CHAPTER TWO

AN INTERROGATION OF CURRICULUM EVALUATION AND IMPLEMENTATION THROUGH LITERATURE REVIEW

2.1 Introduction

This chapter reviews literature that is of relevance to the topic under research. The relevance of the literature is determined in terms of its relationship to the topic. It includes a record of similar studies conducted in the past. Brought under focus will be the strengths and shortcomings of such studies in terms of the methods used and their findings. "In a good literature review, the researcher does not merely report the related literature. He or she also evaluates, organizes, and synthesizes what others have done" (Leedy & Ormrod 2005: 77).

Most importantly, as Giltrow (1987:53) states, literature search is undertaken to "determine what the leaders in the given profession or occupation indicate as trends, necessary information, and approaches".

The literature is reviewed under the following main headings: the arts in education, 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 conclusion. The finer details of some of the content of the main headings are dealt with under subheadings as appropriate. The conclusion provides an overview of the main ideas discussed in the review exercise as

well as the researcher's position in relation to what has been gleaned from the sources.

2.2   The arts in education
2.2.1   Definition of arts education

Before a review of literature on the arts in education is undertaken, a distinction should be made between the arts in education in general and the arts in education as they relate to the topic under research specifically, which is the arts as forms of creative expression. The Collins Concise English Dictionary (3rd edition) (1993: 69) defines the arts as "imaginative, creative, and non-scientific branches of knowledge considered collectively, especially as studied academically". The definition covers the arts in the fields of humanities. The foregoing definition of the arts suffices in distinguishing one form of arts only, but it does not cover the arts that are the subject of concern to the topic under research.

This research is concerned with the arts as forms of creative human expression. Such expression may be achieved through the visual, kinesthetic, audio and verbal modes. The modes of artistic expression make it possible to identify the different artforms as music, dance, drama, painting and sculpture, or crafts in general. Our own senses as human beings are indispensable in our understanding and appreciation of the arts. According to Stephenson (1997a) in visual art, the sense of sight is used to achieve structural understanding while in music, the ear assembles the pattern of sounds which is the key to appreciation of overall structure.

On the issue of meaning in the arts, Stephens (1997b) makes some interesting observations and cautions against associating

meaning with any specific artform, be it music, language, dance or visual art. Instead, what should be the concern of a person looking at an art object, should be first, to establish the relationship between an object and the artist and then proceed to establish what that relationship communicates to a wider audience.

In a classic titled *Anthropology of Music*, Merriam (1964:274) opines that, "the arts are interrelated because they do spring from the same, single source of human creativity". Mans (1998) acknowledges the multiple connections among the arts and between arts and life. The fundamental role that art plays in education is emphasized by Heneghan (1998:238), "art is uniquely a human activity, that is capable of development to the highest levels of sophistication and that must therefore form an inseparable tryst with education in an independent role". In some cultures, such as Japanese culture, the arts are quite varied. Oku (1997: 124) explains that, the term "geino" covers all genre of Japanese "arts" including "poetry, music, fine arts, crafts, calligraphy, flower arrangement, tea ceremony, etc". As is the case in many cultures, "these are integrated within the time and space of Japanese ordinary life".

Russell-Bowie (1997) lists the creative arts as music, dance, drama and visual arts. The visual arts may take the form of two or three-dimensional representations of the artist's ideas. Having drawn a distinction between the arts in general, especially as they are pursued in academic institutions under the umbrella of the humanities, and the arts as forms of creative self-expression, we now proceed to closely examine the nature of, and the benefits of arts education. But what

really is arts education? According to Colwell (2000), at some point in history, to the Americans, arts education became a way of teaching other subjects though the arts. It is however, not indicated anywhere in Colwell's article whether this understanding of the arts has changed or persists to this day. The arts are a significant part of the school curriculum as they, according to Phenix (1964), belong in the third realm of meaning; the realm of esthetic meaning.

2.2.2 The benefits of arts education

The report of the National Commission of Education in the United States of America that was issued in 1983, recognizes that subjects such as fine and performing arts, and vocational education advance students' personal, educational, and occupational goals (Hoffer 1993).

In making the case for music and dance traditions as a basis for reforming arts education in Namibia, Mans (1998:374) uses the term, *ngoma*, that is commonly used in several Bantu languages. The *ngoma* "summarises the holistic connections between music, dance, other arts, society and life force". The value of arts education is underscored by his observation that "in the spirit of arts education as *ngoma*, one makes extensive use of oral kinaesthetic methods of teaching and learning – all placed within the context of group or communal performance". The value of kinesthetic arts is also emphasized by Jensen (2002e) who observes that a strong kinesthetic arts programme will activate multiple systems in students' brains. The kinesthetic arts are identified as the dramatic e.g. dance, drama, mime and theatre, the industrial e.g. sculpting, design

and building, and the recreational such as sports, physical education and classroom games.

Although African musical traditions abound with immense benefits, which are emotional, cognitive and physical, Robinson (2005:3) laments that in spite of the fact that in African musical traditions musical effectiveness must be evidenced trough some form of bodily movement, music education lacks "lacks the kinesthetic underpinnings of African musical traditions". Robinson's concern is justified, and it highlights the fact that, music education in Africa is yet to fully and fruitfully exploit the abundant resources that are present in African musical traditions. The wealth of rewarding learning resources in African musical traditions is typified in an observation made by Nzewi (2005:18) that "every African child is exposed to musical experiences from birth". It must be underlined that the kind of learning that one experiences may assume different forms in the course of an individual's life, but it never stops.

Mans (1998:375) further makes a point that highlights the significance of arts education in African settings: "the *ngoma* principle tries to educate the whole person for life. It is a way of educating all children through (and in) the arts, specially music and dance, not by means of eliminating the "less talented", but through collective participation where there is a place and a level of enjoyment for each learner". In fact the arts are unique in that they allow for the participation of learners of different abilities, thereby providing challenges for students at all levels (Paige 2005). Mans (1998) however, does not only strongly advocate for the *ngoma* philosophy of education, but goes on to come up with practicable suggestions

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on the approach required for it to be implemented in the classroom.

Further observation is made that the benefits of arts education could be the development of "the learner's creativity, perception and understanding of life, cultural identity, and place and role in society" (Paige 2005:385). This viewpoint is shared by Jorgensen (1996:36): "the arts provide means whereby hope can be instilled and a more humane society foreshadowed". Other benefits of Arts education are stated in the South African Revised National Curriculum Statement Grades R-9 for Arts and Culture. The foundation of the curriculum is an outcomes-based education which recognizes that the Arts can help learners identify and solve problems, and make decisions using critical and creative thinking as well as working effectively with other members of a team and communicate effectively using visual, symbolic and/or language skills (South Africa 2002:1).

Paige (2005:52) makes a very important observation with respect to the value of arts education by noting that the arts are an integral part of a complete, successful, and high quality education as well as enhancing people's intellectual, personal and social development. "The arts provide a rich and engaging curriculum that develops student's abilities to think, reason, understand the world and its cultures". In a convincing attempt at making a case for the arts, backed up by scientific evidence, Jensen (2002) argues that the arts may be put at a disadvantage since their benefits on the learner could only be realised after a long period of time. A similar point is made by Bresler (1996), who observes that in spite of their immense

value to the learner, the arts are subservient to the academic disciplines.

The subservient status of the arts stems from the fact that the arts do not readily lend themselves to the widely accepted methods of accountability in order to justify the continued existence of some subjects in the school curriculum. One such method is examinations. In most institutions, the arts are not examined and there is therefore the risk of viewing them as less important than other subjects. As a result, the major setback that the arts are set to suffer is funding. Barret (2005:1) reasons that "at a time when resources are reappropriated for subjects most susceptible to rigid accountability measures, other subjects — the arts too often among them — struggle to maintain funding". Jensen (2002) highlights the value of arts education by contending that the arts enhance motor skills and emotional regulation. In critiquing the arts, students increase their vocabulary and language skills as well as encouraging self-expression (Jensen 2002 & Bresler 1996). Music in particular enhances cognition.

The learner learns through discovery as opposed to being bombarded with hard facts. Jensen (2002) makes note of the non-academic benefits of the arts as being able to keep down the truancy and dropout rates among learners. In addition, he avers the arts foster social interaction, which helps to discourage such social ills as racism. Lastly, the learner of arts is able to relate what is learnt to the world of work such as in music and theatre.

In fields other than education, notably the field of alternative medicine, various forms of arts have been used for therapeutic purposes with amazing results. Music has been used in therapy for a long time (Heine 1996; Horden 2000; Shiloah 2000; West 2000). Tyler (2000:375) acknowledges that, "the link between music and healing has been recognized over the centuries". Art too, has been used quite effectively in psychotherapy (Malchiodi, 2003). According to Bruscia (1998:1), "psychotherapy is a form of treatment for the psyche. It is essentially helping a person make those psychological changes deemed necessary or desirable to achieve well-being". Vick (2003:5) explains that, "art therapy is a hybrid discipline based primarily on the fields of art and psychology". According to Rozum and Malchiodi (2003:72), "Art therapy is an active form of therapy".

Music has been, and continues to be, used in the area of special education relating to the child with emotional and behavioral difficulties (Whelan 1988; Packer 1996). Such a child is handicapped and needs a sense of fulfillment and belonging which are encouraged by music in a special needs class. "The arts — visual arts, theatre, music, and dance — challenge and extend human experience. They provide means of expression that go beyond ordinary speaking and writing" (Hoffer 1993:89).

The views raised in this section of the literature review thus far, are overwhelmingly in favour of arts education. The overall thrust of arguments is summed up in a statement by Ross (1984, cited by van Niekerk 1991:129-130) that, "the arts are important to a child's education because they are a way of

knowing in their own right and offer unique access to certain dimensions of human experience".

2.3   The indigenous musical arts
2.3.1   Definition of musical arts

What are indigenous musical arts? Indigenous music is characterized by a number of interrelated features which are included in the musical arts. A description of the cultural aspects of Kenyan music by Kilonzi (1998) contributes to one's understanding of what makes up the musical arts in that culture. These include melodies, instrumentation, movement and costuming. Drama too is an integral feature of African music (Okeno & Kruger 2004). A comprehensive definition is given by Nzewi (2003:13): "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 definition thus identifies the different musical arts.

