – this problem cannot simply be attributed to South Africa and its political history".

1.8 Main research question

The main research question, which has given impetus to this research is:

- How representative of the indigenous culture of the Batswana is the musical arts content in the Creative and Performing Arts (CPA) syllabus, and what problems have been encountered in the implementation of the syllabus?

The main research question has been broken down into the following sub-questions:

- What are the musical arts in the indigenous cultures of the Batswana?
- To what extent are the indigenous musical arts of the Batswana reflected in the Creative and Performing Arts syllabus?
- What guidance was given by the Department of Curriculum Development and Evaluation to schools for the implementation of the Creative and Performing Arts syllabus?

- What problems and difficulties have been encountered by the teachers in the implementation of the Creative and Performing Arts syllabus?
- How have the problems encountered during the implementation exercise impacted upon the successful delivery of the syllabus?
- What remedial measures have been instigated by the authorities to ensure the success of the implementation exercise? And, if so, what are they?
- What remedial measures need to be instigated by the authorities in the future to ensure the success of the implementation exercise?

1.9 Research objectives

The purpose of the study is spelt out by the following objectives:

- To identify the indigenous musical arts in the indigenous cultures of the Batswana;
- To evaluate the extent to which the indigenous musical arts of the Batswana are reflected in the Creative and Performing Arts syllabus;
- To evaluate the preparations that have been put in place for the implementation of the Creative and Performing Arts syllabus;

- To identify the problems and difficulties that have impacted on the implementation of the Creative and Performing Arts syllabus;
- To establish the extent to which implementation problems and difficulties have affected the delivery of the Creative and Performing Arts syllabus;
- To identify and describe remedial measures that have been taken, and which need to be taken in the future, to ensure the successful implementation of the Creative and Performing Arts syllabus.

1.10 Significance of the study

The following are some of the benefits that should accrue from the research:

- The research offers an opportunity to examine how much indigenous culture is being incorporated in the curriculum in order to combine with other cultures, particularly Western culture. It should also suggest how best that could be achieved in order to strike a meaningful and appropriate balance between the two.
- The research should offer an opportunity to evaluate the strategies used in the implementation of the Creative and Performing Arts syllabus.
- As a subject-specific evaluation project, the research should point out the shortcomings in the teaching and learning of the subject, thus making it possible to address specific issues and to improve on such.

- Any difficulties or problems encountered in the implementation exercise should be taken into consideration when preparing for the introduction of the subject at Upper Primary level, so that implementation at this level becomes manageable.
- The results of the research should inform decision-making processes, particularly at the Department of Curriculum Development and Evaluation, on issues relating to the introduction of new syllabi and the monitoring of their implementation. This is very important since the syllabus does not form part of a pilot, but has been introduced in all government-run primary schools.

1.11 Limitation of the study

The study is mainly focused on Lower Primary School classes in 41 primary schools. The primary schools were selected from the South and South Central administrative regions under the Department of Primary Education (see Appendix C). It is at the Lower Primary School level that the recently introduced Creative and Expressive Arts syllabus, which includes musical arts, is being taught. The subject will eventually be introduced at Upper Primary level in 2006 as the learners proceed from Lower Primary to this level.

1.12 Delimitation of the study

The study is a survey involving 5 schools in urban centres, 18 schools in semi-urban centres, and 18 schools in rural centres within the South and South Central administrative regions under the Department of Primary Education (see Appendix C).

This distribution is meant to give a balanced picture of the state of music education in the primary schools.

1.13 Preview of Chapters

The thesis is in six chapters. Each chapter deals with specific aspects of the research. The preceding details constitute **Chapter One**. The rest of the chapters are arranged as follows:

Chapter Two broadly covers an interrogation of curriculum evaluation and implementation through literature review. Most specifically the Chapter addresses the arts in education and its benefits, indigenous musical arts, the music curriculum, the arts-based curriculum, curriculum evaluation, evaluation design, the various evaluation models or approaches, evaluation of curriculum implementation, an overview of educational evaluation and programme implementation in Botswana, and conclusions.

Chapter Three details the research design and the methodology. In addition to the research design and methodology, the Chapter also covers data collection instruments, methods of data analysis and introduces the pilot study that was carried out with a view to testing the validity and reliability of the research instruments.

Chapter Four deals with the pilot study. The pilot study is discussed under the following subheadings: purpose of the study, the pilot sample, access to the schools and ethical issues, the recording equipment, data capture and the results of the pilot.

Chapter Five covers analysis of data, presentation of results and discussion thereof. The Chapter is in two parts, namely part 1 and part 2. Part 1 focuses on the organization of lower primary Creative and Performing Arts syllabus and a content analysis of the syllabus. Part 2 analyzes the data on the implementation of the lower primary Creative and Performing Arts syllabus. Following the two parts is the presentation and discussion of results.

Chapter Six presents conclusions and recommendations. Specifically, conclusions are drawn on syllabus implementation by school heads, on syllabus implementation by teachers, and on indigenous musical arts and their integration of content. Recommendations are made specifically on syllabus review, subject panels, procurement of books and equipment, programme monitoring, minimum equipment list, in-service training, and further research.