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An evaluation of the integration of indigenous musical arts in the Creative and Performing Arts syllabus and the implementation thereof in the primary schools curriculum in Botswana

by

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Abstract

The implementation of the Creative and Performing Arts (CPA) syllabus at lower primary school level in Botswana has been carried out without paying due regard to all that should be in place. As a result, the implementation exercise has been hampered by some administrative and logistical problems. The content for Creative and Performing Arts as a curriculum subject draws from Western culture, primarily due to the proliferation of literary sources for such content. It has therefore been a matter of urgent concern to establish the extent to which local culture, in the form of indigenous musical arts, have been integrated into the syllabus.

The methods employed in this study are qualitative. They include data collection by means of semi-structured interviews in focus group discussions, and content analysis of the syllabus document.

The results of this research suggest that the indigenous musical arts in the Creative and Performing Arts syllabus content are generally representative of the culture of the Batswana. But the indigenous musical arts content in the Creative and Performing Arts syllabus could be representative of the indigenous culture of the Batswana to a much greater extent, especially as it allows for the use of local resources and contains objectives that explicitly refer to the inclusion of the musical culture of a local community. Current limitations are mainly caused by the teachers' shortcomings in terms of appropriate teaching approaches and their vague understanding of the main concept that they should master, namely 'integration'. The results of the study further indicate

that teachers cover most of the indigenous musical arts in their lessons. The results also indicate that teachers are usually able to relate music with physical education, but are unable to integrate content as much as it is practicable due to lack of knowledge and skill on their part.

On syllabus implementation, the results reveal that school administrators feel that they have not been duly recognized as key players in the implementation exercise. They suggest that specialization in the teaching of the various components of the Creative and Performing Arts be encouraged. They also suggest a review of the syllabus that would allow primary school teachers more input.

As far as the teachers are concerned, the results reveal that, the implementation workshops they have attended have not been adequate in equipping them with the necessary skills to teach the subject. They, like the school heads, suggest specialization by teachers. They also suggest the following: a review of the syllabus and teaching and learning materials; provision of in-service training; close monitoring by the implementing authority, and the provision of resources.

The conclusion reached is that the syllabus allows the teacher the freedom to draw as much as possible from the community, thus making learning more relevant to the learner. With regard to syllabus implementation, the implementation exercise is hampered by the absence of appropriate resources and facilities as well as the necessary support in the form of needs-oriented in-service training. Owing to lack of resources and in-



service training that addresses specific needs, the teachers are not very effective in syllabus delivery.



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List of abbreviations

The following abbreviations are used in this thesis.

BEd	-	Bachelor of Education
BOTA	-	Botswana Training Authority
CCE	-	Centre for Continuing Education
CDE	-	Curriculum Development and Evaluation
CPA	-	Creative and Performing Arts
D&T	-	Design and Technology
DCD&E	-	Department of Curriculum Development and Evaluation
FCE	-	Francistown College of Education
HE	-	Home Economics
LCE	-	Lobatse College of Education
NCE	-	National Commission on Education
PE	-	Physical Education
PSLE	-	Primary School Leaving Examinations
RNCE	-	Report of the National Commission on Education
RNPE	-	Revised National Policy on Education
SADC	-	Southern African Development Community
SAQA	-	South African Qualifications Authority
SCE	-	Serowe College of Education
TCE (Tlokweng)	-	Tlokweng College of Education
TTC	-	Teacher Training College
UB	-	University of Botswana



Key terms

arts education
Botswana
content analysis
creative and performing arts
curriculum
evaluation
focus group
indigenous musical arts
lower primary
music
performance
syllabus



TABLE OF CONTENTS

CHAPTER 1	1
BACKGROUND	1
1.1 Motivation to carry out the research	2
1.2 Music teacher training	4
1.3 Music in schools	6
1.4 Primary education in Botswana	8
1.5 The Creative and Performing Arts (CPA) syllabus	10
1.6 The Batswana as a nation.....	12
1.6.1 Ethnic composition	12
1.6.2 The indigenous culture of the Batswana	14
1.7 Problem statement	17
1.8 Main research question	18
1.9 Research objectives	19
1.10 Significance of the study.....	20
1.11 Limitation of the study	21
1.12 Delimitation of the study	21
1.13 Preview of Chapters	22
CHAPTER TWO	24
AN INTERROGATION OF CURRICULUM EVALUATION AND IMPLEMENTATION THROUGH LITERATURE REVIEW	24
2.1 Introduction.....	24
2.2 The arts in education	25
2.2.1 Definition of arts education.....	25
2.2.2 The benefits of arts education	27
2.3 The indigenous musical arts	32
2.3.1 Definition of 'musical arts'	32
2.3.3 Methods of teaching and learning indigenous musical arts	34
2.3.4 The value of indigenous musical arts education	37
2.4 The music curriculum	38
2.4.1 Definition of 'curriculum'	39
2.4.2 The structure of a music curriculum	41
2.4.2.1 The objectives-based model	42
2.4.2.2 The standards-based model	43
2.4.2.3 The eclectic model	47
2.4.3 Content in a music curriculum	50
2.5 Arts-based Curricula and integration of content	51
2.5.1 The Creative and Performing Arts syllabus	55
2.6 Curriculum evaluation	57
2.6.1 Formative and Summative evaluation.....	59
2.6.2 Syllabus evaluation	62
2.6.3 Evaluation design.....	64



2.6.4	Procedures and methods of curriculum evaluation	64
2.6.5	Models of evaluation and approaches to evaluation	67
2.7	Focus on the various evaluation approaches	68
2.7.1	The objectives-oriented approaches	68
2.7.1	Management-oriented approaches	69
2.7.2.1	The CIPP evaluation model	70
2.7.2.3	The UCLA evaluation model	71
2.7.3	Consumer-oriented approaches	71
2.7.4	Expertise-oriented approaches	72
2.7.5	Adversary-oriented approaches	73
2.7.6	Participant-oriented approaches	74
2.8	Evaluation of curriculum implementation	76
2.9	An overview of educational evaluation and programme implementation in Botswana	84
2.10	Conclusion	88
2.10.1	The case for the arts	88
2.10.2	The music curriculum	90
2.10.3	Methods of curriculum evaluation and models of evaluation	90
2.10.4	Evaluation of syllabus implementation	91
CHAPTER THREE		92
RESEARCH DESIGN AND METHODOLOGY		92
3.1	Research design	92
3.2	Methodology	93
3.3	Data collection instruments	94
3.3.1	Interview	95
3.3.1.1	Sample size and sampling procedures	96
3.3.2	Document analysis	99
3.3.2.1	Procedure for carrying out content analysis	101
3.3.3	Historical data	102
3.4	Data analysis	103
3.4.1	Qualitative data analysis	103
3.5	Pilot study	104
CHAPTER FOUR		106
THE PILOT STUDY		106
4.1	Purpose of the pilot study	106
4.2	The pilot sample	106
4.3	Access into the schools and ethical issues	107
4.4	The recording equipment	109
4.5	School grouping system and its implications on the methodology	110
4.6	Instrument validity and reliability	113
4.7	Data capture	114



4.8	Results of the pilot study.....	114
4.9	Conclusion.....	118
CHAPTER FIVE.....		120
ANALYSIS OF DATA, RESULTS AND DISCUSSION.....		120
5.1	Introduction.....	120
5.2	Access into the schools and ethical issues.....	120
5.3	Sources of data.....	122
5.4	Part 1.....	122
5.4.1	Organisation of lower primary (standard 1-4) Creative and Performing Arts syllabus (refer to Appendix I).....	122
5.4.2	Content analysis of lower primary (standard 1-4) Creative and Performing Arts syllabus (see Appendix I)	123
5.4.2.1	Categories of analysis.....	124
5.4.3	Discussion of results.....	127
5.4.3.1	Music.....	128
5.4.3.2	Singing.....	129
5.4.3.3	Dance.....	131
5.4.3.4	Movement in music.....	133
5.4.3.5	Drama.....	134
5.4.3.6	Clapping.....	135
5.4.3.7	Musical Instruments.....	137
5.4.3.8	Poetry.....	138
5.4.3.9	Costume art.....	138
5.4.4	Representation of indigenous musical arts in the Creative and Performing Arts syllabus.....	140
5.5	Part 2.....	142
5.5.1	Data on the implementation of the lower primary (standard 1-4) Creative and Performing Arts syllabus ..	142
5.5.2	Analysis of data.....	143
5.5.3	Presentation of results.....	143
5.5.4	Discussion of results.....	166
5.5.4.1	On participants' personal career.....	167
5.5.4.2	On indigenous musical arts and integration of content.....	168
5.5.4.3	On syllabus implementation.....	172
5.5.4.4	Impressions and views of teachers.....	177
5.5.4.5	Answers to the research questions.....	184
CHAPTER SIX.....		189
CONCLUSION AND RECOMMENDATIONS.....		189
6.1	Conclusion.....	189
6.1.1	On syllabus implementation by school heads....	189
6.1.2	On syllabus implementation by teachers.....	190
6.1.3	On indigenous musical arts and integration of content.....	192



6.2	Recommendations	197
6.2.1	Syllabus review	198
6.2.2	Subject panels	198
6.2.3	Procurement of books and equipment	198
6.2.4	Programme monitoring	199
6.2.5	Minimum equipment list	200
6.2.6	In-service training	200
6.2.7	Utilization of local human resource and community participation	201
6.2.8	Further research	201
	REFERENCES	203

APPENDICES:

- A Questionnaire to teachers
- B Questionnaire to teachers - draft 2
- C Map of Botswana
- D Request for permission to conduct research
- E Letter granting permission
- F Photocopy of original letter granting permission
- G School action plan
- H Research statistics
- I Lower Primary School Syllabus



CHAPTER 1

BACKGROUND

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

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

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

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

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

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

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

Thereafter, concrete recommendations will be made.

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

1.1 Motivation to carry out the research

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

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

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

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

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

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

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

1.2 Music teacher training

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

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

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

1.3 Music in schools

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

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

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

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

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

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

1.4 Primary education in Botswana

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

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

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

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

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

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

1.5 The Creative and Performing Arts (CPA) syllabus

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

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

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

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

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

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

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

1.6 The Batswana as a nation

1.6.1 Ethnic composition

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

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

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

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

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

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

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

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

1.6.2 The indigenous culture of the Batswana

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

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

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

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

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

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

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

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

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

1.7 Problem statement

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

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

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

1.8 Main research question

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

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

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

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

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

1.9 Research objectives

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

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

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

1.10 Significance of the study

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

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

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

1.11 Limitation of the study

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

1.12 Delimitation of the study

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

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

1.13 Preview of Chapters

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

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

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

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

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

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

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 through 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 through 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

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 defined 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.

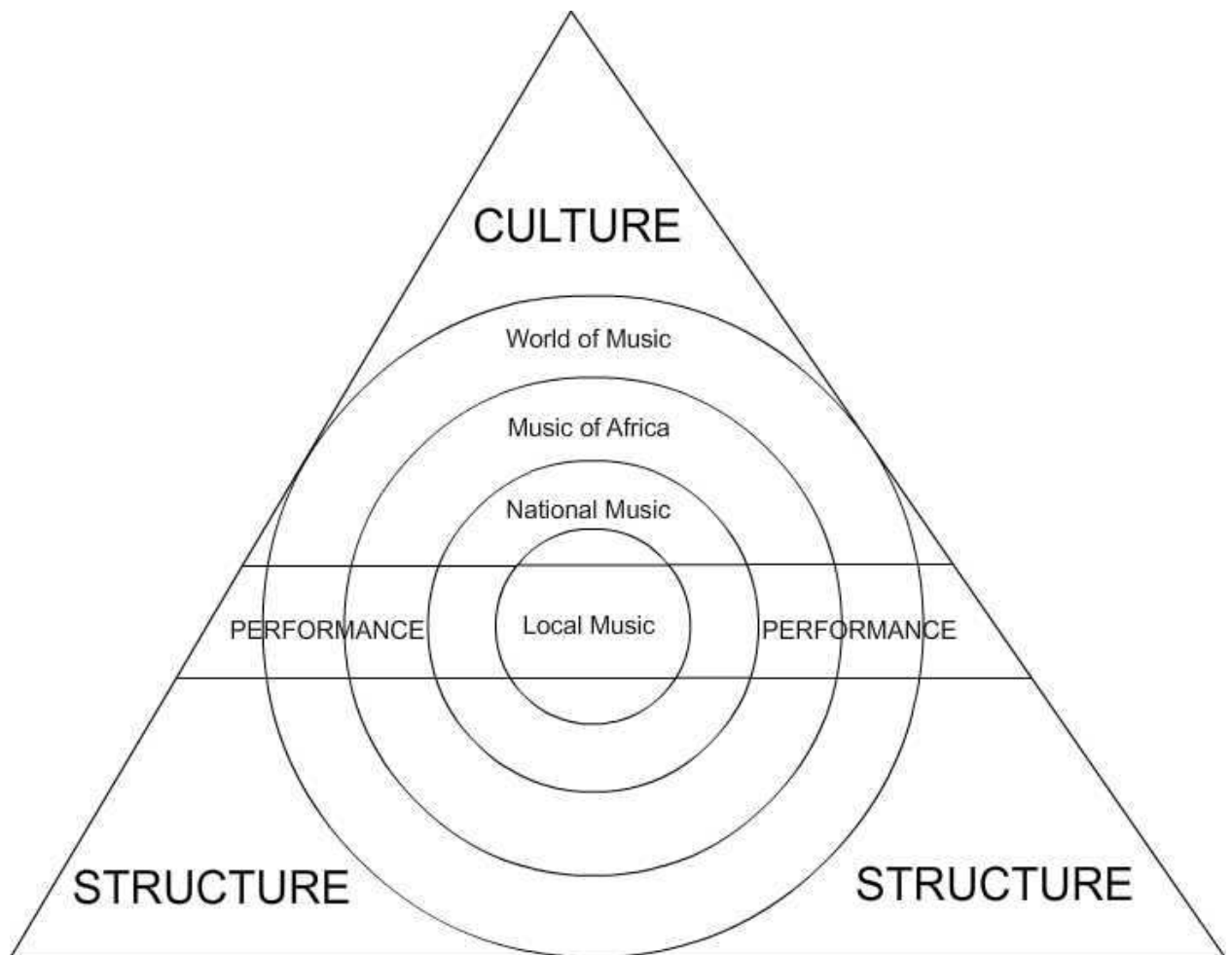


Figure 2.3.3.1: Ombiyi's model of an African music curriculum (Ombiyi 1973:6)

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 through 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 and beliefs; developmental skills or benchmarks; required resources such as 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 able 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

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 Performing 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 Scriven (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 appraisal 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 future 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 is 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 different 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 in fact 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.

CHAPTER THREE

RESEARCH DESIGN AND METHODOLOGY

3.1 Research design

Mouton (2001) explains that research design addresses the question: what type of study will be undertaken to provide acceptable answers to the research problem or question? As the first step towards describing the research design, it should be stated that this study is empirical. Mouton (2001: 51) describes what constitutes empirical study: "It is when the object, phenomenon, entity or event, one is interested in investigating is a real-life object". What gives the research an empirical character is that it employs qualitative methods of research namely interviews and analysis of texts. The two methods are some of the many methods used in qualitative research (Struwig & Stead 2001).

It is important to note that in addition to the methods used in this research, qualitative researchers also use semiotics, narrative, content, discourse, archival, and phonemic analysis, even statistics (Denzin & Lincoln 1998:5) This study uses primary data collected through surveys in order to evaluate musical arts in the Creative and Performing Arts syllabus for lower primary, i.e. standards 1 through to 4, and the implementation of the syllabus.

The study also uses secondary data or available information (Struwig & Stead 2001) which derives from the syllabus document itself. Content analysis is the method that has been used to evaluate the indigenous musical arts component in the Creative and Performing Arts syllabus.

3.2 Methodology

The methods employed in this study are qualitative and they best solicit information and gather data that should provide answers to the research questions. The smaller quantitative part deals with data that helps to profile those who participated in the interviews, and the graphs from the counts serve to provide a visual presentation of certain variables. But most importantly, the statistics are purely descriptive in a way that strengthens the qualitative aspects of the data. This is an important characteristic of qualitative research. A lot of qualitative research is simply descriptive (Brannen 1992:6). However, if in addition to the qualitative data, the quantitative data were interpreted to show certain relationships between variables in a way that addresses the research questions, then the research could be described as both qualitative and quantitative.

Qualitative and quantitative methods could be combined if the research questions so require (Brannen 1992). Eisner (1991, cited by Newman & Benz 1998) maintains that qualitative and quantitative research can be combined, whilst Leedy and Ormrod (2005:97) state that elements of quantitative and qualitative methods may be combined into what is called mixed-method design. Taylor (2000: 16) explains the purpose of quantitative research as: “to provide phenomena numerically to answer specific questions or hypothesis” and the purpose of qualitative research as: “to provide rich narrative descriptions of phenomena that enhances understanding with words.”

Whilst the foregoing distinctions between quantitative and qualitative enquiries are important in helping one understand

the purposes they serve it is important to further distinguish between the two. According to Worthen et al (1997:520-521) qualitative enquiry, on the one hand, “focuses on the testing of specific hypotheses, uses structured designs and statistical methods of analysis, and encourages standardization, precision, objectivity, and reliability of measurement as well as replicability of findings”. Qualitative enquiry on the other hand, “is typically conducted in natural settings, uses the researcher as the primary ‘instrument’, emphasizes ‘rich description’ of the phenomenon being investigated, employs multiple data-gathering methods, and uses an inductive approach to data analysis”.

It should be noted though, that qualitative enquiry is not easy to define since it employs (Jacob 1987, cited by Lang 1993:1-2) “a variety of alternative approaches”. It is therefore understandable why the tendency amongst different scholars is to list its characteristics instead of attempting to define it (Lang 1993). One of the distinguishing characteristics of qualitative enquiry is that “the investigator is the principal ‘instrument’ for data collection” (Lang 1993:2).

3.3 Data collection instruments

Data was systematically collected from the respondents by means of semi-structured interviews facilitated by the researcher. A semi-structured interview consists of a list of prepared questions. The questions allow for the flexibility by the interviewer to reword the questions and to probe the interviewee further, and to allow follow-up on issues that need further clarification. The interviewer takes notes and records the responses on tape.

3.3.1 Interview

According to Steadman (1979) interview is the basic technique of evaluation. The preferred form of interview for this research is focus group interview. The method has been selected for two main reasons. First, it brings together teachers of Creative and Performing Arts who offer the subject to different classes i.e. standards one, two, three, and four. The group is “a number of interacting individuals having a community of interest” (Stewart & Shamdasani 1990:10). Second, “focus groups produce a very rich body of data expressed in the respondent’s own words and context” (Stewart & Shamdasani 1990: 12). It is not in any way implied that focus group interviews do not have any limitations. What is important to note is that the advantages of focus group interviews outweigh the disadvantages. A group of four teachers to constitute a focus group in each of the 41 schools in the sample were assembled at one point to maximize obtaining relevant data.