In defining musical arts, Jensen (2002:49) adds to the list of musical arts as given in other definitions, with a slightly different definition: "Musical arts means much more than playing or listening to music. Singing, including rapping and musical theatre, is also part of the musical arts, as are reading music, composing, analyzing, arranging, notating, and playing instruments". The explanation for the difference between the last definition and those that precede it lies in the different cultural contexts from which they derive. Jensen's (2002) definition is made against the backdrop of experiences with Western musical culture, which give prominence to music literacy, i.e. reading and notating, among other skills, in

developing musicianship. Other definitions derive from African musical culture.

Drawing upon the preceding explanations and definitions, one is still inclined to attempt a potted definition of the musical arts. Musical arts may be defines as the totality of interrelated characteristic features of musical performance. The characteristics communicate the theme and mood of the performance through explicit and implicit language, body movement, dramatic and theatric display and setting that is expressed through costume and props. Perhaps at this juncture a question should be posed and an answer provided. What would happen if we took the different musical arts apart? The result would be considerably weakening of each of the arts, since they should weave together complementarily. This would mean ineffective communication by each of the arts taken in isolation.

Gbeho (1957, cited by Merriam 1964:275) cautions that, "may I make it clear that when I talk about music I am referring to drumming, dancing and singing. They are all one thing and must not be separated". Similar sentiments are expressed by Dargie (1998:116) on the music of the Xhosa: "There is no word "for" music, but there are many categories of songs and dances, which are living expressions of music. In Xhosa music, instruments have a quasi-human role...the instrument is not playing an abstract melody but is in fact performing a version of the living text". The fact that songs, dances and instruments are inseparable suggests the complementary nature of the musical arts in relation to one another.

2.3.3 Methods of teaching and learning indigenous musical arts

Merriam (1964) states that musical sound is the end result of a dynamic process, and that underlying concepts in music lead to a particular behaviour. It is the behaviour that influences the structure and presentation of the music. The learning of the music therefore, is essentially the learning of the concepts in its making and the behavior that it influences. In non-literate societies, music is learned through the process of enculturation. Enculturation is "the aspects of the learning experience by means of which, initially and in later life (man) achieves competence in his culture" (Herskovits 1948, cited by Merriam 1964:146). Imitation is the one method that Merriam identifies as typifying enculturation. Others methods of learning music and related arts according to Merriam include education, which involves the interaction of three factors, namely technique, agent and content.

The other learning methods are the bush school and apprenticeship (Nzewi 2003). The efficacy of imitation as a traditional method of learning music, especially performance and apprenticeship as a method of teaching musical instruments are acknowledged by Mans (1998). To the list of traditional learning methods, Nzewi (2003) adds "self-education", which is accelerated by the desire in an individual to excel in the musical arts. Dargie (1998:124) sheds light on the learning process in the music of the Xhosa by pointing out that it is achieved through listening and observation. "Xhosa songs are transmitted orally". Through the processes of listening, demonstration and observation, it is possible to teach

the words and melody of the song, the leader and follower parts in the harmony, and improvisation.

The musical arts are readily available for people to participate in where music making is a communal undertaking, as is the case with the Xhosa in South Africa (Dargie 1998), the Irish in the United Kingdom, most communities in Namibia (Mans 1998), most communities in Botswana (Phibion 2003; Wood 1976), the Turkana, the Samburu in northern Kenya and the Iziangbo in Nigeria (Floyd 1996), most communities in South Africa (Tracey 2003), and some ethnic communities in Kenya (Kilonzi 1998).

The examples given in the preceding paragraph are summed up by Nzewi (2003:14) in stating, with respect to indigenous societies in Africa south of the Sahara, that "learning is open and free, happening at any venue and time that any person or group in a community is / are staging a performance". Communal solidarity in joy and sorrow, including musical arts performance for the primary purpose of enjoying leisure, is an African philosophy (Nketia 1984: cited by Nzewi 2003). However the practice of communal music making is not unique to Africa, as it also obtains elsewhere (Merriam 1964; Heneghan 1998).

The model of an African music curriculum as proposed by Ombiyi (1973:6) in figure 2.3.3.1, illustrates the various stages in learning music. According to the model, the learning of music, and presumably its attendant arts, starts from the center of the innermost concentric circle and progresses outwards, into the wider community, into national music, into the

continent-wide musics of Africa, and finally the music of the world. The basis for the learning is the culture from which the music comes. Building solidly upon the culture is the skill of performing, which develop in the learner an understanding of the structure of the music.
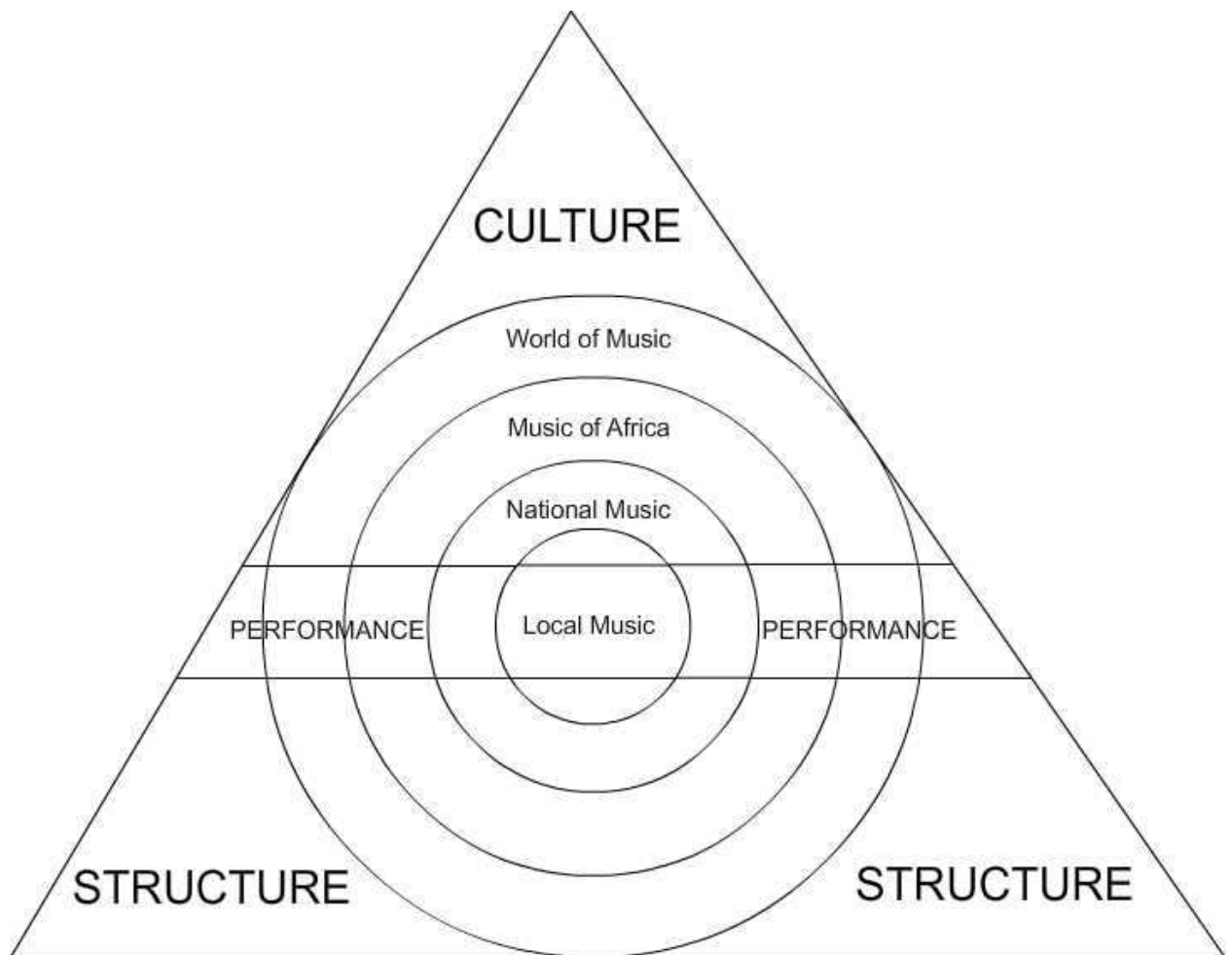

Figure 2.3.3.1: Ombiyi's model of an African music curriculum (Ombiyi 1973:6)

2.3.4 The value of indigenous musical arts education

Before the focus is brought on the value of musical arts in education in general, it should again be stressed that the various components of the musical arts are complementary to one another in music performance. This means therefore, that by examining or discussing the benefits of the musical arts, we are essentially examining the value of music in society as it takes place in both formal and informal settings. By implication, the benefits of the musical arts have therefore been discussed, in part, under the benefits of arts education. Like any system of education and the subject matter that it offers, the musical arts serve both a theoretical and practical purpose, and teach the learner the essential concepts and skills needed for one to function as a member of the community. They also develop, in the individual, values that are the firm foundation upon which the cultural mores of the community stand.

In suggesting a solution to the crisis that has bedeviled music education in Malawi for a long time, the result of which has been the marginalisation of music education in Malawi, Chanunkha (2005) recommends the introduction of music education that promotes the use of indigenous music in study and performance. The implementation of Chanunkha's recommendation should afford the learner of music in Malawi, the opportunity of deriving maximum value from indigenous musical arts in that country.

An almost similar study has been conducted in Nigeria by Adeogun (2005). Adeogun (2005) strongly feels, and makes a recommendation to the effect that, in order to rid Nigerian

music education of the unhealthy and unrewarding colonial influence in the curriculum, music education in Nigeria should be based on indigenous music education research, and be sourced from indigenous culture. Similar to the situation in Malawi (Chanunkha 2005), the learner of music in Nigeria stands to derive full benefit from music education that draws upon the indigenous musical arts from the learner's cultural background.

In an article on how theoretical content and performance principles of traditional African music could be brought into modern music education, Nzewi (1999:72) highlights the value of music in African cultures with respect to personal entertainment and mass recreation in stating that "sharing of fellow-feeling in a group action mediates personality syndrome, and exorcizes personal as much as group stress". Besides relating the ability of African indigenous musics (usually in a ceremonial guise) to contribute to the healing of personality disorders, Nzewi is also describing the general value of indigenous musical arts.

2.4   The music curriculum

It is entirely relevant to this study that the principles underlying a music curriculum be defined, including the structure and organization thereof. Through investigating music curricula, we can identify various musical arts that form a substantial part of this research. An examination of the concept "music curriculum" will therefore help us see the interrelationship between the various forms of musical arts as well as the activities that are undertaken in the execution of those arts.

2.4.1 Definition of curriculum

In sharing personal experiences about writing a music curriculum, Conway (2002) avoids defining the term "curriculum". The reason for not giving the definition and instead noting that, "historically, scholars have disagreed regarding a working definition of curriculum" (Conway 2004:55) is not clear. The reason is probably that there is a generally simplistic understanding that a curriculum is a guide that is followed in the course of teaching. That the term "curriculum" has been and continues to be used loosely in a way that has influenced its definition, is supported by the observation that "the amorphous use of the term curriculum has given rise to differing interpretations" (Oliva 1988, cited by Carl 1995:33).

The term curriculum does not have generally agreed upon meanings (Madaus & Kelleghan 1992; Burton & McDonald 2001). Similarly Kelly (1999:2) makes the observation that "curriculum" is a term "which is used with several meanings and a number of different definitions have been offered". As a measure that should be seen to guard against the generally loose manner in which the term "curriculum" has been used, Schubert (1986, cited by Carl 1995:32) prefers to use the term "characterization" as a definition of curriculum. Among the pertinent characteristics of the curriculum as given by Schubert are:

- The curriculum is content and
- The curriculum is a programme of planned activities.

The definition of curriculum by Hass (1983) is based on what an individual experiences and what they should expect once they embark upon a curriculum. Hass (1983:4, Cited by Adeagun 2005:2-28, defines curriculum "as all of the experiences that individual learners have in a programme of education whose purpose is to achieve broad goals and related specific objectives, which is planned in terms of framework or theory and research of past and present professional practice".

Of all the definitions that may be given for the term "curriculum", Kelly (1999:3) prefers the one that refers to curriculum as "the total programme of an educational institution". This is a broad definition. To illustrate how broad this definition is, Kelly (1999:3-7) presents different forms of curriculum, namely: the total curriculum, the hidden curriculum, the planned or official curriculum, the received curriculum, the formal and the informal curriculum. Although he recognizes that there are other less important forms of curriculum, the aforementioned forms are identified by Preedy (2001) as the main dimensions, and are the only ones relevant to this thesis. Madaus & Kelleghan (1992:119) note that curriculum is used in variety of senses – from describing a specific course or programme, which may be implemented in one class or across the nation, referring to all of a student's experiences in school.

Already emerging in this section of the literature review is the fact that there are noteworthy differences in people's understanding of the term "curriculum". Evidently too, there is a tendency to invariably use the term "curriculum" where the term "syllabus" is more appropriate. Whilst some of Conway's (2002) colleagues have admitted to having the curriculum in

their heads, most of us will nonetheless have some understanding of what goes into a music curriculum. The reluctance to have the curriculum in black and white seems to be a widespread tendency. Wells (1997:1) notes that "producing a written curriculum is frequently an unwelcome task for music departments". The danger though could be in the term "curriculum" meaning different things to different people, thus making it difficult for people with such a diverse understanding of the same concept to work together as a team.

Regardless of the existence of divergent views on what makes up a curriculum, there have been attempts to come up with definitions. Tawney (1979:3) defines curriculum as "any educational practice which is assumed to affect the student's learning, from a new way of teaching algebra to the introduction of a new timetable".

2.4.2   The structure of a music curriculum

What should be the structure of a music curriculum? Before an attempt is made to answer this question by examining the literature on music curriculum, a warning sounded by Plummeridge (1997:45) should be heeded: "the curriculum is not simply a body of knowledge or subject matter, it is a dynamic process...models, frameworks and programmes of study are not curricula in themselves, although they can form the basis for curriculum strategies". The idea of a curriculum being a dynamic process is also expressed in a statement by Boomer (1992:33) that, "curriculum is a process beginning with the teacher's or the curriculum writer's conception, proceeding though planning, and eventually reaching enactment and evaluation".

Conway (2002) however, recognizes a need for a music curriculum and goes on to advise that a music curriculum should have the following: a programme philosophy; programme goals ad beliefs; developmental skills or benchmarks; required resources such a teaching space, staffing needs and so forth; sample teaching strategies such as lesson plans; sample assessment strategies such as checklists, rating scales and so forth; and lastly curricular resources such as books. This structure corresponds with the elements of a curriculum plan as described by Boomer (1992).

The paragraphs that follow will deal primarily with the curriculum models for music as discussed in the literature by different researchers.

2.4.2.1 The objectives-based model

It is evident though that philosophy and goals or aims have always been key in any programme of learning. In fact, to these two elements of the curriculum, Davis (1981) adds background, variables and conditions, activities and interactions, and planned and expected outcomes. In as far as a curriculum model for music is concerned, Conway (2002) does not prescribe any particular music curriculum model, but instead recommends a combination of different models so as to adjust to the needs of specific teaching and learning context. This is a view shared by Plummeridge (1997). The models include, objective–based curriculum, literature–based curriculum, skills–based curriculum, knowledge-based curriculum, and grade-age-related curriculum. This structure really captures the critical aspects of a music curriculum.

Barret (2005) is, however at variance with the curriculum models proposed by Conway. Barret (2005) sees nothing but a conservative way of doing things under the traditional curriculum model, which places considerable emphasis on objectives. The model is actually objectives-based and has the shortcoming that it assumes that both the processes of teaching and learning are linear and to a great extent rigid.

2.4.2.2   The standards-based model

Yet another approach to curriculum development in music is propounded by Wells (1997). It is a model of curriculum planning based on the standards. Wells (1997:1) explains this thus: "The standards have created a common set of goals, concepts, and vocabulary that has improved communication among music teachers in our district and has provided a focus for our curriculum development".

An example of standards that have been developed for music education in a country is that of the United States of America. The standards promote "singing, performing, improvising melodies, composing and arranging music, reading and notating music, listening to, analyzing and describing music, evaluating music and music performances, understanding relationships between music and other arts, and disciplines outside the arts and lastly understanding music in relation to history and culture" (Branscome 2005:13).

The standards are a curriculum blueprint that reflects what the learner should achieve. At first sight, the standards seem more like specific objectives that spell out what the learner should

be able to comprehend and execute. The standards guide the teaching and learning, and spell out clearly ways of determining whether objectives have been achieved.

The objectives also spell out the task construction, i.e. what the learner should be ale to engage in and how it should be assessed, or the assessment dimension. Another case for employing unit standards in music, without spelling out the structure of the syllabus to be followed, is made in a thesis by Bennet (2001). Bennet suggests that, the music education standards formulated for South Africa, would better serve Botswana and other countries in the Southern African Development Community (SADC), although in a modified form. Bennet (2001:3-4) gives the following definition of unit standards: "a unit standard describes the types and range of performance that the majority of learners should characteristically demonstrate, having explored, or been taught, the relevant programme of study".

The features of a unit standard are detailed as follows: *title*, which is an accurate summary of the module's focus; *introduction*, which provides clear information to the learner about the skills and knowledge to be demonstrated by the learner; *credit value* allocated to each learning unit; *access statement* indicating where it is beneficial for learners to have achieved certain skills or knowledge prior to the enrolment for the learning unit; *range statement* that defines the parameters within which the learner is assessed; *learning outcomes* that define activities, skills, knowledge and understanding which must be demonstrated by the learner and set the level and quality of performance.

Lastly, there is the *assessment criteria*, which accompanies the specific outcomes for each area studied. Even though Bennet (2001), unlike Wells (1997), does not explicitly call for a curriculum based on the unit standards, what is very clear is that the unit standards will inevitably influence the structure of the music syllabus. In the United States of America, National Standards have been developed for Arts Education (Neirman 1997), however these remain voluntary. No one is under obligation to follow them.

In advocating for culturally appropriate unit standards for African musics in South Africa, Carver (2002) advises that a philosophical basis of African music-making must be identified from a study of African music practices as the first step. Carver further states that the next two steps would be to examine the principles of music of South Africa, with examples from other African countries, and to consider standards within outcomes-based education standards from other countries.

The standards-based curriculum model does make a lot of educational sense for two reasons. First, it helps both the teacher and the learner focus on priorities in terms of what both should strive to achieve. Second, it is a model that to a large extent ensures quality in the curriculum as it sets up benchmarks against measurements of quality in terms of what should be taught and what skills the learner should demonstrate are concerned. Each of the aspects of the unit standard may be equated to a work series within the quality work structure as described by Arcaro (1995). Arcaro argues that if the worker achieves the quality standard for each work

series, the end result is a quality product. Observing the standards set in the music education curriculum should therefore ensure quality. Third, it fits perfectly within the end-means paradigm in programme evaluation as described by Werner (1978, cited by Norris 1993). Curriculum evaluation is discussed in detail elsewhere in this chapter. Worthen, Sanders and Fitzpatrick (1997:5) explain that "Evaluation, uses inquiry and judgments methods, including determining standards for judging quality and deciding whether those standards should be relative or absolute".

In so far as the music curriculum, and the arts curriculum in general is concerned, some countries find the standards model more appealing, and as such the need for unit standards in music is greater than ever before. Example could be cited of South Africa and Botswana. In South Africa, the South African Qualifications Authority (SAQA) insists on unit standards to be written for all fields of learning (Carver 2002; Wolff 2001). The need for unit standards in music in South Africa is made even more urgent by the fact that the country follows an outcomes-based education (Röscher 2001). SAQA has had to rely on the expert input of the Music Education Unit Standards of Southern Africa (MEUSSA). Similarly, in Botswana, the Botswana Training Authority (BOTA) is vigorously working on unit standards for the performing arts (Botswana Training Authority 2006). The formulation of unit standards for the various fields, such as music, for the Botswana National Vocational Qualification Framework under BOTA, has been done by experts in the various fields. Some of the experts are teachers.

In the Italian nursery school programme, music is presented as "fields of educational experience" together with other arts and the other basic experiences of the child's growth" (Rossi 1997:230). Thus the benefits offered by the complementary nature of the arts to the learner are taken positive advantage of.

2.4.2.3   The eclectic model

Hoffer (1993) is not certain as to when formal music teaching started in American schools but recognizes the fact that music education at first took the form of singing, but it has developed and changed over the years. It is however confirmed elsewhere that music was introduced to America public schools in 1883 (Mark & Gary 1999; Tellstrom 1971, cited by Branscome 2005).