The sessions, each lasting about an hour and a half at the most, were interactive with comments and discussions. An interview schedule, which is a list of questions to be asked, was prepared in order to get the discussion underway and to give it direction (see Appendix A). The interview schedule consisted of both closed, open and scale questions. Closed questions require a limited response such as “yes”, “no” or “agree”. Open questions require the interviewee to respond in their own words. The interviewer will prompt and probe the respondent as necessary so as to elicit in-depth answers. Sommer and Sommer (1991) give the following examples of probes: “what do you mean”, “anything else”, repeating all or part of the question, and “could you tell me more of your ideas

on that”. Giltrow (1987:3) maintains that an interview allows for a two-way communication since there can be follow-up questions if a point is unclear. Worthen et al (1997) concur that focus group discussions are interactive. Robson (1993:233) explains that “scale questions” ask for the degree of agreement and disagreement.

Some of the responses in the interview such as gender, age, qualifications and so forth have been quantified to give some statistical counts (see Appendix A).

3.3.1.1 Sample size and sampling procedures

A survey was conducted through semi-structured interviews. A survey is “a data collection technique in which research participants answer questions through interviews or pencil-and-paper questionnaires” (Struwig & Stead 2001:245). Robson (1993:124) explains that a survey features “the collection of a small amount of data in standardized form...and the selection of samples of individuals from known populations”.

The target population was primary school teachers. The target population refers to all units of the population under consideration. A total of 41 primary schools made up the sample. “A sample is a portion or subset of a larger group called a population” (Fink 1998:79). Tuckman (1994:237) defines a sample as “a representative group selected from the target group or population”. Mason (1996:83) clarifies that “sampling and selection are principles and procedures used to identify, choose, and gain access to relevant units which will be used for data generation by any method”.

There are 329 government–run primary schools in the South and South Central administrative regions, of these 38 schools are located in urban centres, and the remaining 291 are located in either the semi-urban or rural centers. The 38 schools in the urban centers represent 11.55% of the total number of schools in the two regions. To come up with a proportional sample of 11.55% of the urban schools, 5 schools were randomly selected from this category. The remaining 88.45% were divided equally between the semi-urban and rural schools. So there were in all 18 schools randomly selected from semi-urban centres and 18 schools randomly selected from the rural centres. The researcher takes cognizance of the fact that there exists “disparity in terms of physical facilities between urban, rural and remote areas” (Swartland & Youngman 2000:10). It is therefore important to pick a representative sample from semi-urban and from rural schools in order to have a balanced picture of the two categories of schools in terms of the physical facilities they have.

The teachers of lower primary classes in every school, constituted a group from which a teacher for every class at this level was selected for the interview. The interviewees were selected by simple random sampling. Names of teachers from standard 1 were written on a piece of paper and one name picked at random. The same was done for teachers of standards 2, 3 and 4 classes. The choice of lower primary school teachers defines the characteristics of the sample population or “parameters” (Singleton et al 1993). The choice of the respondents defines the population, meaning that, “it establishes boundary conditions that specify who shall be

included in or excluded from the population”. (Tuckman 1994:238).

Random sampling has the advantage that it “limits the probability that you will choose a biased sample (Tuckman 1994:237). Each member of the population is equally likely to turn up in the sample (Keppel & Wickens 2004:9). The sampling procedure also ensures that “the sample is maximally representative of the population” (Alasuutari 1998:49). Alasuutari further explains that, following a study focused on a randomly sampled group, one can safely draw generalizable conclusions about the population.

The proportion of schools in semi-urban and rural centres included in the sample is reasonable. However it makes sense to spread out the sample as much as possible within the semi-urban and rural categories in view of the fact that a number of factors would impact on the quality of teaching and learning in such schools. Some schools would be better resourced while others would be less resourced or simply disadvantaged by their location. So the selected sample took into consideration the possible extremes that may exist.

Given that there are 329 government–run primary schools in the South and South Central administrative regions, the selected sample represents 11.55% of the schools in the two regions. Between the two of them the South and South Central administrative regions represent 45.6% of all primary schools in the country. The remaining 54.4% of other primary schools, which translates into 393 primary schools, are spread over the

other three administrative regions of Central, West and North (see Appendix C).

3.3.2 Document analysis

The Creative and Performing Arts syllabus, as the principal document that is of direct relevance to the topic under research, will have its content analyzed in order to establish the extent to which it covers content on indigenous musical arts. Worthen et al (1997) list, alongside others, content analysis of existing documents and records as a method of collecting qualitative data for evaluation studies. Davies & Hogarth (2002) use the term documentary analysis to refer to content analysis. A checklist is the preferred technique for analyzing the content of the Creative and Performing Arts syllabus for the purpose of this research. Although both quantitative and qualitative content analysis could be used in content analysis (Fibiger 1981), the preferred method for this research is qualitative analysis since it will produce actual understanding from detailed descriptions (Sepstrup 1981).

Leedy and Ormrod (2005:185) define a checklist as “a list of behaviours, characteristics, or other entities that a researcher is investigating”. By means of a checklist, it is possible to check whether a particular item on the list is present or true. In describing an approach to content analysis, Silverman (2001) does not describe a checklist, but instead describes a set of categories which seem to be similar to a checklist, which the researcher establishes and then counts the number of instances that fall into each category. “The crucial requirement is that the categories are sufficiently precise to enable

different coders to arrive at the same result when the same body of material is examined” (Silverman 2001:123).

Leedy and Ormrod (2005:142) explain that “a content analysis is a detailed and systematic examination of the contents of a particular body of material for the purpose of identifying patterns, themes or biases”. It is the gathering and analysis of textual content. The content refers to messages e.g. words, meanings, symbols and themes (Struwig & Stead 2001:14). Other researchers who recognize the significance of categorizing data include Patton (1990), Tsai and Wen (2005), English et al (2005), and Demos & Nicholson (2005).

Krippendorff (1980) characterizes content analysis as a method of enquiry into the symbolic meaning of messages. The connotation in Krippendorff’s definition is that meaning in messages is not always literal or direct. One therefore gets the sense from this definition that meaning could be implied and therefore has to be deciphered from the text and made clear. According to Schwandt (1997:21) content analysis is a “generic name for a variety of means of textual analysis that involve comparing, contrasting and categorizing a corpus of data”.

Worthen et al (1997) uphold the efficacy of content analysis as a procedure employed in reviewing documents. That content analysis is an effective method of evaluating documents is echoed in a definition by Holsti (1968, cited by McCormick and James 1988:235) that “it is a technique for making inferences by systematically and objectively identifying specified characteristics of messages”. The categories described by (Silverman 2001:123) reflect the primary patterns in the data

(Patton 1990:381). Gunter et al (1990:36) refer to the names given to the categories formed as a result of classifying factual data, when analyzing content, as “concepts”.

3.3.2.1 Procedure for carrying out content analysis

The first step towards content analysis is the coding of data. “Coding is a procedure that disaggregates the data, breaks it down into manageable segments and identifies or names those segments” (Schwandt 1997:16). Coding of data for content analysis may be done by means of a computer or manually. Computerized data processing is particularly useful where “there is too much data for a single person to reasonably code” (Patton 1990;383). For content analysis of indigenous musical arts data in the Creative and Performing Arts syllabus the researcher used manual coding.

Patton (1990:382) proposes the following procedure in identifying, coding and categorizing data:

- (i) Labeling the data.
- (ii) Establishing data index.
- (iii) Coding the data into a classification system.

Inductive analysis is then done using the categories developed. By inductive analysis, the researcher “works from data of specific cases to a more general conclusion” (Schwandt 1997:69).

The sources reviewed thus far, do not contain any standard procedure on how content analysis is carried out, but they instead offer what should guide any researcher in doing content analysis in a specific area. It is therefore hardly surprising that some researchers have devised their schema or categories of

analysis guided by what they would like to establish (English et al 2005). It has also been discovered by the author that, in the process of literature search, specific studies on content analysis in arts education are not available.

The researcher has therefore seen it sensible to draw on the methodologies and approaches to content analysis previously done in areas outside arts education. For example in an article by English et al (2005), the authors analyze the content of a religious educational journal spanning 10 years. They identified the main categories of analysis as information on authors, themes pursued in the research, and intended audience. They then labeled the categories in each issue from a period of 10 years. The main feature in the methodology is preparing a frequency table on each of the categories and calculating the percentage for each (English et al 2005:9-15). The percentages show the relationship between the categories in a proportional manner. All the information in the tables forms the basis for analysis.

In another research by Tsai & Wen (2005), the researchers do not use frequencies to arrive at percentages, but instead use scores calculated by a formula proposed by Howard et al (1987) for individual entries under each category. Like in the study by English et al (2005), Tsai & Wen (2005) use percentages of scores as the basis for their analysis.

3.3.3 Historical data

The National Archives, which is a repository of valuable records, have been consulted for sources of historical data. However, after a close examination of available records in the

field of education, no relevant historical or archival data has been found. It has therefore not been necessary to subject records that have been found to be irrelevant to either external or internal criticism.

External criticism is intended to determine the authenticity of the sources and the internal criticism is meant to determine accuracy of sources (Gay 2000). Neither has it been necessary to subject the available records to scrutiny for authenticity, credibility, representativeness and meaning (Scott 1990, cited by McCulloch and Richardson 2000: 91). McDowell (2002: 55) observes that secondary sources lack permanency unlike original source material or primary sources. The reason being that “many historical analyses are subject to revision over time as new evidence, new techniques and new ideas and interpretation emerge”. It is for this reason that he makes an advocacy for primary sources: “it is the primary sources that you must turn to, to extend the boundaries of historical knowledge”.

3.4 Data analysis

3.4.1 Qualitative data analysis

Qualitative data analysis techniques will be used to analyze data in this study. However, “both qualitative and quantitative research methods may be employed depending upon the types of research under investigation” (Taylor 2000: 163). It is important to point out though, that this research remains qualitative since the quantified data is not directly relevant to answering specific research questions.

On a point of analysis of focus group interview data, Stewart and Shamdasani (1990), while observing that there is no one

best or correct approach to the analysis of focus group data, do acknowledge the fact that focus group data can be quantified and submitted to sophisticated mathematical analysis. Stewart and Shamdassani (1990: 102) however recommend that “a simple descriptive narrative is quite appropriate”, since the most common purpose of focus group interviews is for an indepth exploration of a topic about which little is known. Lastly, the idea that focus group interviews are exploratory ties in with the view held by Morgan (1988, cited by Flick 2002:120) “that focus groups are useful for orienting oneself to a new field”.

3.5 Pilot study

A pilot study is a brief exploratory investigation (Leedy and Ormrod 2005). Robson (1993) is of the view that a pilot study affords the researcher an opportunity to assess the feasibility of what is proposed in terms of time, effort and resources. A pilot study was conducted in three schools within the study area which is made up of the South and South Central administrative regions of the Ministry of Education in Botswana. Each of the three categories, namely urban schools, semi-urban schools and rural schools was represented by one school in the pilot study.

The main purpose of a brief study is to try out the proposed research instrument and methodology. The purpose of a pilot study is best described by Leedy and Ormrod (2005: 110): “a brief pilot study is an excellent way to determine the feasibility of your study.” Through a pilot study, it is possible to determine both the validity and reliability of the research instruments. Leedy and Ormrod (2005) clarify that, validity refers to the extent to which the instrument is able to measure what it is



actually intended to measure, while reliability is the extent to which the instrument yields consistent results when the characteristic being measured has not changed. The pilot study is discussed in detail in Chapter 4 of this thesis.

CHAPTER FOUR

THE PILOT STUDY

4.1 Purpose of the pilot study

A pilot study is a brief exploratory investigation (Leedy and Ormrod 2005). Robson (1993:301) refers to a pilot study as a “dummy run” of data gathering. Mouton (2001) identifies as one of the most common errors in questionnaire construction, the inability to pilot or pre-test the instrument. The need to pilot is highlighted by Robson (1993) who is of the view that a pilot study affords the researcher an opportunity to assess the feasibility of what is proposed in terms of time, effort and resources. The main purpose of the brief study is to:

- try out the proposed research instrument,
- test the research methodology, and
- determine both the validity and reliability of the research instruments.

The purpose of a pilot study is also aptly described by Leedy and Ormrod (2005: 110): “a brief pilot study is an excellent way to determine the feasibility of your study”. Kumar (2005:10) uses the term ‘feasibility study’ as an alternative term to ‘pilot study’, and by so doing sheds some light into the purpose of a pilot study. “When a study is carried out to determine its feasibility it is also called a feasibility study or a pilot study”.

4.2 The pilot sample

A pilot study was conducted in three schools within the study area, which is made up of the South and South Central administrative regions of the Ministry of Education in Botswana (see Appendix C). Each of the three categories, namely urban schools, semi-urban schools and rural schools were each

represented by one school in the pilot study. The distribution is a true reflection of the locations where various primary schools in Botswana are found. The proportion of the schools in the three categories is discussed in detail in Chapter 3 of this thesis.

4.3 Access into the schools and ethical issues

In addition to the researcher carrying a copy of the letter of permission to carry out the research (see Appendix E), which is a response to a request made in writing to the Ministry of Education to conduct research in specified administrative regions of the Ministry (see Appendix D), access into the schools that had been selected for the pilot exercise was negotiated with members of the Senior Management Team in the schools concerned. The arrangements made by the researcher to get access into the schools is consistent with the observation made by Robson (1993:295) that “much real world research takes place in settings where you require formal agreement from someone to gain access”. In all the schools, the school management was informed about the interview at least 24hrs in advance. As it turned out though, it was only possible to carry out the interviews 48hrs later.

In none of the three schools were the school heads present at the time that the researcher visited the school. In fact at the first school, the post of the school head was vacant and the deputy head had just been appointed, so the member of staff in charge in the interim was the Senior Teacher Advisor (Learning Difficulties). At the second and third schools, the Heads of Department were briefly holding fort whilst the Heads were temporarily away on official business. Getting access into the

second school was as smooth as had been at the first school, and the interview was duly conducted on the agreed date and time, and the school head was present on that day.

It was at the third and last school that the researcher visited where there was a hitch. The school head felt that in addition to the letter of permission that the researcher brought from the Research Office at the Ministry of Education, clearance had to be given by the Regional Education Office. The researcher duly complied and sought clearance, which was duly given. The interview was ultimately conducted on the appointed date.

At every school the researcher introduced himself to both the school administrators and the interviewees, and explained the purpose of the interview. The interviewees were also assured that their participation was anonymous and at no point would their names be disclosed or mentioned anywhere in the research documents. Protecting the confidentiality of people involved in research forms part of the statement of ethics in research, contends Clay (2001). It was necessary to assure the respondents of confidentiality in view of the fact that “disclosure would put participants at risk” (Pitman & Maxwell 1992:756). In this instance, the only “risk” involved would be that of restricting the open flow of dialogue between the researcher and the interviewees.

The teachers were therefore made to feel at ease and as such they responded freely to the questions put to them. The researcher made a point of ensuring that, as Trochim (2001:240) advises, “the participants’ consent was communicated clearly”. Robson (1993) makes the observation

that one of the questionable practices in social research is to involve people without their knowledge or consent. Such practice goes against the ethics of research. The importance of informed consent is also stressed by Kumar (2005).

Ethics are “rules of conduct; typically to conformity to a code or set of principles” (Robson 1993:29). The Collins Dictionary (1979:502, cited by Kumar 2005:210) gives the meaning of ethical as “in accordance with principles of conduct that are considered correct, especially those of a given profession or group”. The Collins Dictionary definition is congruent with the explanation given by Singleton et al (1993) that ethics is about right behaviour.

Smith (1990, cited by Clay 2001:24) defines ethics as “a complex of ideals showing how individuals should relate to one another in particular situations, to principles of conduct guiding those relationships, and to the kind of reasoning one engages in when thinking about such ideals and principles”. The idea of relationship being paramount in ethics is further elucidated in the distinction drawn by Rowan (2006) between ‘interpersonal ethics’ and ‘social ethics’. Rowan (2006:115) explains that the former refers to “the care with which one treats another equal person”, and the latter refers to “the concern with the results of one’s research and the unintended consequences which may ensue”.

4.4 The recording equipment

A Coomber 393 audio-tape recorder was used to record the interviews. Although the primary purpose of the equipment was not to test the equipment but the research instrument, it is still

proper to comment on the equipment. The recorder was quite effective, however, it has been observed that the sitting arrangement of the interviewees is of importance in getting optimal performance from the recorder. The researcher had initially, i.e. in the first interview, requested the teachers to sit side by side in front of the recorder. On playing back the recorded interview, it was found out that some voices were not clearly audible because they were a bit far from the recorder. In subsequent interviews, this sitting arrangement was slightly alerted when the teachers were requested to sit in a horseshoe formation with the recorder in front of them. The teachers were asked to speak up and this resulted in clearer voices on the subsequent recording as compared to the initial recording.

4.5 School grouping system and its implications on the methodology

An interesting revelation occurred during the pilot exercise. This was the grouping of schools according to their enrolment. The learners' enrolment determines the size of the school, which consequently determines its place within a particular group. The enrolment at every primary school in the country is reviewed annually, and an establishment register is issued to reflect the record of enrolment for every school (Botswana 2005). The following observations could be made about the three schools that were selected for participation in the pilot:

- School 1 is in group three, category three. This means that the school has enrolled between 10 and 450 learners, but it is specifically between the 51 – 150 bracket in terms of enrolment.
- School 2 is in group two, category one. This means that the school has enrolled between 451 and 800 learners,

but it is specifically between the 601 – 800 bracket in terms of enrolment.

- School 3 is in group one. This means that the school has enrolled over 800 learners. The schools in this group are not divided into any categories.

The grouping of schools as described in the foregoing paragraph makes it impossible to employ the simple random method of selecting the interviewees as in some schools, for instance in group one, category three school, there is only one class to every standard and as such there is only one teacher to every single class in a given standard. So upon requesting to be furnished with names of all teachers taking all the four lower primary classes, the researcher was given names of three teachers; the standard three teacher being reportedly on maternity leave. As a result, all teachers had to be interviewed. Further details on the grouping of schools and categorization are provided in Table 4.5.1.