It is interesting to note that writing more than three decades ago, Landis and Carder (1972) boldly maintained that, "American music education is and always has been highly eclectic...Americans have seen it fit to adopt or adapt and develop any useful concept". American music education draws upon the philosophies of Emile Jacques-Dalcroze, Zoltan Kodaly and Carl Orff. In a nutshell the approaches and methods of Jacques-Dalcroze, Kodaly and Orff are as follows.

The Dalcroze approach raises awareness in an individual about their potential to develop the expressive possibilities of his or her body as well as the awareness that the source of musical rhythm is the natural locomotor rhythm of the body (Landis & Carder 1972). It fuses sensory and intellectual experience. In a complete course of Dalcroze training, the studies that usually comprise a college music major's curriculum include singing,

ear training, harmony, counterpoint, form, music history, applied music, and participation in vocal and instrumental ensemble (Landis & Carder 1972). It is a tried and tested approach that is still held in high regard.

The Kodaly method of music education, at the time when it was devised, sought to provide "skills in music reading and writing to the entire population." (Landis & Carder 1972: 41). The primary object of this method has not changed. It is a method based on the acquisition of a vocabulary of rhythmic and melodic motives.

The Orff approach has as its main principle the conviction that music and speech are inseparable and that they should form the rudiments of music learning (Landis & Carder 1972).

From the above summaries, the approaches and methods of Dalcroze, Kodaly and Orff, some degree of overlap is discernible. Therefore the philosophies of the three to this day provide the foundation on which American music education stands. About twenty five years after the publication of the book by Landis & Carder (1972), there was evidence that the legacy of the philosophies of Dalcroze, Kodaly and Orff was enduring, as the music curriculum in American institutions still bear the hallmarks of those philosophies. The evidence is in the curriculum content (Wells 1997).

In England and Wales the main attainment targets in the music curriculum are Performing, Composing, Listening and Appraising (Durrant 1997). The primary schools Creative and Performing Arts syllabus in Botswana also has as its main

components, the activities of listening, composing and performing. All of these activities relate to specific content in the syllabus. About these three activities, Plummeridge (1997: 25) states: "'Immersion' or 'initiation' into music (the language game) through the related activities of performing, composing and listening in order to develop in pupils an understanding of the expressive qualities, conventions and procedures of the discipline has been, and continues to be, the declared aim of numerous writers and music teachers". (Wells 1997) lists the following activities as still found in the United States of America: performing, composing, listening, creating, responding, analyzing and describing and evaluating music.

Plummeridge (1995) sees nothing wrong with an eclectic curriculum as long it draws from progressive methodologies, and endorses the performing-composing-listening model. The argument is that learners should not be taught about music in a way that they acquire information and knowledge, but they should be in direct contact with music. Hence the advocacy for the music activities based on the three experiential modes. Whatever views may be forthcoming from those who are prescriptive in their argument for a particular model for the music curriculum, a word of caution from Plummeridge (1995) and Boomer (1996), that curriculum is characterized by a great deal of dynamism, should be given attention. Boomer (1992: 32) states that "the curriculum is no longer a prepackaged course to be taken; it is a jointly enacted composition that grows and changes as it proceeds". The fact that, curriculum is seen as dynamic suggests that it should be open to new and progressive innovations.

2.4.3   Content in a music curriculum

Having looked at the various models for a music curriculum, a critical question arises. What should be the content of a music curriculum?

In some countries music is offered as a subject only at higher levels of schooling and not at lower levels such as kindergarten and primary school levels. Specialization or taking music as a subject on its own occurs at secondary school level. Oku (1997:237) makes the observation, with respect to the Japanese system of education that, in kindergarten, "music activities" are included as part of a comprehensive and integrated group called "expressions" with other activities. In Greece (Papazaris and Chrysostomou 1997) and Australia (McPherson 1997) music is part of the arts curriculum and is taught in an integrated manner with dance, visual art, and drama. A similar practice occurs in Belgium (Blazejczak 1997) where music is taught together with visual arts under a subject called "aesthetics".

It is clear that the topic of music curriculum is quite contentious and whilst guidelines could be drawn for curriculum development in music, individual countries should not lose sight of their unique needs. Perhaps a useful piece of advice could be found in a motto suggested by Nagy (1997), "think globally, act locally".

It is beyond doubt that different countries are at different stages in terms of the status of their music curriculum. This is true globally, continentally and regionally. The reasons for such variations differ. For example in Namibia and South Africa, the

education system and the music education programme in particular, have been disadvantaged by the legacy of the political history. Previous administrations have supported a racially-biased system of education (Mans 1994; van Niekerk 1994). South Africa like many other African countries has been faced with the huge challenge of developing culturally relevant curriculum materials for music; materials that are Afrocentric in their perspective and outlook (van Nikerk 1994; Oehrle 1994).

2.5 Arts-based Curricula and integration of content

To have this section of the literature review follow immediately after the preceding one may be seen as tautological because the preceding section deals with one of the various artforms. It therefore becomes imperative to explain the purpose of having this section stand on its own. The preceding section is quite specific in the subject that it explores whereas this section is general and examines closely the nature of an arts-based curriculum. Therefore it is logical and in order to see how music relates to other arts in the broader arts curriculum. The idea of an arts-based curriculum is to fruitfully exploit the common aspects between the arts subjects.

Judging by the common elements in the arts, one would assume that it would make sense to teach them in an integrated fashion. The term "arts integration" implies cross-subject activity. Integration suggests bringing together of areas and presenting them as a unity (Stephens 1997b). Plummeridge (1995: 60) however observes that, it is not unusual to come across divergent views on how to approach the teaching of the arts: "while some educators and artists wish to emphasize common and therefore uniting elements, others concentrate on

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the distinct features of the separate and the differences between them". What does not come out clearly in the literature are the differences that some people would argue exists between the different arts. Taking the views of those who wish to highlight the differences between the arts can only create problems in teaching them, as the implication is that they cannot be taught in a combined manner. There are implications of logistics that arise from such a viewpoint; these include staffing, resources and accommodation of the many arts subjects in the school timetable.

Stephens (1997a: 60) observes that, some people have been opposed to an integrated approach in the teaching of the arts. "Many educators, even those involved in the arts, view integrated or cross-curricular activities as a lower-order pursuit, which remain a lateral or superficial level of investigation". Such people believe that each of the arts must be dealt with in depth, which is possible through specialization. As stated in the opening sentence of this paragraph, this is but an observation by someone who does not have a problem with integration per se and goes on to propose a model for integration. "In essence, a model which allows different layers of association to be explored from growing security in understanding, knowledge and skill in one or more of the arts is far more valuable than a model which advocates integration only" (Stephens 1997a: 62).

In reference to integration in arts education, Chu (2005:252) explains that "there are two basic types of integrated arts education: integration between the arts and other disciplines (i.e. language arts, social studies, science and mathematics)

and integration among the fine arts disciplines themselves". An observation made with respect to African arts is that "most African art forms and cultural practices are integrated" (South Africa 2002:7). It is in view of this integrated nature of the arts that the South African Arts and Culture syllabus contains content on dance, drama, music, and visual arts. Burton (2001, cited by Chu 2005:250) introduces three levels of integration as designed by the Curriculum Research and Development Group of the University of Hawaii as:

- Thematic integration: teacher selects a theme, such as animals, gender or communication, and then look for school subjects whose content can help students to understand the theme.

- Knowledge integration: is achieved when two or more disciplines have interactive and connective relationships, which connect them together.

- Learner-initiated integration: curriculum programmes are designed not only to focus on knowledge integration, but also to guide students to integrate new and old information independently.

There has however been some resistance and opposition to integration of the arts in the classroom. In the case of the generically-based arts model adapted for the Australian schools, to some people "this implied a weakening of each of individual subjects in favour of an integrated approach" (McPherson 1997:173). Stephens (1997a: 61) notes that "those who argue for integration may point to the direct and indirect benefits that arise from considering similarities between areas of the curriculum – of discovering common denominators which not only enrich understanding within subjects, but also open up

possibilities beyond the immediate sphere of activity". Glatthorn (1994:92) lists the following advantages and disadvantages of integration. The advantages are that:

- The real world is integrated...the problems that adults face...require the skills and knowledge of several subjects.
- Integrated curriculums facilitate the introduction of student-related issues.

Also, integrated curriculums can save some time in the school day.

The disadvantages of integration are:

- Critical thinking and problem solving require in-depth knowledge of the subjects. Too much integration might shortchange this important content knowledge.
- Each subject or discipline has its own way of knowing and inquiring, and these are critically important in understanding the world of knowledge.
- Many integrated units are poorly designed...thus unlikely to achieve their intended outcomes.

The Australian arts curriculum, records McPherson (1997), encompasses the five subject areas of dance, drama, media, music and the visual arts. The structure of the arts curriculum consists of three organizers namely, Creating, Making and Presenting, Arts Criticism and Aesthetics, and Past and Present Contexts. The Namibian Arts curriculum of Primary Arts core includes the following arts: Dance, Drama, Music and Visual Arts (Mans 1997).

There have, obviously been some challenges that are more of an attendant problem in developing and implementing an arts-

based curriculum. The major areas of concern being, integration of the arts in teaching, staffing, and developing common learning outcomes. In view of these problems, an integrated thematic problem-based approach has been recommended for the teaching of the arts (Hookey 1997). The solution to the problem of staffing has not been an easy one. In countries such Canada for example, music-teacher educators spend considerable professional time educating generalist classroom teachers (Hookey 1994/1995, cited by Hookey 1997). This is a favoured approach that can "open up possibilities for working in less familiar areas of the individual arts" (Stephens 1997:68). According to Stephens the success of teaching the arts in an integrated manner requires a creative perspective in the teacher.

Elsewhere in this chapter, the value of arts education are stated in general terms and not as specific products. In this section however, it is relevant to identify the specific products that result from studies of the arts. Nierman (1997:133) recognizes that arts-based curricula are both skill-based and product-oriented. The outcomes of such curricula include "concerts, paintings, musical plays...crafts, drawings, photography, ceramics and print making".

2.5.1 The Creative and Performing Arts syllabus

The Creative and Performing Arts syllabus is part of the broad primary education curriculum in Botswana. The syllabus is a direct result of the Revised National Policy on education of 1994 (Report of the National Commission on Education, 1993; rec 17 (d): xxvi) The recommendation made on the primary school curriculum assessment and examinations, is that

"immediate initiatives should be taken to develop syllabuses for Art and Craft, Home Economics, Music and Physical Education". The Creative and Performing Arts syllabus covers the entire seven years of primary schooling, that is, standard one through to standard seven. The curriculum also consists of specific syllabi for each level of primary school. The syllabus draws content from music, art and craft, physical education, and design and technology (Wright 1995a).

Since the syllabus combines different subject matter, it is interdisciplinary. Interdisciplinary curriculum, refers to "combining two or more subjects into a new and single organizational construct" (Conway 2002: 58). Wright (1995b:43) recommends a mode of integration 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". Glatthorn (1994) identifies the theme-focused and project-focused integration as types of integration that integrate two or more subjects. Glatthorn explains that in a theme-focused integration, a theme such as "families first" is identified and content from several disciplines is used. In a project-focused integration, students do a major project such as studying their community, that involves several disciplines.

Without necessarily making a comparison between the Creative and Perfomring Arts syllabus from Botswana and the South African Arts and Culture syllabus, one should make the observation that, an integrated approach to teaching content, has been one of the guiding principles in the Arts and Culture syllabus. In appreciation of the interrelatedness of the content

in Arts and Culture which offers the advantage of preventing an overloaded syllabus, it is stated clearly that "a number of Assessment Standards across and within the Learning Outcomes can be addressed at the same time" (South Africa 2002:7). "There are too many Assessment Standards to assess them individually" (South Africa 2006:27). An example should be cited of a recommendation that in the foundation phase i.e. grades R-3, "the Arts and Culture Learning Area should be integrated into all three Learning Programmes of Numeracy, Literacy and Life Skills in the South African Arts and Culture syllabus" (South Africa 2002:11).

2.6   Curriculum evaluation

What is evaluation? Worthen, Sanders and Fitzpatrick (1997) confess to prefer the definition of evaluation as proposed by Srcriven (1967, cited by Worthen et al 1997:5)) that evaluation is "judging the worth or merit of something". Interestingly though, and without invalidating the foregoing definition, Scriven (2001:302) clarifies that

> "evaluation does not always involve judgement; it may only involve measurement against established standards – for example, in performances in the high jump and other track and field events. So evaluation is not, as it is often said to be, simply the domain of value judgments".

This clarification sheds light on the complexity of evaluation, and also helps to view evaluation in a much broader perspective than we usually do. Adding to our understanding of evaluation is the distinction between utilization-focused evaluation and general evaluation as made by Patton (1997). Patton (1997:23) explains that utilization-focused evaluation is

"done for and with specific, intended primary users for specific, intended users'. General evaluation lacks that specificity.

Aspinwall et al (1992:2) define evaluation as "part of the decision-making process. It involves making judgments about the worth of an activity through systematically and openly collecting and analyzing information about it and relating this to explicit objectives, criteria and values." Both of the preceding definitions are consistent with the definition by Madaus & Kelleghan (1992:120) of evaluation as "the systematic investigation of the worth or merit of some object". Evaluating for justification and accountability as well as for improvement is emphasized by Preedy (2001:90) as the broad purposes for curriculum evaluation.

Aspinwall et al (1992:3) point out that evaluation must, among others, be characteristically fair and be perceived as such by all the parties involved, be capable of suggesting appropriate remedies and be methodologically sound. Kelly (1999:138) defines curriculum evaluation as "the process by which we attempt to gauge the value and effectiveness of any particular piece of educational activity". The definition provided by Aspinwall et al (1992) is consistent with the explanation by Leedy & Ormrod (2005:135) that an "evaluation study provides a means through which a researcher can judge the effectiveness of particular policies, practices or innovation."

Closely related to evaluation is monitoring. An enlightening distinction between evaluation and monitoring in terms of the fundamental question that each one is addressing is made by Preedy (2001:89) who explains monitoring is an ongoing and

systematic process which answers the question: are we doing what we intended to do? Programme monitoring provides programme designers with information needed in order to know "what problems are encountered in implementation so that changes may be made in programme design to overcome such obstacles" (Rossi & Freeman 1985:141).

Evaluation is concerned with the question: is what we are doing worthwhile? The question that evaluation is concerned with, is an important one since it points to the fact that evaluation informs judgment and decision making. In explaining what monitoring is, Hardie (2001:71) proposes the following definition of monitoring, "the planned routine gathering of useful information in a regular continuous and systematic checking process against previously set targets in order to take any necessary action". The foregoing definition does not differ from the explanation of monitoring as given by Preedy (2001:89).

2.6.1   Formative and Summative evaluation

Worthen, Sanders & Fitzpatrick (1997:14) give credit to Michael Scriven (1967) as the scholar who first distinguished between formative and summative roles of evaluation. They however, explain that "formative evaluation is conducted to provide programme staff evaluative information used in improving the programme" and that "summative evaluation is conducted and made public to provide programme decision makers and potential consumers with judgments about that programme's worth or merit in relation to important criteria". In drawing a distinction between formative and summative evaluation, Preedy (2001:91) notes that formative evaluation enables

adjustments to be made during the course of an activity or programme, and summative evaluation examines the activity in its entirety after it has been presented or finished.

Savenye (2004:315) concurs, and explains that "formative evaluation involves collecting data during development to provide information to be used in improving product or programme". In contrast "summative evaluation involves collecting data once a programme has been produced to determine its final effectiveness". Savenye proceeds to clarify that the purpose of evaluation is to enable the evaluator to make informed judgment about the effectiveness, efficiency or any other outcome that a particular aspect of a programme of education and training may have on the overall programme. Thus the term evaluation cannot be comprehensively defined without explaining the purpose of evaluation.

In contrasting between 'formative' and 'summative' evaluation, Kelly (1995:139) draws on the classical works of Scriven (1967) and Stenhouse (1975) thus:

> Summative evaluation is concerned with apparaisal of the work, it is a form of 'pay-off' evaluation (Scriven 1967) and is concerned primarily to ascertain if the goals of the course have been achieved. Formative evaluation on the other hand, is concerned to provide feedback (Scriven 1967; Stenhouse 1975) and thus a base for course improvement, modification and futire planning.

The significance of the contrast as drawn by Kelly (1995) in the preceding quote, is that of the primary purposes served by formative evaluation and summative evaluation. The common ground on which the two concepts stand is that they are very useful forms of evaluation to guide educational programmes.

It is a generally acknowledged, and to some extent an accepted fact, that the understanding of the term "curriculum evaluation" may differ from one person to another since the use of the term also differs. Silbeck (1987:5) notes that "indeed one of the continuing dilemmas in curriculum evaluation arises from different uses of the term itself". In the same vein, Cooper (1979:1) laments that "unfortunately for the clarity of our thought, however, the word is used in a number of ways".

The reason for differences in defining the same concept are to be found in an explanation by Tawney (1979) that there have been two different points of focus by researchers: "one, which might be said to correspond to the idea of assessment, can be described as 'the measurement of the achievement objectives'. The other, perhaps more akin to the idea of evaluation as a skill, can be summed up as 'the collection and provision of information about an educational situation'".

Tawney (1979:10) nevertheless goes on to give the following definition: "curriculum evaluation is the collection and provision of evidence, on the basis of which decisions can be taken about the feasibility, effectiveness and educational value of curricula". Carl (1995) explains that curriculum evaluation determines to what extent the objectives of the curriculum have been met. Davis (1981) feels quite strongly that "decision making" is a major component of the process of evaluation. It is not enough for the evaluator to simply describe the results of the evaluation. They must make sound judgment.

Davis (1981, cited by McCormick and James 1988:173) define curriculum evaluation as "the process delineating, obtaining and providing information useful for making decisions and judgments about a curriculum".

Norris's observation (1993:101) sums up what comes out in the foregoing definitions of evaluation that "most definitions of evaluation suggest that its purpose is to conceive, obtain and provide information which decision-makers in their many forms ...can use to make decisions about the future of specified programmes or policies". Interestingly though, is the fact that a common purpose is reflected or expressed in the various definitions spanning 30 years. "Clearly, definitions of evaluation have undergone very little change over the past 20 years" (McCormick and James 1988).

2.6.2   Syllabus evaluation

In education we often hear of curriculum evaluation, teacher evaluation etc. Norris (1993:101) aptly points out that, in the different aspects of education that could be evaluated, "the noun / adjective refers to the class of objects to be evaluated". The close relationship between the curriculum and syllabus should not lead us into thinking that by evaluating the curriculum, one is necessarily evaluating the syllabus too. But what is the relationship between a syllabus and a curriculum? Gifford (2003:3) states that "a syllabus is the outcome of curriculum development and contains both instructional plan and details of the instructional process to be used within a defined unit of study".

In a study involving a group of medical students that was conducted by Burton and McDonald (2001), amongst other objectives they sought to discover the students' understanding of curriculum. The answers were polythematic in an overwhelming 87.5% of the cases with dominant themes including 'curriculum as a syllabus', 'curriculum as meta-syllabus', and 'curriculum as a means to an end'. The study does serve to inform the debate on curriculum in music education even though it was conducted with medical students. It important to take note of the fact that Burton and McDonald (2001:2) specifically asked for a definition of curriculum and not medical curriculum as they "did not believe that medical education is a 'special case' in this respect".

Carl draws a useful distinction between a syllabus, a subject curriculum and a broad curriculum. A subject curriculum is broader than a syllabus in the sense that it "includes all details for a specific course or school phase which the teacher may require in order to instruct effectively in the subject" (Carl 1995:37). A broad curriculum is a collection of subjects/instructional presentations aimed at a specific target group and within which these subject/presentations are structured and connected requirements are set out" (Carl 1995:39). "Curriculum is a set of subjects which are followed" (Carl 1995:33). These distinctions are necessary in view of the loose manner in which the terms syllabus and curriculum are often used. Rea-Dickins & Germaine (1992) discuss some procedures that have been followed in the evaluation of a syllabus. The principles, procedures and methods of curriculum evaluation are applicable to syllabus evaluation.

2.6.3 Evaluation design

Worthen et al (1997) present a six-stage plan for designing an evaluation thus:

(i)   Focusing the evaluation

(ii)   Collecting information

(iii) Organizing information

(iv) Analyzing information

(v)   Reporting information

(vi) Administering the evaluation.

The six-stage plan presented in the foregoing paragraph are quite explicit in terms of what each of the stages is concerned with. With respect to the school set up, Nixon (1992) maintains that the broad areas that should be influenced by evaluation are teaching quality, policy making and pupil achievement. Nixon is right, in the sense that the three areas are not only inextricably linked but are key to the overall quality of education.