POSITION	GRADE	GRO-UP1 800+	GROUP 2		GROUP 3			
			Category 1 (601-800)	Category 2 (451-600)	Category 1 (251-450)	Category 2 (151-250)	Category 3 (51-150)	Category 4 (10-50)
School Head	C1	1	1	1	1	1	1	1
Deputy School Head	C2	1	1	1	1	1	1	1
HOD (Infant)	C2	1	1	1	1	-	-	-
HOD (Middle)	C2	1	1	1	-	-	-	-
HOD (Upper)	C2	1	1	1	-	-	-	-
Snr Teacher Adv (Learning Difficulties)	C3	2	1	1	1	1	-	-
Snr Teacher Adv Grade 1 (Sports & Culture)	C3	1	1	1	-	-	-	-
Snr Teacher Adv Grade 1 (Languages)	C3	1	1	1	-	-	-	-
Snr Teacher Adv Grade 1 (Practical Subjects)	C3	1	1	1	1	-	-	-
Snr Teacher Adv Grade 1 (Guidance & Counselling)	C3	2	1	1	1	1	1	1
Snr Teacher Adv Grade 1 (Maths & Science)	C3	1	1	1	1	1	-	-
SUB TOTAL		13	11	11	7	5	3	3
Snr Teacher Grade 2	C4	15	13	8	7	4	3	1
Teacher Adv Grade 2	B1							
Teacher Grade 1/2	B2							
Ass teacher	B3							
GRAND TOTAL		28	24	19	14	9	6	4

Table 4.5.1: 2005/06 Teacher establishment register for primary schools

Source: Establishment Register For Primary Schools 2005/2006 (p.iii)

4.6 Instrument validity and reliability

Validity is generally defined as the trustworthiness of inferences drawn from data (Eisenhart & Howe 1992:644). Leedy and Ormrod (2005) clarify that, validity refers to the extent to which the instrument is able to measure what it is actually intended to measure, while reliability is the extent to which the instrument yields consistent results when the characteristic being measured has not changed. Alasuutari (1998:139) contributes to the understanding of validity by explaining that “validity is defined as the extent to which a method, measure or an indicator is thought to measure what it sets out to measure”. Tuckman (1994:182) captures the gist of the concept of validity by stating that “the validity of a test is the extent to which a test measures what it purports to measure”. A similar explanation is given by Patton (1990) and Schwandt (1997).

Alasuutari (1998) also explains that, by reliability of a research instrument, it is meant that the instrument would give the same breakdown of answer options if it were applied in different cases but to the similar sample of respondents. McCormick and James (1988) and Patton (1990) are in agreement with other researchers in their definition of reliability of a research instruments, that it is concerned with consistency in the production of results. Thus the essence of a reliable instrument is consistency in capturing the necessary data.

4.7 Data capture

A computerized spreadsheet called Excel was used to create a data base on which the data from the pilot research was captured. As can be seen from the interview schedule (Appendix A) the data captured under section 1 of the schedule has been easy to code since all possible responses under that section are already coded. However, the remaining sections of the schedule, namely sections two through to four have not been as easy to code. A coding list therefore had to be created. The list was based on the responses recorded from the interviews. Each response under the said sections with the exception of questions 2.2, 3.6, 3.7 and 4.0, was included in the coding list, with a view to tallying it. By so doing it would be possible to quantify the responses. As for the responses to questions 2.2, 3.6, 3.7 and 4.0, those were going to be analyzed qualitatively and as such it was not advisable to count them.

4.8 Results of the pilot study

The result of the pilot study will be discussed in relation to the purpose of the study. The purpose of the study as discussed under the first paragraph to this chapter is to try out the proposed research instrument, and the research methodology, as well as determining both the validity and reliability of the research instruments. The pilot study helped a great deal in refining the research instrument. With reference to the questionnaire, Kanjee (1999:299) appreciates that a pilot study helps in “checking the questionnaire before it is administered”.

As far as the reliability of the research instrument is concerned, the result of the pilot study pointed to the fact that it would be very reliable. The reliability of the instrument was reflected in its consistency as demonstrated by the fact that it elicited responses similar to those that the researcher sought to elicit. This was the case in all the three schools that were covered during the pilot study.

Although the instrument generally captured the data that it was intended to capture, it also generally measured what it had been intended to measure. However it was found necessary to include new questions as well as rephrasing existing questions for improved validity. The following questions under different sections as indicated, were either rephrased or added (see Appendix B):

1.0 Personal and career data.

1.2 (In Appendix A): What are your teaching subjects? To change to:

(In Appendix B): 2.2 *Do you teach Creative and Performing Arts?*

2.2.1 Yes

2.2.2 No

Teachers at primary schools teach all subjects in the curriculum. Therefore since the focus is on Creative and Performing Arts, the question should directly seek to establish whether or not the subject is taught. It may turn out that, for some reason, the subject is not taught in a particular school.

3.0 Musical Arts data.

New: To have a question that starts this section of the interview as:

3.1 (In Appendix B): *What do you understand by integration of content in teaching?*

The question was added so as to prepare the respondent for the next one which many respondents took time to answer after trying to formulate the meaning of “integration”.

2.3 (In Appendix A): Initially, the question was:
The indigenous musical arts component in the Creative and Performing Arts is representative of the musical arts in the local community. Do you

- 2.3.1 Strongly Agree?
- 2.3.2 Agree?
- 2.3.3 Disagree?
- 2.3.4 Strongly Disagree?

The respondents had some difficulty in understanding the term “representative”, so interviewer found it appropriate to rephrase the question to:

3.4 (In Appendix B): *The indigenous musical arts component in the Creative and Performing Arts Syllabus includes the musical arts found in the local community. Do you*

- 3.4.1 Strongly Agree?
- 3.4.2 Agree?
- 3.4.3 Disagree?

3.4.4 Strongly Disagree?

2.5 (In Appendix A): Does the Creative and Performing Arts syllabus allow you the freedom to teach musical arts from your local community?

Invariably, the response to this question was “yes”, implying that there was a possibility for a “no” response.

It was therefore found appropriate to have the following possible responses (See Appendix B):

3.6.1 Yes

3.6.2 No

Consequently, the interviewer found it appropriate to have the following question:

3.7 (In Appendix B): *If your answer to question 3.6 is “No”, what constraints do you face?* The “No” response would need some elaboration.

3.0 (In Appendix A): Creative and Performing Arts syllabus implementation data.

3.6 (In Appendix A): What is being done by the school authorities to overcome the difficulties you face in the implementation of the Creative and Performing Arts syllabus?

It was decided that this question should rather be put to school heads as they are best placed to respond to it from an administrative point of view (see question 1.4 in Appendix B).

An additional question to ask school heads was formulated:

1.2 (In Appendix B): *What guidance has been given by the Ministry of Education to enable the school administration to implement the Creative and Performing Arts syllabus?*

The complete revised interview schedule is presented in Appendix B.

4.9 Conclusion

There was need to revise the interview schedule with a view to rephrasing some questions and adding some questions mainly to ensure that there would not be even the slightest sense of ambiguity in the questions that were asked. The revision of questions was done in spite of the fact that the questions were on the whole well understood; there were very few cases where the interviewees hesitated as they tried to understand the questions. Any misunderstanding of questions could have had serious implications for both validity and reliability. New questions were added (see Appendix B) after it was established that questions were necessary in one section of the interview schedule to pave way for, or link logically to, questions in the next sections. In the interest of validity, there was need to have Question 3.6 being responded to by school heads since they are best placed to articulate issues of syllabus implementation at school administration level.

When data collection proper finally got underway, it had to be ensured that all the impediments that were identified in the pilot study were avoided or overcome by correcting all the shortcomings that were experienced during the pilot phase of the research. These include, first, making the interviewees assume the right sitting arrangement for purposes of recording and getting them to speak up when they respond to questions. Second, reading out the questions as clearly, and at a reasonable speed as possible in order to avoid having to repeat the questions unnecessarily.

Lastly, the pilot exercise was a worthwhile undertaking that pointed out certain aspects that are crucial to the research and could easily have been taken for granted. The pilot exercise helped not to only shape and refine the research instrument, but also define the focus of the research as a whole.

CHAPTER FIVE

ANALYSIS OF DATA, RESULTS AND DISCUSSION

5.1 Introduction

This chapter deals with data analysis, the results and discussion. The chapter has been divided into two parts, namely part 1 and part 2. Both parts are crucial to the two aspects of the topic under research, which are: an evaluation of the incorporation of indigenous musical arts in the Creative and Performing Arts syllabus, and the implementation of the syllabus in the primary schools. The two parts deal with the qualitative data that has been collected around each of the two aspects of the topic.

Part 1 deals with, and takes an analytical and evaluative look at the Creative and Performing Arts syllabus (see Appendix I), whereas part 2 deals with issues surrounding implementation of the syllabus. It is therefore logical to have the analysis of the syllabus first, followed by a discussion of the implementation. The logic of this order lies in the fact that, for one to understand issues of syllabus implementation best, they must be discussed within the context of the nature, structure and organization of the syllabus itself.

5.2 Access into the schools and ethical issues

As in the pilot phase of the research, access into the schools selected for data collection in the actual research was negotiated with school heads. Leedy and Ormrod (2005:137) keenly observe that “to gain access to a site, the researcher must often go through a gatekeeper, a person who can provide a smooth entrance into the site. This individual might be

...principal or teacher in a school or classroom, or programme director in a shelter for the homeless”. None of the schools that were selected for the pilot exercise was selected for the actual research.

In all the schools, save one, the heads allowed the researcher into their premises and gave the go-ahead for the interviews on the strength of the research permit from the Ministry of Education Headquarters (see Appendix E). In the only school where the head expressed dissatisfaction with the permit, the researcher was advised to get the approval of the local Education Office, where a copy of the permit was stamped and the Principal Education Officer made a note, asking the heads of schools to give the researcher due assistance (see Appendix F).

Once the researcher was within the premises and all the eligible participants in the interview exercise had gathered at one point, the researcher observed protocol and dealt with matters pertaining to research ethics. As courtesy dictates, the researcher introduced himself (see the ‘self-introduction’ part of Appendix B) and proceeded to explain the purpose of the research. Participants were given the assurance that their names would not be disclosed in any of the research documents. Nondisclosure of participants’ names, according to Pitman & Maxwell (1992:756), guarantees protection of confidentiality in as far as the information they provide is concerned. They were also informed that could withdraw from the process at any stage.

5.3 Sources of data

The two main sources of data for the study are the interviews as presented in part 2 (Chapter 5.5), and content analysis of documents and records as presented in part 1 (Chapter 5.4). The data collected through interviews is qualitative although responses to some questions have been quantified. Content analysis of the syllabus document has solely yielded qualitative data, however frequency counts of the various indigenous musical arts have been taken to show their relative proportions as they appear in the syllabus. The first step towards the processing of raw data from interviews was to decide which of the data needed to be quantified and which needed to be described qualitatively. Once the decision was taken, the coding of the data was finalized and captured into a database as indicated in Appendix I as the first step towards processing the data.

5.4 Part 1

5.4.1 Organisation of lower primary (standard 1-4) Creative and Performing Arts syllabus (refer to Appendix I)

The core content in the syllabus is preceded by preliminary information in the form of introduction, rationale, aims of the lower primary Creative and Performing Arts, organization of the syllabus, assessment procedures and attainment targets (see Appendix I).

The Creative and Performing Arts syllabus is organized into four modules, namely Health and Safety, Communication, Listening, Composing and Performing, and Designing and Making. The modules draw content from the four subject areas

of music, art and craft, physical education, and design and technology. The modules are covered in all classes at lower primary school level i.e. standards 1,2,3, and 4. The difficulty in content is supposed to increase spirally from the lower to higher levels. The coverage of the respective modules across all standards is represented in Table 5.4.1.

Module no	Module title	Standard			
		1	2	3	4
1	Health and Safety	√	√	√	√
2	Communication	√	√	√	√
3	Listening, Composing and Performing	√	√	√	√
4	Designing and Making	√	√	√	√

√ = presence of a module according to class

Table 5.4.1

From Table 5.4.1 it is clear that the module on ‘composing, listening and performing’ which covers the content on music, dance, drama, and physical education (see Appendix I, p2) takes a quarter or 25% of the Creative and Performing Arts syllabus in proportion to other modules. A tick against a particular module title, and under a particular standard or class, indicates that the module is offered at that level. It means therefore, that indigenous musical arts should be taught across all the classes at lower primary.

5.4.2 Content analysis of lower primary (standard 1-4) Creative and Performing Arts syllabus (see Appendix I)

Content analysis of documents and records is the appropriate method of evaluating the Creative and Performing Arts syllabus. It is one of the methods of evaluation listed by

Worthen et al (1997:351-389). “Content” refers to words, meanings, pictures, symbols, themes or any message that can be communicated (Mouton 2001:165). Leedy and Ormrod (2005:142) explain that “content analyses are performed on forms of human communication”.

The main objective that the analysis seeks to address, which is among other objectives of this study, is:

- To what extent are the indigenous musical arts of the Batswana reflected in the Creative and Performing Arts syllabus?

The Batswana as explained in Chapter 1 of this thesis, is a collective term that refers to all the ethnic groups that inhabit Botswana as a country, and that make up the nation of the country. The Batswana, in this thesis, are represented by the local communities amongst which the schools that participated in this research are located. The musical arts of communities in totality would therefore, make up the musical arts of the Batswana.

Content analysis of any document is guided by categories of analysis which the researcher or analyst must identify prior to embarking upon the analysis.

5.4.2.1 Categories of analysis

The indigenous musical arts can be divided into the categories listed below and the analysis will examine these closely. Although music would normally cover other categories on the list below, it has been identified as a category because it

appears, in many instances, on its own in the syllabus. The categories are as follows:

- Music
- Singing
- Dance (choreographed movements)
- Movement (unprescribed, spontaneous movements in response to music)
- Drama (expression of emotions and characterization of text)
- Poetry (texts)
- Clapping
- Instruments (musical)
- Costume design (material culture)

While these categories appear here as discrete entities, there is obviously much overlapping between them: e.g. dance and movement or music and singing. Nevertheless, these categories will be employed as this is how they appear in the syllabus.

Although clapping is not listed as a musical art in any of the sources reviewed under literature search in Chapter 2 of this thesis, it has however been identified as such by the teachers and, on that basis, has been listed as one of the categories of analysis because it occupies an important place and also plays an equally important role in musical performance in many communities in Botswana. For example, clapping determines the tempo of a piece of music and it varies from one musical genre to the next (Phuthego 2005), with each genre having a defined technique of clapping in terms of the formation of the

hands and the sound that the performer should strive to produce.

Examples of specific objectives where clapping is emphasized include, module 3:

standard 1, objective 1 3.3.1.3 clap, sing and move to a steady beat.

standard 2, objective 1 3.3.1.3 create rhythm patterns by clapping and moving to a given piece of music.

Clapping as a musical art, together with other musical arts, will come under sharper focus in the subsequent sections of this chapter.

Table 5.4.2.1 presents a list of categories of analysis and their frequency of occurrence under the respective modules, as well as the respective classes under each module at lower primary level. The frequencies or counts indicated against each category of analysis and against each module and class, serve to illustrate the distribution, and degree of concentration of the various categories of analysis, which are basically the musical arts that are being evaluated in the Creative and Performing Arts syllabus.



	Module																Total
	1 Health and Safety				2 Communication				3 Listening, Composing &Performing				4 Designing and Making				
	Standard																
Category*	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	Total
1.Music	0	0	0	0	0	0	0	0	4	1	1	1	0	0	0	0	7
2.Singing	0	0	0	0	0	0	0	0	5	5	6	2	0	0	0	0	18
3.Dance	0	0	0	0	0	0	0	0	3	5	7	3	0	0	0	0	18
4.Movement (in music)	0	0	0	0	0	0	0	0	4	3	5	5	0	0	0	0	17
5.Drama	0	0	0	0	0	0	0	0	2	1	2	4	0	0	0	0	9
6.Poetry	0	0	0	0	0	1	0	0	0	1	2	2	0	0	0	0	6
7.Clapping	0	0	0	0	0	0	0	0	1	2	0	0	0	0	0	0	3
8. Musical Instruments	0	0	0	0	0	0	0	0	0	2	0	3	0	0	0	0	5
9.Costume art	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	1

***Categories of analysis**

Table 5.4.2.1

5.4.3 Discussion of results

Musical arts are found in module 3, with varying degrees of concentration under the respective classes, whilst no musical arts occur in the other modules, except for ‘poetry’ in module 2, standard 2. However all of the musical arts that constitute categories of analysis appear in the syllabus. Of these ‘dance’ and ‘singing’ are the most frequently occurring musical arts, followed by ‘movement’ with 17 counts in the Creative and Performing Arts syllabus. ‘Movement’ is followed by ‘drama’

with 9 counts, 'music' with 7 counts, 'poetry' with 6, 'instruments' and 'clapping' with 5 and 3 counts respectively. 'Costume design' is the least occurring musical art in the syllabus with a count of 1.

5.4.3.1 Music

Although one of the areas from which the Creative and Performing Arts syllabus draws content is music, music as artform occurs relatively less in terms of counts compared to dance, singing, and movement. With a count of 7, the frequency at which music occurs is less than half of the most frequently occurring musical art, namely dance.

The significance of music in the context of the musical arts is quite great in view of the fact that, whilst all the other musical arts relate directly to music in a complimentary fashion, music is, by definition, one of the musical arts. The fact that music is the overall artform to which the other musical arts relate, and that music has been identified as one of the musical arts, is corroborated by the skills that some objectives in the syllabus address. Some objectives address music as an artform on its own while other objectives, as cited under other musical arts in this chapter, address the various musical arts, which are in essence music.

Examples of objectives that address music alone under module 3 are as follows:

Standard 1, objective 3.2.1.1 identify beat in music.

Standard 2, objective 3.3.1.2 combine different body sounds rhythmically for musical effect.

Standard 3, objective 3.2.1.3 pass an object to the beat of music.

Standard 4, objective 3.2.1.1 compose a piece of music with rhyming words.

In terms of concentration, music is only found under module 3 in the Creative and Performing Arts syllabus; a feature that confirms the point that the module contains the content on music as opposed to other content areas of art and craft, physical education, and design and technology.

5.4.3.2 Singing

The frequency at which 'singing' occurs places it at the same level as 'dance', each having a count of 18. Notably, 'singing' only occurs under module 3. It occurs across all classes at lower primary level, with standard 3 having the highest count of 6, and standard 4 having the lowest count of 2. The distribution of 'singing' across all the classes represents an average of 4.5 counts for each class.

There is evidence that in standard 1 the learner sings songs that are not technically demanding at all, being required only to recite rhymes. For this level, the mere recitation of rhymes may be appropriate. Still in standard 1, the learner is introduced to singing the notes of the diatonic major scale, ascending and descending, in solfa syllables. The misleading term of *modulator* has, unfortunately, been used in the syllabus to refer to the diatonic major scale in solfa syllables, e.g. module 3:

standard 1, objective 3.4.1.1 sing the notes of the modulator ascending and descending.

Modulator would suggest having a different set of notes illustrating the relationship between different keys. This is not the case at this level, nor is the intention to show any key relationship. The main objective is to show pitch relationship between notes of the same key.

On building upon the standard 1 material, the learner in standard 2 sings rhymes and traditional tunes. Singing the diatonic major scale continues at this level, and one would expect that emphasis will be placed on pitch discrimination between different notes. Further development takes place in the form of basic dynamics on musical instruments that accompany the singing voice. For example module 3:

Standard 2, objective 3.1.1.3 create sound variations in volume on accompanying instruments to match a singing voice.

Further development takes place in standard 3 in the form of actual demonstration of dynamics in singing. At this level, an effort is being made to consolidate awareness for pitch that the learner was introduced to in standard 2 by using hand signs to indicate pitch. For example module 3:

Standard 3, objective 3.4.1.1 use Curwen's hand signs to indicate different pitches in the modulator.

There is also an effort made to give meaning to singing by accompanying stories with songs. For example module 3:

Standard 3, objective 3.5.1.1 tell a story accompanied by a song to emphasise or express a message.

In standard 4, the consolidation of pitch awareness is completed by getting the learner to sing tunes in tonic solfa. For example module 3:

Standard 3, objective 3.4.1.5 sing tunes in tonic solfa.

The learners' ability to sing in tonic solfa would derive from singing the notes of the diatonic major scale in tonic solfa in standard 3. Still in standard 4, rhymes attain some degree of difficulty as learners compose pieces of music with rhyming words. For example module 3:

Standard 4, objective 3.2.1.1 compose a piece of music using rhyming words.

Apart from all the objectives that address singing that have been covered so far, singing is also addressed under other objectives that are not explicit about it. Examples include module 3:

Standard 1, objective 3.6.1.1 perform a variety of traditional dances in one's locality.

The performance of dances would naturally, in African cultures, feature singing, as dancing is a physical response to singing. Similarly,

Standard 1, objective 3.7.1.6 perform musical games.

The musical games feature a lot of singing.

5.4.3.3 Dance

'Dance' has a count of 18 in terms of its occurrence on the list of categories used in analyzing the Creative and Performing Arts syllabus. Dance is only covered under module 3 in the

syllabus and it is, in particular, taught under the topics ‘rhymes and choreography’ and ‘dance’. The pattern of occurrence of dance under these topics is quite relevant in view of the fact that choreography is the art of arranging movement in music in order to underscore and interpret certain themes, and by so doing, assist in the interpretation of the music.

It is for this reason that there is, unavoidably, a great deal of overlap between the two musical arts of ‘dance’ and ‘movement’ and, although to a limited extent, some overlap between ‘dance’, ‘movement’ and ‘drama’ as musical arts. As for the topic ‘dance’ it tells the reader what to expect, by way of content, under the topic. Dance is covered across all classes at lower primary level, with greater concentration in standard 3 (see Table 5.4.2.1). Examples of objectives in module 3 where dance is covered include:

Standard 1, objective 3.6.2.6 name dance elements.

Standard 2, objective 3.6.2.4 compose a simple dance piece.

An illustration that movement is the medium, and the basic ingredient, of dance is found in some objectives that do not specifically use ‘dance’ as either a noun or a verb, but still express and communicate the idea that what the learner should be able to demonstrate is an aspect of dance, e.g. module 3:

Standard 1, objective 3.6.2.5 perform simple movement patterns.

Standard 4, objective 3.6.1.6 perform movement patterns to develop a sequence in pairs / groups.

The above objectives also illustrate the overlap between ‘dance’ and ‘movement’.

5.4.3.4 Movement in music

‘Movement’ only occurs under module 3. This is the module that covers the content on music and physical education. With a count of 16 under the frequency of occurrence on the list of categories of analysis (see Table 5.4.2.1), movement is presented in the syllabus as a medium of expressing time in music, e.g. module 3:

Standard 1, objective 3.2.1.2 move in time to the beat of a simple tune.

Standard 1, objective 3.2.1.4 perform varied movements to the beat.

Standard 2, objective 3.2.1.4 respond to a rhyme or tune through original movement.

Other than movement in music, drama uses movement quite extensively, e.g. module 3:

Standard 2, objective 3.5.1.1 use movement and sound to express the mood of a story.

Standard 4, objective 3.5.1.2 mime simple stories and tales.

As pointed out in the opening paragraph of this section, a lot of movement in the Creative and Performing Arts syllabus is present in the content that relates to physical education, in particular the topic on ‘gymnastics’, e.g. module 3:

Standard 1, objective 3.8.1.2 perform gymnastic movements.

Standard 2, objective 3.8.1.2 perform a sequence of three to four movements on the floor.

Standard 3, objective 3.8.1.1 perform gymnastic movements showing control in traveling and balancing.

Besides instances where movement is presented on its own as in the objectives stated above, movement also takes place whenever 'dance' is taught. Movement is the basic medium of dance, e.g. module 3:

Standard 1, objective 3.6.1.2 demonstrate different dances with/without stimuli.

Standard 2, objective 3.6.1.1 demonstrate different ways of moving in general space.

Standard 3, objective 3.6.1.2 perform traditional dances in their locality.

5.4.3.5 Drama

Table 5.4.2.1 shows that 'drama' is taught in all classes at lower primary level. 'Drama' is presented under the topic 'dramatisation' and it features a number of activities that include movement, which covers mime and gestures, story telling and singing and the use of body language, e.g. module 3:

Standard 1, objective 3.5.1.1 use facial expressions, gestures and songs to communicate stories and tales.

Standard 3, objective 3.5.1.2 act stories using body language to emphasise and express meaning or convey a message.

There is evidence of a requirement to develop, in the learner, some creativity and originality in dramatization, e.g. module 3:
Standard 4, objective 3.5.1.3 create and dramatise stories and tales.

Characterisation, which is quite central to 'drama' is one of the techniques used in developing the learner's skills in drama, e.g. module 3:

Standard 2, objective 3.5.1.3 create simple characters and narratives in response to a range of stimuli.

The topic 'illustration', under module 2, although approached in the syllabus with a bias towards visual presentation, is very much open to the use of various techniques to illustrate stories, and one of the possible illustrations is dramatization as a means of communication. An example could be cited of objective 2.6.1 in standard 2, which states:

appreciate that stories are illustrated in different ways.

One of these ways would be to include music as an essential feature.

5.4.3.6 Clapping

In response to the questionnaire, clapping was named by the teachers as a musical art, and for this reason it is one of the categories of analysis of content in the Creative and Performing Arts syllabus. With a count of 3, and only occurring in standard 1 and standard 2, clapping is not at all widespread in the syllabus. In terms of its importance to musical

performance however, clapping cannot be underestimated as it influences musical performance a great deal.

The fact that clapping varies from one music genre to another, and that in the different genres where it takes place, clapping is executed with a well defined technique and style which if not properly done, could spoil a good performance, underlines the significance of clapping as a musical art. In the Creative and Performing Arts syllabus 'clapping' is covered under the topics 'rhymes and choreography' and 'body percussion'. 'Clapping' does not take place alone as an activity in the syllabus, it takes place in combination with 'singing' and 'moving' and with 'walking', 'tapping', 'nodding', and 'stamping', e.g. module 3:

Standard 1, objective 3.3.1.3 clap, sing and move to a steady beat.

Standard 1, objective 3.2.1.3 clap, walk, tap, nod and stamp in time.

Although it appears to have restricted coverage in the syllabus, clapping is in fact widespread in the syllabus. Clapping is usually a feature of dance. It is worth noting that 'dance' as a category of analysis has a count of 18, and it would be logical to believe and expect that the actual occurrence and practical execution of clapping as a musical art is much greater than represented in the Creative and Performing syllabus, as it would be consistent with the occurrence of 'dance'.

Another area where 'clapping' should feature is in the production of body sounds, under the topic 'body percussion'. Clapping is one of the sounds that could be produced to

develop an awareness for variety of sounds produced by different parts of the body, e.g. module 3:

Standard 1, objective 3.3.1.2 combine different body sounds rhythmically for musical effect.

Standard 4, objective 3.3.1.1 use parts of the body to produce a percussive effect.

5.4.3.7 Musical Instruments

Instrumental instruction is given attention in standard 2 and standard 4. The instrument that is particularly mentioned is the recorder, e.g. module 3:

Standard 4, objective 3.4.1.6 improvise a tune on the notes BAG on the recorder.

Elsewhere in the syllabus, musical instruments are presented in a general way, such as ‘accompanying instruments’, e.g. module, standard 2, objective 3.1.1.3, ‘different instruments’, e.g. module 3, standard 4, objective 3.1.1.3, and ‘percussive musical instruments’, e.g. module 3, standard 4, objective 3.3.1.3. Apart from the instrument singled out by name, the recorder, the syllabus allows for flexibility in terms of what could be brought to class, and also allows for improvisation in the construction of musical instruments, e.g. module 3:

Standard 4, objective 3.3.1.3 construct simple percussive musical instruments.

The above objective offers the learner, the opportunity to design and make their own instruments.

Instrumental instruction in the syllabus does not only allow the learner the opportunity to explore sound, but also develops the skill of playing the instruments with expression, e.g. module 3:

Standard 2, objective 3.1.1.4 create variations in tempo on accompanying instruments to match the singing voice.

5.4.3.8 Poetry

As a category used in analyzing the Creative and Performing Arts syllabus, 'poetry' has a count of 6. 'Poetry' is expressed in explicit terms in very few instances, e.g. module 2:

Standard 2, objective 2.6.1.2 illustrate poems of their own choice.

In most instances where it occurs 'poetry' is not expressed in implicit terms, e.g. module 3:

Standard 1, objective 3.2.2.2 identify words that rhyme.

Standard 4, objective 3.2.1.2 provide rhyming words to a given list of words.

The implicit presence of poetry in the above-mentioned objectives is the rhythm, metre and beat.

5.4.3.9 Costume art

It is a source of keen interest to observe that, across all the four modules and standards, 'costume' as a category has a total of 1 count and yet 'dance' has a total of 18 counts. It is logical to expect the two categories to be of about equal number of counts in terms of their occurrences in the syllabus document, since 'costume' is so important to 'dance' in the culture of the Batswana. In fact 'costume' is one of the defining

characteristics of 'dance'. In view of the huge difference in counts or frequencies of occurrence between 'costume' and 'dance', it could be suggested that in developing the content for the syllabus, the aspect of the close, and almost inextricable, relationship between 'dance' and 'costume' has been overlooked.

Even though some modules do not contain information that points to the presence of indigenous musical arts in those modules, they however, contain objectives which spell out certain creative and artistic abilities which are crucial to, and instrumental in, the artistic development of the learner that are engendered by indigenous musical arts. Table 5.4.3 shows a list of examples of such abilities as they appear under certain modules.

Module no	Topic	Level where the objective occurs
2	Drawing	Std 3: 2.1.1.2 draw pictorial compositions using lines, shapes and marks to express feelings and ideas.
	Illustration	Std 2: 2.6.1.2 illustrate poems of their own choice.
	Painting	Std 4: 2.2.1.4 draw pictorial compositions from memory, observation and imagination.
4	Print making	Std 3: 2.8.1.3 make prints using various printing methods.
	Design and making	Std 2: 4.4.1.2 observe considerations to be made when designing.
	Materials	Std 2: 4.1.1.4 select and use appropriate materials for a particular purpose.

Table 5.4.3

The topics ‘drawing’, ‘illustration’, ‘painting’, and ‘print making’ offer the learner an opportunity for creative self-expression through a visual medium, while the topics Design and making and Materials offer the learner an opportunity to create something tangible, and could therefore be helpful when learners design their own musical instruments and their own costumes using different materials.

5.4.4 Representation of indigenous musical arts in the Creative and Performing Arts syllabus

In terms of the overall distribution of indigenous musical arts in the Creative and Performing Arts syllabus, the spread of the various musical arts is quite skewed, with extremes of areas of high concentration and areas of comparatively low concentration. Examples could be cited of ‘singing’ and ‘dance’ with 18 counts each, and ‘costume design’ with one count. These extremes are a reflection of extremes in the representation of indigenous musical arts in the syllabus.

Taken on average though, the content in the Creative and Performing Arts syllabus is fairly representative of indigenous musical arts from the culture of the community. The basis on which an argument that the syllabus content is representative of the indigenous musical arts, is highlighted by the following points. First, the syllabus draws, quite extensively, from the learner’s experiences, who would have drawn from the home, immediate and the wider community experiences. Second, the syllabus as discussed in detail in part 2 of this chapter, allows for the inclusion of indigenous musical arts from the community by both the teacher and the learner.

The list of indigenous musical arts that are covered in the Creative and Performing Arts lessons is quite comprehensive, in the sense that it covers the entire spectrum of musical arts that are so important, not only in arts education, but also in general education. The benefits offered by music, singing, dance, movement, drama, poetry, clapping, instruments and costume art could be realized if they are taught in the right manner, using the proper and relevant approaches. Employing the appropriate methods would maximize the efficacy of teaching of concepts and development of skills that are offered by the Creative and Performing arts syllabus.

The indigenous musical arts as identified by the teachers, and as found to be present in the Creative and Performing arts syllabus, offer the concepts taught in, and the skills developed by, the content from music, art and craft, design and technology and physical education, the areas from which the syllabus draws its content. Music, singing, dance and movement, drama, poetry, clapping, instruments, and costume art, are in their own right, profound modes of artistic expression. The way the expression is achieved is through the various modes that include the verbal mode, e.g. in drama, poetry and singing, the auditory mode e.g. music, singing and instruments, the kinesthetic mode e.g. dance, movement and clapping, and the visual mode e.g. costume art, drama and movement.

Costume art is a primary defining feature of all music in the culture of the Batswana. Costume is so important in the traditional music of the various ethnic groups in Botswana that

a particular genre of music could be readily identified by the costume that the performers wear. The costume is usually made from locally available materials such as animal skins and horns, beads from seeds of some indigenous plants, and quills of a porcupine. Any activity that involves costume making would naturally entail first designing what is going to be made. The aspect of designing could be covered under topics on 'designing and making'.

The diverse ways in which people are able to express themselves is, to a large extent, a reflection of their existence. They reflect the emotional, intellectual, physical, personal and social development of such people. Through the arts therefore, the emotional, intellectual, spiritual, physical, personal and social needs of the people are met. The arts promote and develop verbal and motor skills as well as providing intellectual stimulation and spiritual nourishment.

Sadly though, it is the fragmented teaching of content in a subject that should be taught as one, that will deny the learners the full benefits of an otherwise exciting and an artistically, practically, and creatively nourishing and rewarding subject.

5.5 Part 2
5.5.1 Data on the implementation of the lower primary (standard 1-4) Creative and Performing Arts syllabus

The data on the implementation of the lower primary (standard 1-4) Creative and Performing Arts syllabus has been collected through interviews. The interviews took the form of focus group discussions where four teachers i.e. one teacher from each

standard in each school responded to questions asked by the researcher who facilitated the sessions. The interviews were semi-structured and guided by an interview schedule (see Appendix B).

5.5.2 Analysis of data

The responses for quantifiable data have, as reflected in the interview schedule, been entered into an Excel data base in accordance with the allocated codes. The data was then submitted to the SAS version 8.2 for processing and analysis. Analysis of non-quantifiable data is presented in the form of descriptive narratives that explain the different variables and factors that influence the implementation of the syllabus.

5.5.3 Presentation of results

The section that follows covers the presentation of the responses to the questions that were put to the interviewees. Some of the responses have been quantified since they are distinct variables and other responses are qualitative because they are explanations of what both the school heads and teachers' experiences regarding the implementation of the syllabus have been. Sprinthall (1987:11) explains that "a variable is anything that can be measured and observed to vary. It is any measured quantity that the researchers allows to assume different values". According to Trochim (2001:353) a variable is an entity that can take on different values. For instance "age" can take different values for different people at different times.

The variables presented in the data include qualifications of individual respondents, their positions, number of years in

those positions and so forth (see Appendix H). Summaries of the various variables under respective questions were prepared and the information also presented by means of graphics, namely bar graphs and pie charts. However, for some non-quantifiable or non-statistical data from interviews, the data has been described and its meaning and implications interpreted.

The following are the responses by school heads (n=41) to the questions:

Question 1.1

Are you the substantive or acting school head? How long have you been in the position?

The majority of the respondents who represent 58.54% of all the respondents indicated that they were substantive school heads and the rest of the respondents who represent 41.46% were serving at the time in an acting capacity, these were either deputy school head (24.39%), head of department (12.2%) or senior teacher (4.88%). The percentages are illustrated in fig 1.1a. None of the respondents was acting school head in the position of senior teacher advisor or senior teacher II. This explains why categories 3 and 6 are missing from the graph.

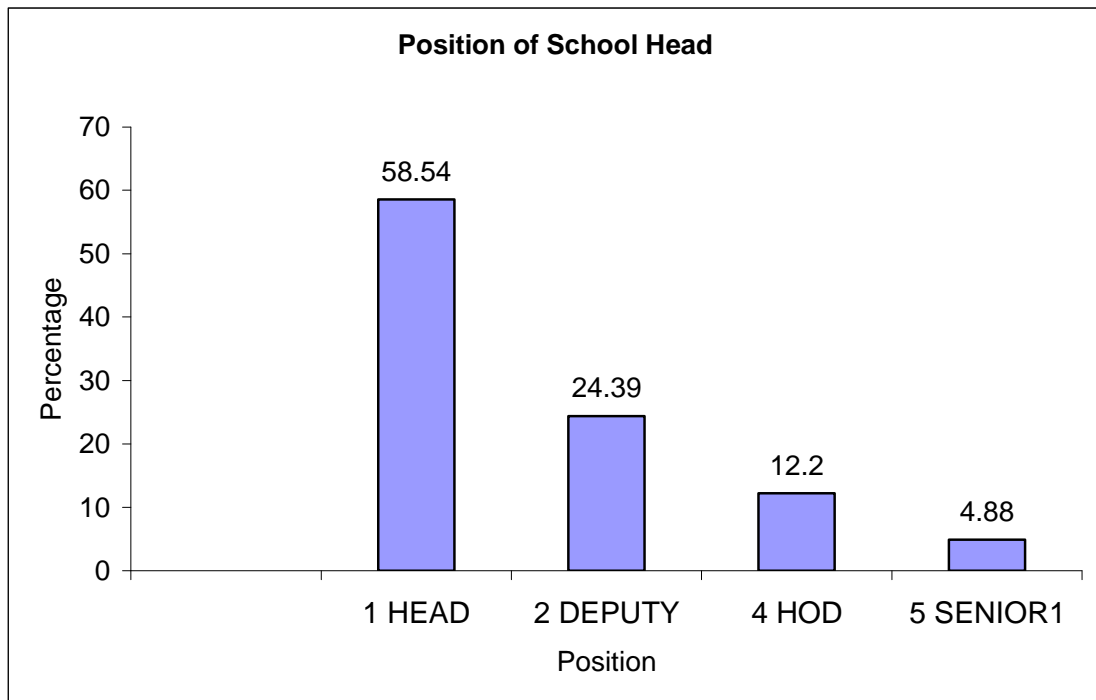


Figure 1.1a

The respondents, as indicated in fig 1.1b, have been in their respective positions over a period of time ranging from less than one year to over 12 years. The majority who represent 26.83% of the total number of respondents having been in their positions for more than 12 years.