What comes out clearly from the different approaches is that they are a product of different researchers and they are not necessarily the same in number, let alone the terminology. This observation is summed up by Norris (1993:102) that "many kinds of models of research have been adumbrated by different reviewers of the field".

2.6.4 Procedures and methods of curriculum evaluation

The procedures and instruments for evaluating a curriculum are largely determined by what the evaluator would like to establish. "Most people would probably agree that different components require diffrenet methods" (Madaus & Kellagban

1992:132). In other words, the procedures and instruments are determined by the objectives of the envisaged evaluation exercise. An instrument is a measuring device (Giltrow 1987: 3). Rea-Dickins and Germaine (1992) list the main procedures for collecting data for evaluation as self-assessment forms, questionnaire, observation, check-lists and inventories and diaries.

Aspinwall et al (1992:169) list the following methods of data collection for evaluation:

- Questionnaire
- Interviews
- Observation
- Documentary
- Visual evidence.

The above methods do not differ with those identified and discussed by Worthen et al (1997), infact they are covered in the methods identified by Worthen et al (1997:351-389), which are:

- Testing
- Documents and records
- Observation
- Interviews
- Focus groups
- Content analysis
- Unobtrusive measurements
- Investigative journalism

In a study that evaluates education policy and content of the music curriculum in Nigeria, Adeagun (2005) has used methods

of data collection that include questionnaires, interviews, observations and analysis of documents.

Some of the methods of collecting data for evaluation as discussed by Worthen et al (1997) and Aspinwall et al (1992) are included in Erlandson et al (1993), Tuckman (1994) and Creswell (1998). Aspinwall et al (1992:169) make a note-worthy point about the various methods of collecting data for evaluation, that "all methods have their strengths and weaknesses, and some methods are more appropriate in certain circumstances than others". That the methods employed in evaluation are quite varied, and that individual evaluators would have their own inclinations within the practices, is best captured in the statement by Smith (2001:299) that, evaluation as a field is "eclectic in methods, approaches, and practitioners".

Examples of some procedures and methods employed in curriculum evaluation are discussed by Davis (1981). Davis explains that it is the teachers who were actively involved in evaluating selected aspects of the school curriculum. In one exercise, the focus was some topics in an art programme. In another exercise, specific units of a psychology course. In both cases, the evaluators were guided by clear objectives to be addressed. It is reported that both evaluation exercises yielded useful results, which helped in the improvement of specific areas of the curriculum. The two accounts clearly demonstrate the need to spell out what the evaluation should target and the objectives to be achieved.

2.6.5 Models of evaluation and approaches to evaluation

According to Norris (1990) there is no difference between a model, a method and an approach. "The concept of model is normally used loosely to refer to a conception of, approach to, or sometimes methods of evaluation" (Norris 1990:110). Norris goes on to observe that "most authors who write about evaluation models use the concept interchangeably with the term 'approach'. Worthen et al (1997:62) note that "the many evaluation "models" that have emerged since 1965 range from comprehensive prescriptions to checklists of suggestions". What may be regarded as models of evaluation are infact frameworks within which an evaluation may be planned. Carl (1995:183) captures the essence of a model in stating that "a model may supply meaningful guide-lines for the process which is undertaken".

Stecher and Davis (1987) identify five different conceptions about what evaluation means. They call the conceptions, "evaluation approaches" and they are:
(i)   The Experimental Approach
(ii)   The Goal-Oriented Approach
(iii)   The Decision-Focused Approach
(iv)   The User-Oriented Approach
(v)   The Responsive Approach.

The evaluation approaches identified by Stecher and Davis do not differ fundamentally from the six broad categories into which different approaches are placed according to classification schema by Worthen et al (1997) as follows:
(i)   Objectives-oriented approaches

(ii)   Management-oriented approaches

(iii)   Consumer-oriented approaches

(iv)   Expertise-oriented approaches

(v)   Adversary-oriented approaches

(vi)   Participant-oriented approaches.

The similarities between the evaluation approaches of Stecher and Davis (1987) and those of Worthen et al (1997) do not only lie in the characteristics but also in the semantics of the terminology. For example "objectives-oriented approaches" is similar to the "goal-oriented approach", "management-oriented approaches" is similar to "decision-focused approach", and "consumer-oriented approaches" is similar to "user-oriented approach".

The next two sections of this Chapter focus on the various evaluation approaches and issues surrounding evaluation of curriculum implementation. At the end of the two sections, a comment on the appropriate approach with regard to the Botswana situation will be made.

2.7   Focus on the various evaluation approaches
2.7.1   The objectives-oriented approaches

The objectives-oriented approach prespecifies and states the objectives in behavioural terms. Under this approach, the "focus is on specifying goals and objectives and determining the extent to which they have been attained" (Worthen 1997:78). Madaus & Kelleghan (1992) associate the objectives approach of curriculum evaluation with Tyler (1949, cited by Madaus & Kelleghan 1992:120). The approach has been named after Ralph Tyler (Worthen et al 1997:82).

The objectives-oriented approach has attracted a lot of criticism and debate with arguments advanced in favour and against. Worthen et al (1997:91) credit the objectives oriented approach with simplicity, which they contend is the source of its strength and appeal since it is "easily understood, easy to follow and implement, and produces information that programme directors agree is relevant to their mission". Also giving credit to the objectives-oriented model is Norris (1993:44) who writes that "from the perspective of the curriculum developer, the objectives model of evaluation offers rational approach to curriculum planning that is very persuasive both in education and training". McCormick and James (1988:175) however, doubt whether the objectives-oriented approach "measures up to stated intentions". Whilst acknowledging that the objectives-oriented approach permits judgment of success or failure, McCormick and James (1988:176) argue that it is "incapable of assisting in the diagnosis of reasons why a curriculum has succeeded or failed". The approach does not provide evidence from which curriculum development can proceed. McCormick and James (1988) imply that the objectives–oriented approach does not measure education quality.

2.7.2 Management-oriented approaches

As the name of this approach suggests, the approach itself is meant to serve managers who have to make key decisions in their places of work, organizations or institutions. Worthen et al (1997:97) maintain that "its rationale is that evaluative information is an essential part of good decision making and that the evaluator can be most effective by serving administrators, policy makers, boards, practitioners, and others

who need good evaluative information". It is for this reason that the management-oriented approach is also known as the decision-oriented approach.

2.7.2.1   The CIPP evaluation model

Stufflebeam and Shinkfield (1985) are two influential proponents of the management-oriented approach, and have developed what has come to be known as the CIPP evaluation model. The CIPP model provides "an evaluation framework to serve managers and administrators facing four different kinds of educational decisions" (Worthen et al 1997:98). The four educational decisions, which are types of evaluation and their functions are:

- **Context evaluation**: to serve planning decisions
- **Input evaluation**: to serve structuring decisions
- **Process evaluation**: to serve implementing decisions
- **Product evaluation**: to serve recycling decisions.

The CIPP derives its name from the four educational decisions of context evaluation, input evaluation, process evaluation, and product evaluation.

Worthen et al (1977: 104-105) sum up the advantages of the management-oriented approach as: it gives focus to the evaluation, and it stresses the importance of the utility of information. By its nature, it makes the evaluation easy to explain to lay audiences or non-professionals in the field of evaluation. Potential weakness are described as: the evaluator may not respond to questions or issues that may be significant as the focus will be on what the manager wants addressed. Since the manager exercises control over the evaluation, the management-oriented evaluation approach may be

undemocratic as it gives preference to top management, and may therefore disregard the needs of others.

2.7.2.2   The UCLA evaluation model

The UCLA evaluation model developed by Alkin in 1969 is another model that is based on the management-oriented approach. The model includes five types of evaluation (Alkin 1969, cited by Worthen et al 1997:101) namely:

- **Systems assessment**: to provide information about the state of the system.
- **Programme planning**: to assist in the selection of particular programmes likely to be effective in meeting specific educational needs.
- **Programme implementation**: to provide information about whether a programme was introduced to the appropriate group in the manner intended.
- **Programme improvement**: to provide information about how a programme is functioning and whether objectives are achieved.
- **Programme certification**: to provide information about the value of the programme and its potential elsewhere.

2.7.3   Consumer-oriented approaches

The consumer-oriented approach is used in the evaluation of the use or consumption of educational goods and services. It provides the consumer with the information that they need to know about the product or service. The evaluator decides on, and draws up a checklist of what are the main aspects being evaluated. Worthen et al (1997) acknowledge the immense contribution made by Scriven (1991b), Morriset and Stevens (1967), and Patterson (n.d.) in shaping the consumer-oriented

approach to evaluation. In their checklist, Morriset and Steven (1967, cited by Worthen et al 1997:111) provide the following guidelines for product analysis:

- Describe the characteristics of the product
- Analyze its rationale and objectives
- Consider antecedent conditions in using this product
- Consider its content
- Consider the instructional theory and teaching strategies used in this product
- Form overall judgments.

The main strength of the consumer-oriented approach, according to Worthen et al (1997) is that the approach has advanced the knowledge of consumers about the appropriate criteria in selecting educational services and products. Consumers have become enlightened and therefore aware of the tricks used by commercial enterprises, and are therefore less gullible when it comes to the craze for certain products.

As far as the weaknesses of the approach are concerned, Worthen et al (1997:117) observe that consumer–oriented evaluation can increase the cost of products as the cost of the evaluation could be passed to the consumer. The approach could stifle local initiative as "local practitioners may become increasingly dependent on outside products and services".

2.7.4 Expertise-oriented approaches

Expertise-oriented approach, explain Worthen et al (1997:119), "depends primarily upon professional expertise to judge an institution, programme, product, or activity". Worthen et al (1997) organize the various ways into which the approach could

be executed into four categories namely, formal review system, informal review system, ad hoc panel review, and ad hoc individual review. The Expertise-oriented approach to evaluation offers the advantage that it ensures adherence to, and maintenance of high standards in education as it is used to assess the effectiveness of programmes.

A major shortcoming with the expertise-oriented approach to evaluation is its dependence on subjective professional expertise and it is therefore likely to be marred by personal bias of the evaluator.

2.7.5 Adversary-oriented approaches

Adversary-oriented evaluation refers to "any evaluation in which planned opposition in the points of view of different evaluators or evaluation teams is the result of efforts to balance bias by generating opposing views within the overall evaluation" (Worthen et al 1997:515). In the Adversary-oriented evaluation approach fairness is achieved by incorporating both positive and negative views into the evaluation.