1.1 SCHOOL HEAD - YEARS IN POSITION				
v3	Frequency	Percent	Cumulative Frequency	Cumulative Percent
<1 YEAR	6	14.63	6	14.63
1-3 YRS	8	19.51	14	34.15
4-6 YRS	10	24.39	24	58.54
7-9 YRS	5	12.2	29	70.73
10-12YRS	1	2.44	30	73.17
>12 YRS	11	26.83	41	100

Figure 1.1b

Question 1.2

What guidance has been given by the Ministry of Education to enable the school administration to implement the Creative and Performing Arts syllabus?

The following are encapsulations of the descriptions of the kind of guidance they have received from the Ministry of Education. Each statement is noted once, so that a statement that has been made more than once is not repeated.

- No guidance has been given to the school administration. The school head was never invited to the implementation workshops and the school administration relies on information provided by teachers who have been to the implementation workshops.
- No guidance. The school head has in the past requested to be included amongst teachers identified to attend the implementation workshops and the request was granted.
- Almost none at all.
- Workshops were conducted, which teachers attended. For the first year of syllabus implementation it was the standard 1 teachers who attended and teachers of other standards have been attending subsequent workshops. The focus at the workshops has been on the interpretation of objectives.
- The deputy school head attended the implementation workshop in her capacity as a standard 2 class

teacher, otherwise nothing has been done for the school administration.

- The deputy school head was able to attend an implementation workshop by virtue of her position as a standard 4 class teacher, otherwise the school head never attended.
- The acting school head has attended an implementation workshop for standard 1 class teachers since she was supervising teachers of infant classes at the time.
- Copies of the syllabus, pupil's book and teacher's guide have been provided.
- Teachers are expected to integrate the subject matter but it was never demonstrated to them.

Question 1.3

What difficulties do you face as the school administration in the implementation of the Creative and Performing Arts syllabus?

The following responses were given:

- Teachers lack the necessary skills to teach Creative and Performing Arts. The content is too advanced and teachers find it difficult.
- Books have not been supplied.
- The school head is not familiar with the subject and therefore not sure of how to guide the teachers and cannot verify if teachers are doing what they claim to be doing.
- It is difficult to assess teachers' performance in Creative and Performing Arts since the school administration is not familiar with the syllabus.

- The subject is practical but it is not backed up by a pupil's book and teacher's guide, and yet the teacher's guide makes reference to the pupil's book.
- The required materials have not been supplied. The school needs the material to be supplied so that it is available to the teachers.
- Teachers of standard 1 classes do not attach value to the subject as evidenced by the shoddy work they are doing as reflected in their records. They treat the subject as minor.
- No resources and facilities for practical activities e.g. art room and home economics laboratory; as a result practical subjects are not taught as effectively as other subjects such as maths and languages.
- The syllabus is too long i.e. there is too much content.

Question 1.4

What is being done by the school authorities to overcome the difficulties you face in the implementation of the Creative and Performing Arts syllabus?

The respondents explained as follows:

- The school administration consults with teachers on the syllabus to assist with preparing the scheme of work.
- The school administration encourages improvisation and the use of locally available resources e.g. use of clay in art and craft and design and technology.
- The school relies on teachers with higher qualifications such as diplomas and degrees who have specialized in practical subjects.

- The school is always placing orders for books, but at times it receives too few copies.
- School-based workshops are held to address specific objectives. The right resource persons are identified to run the workshops. The workshops afford teachers the opportunity to assist one another.
- Parent Teacher Association funds have been used to buy affordable equipment.
- Workshops for teachers of Creative and Performing Arts have been held at cluster level.
- In consultation with other school heads, the school head has requested the Principal Education Officer to train them in Creative and Performing Arts. The training session is yet to be arranged.

Question 1.5

What in your view could still be done to make the implementation of the Creative and Performing Arts syllabus more effective?

The respondents suggested the following:

- In-service training for teachers.
- Appropriate equipment and materials such as paints, brushes etc should be provided.
- Purpose-built structures such as art laboratories and music rooms are needed for the subject.
- The Teacher's Guide is very useful, but needs to be backed up by relevant audio visual aids and other materials.
- The syllabus is good and the practical activities should be supported.

- The implementation needs close monitoring by specialist officers for the subject.
- Teachers need to specialize in what they teach.
- School heads must also take part in the implementation workshops so as to be conversant with the syllabus and therefore be in a position to provide guidance to teachers.
- It is not too late to involve school heads in the implementation workshops.
- Relevant material should be ready and be availed to teachers at the implementation workshops so that they take it to the schools straightaway.
- Authorities should pay visits to schools regularly to learn about the difficulties faced by the schools in implementing the syllabus.
- The community can also play an important part in the implementation of the Creative and Performing Arts syllabus since it is about cultural arts, about which people in the community are very knowledgeable.
- The syllabus needs to be reviewed with more input from primary school teachers. The review should reduce the content and scope of the syllabus as well as simplifying the language for infant classes.
- Relevant materials and equipment should be provided. Learners in the rural and suburban centers are disadvantaged since there are no workshops to visit where they live.
- The syllabus should be introduced to teacher trainees.
- Libraries should be built and stocked up with books.

Questions addressed to Creative and Performing Arts teachers (n=154)

Question 2.1

What are your qualifications?

As shown in figure 2.1, the respondents hold varying qualifications. The highest qualification being a master of education degree (MEd), held by one respondent, representing 0.65% of those interviewed, and the lowest specified qualification being Primary Low, held by nine respondents who represent 5.84% of all those interviewed. However there are other respondents who hold other unspecified qualifications, which would either be a Primary School Leaving examination (PSLE) certificate, Junior Certificate (JC), or Cambridge Overseas School Certificate (COSC). The majority of those interviewed, and representing 68.18%, hold a Primary Teaching Certificate (PTC).

2.1 QUALIFICATIONS - TEACHERS OF STANDARDS 1-4				
V4_V7	Frequency	Percent	Cumulative Frequency	Cumulative Percent
MED	1	0.65	1	0.65
BED	8	5.19	9	5.84
DPE	16	10.39	25	16.23
PTC	105	68.18	130	84.42
ETC	1	0.65	131	85.06
PH	2	1.3	133	86.36
PL	9	5.84	142	92.21
OTHER	12	7.79	154	100

Figure 2.1

Question 2.2

Do you teach Creative and Performing Arts?

All of the respondents have indicated that they teach Creative and Performing Arts.

Question 2.3

How long have you been teaching?

The respondents, as illustrated in figure 2.3, have been teaching for a period ranging from less than one year to more than 20 years. Two of the respondents, representing 1.3% of those interviewed, have been teaching for less than one year, while 40 respondents, representing 25.97% have been teaching for more than 20 years. The rest of the respondents fall within the one year to 20 years teaching experience bracket.

2.3 YEARS EXPERIENCE – TEACHERS OF STANDARDS 1-4				
V8_V11	Frequency	Percent	Cumulative Frequency	Cumulative Percent
<1 YEAR	2	1.3	2	1.3
1-5 YRS	17	11.04	19	12.34
6-10 YRS	24	15.58	43	27.92
11-15 YRS	29	18.83	72	46.75
16-20 YRS	42	27.27	114	74.03
>20 YRS	40	25.97	154	100

Frequency Missing = 10.

Figure 2.3

Frequency missing is the number of teachers of standards 1-4 classes who did not show up for the interviews. Hence a total of 154 and not 164.

Question 2.4

What is your position in the school? How long have you been in the position?

The respondents consisted of teachers of standard 1 through to standard 4. The respondents held one of the following positions: temporary teacher (6.49%), teacher 1 (7.79%) or teacher 2 (1.95%), senior teacher 1 (26.62%) or 2 (31.82%), head of department (17.53%), deputy school head (7.14%) and school head (0.65%). See figure 2.4a.

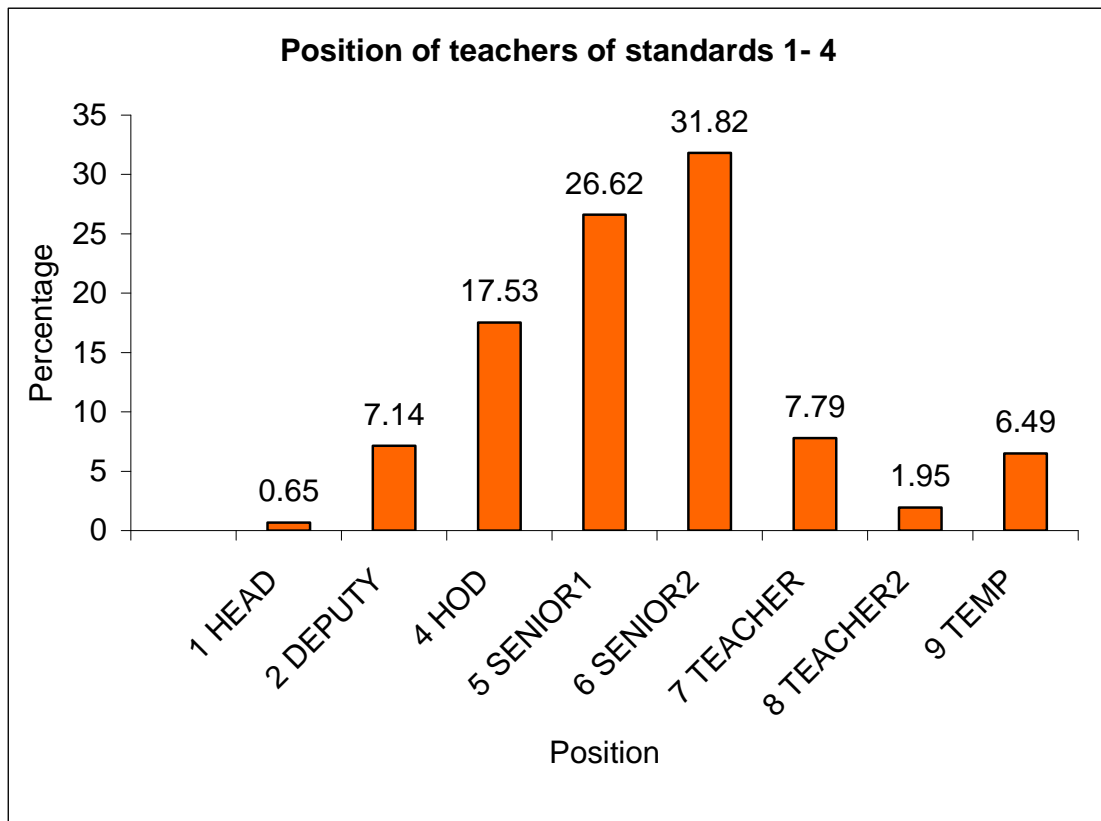


Figure 2.4a

Category 7 represents teacher 1. This is a senior position to teacher 2 in category 8.

The respondents have been in their positions for a period of time ranging from less than one year to more than 12 years. The largest group of the respondents, representing 40%, having been in their position for a period ranging from four to six years. 3% of the respondents have been in their position for a period of time ranging between 10 and 12 years. See figure 2.4b.

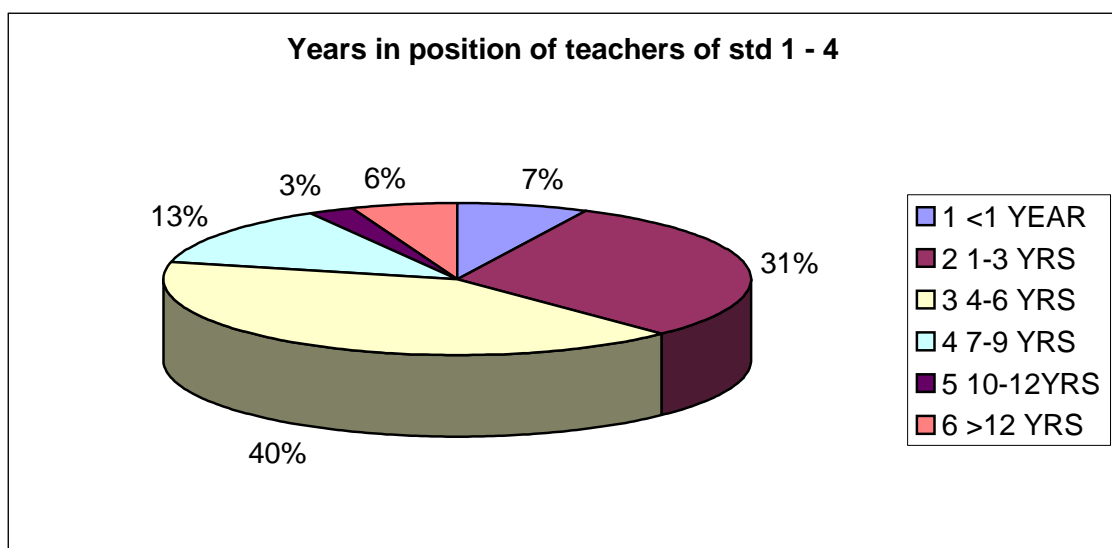


Figure 2.4b

Question 2.5

What standard do you teach?

40 respondents of the selected sample out of a possible 41 schools were teachers of standard 1 classes (see figure 2.5a); 37 respondents were teachers of standard 2 classes (see figure 2.5b); 36 were teachers of standard 3 classes (see figure 2.5c); and all the 41 respondents were teachers of standard 4 classes (see figure 2.5d).



2.5 TEACH STANDARD 1				
v20	Frequency	Percent	Cumulative Frequency	Cumulative Percent
1	40	100	40	100

Frequency
Missing = 1

Figure 2.5a

2.5 TEACH STANDARD 2				
v21	Frequency	Percent	Cumulative Frequency	Cumulative Percent
2	37	100	37	100

Frequency
Missing = 4

Figure 2.5b

2.5 TEACH STANDARD 3				
v22	Frequency	Percent	Cumulative Frequency	Cumulative Percent
3	36	100	36	100

Frequency
Missing = 5

Figure 2.5c

2.5 TEACH STANDARD 4				
v23	Frequency	Percent	Cumulative Frequency	Cumulative Percent
4	41	100	41	100

Frequency missing is the number of teachers of standards 1-4 classes who did not show up for the interviews.

Figure 2.5d

Question 3.1

What do you understand by integration of content in teaching?

The respondents' descriptions and definitions of integration of content in teaching are as follows:

- Bringing related themes together and showing relationship between subjects and at the same time for reinforcement.
- Putting two or more subjects together e.g. maths, English, art, physical education, home economics, etc. and teaching a topic across them e.g. signs < > in maths but expressing them in English.
- Combining different subjects and teaching them as one.
- Joining some subjects together e.g. counting in Setswana and say the same numbers in English.
- Teaching several subjects at the same time to help all learners and to save time e.g. combining maths, science and agriculture.
- Using content learned from one subject in another subject.
- Mixing subjects e.g. science, when dealing with measurements, and maths, also when dealing with measurements.
- Infusing content from one subject into another subject.
- Combining similar topics in different subjects e.g. a topic in art can be taught in English, and deficiency diseases can be taught in home economics and science.
- Teaching the same topic across more than one subject e.g. sound is taught in music, art and Setswana, and waste management in environmental science and cultural studies.
- Combination of different subjects into one.

- Combination of subjects looking at related content and objectives e.g. personal hygiene in environmental science and personal hygiene in cultural studies.
- Linking of subjects e.g. using physical education to teach art and craft.
- Whether the teacher understands his/her content and whether he/she is able to impart it.
- A concept where a mixture of different methods in teaching, e.g. individual method and group method, are used interchangeably.

Question 3.2

How do you find integrating indigenous musical arts with other subject matter in teaching the Creative and Performing Arts?

The respondents described their experiences of integrating musical arts with other subject matter in teaching Creative and Performing Arts in the following statements:

- Teachers fail to integrate due to lack of materials and resources, although some topics are related.
- It is not easy to explain because the syllabus is new. Teachers need guidance from someone who knows.
- Teachers do it where possible, but it is generally difficult and may not always be possible.
- Teachers are not knowledgeable on the various subjects in Creative and Performing Arts, so they are hindered.
- It is very challenging. You may think you are doing the right thing when you are not.
- Drama in music expresses mood, which can be drawn in art.
- Musical arts can be related to physical education e.g. gymnastics relate to dance and keep learners fit.

- Music may be taken as an art e.g. there is drawing of the hand signs that teaches music.
- Content on music incorporates physical education, especially the dancing.
- We do integrate, when pupils perform they use parts of the body as they do in physical education.
- Musical games e.g. skipping involve some physical activity and music.
- Moving in music has been used to teach physical education.
- Through music, you can teach anything e.g. start an English language lesson with a short song to arouse pupils' interest.
- Ask the pupils to sing at the beginning of a physical education lesson and get them to move as they sing.
- Some common aspects link well e.g. dance in music relates to physical education and attire relates to design and technology, and art and craft.

Question 3.3

Name the indigenous musical arts found in the different types of music from your local community.

The respondents identified the following musical arts as found in the different types of music from the local community.

- Singing
- Dancing
- Clapping
- Whistling (mouth)
- Ululating
- Musical games



- Costume design
- Poetry
- Drama
- Instrumentation e.g. the whistle.

Question 3.4

The indigenous musical arts component in the Creative and Performing Arts Syllabus includes the musical arts found in the local community. Do you

3.4.1 Strongly Agree?

3.4.2 Agree?

3.4.3 Disagree?

3.4.4 Strongly Disagree?

Figure 3.4 below shows that the respondents either agreed or agreed strongly. None therefore disagreed or disagreed strongly.

3.4 CPA SYLLABUS INCLUDES LOCAL COMMUNITY ARTS				
v24	Frequency	Percent	Cumulative Frequency	Cumulative Percent
STRONGLY AGREE	20	48.78	20	48.78
AGREE	21	51.22	41	100

Figure 3.4

Question 3.5

Give examples of indigenous musical arts you cover in your lessons.

The respondents gave examples of the indigenous musical arts as follows:



- Singing
- Dancing
- Clapping
- Choreography
- Costume design
- Drama
- Poetry
- Instrumentation

Question 3.6

Does the Creative and Performing Arts syllabus allow you the freedom to teach musical arts from your local community?

3.6 CPA SYLLABUS ALLOWS YOU TO TEACH LOCAL ARTS				
v25	Frequency	Percent	Cumulative Frequency	Cumulative Percent
YES	41	100	41	100

Figure 3.6

All of the respondents have indicated that the Creative and Performing Arts syllabus allows them the freedom to teach musical arts from their local community.

Question 3.7

If your answer to question 3.6 is “No”, what constraints do you face?

None of the respondents indicated that the Creative and Performing Arts syllabus are does not allow them the freedom to teach musical arts from your local community as asked in

question 3.6. As result none of the respondents described the constraints they face.

Question 4.1

What guidance has been given by the Ministry of Education to enable the teachers to implement the Creative and Performing Arts syllabus?

The respondents described the following forms of guidance given to them by the Ministry of Education to enable them to implement the Creative and Performing Arts syllabus:

- Workshops where teachers were taken through the syllabus with emphasis on syllabus organization and problematic objectives.
- Workshops where the new curriculum in general was introduced.
- Syllabus, teacher's guide and pupil's book have been provided.
- Only the syllabus has been provided and not the teacher's guide or pupil's book.
- The school depends on books from publishers who are marketing themselves.

Question 4.2

Do you have enough resources such as instruments, teaching space, in-service training, funds, and time to implement the Creative and Performing Arts syllabus?

All of the respondents indicated that they did not have enough resources to implement the Creative and Performing Arts syllabus. See figure 4.2.

4.2 ENOUGH RESOURCES TO IMPLEMENT CPA SYLLABUS				
v26	Frequency	Percent	Cumulative Frequency	Cumulative Percent
NO	41	100	41	100

Figure 4.2

Question 4.3

None of the respondents indicated that they have enough resources to implement the Creative and Performing Arts syllabus. All of them responded “no” to 4.2 and were therefore in no position to describe how having adequate resources was influencing their teaching.

Question 4.4

If the response to question 4.2 is “No”, describe how having inadequate resources is influencing your teaching.

The following are the various ways in which respondents described how having inadequate resources was influencing their teaching.

- Some objectives are not addressed and therefore not achieved.
- Some objectives are not fully addressed and therefore not fully achieved.
- Pupils miss out on important content.
- Pupils do not follow.

- Pupils fail.
- It hinders teachers' plans and as such teachers have to adjust their schedule.
- Teachers do not feel confident.
- Teachers improvise a lot which at times proves costly.
- Teaching is boring and teachers are frustrated and demotivated.
- Some topics are difficult and as a result teachers skip them and concentrate on simpler ones. The subject is not done justice.
- No practical experience of what is taught due to lack of resources, as such teaching is mainly theoretical.
- Work is not done satisfactorily and performance by both teachers and pupils is below average.
- Teachers spend a lot of time, which is also not effective.
- Syllabus is difficult to test.
- Progress is slow.

Question 4.5

List the difficulties you face in the implementation of the Creative and Performing Arts syllabus.

The respondents identified the following as the difficulties they face in the implementation of the Creative and Performing Arts syllabus:

- No materials to aid teaching and learning.
- No books, and teachers are not aware of any recommended titles.
- No pupil's book for certain standards.
- Lack of equipment and instruments.

- Lack of facilities e.g. sports grounds and suitable surfaces for carrying out certain activities.
- Lack of technical knowledge and skills.
- Content of the syllabus is too advanced and was never piloted.
- Too much content to be covered in a short period of time.
- The language used in the syllabus is too advanced.
- Teacher's guide is too shallow.
- Mismatch in objectives between teacher's guide and pupil's book.
- Insufficient teaching space e.g. teaching in the storeroom.
- No in-service training.

Question 4.6

What in your view could still be done to make the implementation of the Creative and Performing Arts syllabus more effective?

The respondents came up with the following suggestions:

- Provision of in-service training in the form of national, regional and school-based workshops run by experts in the area of Creative and Performing Arts in order to impart the necessary skills in teaching Creative and Performing Arts including the use of specialized equipment.
- Teachers who have been trained in the subject areas from which Creative and Performing Arts draws content, i.e. Design and Technology, Physical Education, Music, Art and Craft should specialize in the teaching of those individual subjects.

- Schools should have specialist teachers who can consult and advise teachers on the syllabus.
- Further training in Creative and Performing Arts should be provided for serving teachers with lower qualifications.
- Subject fairs for Creative and Performing Arts should be conducted in order to expose teachers to trends and developments in the area of Creative and Performing Arts.
- School-based subject panels should be formed to afford teachers of Creative and Performing Arts a forum where they could come together to share ideas on a regular basis.
- Evaluate the Creative and Performing Arts syllabus.
- Revise, simplify and focus some objectives that are too boring in the Creative and Performing Arts syllabus.
- Get rid of some objectives that can be best addressed in other subjects, e.g. “safety” is also covered in Cultural Studies and Environmental science. “Rhymes” are also covered in English.
- Review, with the participation of primary school teachers, and reduce the content in the Creative and Performing Arts syllabus.
- Provision of the pupil’s book and teacher’s guide.
- Review the pupil’s book and increase its content.
- Provision of relevant reference materials, books and equipment. Books must be supplied before the start of the school term.
- Provision of equipment and facilities such as grounds.
- Provision samples of required wear e.g. Protective clothing and swim wear.
- Construction of laboratories / workshops for Design and Technology, Physical Education, Music, Art and Craft.

- The majority of those involved in syllabus development for primary schools should be primary school teachers.
- Fair distribution of qualified teachers according to their abilities. Qualified teachers should not only be posted to schools in towns but should also be posed to schools in rural areas.
- Introduce the syllabus to the trainee teachers at college so that they are already familiar with it by the time they start teaching in the schools.
- PSLE in Creative and Performing Arts should be taken in 2008 and not in 2007 by pupils who started learning the subject in standard 1 (2002).
- Appointees to the post of Sports and Culture should be trained prior to taking up their positions so that they can assist teachers in Physical Education.
- Authorities such as Curriculum Development and Evaluation Department should make follow up by visiting the schools to assess progress on the implementation of Creative and Performing Arts syllabus.
- Allocate more time to Creative and Performing Arts and still make content of reasonable length and depth.
- The syllabus should have been piloted in selected primary schools.
- The syllabus however, is interesting to teachers and pupils.
- The subject is good as it develops practical skills.

5.5.4 Discussion of results

The discussion of results is presented under sub-headings that are consistent with the research instruments and the data that it sought to capture. The sub-headings are: participants'

personal career, musical arts, syllabus implementation and any other comments. The discussion is presented with reference to the research questions.

5.5.4.1 On participants' personal career

A total of 41 school administrators or individuals serving in the position of school head participated in the interviews. The majority of them, representing 58.54% of all the respondents indicated that they were substantive school heads and the rest of the respondents who represent 41.46% were serving at the time in an acting capacity. The respondents had been serving in their positions for a period of time ranging from less than one year to more than 12 years. The majority of the respondents (26.83%) fell within the more than 12 years category and the least number from the entire group representing 2.44% of respondents fell within the 10-12 years category.

Amongst the 154 teachers who participated in the interview, as presented in figures 2.5a-d, 40 of them were standard 1 teachers, 37 of them were standard 2 teachers, 36 of them were standard 3 teachers, and 41 of them were standard 4 teachers. Out of all the levels or standards, only standard 4 had 41 teachers attending, meaning that none of them was absent at the interviews in all the 41 schools. Attendance by teachers of standards 1,2 and 3 was 40, 37 and 36 teachers respectively.

All the teachers that participated in the interviews indicated that they were teaching Creative and Performing Arts. By asking the participants if they taught the subject, it became

possible to confirm that the interviews involved members of the intended target group and no one else outside the group.

The preceding details on the participants in the interviews do not provide an answer to any particular research question, but instead provide a profile of the participants, which forms useful professional background about those who took part in the interviews.

5.5.4.2 On indigenous musical arts and integration of content

Teachers identified the indigenous musical arts from the local community, often using vernacular names, given here in parenthesis, as: singing (*moopelo*), dancing (*mmino*), clapping (*go opa diatla*), whistling (*molodi*), ululating (*mogolokwane*), musical games (*motshameko*), costume design (*paka*), poetry (*poko*), drama (*metshameko*), and instrumentation (*diletswa*).

Whilst all the teachers have indicated, by either agreeing or strongly agreeing, that the Creative and Performing Arts syllabus includes musical arts found in the local community and that the syllabus allowed them the freedom to teach musical arts from the local community, the teachers only cover some of the musical arts in their lessons. These include singing (*moopeleo*), dancing (*mmino*), clapping (*go opa diatla*), costume design (*paka*), poetry (*poko*), and drama (*motshameko*).

The indication given by the teachers that the syllabus allowed them the freedom to teach indigenous musical arts from the local community has been proved correct by the fact that teachers identified other indigenous musical arts that they

cover in their lessons, but that are not contained in the syllabus. These include the arrangement, in a particular pattern, of the group during performance, which has some sound rationale behind it, and whistling. The formation assumed by singers and dancers during the performance of traditional music in most communities in Botswana is something of note. The music could be instrumental or vocal, or both. In the case of vocal music, the arrangement of singers and dancers, who may be all male or all female, or a combination of males and females, takes into consideration such factors as the voices of the singers.

In the case of male-female voices combination, the males, who may be men or boys stand behind the females, who may be women or girls. Everyone would sing and clap with one or two members of the group coming forward to dance individually or in pairs. The women or girls would ululate and the men or boys would whistle. The ululating and whistling are, foremost, a way of expressing appreciation at the artistry that is demonstrated by the performers as well as a way of motivating them to sustain the splendid performance. It is also a way of adding flavour to the performance. Most significantly, ululating and whistling are performance skills in their own right. It takes a lot of training, which is mainly done by rote, as well as a lot of courage and skill to give a good performance.

On the integration of content, teachers use a number of almost synonymous verbs to explain their understanding of integration. Reference to integration is expressed in terms such as 'putting together', 'mixing', 'joining', 'linking', 'combining' and 'bringing together' of subjects to teach common themes or to address

common objectives. Except where reference is made to common themes brought together to show relationship between subjects, it is generally not clear why integration takes place, i.e. what it is able to achieve. However, an interesting reason given is that integration saves time. Equally interesting is the explanation that by integrating content in teaching, the teacher demonstrates mastery of content.

The explanation for the confusion over what integration is, when integration is done, and the reasons for integration is provided in the next paragraph that discusses the teacher's experiences of integrating indigenous musical with other subject matter in the teaching of Creative and Performing Arts.

When asked about their experiences in integrating indigenous musical arts with other subject matter, some teachers confessed to having difficulty explaining how to describe their experiences because the syllabus is new to them and they still need guidance from someone with knowledge of the skills required for teaching it. Other teachers have pointed out that integration as an approach to teaching is generally difficult, but they do it where possible and yet express an uncertainty about what they are doing. They are not sure if they are doing the right thing.

Although the teachers are able to notice some relationship between some musical arts such as drama being used in music to express mood, and drawing in art being used to express certain concepts in music e.g. drawing of hand signs that indicate pitch, it is mainly physical education that the teachers' are able to relate with music. Most of them explain that moving

to music relates very well with physical education and the movement is based on the principles that are emphasized in physical education. Singing is a popular activity that the teachers often engage their pupils in and they get them to move as they sing. Teachers state that lessons such as English language are started with some singing to arouse pupil's interest.

There is evidence that little attempt is made by the teachers to relate music to other content in the Creative and Performing Arts syllabus. Teachers explain that they are unable to integrate as much as it is practicable due to lack of knowledge and skill on their part. The other reason they give for their inability to integrate content in their teaching is lack of resources to help them address the objectives that would otherwise lend themselves to the integration of content.

In spite of acknowledging little knowledge about integration of content in their teaching, but at the same time taking advantage of situations where they feel it is possible, the teachers do not demonstrate or express a convincing understanding of specific approaches to integration. They do not describe whether they are using themes, activities or projects in the integration of content.

The challenge presented by the teachers' lack of skills in integrating the subject matter, particularly with regard to integrating indigenous musical arts with other subject matter in teaching Creative and Performing Arts, is appreciated by the school heads who have observed that teachers are expected to integrate the subject matter without the approaches to

achieving this ever being demonstrated to them. The difficulty that teachers face in integrating the subject matter is a manifestation of the greater difficulty that teachers have in the delivery of the syllabus in general. The difficulty has been acknowledged by the school heads, who have noted that teachers lack the necessary skills to teach Creative and Performing Arts. The teachers also find the content too advanced, and therefore difficult to deliver.

It appears that the ability of the teachers to integrate indigenous musical arts with other subject matter is not only inhibited by lack of skill, but also by the fact that they are not aware of the interrelationship that exists between the various indigenous musical arts and the other subject matter in the Creative and Performing Arts syllabus. The fact of the matter is that, creative self-expression through the various media of drawing, moving, designing, performing and so forth, that are being promoted in the Creative and Performing Arts are in actual fact present in the indigenous musical arts. The teachers' understanding has been severely restricted to seeing the relationship only existing between music and movement, whereas more could be achieved by teaching concepts and developing skills in the Creative and Performing Arts. The idea that indigenous musical arts could be the basis for integrating all the forms of art in the syllabus is discussed further in Chapter 6 of this thesis.

5.5.4.3 On syllabus implementation

5.5.4.3.1 Impressions and views of school administrators

Besides the provision of copies of the syllabus, pupils books and teacher's guide, school administrators decry the fact that

no useful guidance has been given to them by the Ministry of Education. There are inconsistencies in availing texts that are important in the implementation of Creative and Performing Arts syllabus. In some schools, administrators have revealed that they have a copy of the syllabus but not a copy of the teacher's guide, while in other schools they have copies of both.

It is evident from what the school administrators have communicated that, besides some teachers having been taken on the implementation workshops and the provision of copies of the teacher's guide and pupil's book, there has been no other form of guidance from the Ministry of Education to the schools. The fact that some school heads have gone to the extent of requesting to be themselves included in the implementation workshops run by the Department of Curriculum Development and Evaluation, is an indication of the difficult and conflicting situation in which they find themselves.

What comes out clearly from school administrators in spite of their predicament, is the fact they are willing to be a functional part of the ongoing syllabus implementation exercise, but they may also be desperate as they feel inadequate in facilitating the implementation exercise. In fact they are wondering as to how they could effectively assess teacher's performance in Creative and Performing Arts when they are themselves not familiar with the subject. It would appear though, that the fortunate administrators are those who have attended the implementation workshops by virtue of their positions as class teachers.

The school administrators are also aware that teachers do not possess the skills needed for the effective teaching of the syllabus, but are not just laying back, instead they are making efforts within their schools to have the teachers' skills in Creative and Performing Arts developed by holding school based workshops. In one school, the school administration had, in their Action Plan for the term, a session where the School Head and Senior Teacher for practical subjects were going to serve as the resources persons in what is termed 'CAPA basics workshops' (see Appendix G). The point to note, with regard to Creative and Performing Arts is that, the subject is fairly new to both the teachers and the school administrators.

The question that should be asked is "how long should school heads depend on the teachers who have attended the implementation for feedback and by implication, for guidance?" In fact the situation that obtains in the schools with regard to training on, and knowledge about syllabus implementation is one of reversal of responsibilities, where the teacher is expected to guide the school administrator, who is the overseer of the day to day running of the school. For as long as this practice persists, the answer to the questions posed at the beginning of this paragraph would be easy to give. For the school heads to feel confident about the guidance and supervision they provide to teachers, they must be fully involved in the implementation of the syllabus. It may not be sufficient to have the school heads as participants in the same orientation or implementation workshop with the teachers. It is therefore proper to take school heads through workshops that will focus on their responsibilities over the implementation exercise as school administrators.

There is however evidence of intra and inter school efforts to overcome the difficulties that school administrators face. Individual schools are encouraging maximum use of available resources, both human and otherwise. For example, the use of locally available materials in art and craft and design and technology. It has to be noted though, that the syllabus encourages some self-reliance and resourcefulness to make the teaching-learning process fruitful even in the face of scanty resources. For example, under module 4: standard 3, objective 4.3.2.1 the expectation is that learners should be able to construct a wheel and axle system using found objects.

Some schools rely on teachers with higher qualifications such as diplomas and degrees who have specialized in practical subjects to assist their colleagues who may not be quite confident in teaching practical subjects, especially Creative and Performing Arts. Some school administrations have revealed that they consult with teachers in the preparation of a scheme of work from which lesson plans are derived. School heads consult among themselves, and inter school workshops on Creative and Performing Arts have been held at cluster level.

5.5.4.3.2 Suggestions by school administrators on improving syllabus implementation

On what could still be done to make the implementation of the syllabus more effective, school administrators are hopeful and optimistic that if what they suggest could be taken into consideration, then conditions would improve. The optimism is expressed in the suggestion that it is not too late to involve

administrators. Further optimism is expressed in acknowledging that the syllabus is good and that practical activities should be supported. They also credit the teacher's guide as very useful, but needs to be backed up with relevant audio-visual equipment. They also suggest that the subject should be offered by specialist teachers.

School administrators are also calling for the provision of in-service training workshops for teachers in which the administrators could also take part. In-service training without the support of the necessary equipment would be inadequate. School administrators are therefore asking for equipment and materials needed in the teaching and learning of Creative and Performing Arts. Related to the issue of equipment and materials is the call for libraries to be stocked with relevant books.

The suggestion that the community could play an important part in the implementation of the Creative and Performing Arts is quite significant and needs serious consideration. Great wealth exists in the local community with respect to some of the content in the syllabus. Schools could approach knowledgeable people about different aspects of the syllabus content and request such people to serve as resource persons at school-based workshops, and even to conduct demonstrations in Creative and Performing Arts classes. The participation by members of the local community in the implementation of the syllabus would ensure that teachers get the appropriate facts and skills. With such facts and skills, it would be possible to address objectives that teachers might otherwise skip due to

either not being confident about certain aspects of the local culture, or simply not knowing what these aspects are.

School administrators also have a suggestion that could assist in the speedy distribution of some of the essential materials. The suggestion is that relevant materials should be ready, and made available to the teachers who are attending the implementation workshops to take to their schools. School administrators implicitly express the feeling that the authorities charged with implementing the syllabus may not be in touch with the practical realities of syllabus implementation with its attendant difficulties, and are therefore suggesting that the authorities pay regular visits to schools to assess the situation on the ground and to monitor the implementation exercise.

There is also the feeling that the input of the teachers in the syllabus document is minimal and the heads are therefore calling for its review where teachers will be accorded the opportunity to make greater input. Lastly there is a suggestion that the syllabus should be introduced to teachers trainees. By so doing the recently graduated teachers will hopefully have no difficulty with the syllabus since they would have been exposed to it before and would therefore be better prepared to teach it.

5.5.4.4 Impressions and views of teachers

The teachers' response to the question of what guidance has been given by the Ministry of Education to enable them to implement the Creative and Performing Arts syllabus explains that guidance has only taken the form of implementation workshops where they were taken through the syllabus with emphasis on syllabus organization and problematic objectives.