Adversary-oriented evaluation "encompasses a collection of divergent evaluation practices that might loosely be referred to as adversarial in nature. In its broad sense, the term refers to all evaluations in which there is a planned opposition in the points of view of different evaluators or evaluation teams." (Worthen et al 1997:138). This approach brings together all stakeholders in the evaluation in a public hearing, face-to-face, and in an interactive session characterized by questioning, cross-examination and testimonies. The approach is also known as the adversary model or the debate model.

The Adversary-oriented approach has the advantage that it could be used with other evaluation approaches, and is able to provide a wide range of information to those who need it. Perhaps the overarching strength is the fact that it eliminates obvious biases in the evaluation.

As far as the weaknesses of the adversary-oriented approach are concerned, Worthen et al (1997:148) argue that, "despite their potential for making evaluation findings more interesting and meaningful to decision makers, adversary-oriented approaches to evaluation are not yet sufficiently well developed to serve as a standard model for future efforts." The adversary-oriented approach involves enormous costs, which some evaluators may not be able to meet. The costs mainly stem from setting up the structures, and preparing the case, which should be argued in the courtroom style, rounding up the right caliber of participants, as well as managing the process. Tied to the foregoing point, is the point that shared conclusions in a debate setup are seldom reached. The approach is too legalistic in outlook and therefore does not have any appealing educational value.

2.7.6   Participant-oriented approaches

In the Participant-oriented approach, the evaluator has firsthand experience of programme activities and all related settings. It is a naturalistic approach to evaluation since it entails studying programmes on site. In this approach those who are being evaluated are also participant in the evaluation exercise. Worthen et al (1997:156) explain that evaluations that

use the Participant-oriented approach generally include the following characteristics:

- They depend on intuitive reasoning
- They use a multiplicity of data
- They do not follow a standard plan
- They record multiple rather than single realities.

Participant-oriented approach employs such methods as case studies, ethnography, qualitative and quantitative techniques, and storytelling.

The involvement of evaluators as participants offers the advantage that participants determine the boundaries of the evaluation, thus serving "an important educative function by creating better-informed programme staff" (Worthen 1997:154). They also point out that using the participant-oriented approach has the potential to provide new insights and applicable theories about educational and other programmes. Worthen et al (1997:167) also appreciate, as a strength of this approach, its flexibility and ability to employ multiple data collection techniques to provide "a view of less tangible but crucial aspects of human and organizational behaviour".

In pointing out the limitations of the participant-oriented approach, Worthen et al (1997) observe that the approach is too subjective as it depends on human observation, and also allows for intuitive processing of data by the evaluator. This observation raises questions as to the evaluativeness of the approach. Further observations have been made that the approach involves extended fieldwork, which could not only be

costly, but also limits the number of cases that could be studied extensively.

2.8   Evaluation of curriculum implementation

Literature specifically related to the evaluation of the implementation of an arts curriculum is very scarce. A possible explanation as to why this is the case may be found in the observation made by Snyder, Frances & Zumwalt (1992:403) that "it appears that the process of curriculum implementation was not studied as a separate entity". It should therefore make sense to extend the literature to other subject areas within the field of education. In this regard the principles of curriculum implementation are basically the same across the different areas of education. Proceeding further along that line of thought, it would make sense to assume that evaluation of the implementation of an arts programme would be informed by similar studies in education as indicated in the introduction to this chapter.

Curriculum implementation may occur in one of the following situations. First, when a new curriculum has been developed and is put in place to be followed in a new learning or training programme. In this situation, there would have been no form of curriculum prior to the one that is being introduced. So it would be a totally new programme.

Second, it may occur following a review of a curriculum that is currently in place. This is a typical scenario of curriculum change, and it calls for both adoption of, and adaptation to the new curriculum. In both situations, there are certain factors that may influence the exercise of curriculum implementation.

Some of the factors would be common to both situations, while others would be peculiar to either one of the situations. Carl (1995:166) posits that "after the relevant consumers have been prepared for the change envisaged, the implementation phase follows". McCormick and James (1988:173) clarify that the consumers are "teachers and schools" and posit that the successful implementation of innovation, that follows after dissemination, "depend on their judgment and actions".

Carl (1995) goes on to hint at what would go a long way towards ensuring the successful implementation of a curriculum by stating that the part played by instructional leaders and teachers "determines successful and effective curriculum implementation to a great extent". In as far as the strategies of implementation are concerned, Jordan (1989, cited by Carl 1995) cautions that a distinction must be made between strategies that promote and those that inhibit implementation. Snyder et al (1992:402) observe that "research on curriculum implementation has yielded clear findings about the conditions that facilitate or inhibit the process of implementing a proposed curriculum". It is the adoption of promoting strategies that would ensure the success of implementation.

Snyder et al (1992:404) comment that most curriculum implementation has been studied from a fidelity perspective on the assumption that the "desired outcome of curricular change is fidelity to the original plan". Snyder et al go on to explain that the concerns of this thesis have therefore been focused on

> (1) measuring the degree to which a particular innovation is implemented as planned and

(2) identifying the factors which facilitate or hinder implementation as planned.

Snyder et al (1992:404) point out that underlying the fidelity perspective are "certain assumptions about curriculum knowledge, change, and the role of the teacher." The role of the teacher in this regard is very crucial in ensuring a successful implementation of the curriculum.

The factors that may have a direct bearing on curriculum implementation are what this section of the literature review will focus on. Such factors need to be evaluated in order to determine the extent to which they influence the sensitive exercise of curriculum implementation.

Carl (1995:167) lists the following determinative factors for successful implementation:

- Continuous contact with consumers to give advice and help
- Clear communication to illustrate roles and to explain terminology, illustration of possible means of evaluation and to supply answers to queries
- Provision of support service
- Compensation (for example, financial) praise, acknowledgement, but also intrinsic aspects of compensation.

In addition to the factors listed above, Jordan (1989, cited by Carl 1995:168) advocates for development through teachers active involvement and by offering support during implementation. Jordan recognizes the fact that problems must be continuously addressed and practice-oriented in-service

training must be given. Lastly Jordan (1989) brings up the issue of participation, which is also vital for successful implementation. It includes active involvement in the classroom and a relationship of confidence between initiators and implementers.

Curriculum implementation is but a crucial stage in the whole curriculum development process. The curriculum development process entails other equally crucial stages. Mostter (1986:8-9, cited by Carl 1995) identifies the six authoritative phases of curriculum development as:

(i)   Initiation
(ii)   Planning
(iii)   Development
(iv)   Testing
(v)   Implementation
(vi)   Summation evaluation.

It is the developmental and implementation phase that are of particular interest to this researcher. According to Mostter (1986:8-9, cited by Carl 1995) the developmental phase deals with the aspects of selection and classification of learning content and refinement of goals, the supplying of didactic outlines, and the development and production of teaching materials. The implementation phase deals with the planning of learning contents, dissemination, teacher orientation and instruction.

It is for this reason that it becomes necessary to make reference to curriculum development and evaluation in discussing curriculum, so as to put such discussion in context.

The music curriculum implementation is a painstaking exercise that should arouse sufficient curiosity to find out whether the necessary preparations that are warranted by the practical nature of the subject matter are given due attention. The music curriculum implementation exercise therefore carries with it serious administrative and logistical implications.

Before this section of the literature review zeroes in on the process of music curriculum implementation, the general issues regarding curriculum implementation in general as discussed in the available literature will be considered. To Scott (1994) curriculum implementation is essentially about curriculum change. It is a process that must be planned and should take into consideration the needs and aspirations of stakeholders. Among the stakeholders that need to be involved in the curriculum implementation process is the teacher. The teachers are important because they are the agents of curriculum change (Conway 2002; Wai-yum 2003; Scott 2004; Onwu & Mogari 2004). The participation of teachers should not just be confined to the implementation exercise. They must also play an active role in the curriculum development process.

Conway (2002) feels that by involving teachers in curriculum development, teachers will have a sense of ownership of the curriculum document. Teachers' participation will also ensure that there is no disconnection between the syllabus content and what is taught. Infact, teachers feature quite prominently in the three factors identified by Scott (2004) as influencing curriculum change. They are: first, not relating curriculum change to organizational structure and school administration. By not relating curriculum change to organizational structure

and school administration, "the result is that often the budgetary, emotional, and collegial support are missing and such things as roles and the administrative process and focus are left unchanged. A recipe for failure" (Scott 2004: 157). Second, lack of meaningful role in staff development decision making for teachers. Third, the isolation of teachers.

In discussing educational policy implementation in relation to the implementation of the music curriculum in Nigeria, Adeagun (2005:7-4) makes note of an important factor in curriculum implementation, that of prior-training of teachers for pre-school institutions. Such teachers are mainly secondary school leavers, who "are often frustrated that they have not entered higher institutions like their peers, as babysitter teachers". Adeagun (2005) observes that the teachers are untrained and their knowledge and understanding of both indigenous Nigerian and European music is doubtful.

To overcome the problems described in the preceding paragraphs, Scott (1994) proposes a conceptual framework for curriculum implementation. The framework recognizes the fact that curriculum implementation, staff development and the procedures for monitoring and evaluating are inextricably linked. The framework is therefore a model developed with the purpose of guiding (Scott 1995: 58) "our understanding of the process and to integrate planning of curriculum changes and staff development with staff development itself and with the monitoring and evaluation of both curriculum implementation and staff development". The model therefore, underlines the fact that, for curriculum implementation to proceed meaningfully and successfully, all the necessary preparations

should be put firmly in place. It is all about managing curriculum change and highlights the attendant factors to curriculum implementation that are often seen as loose entities and consequently not coordinated as a whole. Such factors have a direct bearing on curriculum implementation and could therefore ensure the success or failure of the exercise.

Plummeridge (1995) concurs, with the view that successful curriculum implementation is always dependent on four factors, namely: accommodation, staffing, time and financial resources. According to Plummeridge (1995:146), "of these, the two that militate most strongly against the development of comprehensive and coherent programmes are teacher supply and the allocation of curriculum time". The crucial and pivotal role played by the teacher in curriculum implementation is given emphasis by Snyder et al (1992:404) in stating that:

> Implementation is successful when the teachers carry out the curricular change as directed. If they do carry out the plan as intended, then the curricular change itself can be fairly evaluated. If they do not implement the innovation correctly or fully, then the change cannot be fully evaluated because it was never really implemented.