They also reveal that they have been provided with copies of the syllabus, teacher's guide and pupil's book; although not all schools have been provided with such.

However there is a sign of inconsistency with regard to the distribution of important texts from the Ministry of Education as some teachers maintain that only the syllabus has been provided and not the teacher's guide or pupil's book. Otherwise relevant and useful books have been provided in the form of copies of sample books from publishers who are marketing themselves and are availing copies to schools to allow teachers to go through them and evaluate them first hand with the hope that they would recommend them for the school to purchase.

On the availability of resources, teachers have indicated that they did not have enough resources to implement the syllabus. They have gone on to describe the adverse ways in which the lack or absence of resources is influencing their teaching. The overarching impact that they have suffered as a result is that progress in teaching and learning has been curtailed and performance by both teachers and pupils is generally below average since teachers do not have the confidence they need. They are frustrated and demotivated because they spend a lot of time improvising, due to the absence of suitable facilities and resources, and investigating innovative ways to create effective lessons; this is often time-consuming and easily results in a piecemeal approach to lesson planning.

Teachers have indicated that they are not able to fully address or even attempt to address the instructional objectives, and

pupils miss out on important content, even though the implementation workshops they have attended have focused on the interpretation of objectives. The inability by teachers to address some objectives, or only address them in part, results in them having to skip some topics, which are proving difficult to teach. As a result of the negative ways in which the lack of resources is impacting upon the teachers' performance, they find the syllabus difficult to test.

Teachers have pointed out that they face a number of difficulties in the implementation of the syllabus. They have identified one of the difficulties as being that the syllabus content is too advanced, and wonder why it was never piloted before a nationwide implementation. Other difficulties have been identified as the absence of relevant books and materials, and teachers feel disadvantaged as they are at time not aware of recommended titles for schools to purchase. They feel that the teacher's guide does not go into details in terms of the way it treats the subject matter, and they have discovered a mismatch between the objectives in the teacher's guide and pupils book. Teachers decry the absence of equipment and facilities, and the lack of teaching space. Teachers have expressed the need for in-service training.

Besides some being in the position of school head and deputy school head, represented by 0.65% and 7.14% of the respondents respectively, the majority of the teachers that participated in the interviews are in senior positions (see figure 2.4a) and therefore perform important administrative functions. 17.53% of them hold the position of Head of Department (HOD), 26.62% are in the position of Senior Teacher 1 and

31.82% are in the position of Senior Teacher 2. By virtue of the positions they hold, such teachers are expected to provide guidance that includes, among others, the teaching of Creative and Performing Arts. If a teacher in a supervisory or senior position does not possess the skills to impart to those in junior positions, how are they expected to function effectively in their supervisory position and their function of providing academic leadership? The question may sound rhetorical, but such an expectation exists and it remains legitimate in as far as the duties of senior teachers are concerned.

5.5.4.4.1 Suggestions by teachers on improving syllabus implementation

The teachers, as people who are directly tasked with the implementation of the Creative and Performing Arts syllabus, have their own views on what could be done to make the implementation of the syllabus more effective. They suggest that in-service training should be provided and should be resourced and facilitated by experts in the field of Creative and Performing Arts. It has also been suggested that further training be provided for teachers who hold a lower qualification to prepare them to be effective teachers of Creative and Performing Arts. It is evident that school heads take full advantage of situations where they have teachers who hold qualifications of diploma and above. It has emerged that some schools rely on teachers with higher qualifications, such as diplomas and degrees, who have specialized in practical subjects to assist those with lower qualifications.

Although a lower qualification would really be relative in the context of the interviewed teachers' overall qualifications, an

analysis of the teachers' qualifications shows that the majority of them are Primary Teaching Certificate (PTC) holders. The PTC holders represent 68.18% (see figure 2.1) of all the teachers interviewed. Relatively speaking, the PTC qualification is lower than Master of Education (MEd), Bachelor of Education (BEd) and Diploma in Education (DPE) qualifications. Relative to the diploma, lower qualifications would include Elementary Teachers Certificate (ETC), Primary High (PH), Primary Low (PL) and others which may include a Cambridge Overseas Certificate (COSC), Botswana General Certificate of Secondary Education (BGCSE), Junior Certificate (JC) and Primary School Leaving Examinations (PSLE).

Even though the suggestion is to provide further training for teachers with lower qualifications, the programme of upgrading teachers to diploma level is ongoing in government-run primary schools. For the present, one could only think of in-service training for teachers in the field whilst they await their turn for nomination to further training.

Teachers would like to see specialists in the subject areas from which Creative and Performing Arts draws its content, i.e. music, design and technology, physical education and art craft and design, specialize in the teaching of those subjects, and who would consult with their generalist colleagues on the subject.

The teachers have suggestions on how implementation could be improved in schools. They are calling for the setting up of school based subject panels for Creative and Performing Arts that would afford teachers the opportunity to come together and

share ideas. Closely related to subject panels is the suggestion that fairs for Creative and Performing Arts should be mounted in order to keep teachers abreast with developments in the area of Creative and Performing Arts.

An overhaul of the Creative and Performing Arts syllabus comes out clearly in the suggestions put forward by the teachers. They would like to see the syllabus evaluated and revised extensively with a focus on the broad objectives, with a view to simplifying them and getting rid of objectives that are also addressed in other subjects. Teachers would also like to have the pupil's book reviewed and its content increased, and more time allocated to the subject. Linked to the review of the syllabus is the suggestion that the majority of those involved in syllabus development for primary schools should be primary school teachers.

In schools where copies of the teacher's guide and pupil's book have not been provided, teachers are asking for these to be availed. Teachers are suggesting that relevant books, materials and equipment be provided to schools as well as the setting up of facilities, particularly laboratories and workshops for the subject. The suggestions that samples of the required protective clothing be made available, as well as the establishment of a laboratory or workshop for the Creative and Performing Arts, are very much in line with what the objectives of module 1, on "Health Precautions" and "Good Health Practices" are addressing. The absence of samples of the required protective wear, as well as facilities such as workshops, disadvantages both the teacher and learner, as the concept of safety within the context of the module becomes

merely theoretical, with no practical experience for either the teacher or the learner.

The teachers also suggest that appointees to the post of Sports and Culture should be trained prior to taking up their new positions so that they are able to assist teachers that they supervise in physical education. This is a very constructive suggestion since teachers who are appointed to the new positions of responsibility often take some time to familiarize themselves with their new responsibilities and duties. New appointees to the post of Head of Department, Sports and Culture may not necessarily be in a position to readily provide assistance to their subordinates since they may not be familiar with the subjects that are offered by their subordinates.

Teachers also feel that there is unfair distribution of qualified and able teachers between schools in towns and those in rural areas, with the former getting the best teachers. They therefore suggest that rural areas should not be neglected in this regard. They also suggest that the syllabus should be introduced to teacher trainees at college, so that they are familiar with the syllabus by the time they get to the schools to teach.

The teachers feel that the first examination in Creative and Performing Arts Primary School Leaving Examinations (PSLE) should be taken by the standard 7 class of 2008, since they would have started learning the subject in standard 1, and not the class of 2007. The class of 2007 would have started learning the subject in standard 5, and may therefore not be fully prepared to take the examinations since they would have missed out on foundational concepts in the subject matter at

lower primary classes, i.e. standards 1-4. Although the teachers wonder why the syllabus was never piloted in selected primary schools, they suggest, as a measure aimed at ensuring that the implementation exercise remains on course, that relevant departments under the Ministry of Education should visit schools to assess progress.

Although the foregoing paragraphs contain what may sound like radical views from teachers, teachers approve of the interest that the subject inspires in them and in pupils alike, and further acknowledge the fact that the subject is effective since it develops practical skills.

5.5.4.5 Answers to the research questions

The foregoing discussion on the indigenous musical arts and integration of content, the school heads' and teachers' views on the implementation of the Creative and Performing syllabus, as well as their suggestions on how the implementation could be improved and rendered more effective, serve to provide answers to the research questions as outlined in chapter 1 of this thesis. Answers follow below after each specific research question.

- What are the musical arts in the indigenous cultures of the Batswana?

The following have been identified as the indigenous musical arts from the local communities. Vernacular names are given in parenthesis: singing (*moopelo*), dancing (*mmino*), clapping (*go opa diatla*), whistling (*molodi*), ululating (*mogolokwane*),

musical games (*motshameko*), costume design (*paka*), poetry (*poko*), drama (*metshameko*) and instrumentation (*diletswa*).

- To what extent are the indigenous musical arts of the Batswana reflected in the Creative and Performing Arts syllabus?

The indigenous musical arts content in the Creative and Performing Arts syllabus, as stated in part 1 of this chapter, could be representative of the indigenous culture of the Batswana to a much greater extent, especially as it allows for the use of local resources and contains objectives that explicitly refer to the musical culture of the local community. It is the teachers' shortcomings in terms of appropriate teaching approaches their vague understanding of the main approach that they should master, that is, being able to integrate content in their teaching that currently limits its inclusion. The teachers' inability to effectively integrate content in their teaching hinders them to fully utilize teaching and learning opportunities accorded by the indigenous culture, and thereby restricting the extent to which indigenous musical arts content is represented in the Creative and Performing Arts syllabus. They are only able to integrate some content, and not all of it. Otherwise, the indigenous musical arts of the Batswana are reasonably well reflected in the syllabus.

- What guidance was given by the Department of Curriculum Development and Evaluation to schools for the implementation of the Creative and Performing Arts syllabus?

The guidance that has been given by the Department of Curriculum Development and Evaluation to schools is insignificant. Some schools have only received copies of the syllabus, and some others have received copies of the teacher's guide too. The guidance that schools have been given, amount, according to some school heads, to no guidance at all. The bottom line though is that the guidance given does not practically help school heads to function effectively as important agents in syllabus implementation. Conducting workshops on the Creative and Performing Arts syllabus is also geared towards ensuring the success of the implementation, however such workshops do not get into sufficient depth nor address critical concerns in syllabus implementation. It is for this reason that the syllabus implementation stands upon shaky ground. To compound the problem, schools heads have not been participants at the workshops.

- What problems and difficulties have been encountered by the teachers in the implementation of the Creative and Performing Arts syllabus?

Teachers do not possess the right skills, such as the skill to integrate content that is so important in teaching the subject. Resources that include books, equipment, and teaching space are inadequate and as such teachers make do with a lot of improvisation.

- How have the problems encountered during the implementation exercise impacted upon the successful delivery of the syllabus?

Teaching and learning are not effective. The learner does not get the full benefit of the integrated arts programme since topics are done a lot of injustice by addressing learning objectives under those topics in part or not at all. The lack of resources makes the subject mainly theoretical instead of being practical. Teachers are not confident in their teaching as they feel inadequate in view of what the subject demands of them. The delivery of the syllabus is yet to be fully accomplished.

- What remedial measures have been instigated by the authorities to ensure the success of the implementation exercise? And, if so, what are they?

No remedial measures have been instigated by the overall authority, that is, the Department of Curriculum Development and Evaluation, since they do not appear to have noticed the difficulties that besiege the implementation of the Creative and Performing Arts syllabus as yet. The department may have noticed some of the difficulties and are yet to take action towards addressing them. School heads are however aware of such difficulties and have responded by judiciously pooling their meager resources which include, encouraging maximum use of local resources in teaching and learning, and conducting school-based workshops, where teachers with a specialization in practical subjects serve as resource persons, so that teachers can assist one another in the subject.

- What remedial measures need to be instigated by the authorities in the future to ensure the success of the implementation exercise?



The implementing authority should involve school heads in the implementation of the syllabus, and provide all schools with the necessary resources in terms of books and equipment. Regular and intensive in-service programmes for teachers, as well as close monitoring of the implementation are necessary.

CHAPTER SIX

CONCLUSION AND RECOMMENDATIONS

6.1 Conclusion

The conclusion to the research is presented under sub-headings that refer to specific aspects of the research, namely syllabus implementation by school heads, syllabus implementation by teachers, and indigenous musical arts and integration of content.

6.1.1 On syllabus implementation by school heads

The fact that teachers and school heads raise grave concerns on implementation strategies does not in any way paint a gloomy picture about the current situation in schools with regard to the teaching and learning of Creative and Performing Arts. Both teachers and schools heads are optimistic that intervention by authorities could change the situation for the better. They have not lost hope about the successes that could be scored if certain concerns are addressed as a matter of urgency.

The recognition by both teachers and schools heads that the subject is interesting to pupils and teachers, and also that it is good and develops practical skills is something positive, and shows that there is a high likelihood of both teachers and school heads applying themselves more than they have hitherto done. Such self-application will make the implementation of the syllabus more effective, and ensures that the aims of the primary school curriculum in general, and the aims of the Creative and Performing syllabus in particular, are addressed.

Schools heads may not feel a sense of ownership of the syllabus because they were not involved fully from the outset in a way that recognizes their crucial role in curriculum implementation. They are however, duty-bound to see to the successful implementation of the syllabus, since they are directly and administratively responsible for all that takes place in their schools. School heads however, feel it is not too late to involve them in the ongoing implementation, and are well disposed and poised to apply themselves constructively in further implementation efforts.

Had consideration been given to strategies and evaluation approaches to be eventually employed in the evaluating the implementation of the syllabus, then the active participation of school heads would have been dictated by the management-oriented model. As school managers, school heads carry the heavy burden of curriculum implementation, and their crucial role would have therefore been recognized from the inception of the programme by having them attend the orientation and implementation workshops. The participation of teachers from that point onwards would ensure that they are conversant with what is taking place in their schools in terms of the delivery of the revised primary school curriculum in general and the Creative and Performing Arts syllabus in particular.

6.1.2 On syllabus implementation by teachers

The vast majority of the teachers in the primary schools hold the Diploma in Primary Education as their highest qualification. Although having qualified as teachers at different times, even the newly qualified teachers are expressing the fact that they face a huge challenge in teaching Creative and Performing Arts

which they all have to teach irrespective of their areas of specialization at training. For example, some teachers specialized in special education, while some have specialized in one of the areas in the Creative and Performing Arts syllabus, that is, music, design and technology, art and craft, and physical education. As a result some teachers feel inadequate and have, for that reason, suggested being provided with in-service training.

The suggestion that more time be allocated to Creative and Performing Arts is problematic in view of the fact that all curriculum subjects are competing for limited time slots in the school time-table. The time is already at a premium. However, alternatives could be considered after close scrutiny of the syllabus so that the content that should be covered within a specified time is reasonable. The involvement of the teachers in the implementation workshops coupled with the fact that they are the people on the ground directly tasked with the delivery of the Creative and Performing Arts syllabus may bring them closer to the syllabus, as compared to the school heads who feel that their position as the school administrators has not received due recognition by the implementing authorities.

Also of major significance in the implementation of the Creative and Performing Arts syllabus is the community. The syllabus contains quite a substantial amount of content from indigenous culture, which exist in abundance in the community. The community is therefore a source of valuable knowledge in the indigenous arts, including the musical arts and have a role to play in implementing a syllabus with a content on indigenous arts. Arguably, members of the community could play an

important part in the implementation of the Creative and Performing Arts syllabus. What could probably be a concern is the extent to which the community could participate in the implementation of the syllabus given the educational background of some members of the community. A pertinent question which may rightly form the basis for future research in an integrated teaching of arts that draws a lot from the community is: To what extent could the community participate in the implementation of an integrated indigenous arts programme?

The implementation of the Creative and Performing Arts syllabus is at an advanced stage. In 2007, the first cohort of standard 7 pupils will be sitting the first ever Primary School Leaving Examination (PSLE) in Creative and Performing Arts. It would therefore be counter-productive to stop the on-going programme in order to start afresh with a pilot programme in selected schools. There is simply no turning back. However one cannot help but wonder why the implementation was not put through a pilot since the whole undertaking is an execution of a major education reform and marks a concerted effort on the part of government to promote arts education in post-independent Botswana. In fact the ongoing implementation exercise has taken the place of a pilot since the kind of difficulties that school heads and teachers have experienced are typical of any programme in a trial phase.

6.1.3 On indigenous musical arts and integration of content

One is bound to believe, judging by the indigenous musical arts that teachers have stated they cover in their lessons, that

some integrated approach, albeit not in depth, could be taking place after all. However, it may be very limited in both depth and scope owing to the teachers' own limited knowledge about the interrelationship that exists between the indigenous musical arts in microcosm and the creative and performing arts in macrocosm.

By suggesting that specialist teachers in the subject areas from which Creative and Performing Arts draws its content – i.e. music, design and technology, physical education and art craft and design – specialize in the teaching of those subjects, teachers seem to be oblivious to the fact that the subjects should be integrated and not stand out as individual subjects.

The conclusion that integration is taking place, although not as effectively as it should be, is further inspired by the realization that traditionally musical performance in the various communities in Botswana integrates the various musical arts in a way that features various elements. These elements include design - e.g. in costume design (*paka*) and the formation assumed by the performers in the performance space (*thulaganyo ya dibini le diopedi*) - and aspects of creative self-expression and performance - e.g. in singing (*moopelo*), dancing (*mmino*), clapping (*go opa diatla*), poetry (*poko*) and drama (*mothsameko*).

A major cause of the ineffective integration of content is that the teaching of content in the syllabus is largely fragmented, meaning that the various subject areas from which content is drawn are treated individually and taught as such. Teaching the various content areas as isolated units, that is, detached from

others or only being able to integrate two out of the four content areas, as has been found out with respect to music and physical education, denies the learner the full benefits of the subject being addressed as one.

The teachers' views on what content of the syllabus could be integrated with indigenous musical arts is to a great extent influenced by the organization of content in the syllabus. One can draw a link between the teachers' tendency to be mainly able to make a connection or relationship between indigenous musical arts and physical education. The link is in the manner in which music and physical education occur in the syllabus. They occur together with drama and dance under module 3 (Listening, Composing and Performing). There is therefore a propensity on the part of the teachers not to extend the relationship between music in module 3 (Listening, Composing and Performing) with the content in other modules, namely module 1 (Health and Safety), module 2 (Communication) and module 4 (Designing and Making).