The proceeding statement assumes that all other preparations to enable the teachers to function effectively and efficiently, would have been put in place. Following a discussion on approaches to evaluation and an interrogation of literature on evaluation of curriculum implementation, this section of the Chapter relates what arose from the above discussion to the situation in Botswana. The approaches that should meaningfully guide curriculum evaluation and syllabus evaluation are the Objectives-oriented approaches,

Management-oriented approaches, and Participant-oriented approaches.

The reasons for advocating these approaches are as follows:

Objectives-oriented approaches: These approaches are useful in evaluating the extent to which the syllabus objectives, which are expressed in behavioural terms, are achieved during the course of teaching or at the end of teaching. The relevance of such approaches in evaluating the Creative and Performing Arts syllabus is that it should also influence the quality of content in the subject. The adequacy of content or inadequacy thereof does determine the extent to which syllabus objectives are addressed. Adequate content that is fully supported by appropriate teaching strategies and methodologies is important in achieving the stated syllabus objectives. In the event objectives are not fully addressed, the approach should provide the basis for diagnosing the causes of such shortcoming. The Creative and Performing Arts syllabus presents challenges that may require intervention in the form of Objectives-oriented approaches to evaluation in order to assist in determining whether the syllabus objectives are being met.

Management-oriented approaches: These approaches should inform whoever is in management, and who therefore should be a participant when such approaches are used. Management-oriented approaches are relevant in schools as they should guide school heads in making decisions about the programmes that they are required to implement. A case in point here is the Creative and Performing Arts syllabus, which is relatively new

in the primary school curriculum, and which the school heads have to implement.

Participant-oriented approaches: The adoption and observance of principles of these kind of approaches should inform authorities as to the best-placed people to carry out curriculum or syllabus evaluation. Should Participant-oriented approaches be used in evaluating the Creative and Performing Arts syllabus, the teachers would be the right people to be the participants in such an exercise. The teachers have firsthand experience of the delivering the syllabus and should therefore come up with observations emanating from their practice and constructive suggestions of how improving the practice.

The relevant evaluation model

In view of the literature reviewed thus far, The CIPP evaluation model by Stufflebeam and Shinkfield (1985) is relevant to both the evaluation of content in the Creative and Performing Arts syllabus and implementation. The advantage with this model is that it highlights and puts emphasis on the evaluation of critical aspects in curriculum evaluation and implementation, namely Context evaluation, Input evaluation, Process evaluation, and Product evaluation.

2.9 An overview of educational evaluation and programme implementation in Botswana

This section of the literature review surveys the literature on educational evaluation, programme evaluation and programme implementation in Botswana. Programme evaluation looks at the performance and quality of all aspects of a training programme (Giltrow 1987). This section of the literature looks

at approaches and methodology as critical aspects of evaluation.

According to the Evaluation Guidelines for the Ministry of Education (1988: 1-5), which the Department of Curriculum and Development still follows, evaluation is aimed at achieving eight interrelated goals, namely:

- To inform decisions which influence policy formation and development
- To recommend courses of action or changes in present activities
- To clarify programme intents and reduce informational uncertainties
- To elucidate and possibly alter attitudes to the programme under scrutiny
- To encourage commitment to and ensure the context fit of programme activities and goals
- To provide insight into the programme activities and possible consequences
- To inform programme management about problem and issues confronting them
- To assess the needs which the programme addresses or should address.

In a study that evaluated community involvement in the implementation of the Community Junior Secondary School Partnership Policy (CJSSPP) in Botswana, Tsayang (1994) established that the implementation of the CJSSPP was constrained by poor understanding of the partnership policy by members of the Board of Governors. The Boards of Governors are the structures through which community participation in the

running of the Community Junior Secondary Schools is facilitated. The data for the study was collected through semi-structured interviews, observations and analysis of documents.

On critiquing the curriculum development and implementation in Botswana, Maruatona (1994) identifies the major impediments to curriculum development as first, the domination of the elite or ruling class over the ruled. Second, the domination of teachers by the subject specialist on the subject panels vested with the task of curriculum development. Maruatona contends that subject specialists do not only influence what makes up the curriculum content, but also the teaching and learning activities. "Teachers are occasionally excluded, and this gives the specialist the opportunity to select content and decide on the teaching-learning activities and the teaching methods to be used" (1994:23). Maruatona's accusations against the Department of Curriculum Development and Evaluation are not supported by any evidence.

As far as Maruatona is concerned curriculum implementation is hindered by first, the use of English as the medium of instruction at lower levels of schooling instead of the learners' mother tongue.

In an interview on the subject of policy implementation on educational reform in Botswana (Botswana 1994), the co-ordinator of the implementation of the Revised National Policy on Education discloses that the success of policy implementation is attributable to the generous availability of resources "...in Botswana we do have resources compared to many other countries in Africa" (Swartland & Youngman

2000:8). These resources include the requisite facilities in schools as well as funding. The co-ordinator further discloses that careful planning and clear implementation strategy have also worked well for the implementation. The implementation however had its own slight setbacks. These are lack of in-depth understanding of the recommendations of the policy by people in key positions, and ineffectiveness of the National Council on Education thus leaving much of the work to the implementation Task Force chaired by the co-ordinator. It is relevant that the implementation of the education reform policy be discussed since "the Commission recommended a new junior secondary curriculum, more oriented to the world of work" (Swartland & Youngman 2000:6).

In evaluating teacher appraisal in Botswana Secondary Schools, in particular how teachers, school heads and officers in some departments under the Ministry of Education perceived the purpose, practice and effectiveness of appraisal scheme used at the time, Tom Bartlett (Bartlett 2001) worked with a sample of 60 schools before taking three of them as case studies. The methods of data collection for the research was in-depth interviews. The methodology employed for the study proved effective and based on the results, Bartlett (2001:51) suggests that "different schemes of appraisal are developed for teachers at different stages of their careers and designed for a specific purpose". The different stages would be the probation stage for teachers who have been in the service for less than a year, and post-probation stage for teachers who have been in the service for, normally, more than a year.

Another stage would be a position of responsibility such as Head of Department for some teachers. The specific purposes for which the schemes of appraisal would be designed, include confirmation for teachers who have just completed their term of probation, or appraising with a view to making recommendation for appointment to a position of responsibility.

The literature that has yielded the foregoing overview are the only locally available sources on educational evaluation and programme implementation in Botswana.

2.10 Conclusion

The conclusion to the literature review is presented under the following sub-headings: the case for the arts, the music curriculum, models of evaluation, and evaluation of syllabus implementation.

2.10.1 The case for the arts

What comes out clearly in the literature review is that, in supporting arts education, the different researchers cited in this Chapter stand on common ground in their understanding of the interrelationship between the different forms of arts. Most importantly, they share a common view of the value of arts education. They see much good in arts education, and convincingly extol the virtues of arts education. The subservience that some of the researchers discern, emanates from the fact that it is not easy to account for the place of arts education in the general school curriculum since the arts are brought in to enrich the curriculum, but may not be examinable like the more traditional academic subjects.

While there is a camp that is opposed to an integrated approach to the teaching of the arts on the grounds that it is minimalist in perspective and outlook, and therefore not getting to the core of the different arts subjects, the author supports an integrated approach. Integration is a viable option to take in view of the overwhelming logistics that have to be considered when teaching arts subjects individually, the main ones being timetable space and staffing. In a normal school, the timetable cannot accommodate the different art subjects in individual slots.

If the arts should be taught as individual curriculum subjects, then the staff size on an arts programme that offers the individual subjects will be too large, and there are related implications such as the budget for remuneration. An integrated teaching of arts can go a long way towards averting resource duplication and the immense costs that go with it, where individual art subjects have to be catered for individually in terms of the required resources.

With specific reference to a review of the methods of teaching and learning indigenous musical arts, it has emerged that the methods employed in their learning and teaching are profoundly and deeply embedded in the indigenous culture of the people. Imitation or rote learning, which typify the process of enculturation, the bush school, and apprenticeship are methods which have been used over the centuries. The methods have proved to be effective in achieving the intended results as they have produced capable musicians and other artists.

2.10.2 The music curriculum

The reviewed literature on the music curriculum presents several models of the music curriculum. Each of the models has its own strengths and weaknesses. Of all the models discussed in this Chapter, the standards-based model is more advantageous to teachers of music and musical arts since it ensures that teachers in the same school or teachers in different schools are all focused on the same set of goals, concepts and content while working towards the same standards, thus ensuring uniformity in what is being taught. The standards-based model will ensure that the various musical arts that characterize a particular content in the curriculum are covered. It should be borne in mind that unit standards could be developed for any curriculum model, such as the eclectic; the benefit of doing so being to set standards and specify the expected attainment levels for the learner. With an indication of such standards, it would be possible to determine the extent to which concepts taught have been grasped and understood.

2.10.3 Methods of curriculum evaluation and models of evaluation

The methods of curriculum evaluation include questionnaire, interviews, observation, documentary and visual evidence, focus groups, content analysis, testing and unobtrusive measurements, and investigative journalism. The procedures and instruments that an evaluator decides to use, are determined by what the evaluator would like to establish. Each of the models of evaluation discussed in this Chapter has its own advantages and disadvantages. Their degree of relevance to a particular study will vary from situation to situation, with the purpose of the study being to determine

which of the methods is most appropriate. The models or approaches include: the objectives-oriented approach, the management-oriented approaches, the consumer-oriented approaches, the expertise-oriented approaches, the adversary-oriented approaches, and the participant-oriented approaches.

2.10.4   Evaluation of syllabus implementation

It is evident from the reviewed sources that there is very little written on the implementation and evaluation of the music curriculum at primary school level. The explanation for the dearth of literature on this particular area is not at all clear. However, one can imagine that this is perhaps for the simple reason that music and other arts at this level are mainly enriching subjects in the school curriculum. The arts are therefore not a priority area as compared to other subjects such as the sciences. Most subjects, other than the arts, are seen as areas where the greatest need for accountability exists and it is such areas that most parents see as being of relevance to their children in terms of shaping their future.

However, studies outside music or arts education, where issues of curriculum and syllabus implementation are discussed, have been useful in the understanding of issues pertaining to curriculum implementation in general. It is issues gleaned from such studies that will be considered in relation to the findings of this research in making recommendations in Chapter 6 of this thesis. An example of such as issue would be conducting needs-oriented in-service training workshops for teachers as key agents in curriculum or syllabus implementation.