Figure 6.1.3 illustrates that music could be the basis for introducing the principles of Designing and Making, Communication, Health and Safety, and Listening, Composing and Performing as presented in the four modules in the Creative and Performing Arts syllabus. Once these have been achieved in music, they could be extended to the other areas of Design and Technology, Physical Education, and Art and Craft. This kind of approach is what is lacking in the teaching and learning of the arts. If recognized and applied, this approach should enable teachers of arts to achieve integration in their teaching. What is needed is an integrated teaching of the arts

that recognizes indigenous musical arts as the binding force between the different artforms

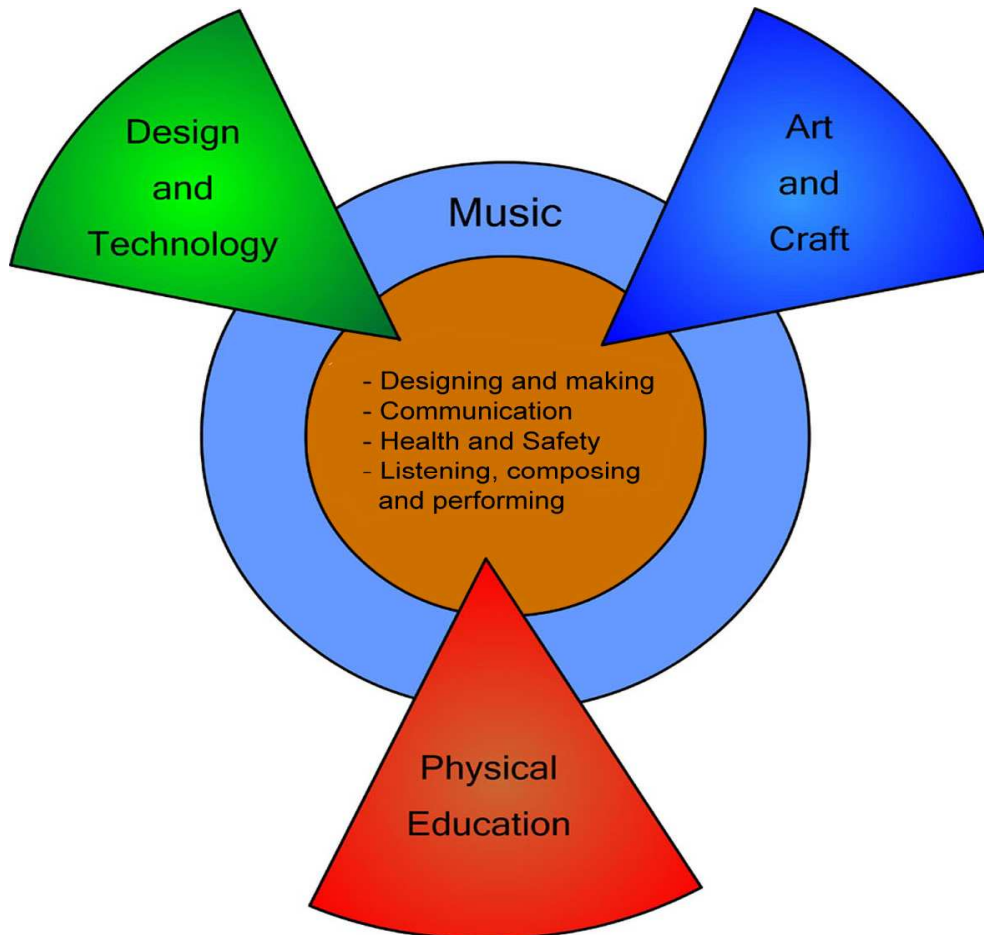


Figure 6.1.3

Themes in designing and making, communication, health and safety, and listening and performing are first introduced in music and then extended to design and technology, art and craft, and physical education.

In view of the fact that school heads and teachers have been actively involved in the implementation of the syllabus since its inception, it would only be sensible to build on the positive disposition that they have displayed. It is therefore advisable to seriously consider their suggestions since they sincerely

believe that if executed, their suggestions would improve the implementation. After all they have had firsthand experience of the implementation.

The musical arts content in the Creative and Performing Arts syllabus, as stated in part 1 of this chapter, is representative of the indigenous culture of the Batswana. It therefore means that, the musical arts covered in the syllabus are indigenous to Botswana. It has emerged from the content analysis of the syllabus that, the content is not Western in orientation and character, as had been observed when putting together the proposal for this research. The fact of the matter is that the Creative and Performing Arts syllabus follows a Western model, the model of an arts programme that has been mainly followed in the United Kingdom, and to some extent, in Australia as well. The model simply provides a guide, but strictly speaking, in terms of content, the syllabus has local flavour and has been designed such that it, as much as possible, taps local resources to render it culturally relevant and meaningful.

Drawing upon local resources from indigenous culture would enhance learner-centered learning, as the learner naturally identifies with what he or she has experienced from home and the community. The learner would therefore not be at a loss in comprehending the concepts that are being introduced in the classroom once there is an association of such concepts with what obtains in the indigenous culture.

The implementation workshops for teachers are a positive feature of the implementation of the Creative and Performing Arts syllabus. However, the workshops do not fully address the

needs of the teachers with respect to their delivery of the syllabus as evidenced by their long-standing concerns over the syllabus itself. One would hope that since the implementation of the syllabus has been gradual, starting with the lowest level (that is, standard one and proceeding to the next level up every year) the implementing department in the Ministry of Education would have by now carried out formative evaluation of implementation at the lower levels in order to be informed of the teachers' immediate needs at upper levels. Still on implementation, the logic of introducing Creative and Performing Arts at standard five in 2005 is not clear and it interrupts the smooth progression and gradual phasing in of the subject from lower primary level to upper primary level.

Contrary to Carl's findings (1995:167) with respect to effective curriculum implementation, there is no evidence to suggest that a concerted effort has been made to ensure the successful implementation of the syllabus by paying attention to the crucial determinative factors for syllabus implementation as outlined by Carl, which are:

- Continuous contact with consumers to give advice and help
- Clear communication to illustrate roles, to explain terminology, to illustrate possible means of evaluation and to supply answers to queries
- Provision of support services.

6.2 Recommendations

In the light of the observations made with regard to the findings of this research and the conclusions drawn from it, the recommendations are advanced under the following sub-

headings: syllabus review, subject panels, procurement of books and equipment, programme monitoring, provision of resources, in-service training, and further research.

6.2.1 Syllabus review

- The syllabus should be reviewed with a view to achieving the following:
 - Common themes should be identified and given prominence throughout the syllabus in order to achieve maximum integration of the subject matter across the different modules in the syllabus.
 - Content on performance of traditional music should stress the significance of costume. The costume is so important in traditional dance to the extent that a performer could be easily identified by their costume. Costume design could then be covered in more detail under topics on designing and making.

6.2.2 Subject panels

- The Panel for Creative and Performing Arts should comprise more primary school teachers, rather than teachers and personnel from other institutions, since they offer the subject and can therefore contribute significantly towards further development of the subject by drawing upon their personal and professional experiences of teaching the subject.

6.2.3 Procurement of books and equipment

- The process of communication between the various stakeholders involved in the prescription of books and

equipment, the schools that are responsible for making requisition of books and equipment, and the education authorities in the town and district councils should be expedited so that schools' administrators get to know in time what titles have been recommended for both the learners and the teachers. Further to this, the process of the procurement of books should start timeously so as to avoid the situation where schools wait for too long for books, in some cases pupils proceed to the next level before books are available.

6.2.4 Programme monitoring

- Top managers in the Ministry of Education, especially in the department of Primary Education, should undertake a tour of some primary schools in the rural, semi-urban and urban schools to observe first hand the situation on the ground regarding the implementation of the Creative and Performing Arts syllabus. Such visits to schools should be regular as they would help with monitoring and managing the implementation of the syllabus. These should be done in consultation with the department of Curriculum Development and Evaluation and other stakeholders. Any evaluation of the programme that should follow later should be based on carefully selected evaluation approaches to guide it.
- Since the implementation of the Creative and Performing Arts syllabus is a nation-wide programme, it would place a lot of strain on Education Officers who may have little understanding of arts education. There is therefore a need to train on the job the Officers who are currently serving,

as well as appoint suitably qualified individuals as Education Officers for practical subjects in appropriate departments such as Primary Education and Teacher Training and Development. Such Officers would be able to assist when schools appeal to them for support.

6.2.5 Minimum equipment list

- Whilst there are serious financial implications for the acquisition of the necessary facilities needed for the effective implementation of the Creative and Performing Arts in the primary schools, which could be considered in the long term plans, there is an urgent need to work out a minimum equipment list for the schools. The list should provide a guide on what equipment should be acquired by the schools and then be made available to the schools as soon as it is practicable to do so. With such a list, at least the schools' bare minimum of what is needed for the subject would be met.

6.2.6 In-service training

- In view of the high number of teachers who hold a Primary Teaching Certificate (PTC) qualification and lower qualifications, and also in view of the fact that Creative and Performing Arts is a new subject in the primary school curriculum, there is need to conduct a needs assessment for any future in-service training programmes so that such training is oriented towards, and aims to meet, the teachers' urgent needs.

6.2.7 Utilization of local human resource and community participation

- Schools should be encouraged to approach and request the services of individuals who are experts in different aspects of the indigenous musical arts from the local community. Such people could be singers, dancers, instrumentalists, actors and so forth.

6.2.8 Further research

- Further research in the area of the integration of indigenous musical arts into the Creative and Performing Arts syllabus is certainly needed, but should focus on specific aspects of the syllabus. Possible aspects for further research include the following:
 - Investigation into approaches to the integrated teaching of content in Creative and Performing Arts.
 - Evaluation of instructional materials for Creative and Performing Arts.
 - Needs assessment for in-service training of teachers of Creative and Performing Arts.
 - An investigation into the philosophy and theory that inform indigenous musical arts practice as well as content in the indigenous musical arts as the cornerstone for integrated arts education in the primary schools.



- The extent to which the community could participate in the implementation of an integrated indigenous arts programme.

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Appendix A

School No: _____

GOOD MORNING / AFTERNOON TEACHERS!

My name is MOTHUSI PHUTHEGO. I am conducting research on the integration of indigenous musical arts in the Creative and Performing Arts syllabus and the implementation of the syllabus in primary schools in the South and South Central administrative regions. I wish to make it clear to you that all the information you will provide during the interview will remain confidential and your names will not be mentioned in any of the research documents. Please feel free to give your opinion as you deem fit. I will be recording the interview on tape. May I also point out that you will not be paid for participating in the interview. I thank you for devoting your valuable time to the interview.

Before we start the interview, let me explain what is meant by indigenous musical arts. It means the performance arts that are related to musical performance in many communities in Botswana. These include music, dance, drama, costume art, etc.

Now I am going to request you to respond to the questions as I will be asking them.

INTERVIEW SCHEDULE

1.0 Personal and career data.

1.1 What are your qualifications?

- 1.1.1 MEd Primary Education
 - 1.1.2 BEd Primary Education
 - 1.1.3 Diploma in Primary Education (DPE)
 - 1.1.4 Primary Teachers Certificate (PTC)
 - 1.1.5 Elementary Teachers Certificate (ETC)
 - 1.1.6 Primary High (PH)
 - 1.1.7 Primary Low (PL)
 - 1.1.8 Other (specify)
-

1.2 What are your teaching subjects?

1.3 How long have you been teaching?



Appendix A

- 1.3.1 < 1 year
- 1.3.2 1 - 5 years
- 1.3.3 6 - 10 years
- 1.3.4 11 - 15 years
- 1.3.5 16 - 20 years
- 1.3.6 > 20 years

1.4 What is your position in the school? How long have you been in the position?

	1.4.2.1	1.4.2.2	1.4.2.3	1.4.2.4	1.4.2.5	1.4.2.6
	< 1yr	1- 3yrs	4-6yrs	7-9yrs	10-12yrs	>12yrs
1.4.1.1 School Head						
1.4.1.2 Deputy School Head						
1.4.1.3 Senior Teacher Advisor						
1.4.1.4 Head of Dept						
1.4.1.5 Snr Teacher 1						
1.4.1.6 Snr Teacher 2						
1.4.1.7 Teacher						
1.4.1.8 Ass Teacher						
1.4.1.9 Temporary Teacher						

1.5 What standard do you teach at present?

- 1.5.1 Standard 1
- 1.5.2 Standard 2
- 1.5.3 Standard 3
- 1.5.4 Standard 4

2.0 Musical Arts data.

2.1 How do you find integrating indigenous musical arts with other subject matter in teaching the Creative and Performing Arts?

2.2 Name of indigenous musical arts from your local community.

Appendix A

- 2.3 The indigenous musical arts component in the Creative and Performing Arts is representative of the musical arts in the local community. Do you
- 2.3.1 Strongly Agree?
 - 2.3.2 Agree?
 - 2.3.3 Disagree?
 - 2.3.4 Strongly Disagree?
- 2.4 Give examples of indigenous musical arts you cover in your lessons.
- 2.5 Does the Creative and Performing Arts syllabus allow you the freedom to teach musical arts from your local community?
- 3.0 Creative and Performing Arts syllabus implementation data.**
- 3.1 What guidance has been given by the Ministry of Education to enable the teachers to implement the Creative and Performing Arts syllabus?
- 3.2 Do you have enough resources such as instruments, teaching space, in-service training, funds, and time to implement the Creative and Performing Arts syllabus?
- 3.21 Yes
 - 3.22 No
- 3.3 If the response to Q 3.2 is Yes, describe how having adequate resources is influencing your teaching.
- 3.4 If the response to Q 3.2 is No, describe how having inadequate resources is influencing your teaching.
- 3.5 List the difficulties you face in the implementation of the Creative and Performing Arts syllabus.
- 3.6 What is being done by the school authorities to overcome the difficulties you face in the implementation of the Creative and Performing Arts syllabus?



Appendix A

3.7 What in your view could still be done to make the implementation of the Creative and Performing Arts syllabus more effective?

4.0 Do you have any other comments?

I wish to conclude this interview session by, once again, thanking you for your cooperation. Thank you.

Appendix B

School No: _____

SELF-INTRODUCTION

Good morning / afternoon school head / teachers!

My name is MOTHUSI PHUTHEGO. I am conducting research on the integration of indigenous musical arts in the Creative and Performing Arts syllabus and the implementation of the syllabus in primary schools in the South and South Central administrative regions. I wish to make it clear to you that all the information you will provide during the interview will remain confidential and your names will not be mentioned in any of the research documents. Please feel free to give your opinion as you deem fit. I will be recording the interview on tape. May I also point out that you will not be paid for participating in the interview. I thank you for devoting your valuable time to the interview.

Before we start the interview, let me explain what is meant by indigenous musical arts. It means *the performance arts that are related to musical performance in many communities in Botswana. These include music, dance, drama, poetry, costume art, etc.*

Now I am going to request you to respond to the questions as I will be asking them.

INTERVIEW SCHEDULE

1.0 Career data on the school head and Creative and Performing Arts syllabus implementation data from the school head.

1.1 Are you the substantive or acting (Ag/H) school head?
How long have you been in the position?

	1.1.2.1	1.1.2.2	1.1.2.3	1.1.2.4	1.1.2.5	1.1.2.6
	< 1yr	1- 3yrs	4-6yrs	7-9yrs	10-12yrs	>12yrs
1.1.1.1 School Head (substantive)						
1.1.1.2 Deputy School Head (Ag/H)						
1.1.1.3 Senior Teacher Advisor (Ag/H)						
1.1.1.4 Head of Dept (Ag/H)						

Appendix B

1.1.1.5 Snr Teacher 1 (Ag/H)						
1.1.1.6 Snr Teacher 2 (Ag/H)						

- 1.2 What guidance has been given by the Ministry of Education to enable the school administration to implement the Creative and Performing Arts syllabus?
- 1.3 What difficulties do you face as the school administration in the implementation of the Creative and Performing Arts syllabus?
- 1.4 What is being done by the school authorities to overcome the difficulties you face in the implementation of the Creative and Performing Arts syllabus?
- 1.5 What in your view could still be done to make the implementation of the Creative and Performing Arts syllabus more effective?

2.0 Personal and career data on the teachers.

2.1 What are your qualifications?

- 2.1.1 MEd Primary Education
 - 2.1.2 BEd Primary Education
 - 2.1.3 Diploma in Primary Education (DPE)
 - 2.1.4 Primary Teachers Certificate (PTC)
 - 2.1.5 Elementary Teachers Certificate (ETC)
 - 2.1.6 Primary High (PH)
 - 2.1.7 Primary Low (PL)
 - 2.1.8 Other (specify)
-

2.2 Do you teach Creative and Performing Arts?

- 2.2.1 Yes
- 2.2.2 No

2.3 How long have you been teaching?

- 2.3.1 < 1 year
- 2.3.2 1 - 5 years
- 2.3.3 6 - 10 years
- 2.3.4 11 - 15 years
- 2.3.5 16 - 20 years



Appendix B

2.3.6 > 20 years

2.4 What is your position in the school? How long have you been in the position?

	2.4.2.1	2.4.2.2	2.4.2.3	2.4.2.4	2.4.2.5	2.4.2.6
	< 1yr	1- 3yrs	4-6yrs	7-9yrs	10-12yrs	>12yrs
2.4.1.1 School Head						
2.4.1.2 Deputy School Head						
2.4.1.3 Senior Teacher Advisor						
2.4.1.4 Head of Dept						
2.4.1.5 Snr Teacher 1						
2.4.1.6 Snr Teacher 2						
2.4.1.7 Teacher						
2.4.1.8 Ass Teacher						
2.4.1.9 Temporary Teacher						

2.5 What standard do you teach at present?

- 2.5.1 Standard 1
- 2.5.2 Standard 2
- 2.5.3 Standard 3
- 2.5.4 Standard 4

3.0 Indigenous musical arts data from the teachers.

3.1 What do you understand by integration of content in teaching?

3.2 How do you find integrating indigenous musical arts with other subject matter in teaching the Creative and Performing Arts?

3.3 Name the indigenous musical arts found in the different types of music from your local community.

3.4 The indigenous musical arts component in the Creative and Performing Arts Syllabus includes the musical arts found in the local community. Do you

- 3.4.1 Strongly Agree?
- 3.4.2 Agree?

Appendix B

- 3.4.3 Disagree?
- 3.4.4 Strongly Disagree?
- 3.5 Give examples of indigenous musical arts you cover in your lessons.
- 3.6 Does the Creative and Performing Arts syllabus allow you the freedom to teach musical arts from your local community?
 - 3.6.1 Yes
 - 3.6.2 No
- 3.7 If your answer to question 3.6 is “No”, what constraints do you face?
- 4.0 Creative and Performing Arts syllabus implementation data from the teachers.**
 - 4.1 What guidance has been given by the Ministry of Education to enable the teachers to implement the Creative and Performing Arts syllabus?
 - 4.2 Do you have enough resources such as instruments, teaching space, in-service training, funds, and time to implement the Creative and Performing Arts syllabus?
 - 4.2.1 Yes
 - 4.2.2 No
 - 4.3 If the response to Q 4.2 is “Yes”, describe how having adequate resources is influencing your teaching.
 - 4.4 If the response to Q 4.2 is “No”, describe how having inadequate resources is influencing your teaching.
 - 4.5 List the difficulties you face in the implementation of the Creative and Performing Arts syllabus.
 - 4.6 What in your view could still be done to make the implementation of the Creative and Performing Arts syllabus more effective?

I wish to conclude this interview session by, once again, thanking you for your cooperation. Thank you.



Appendix C

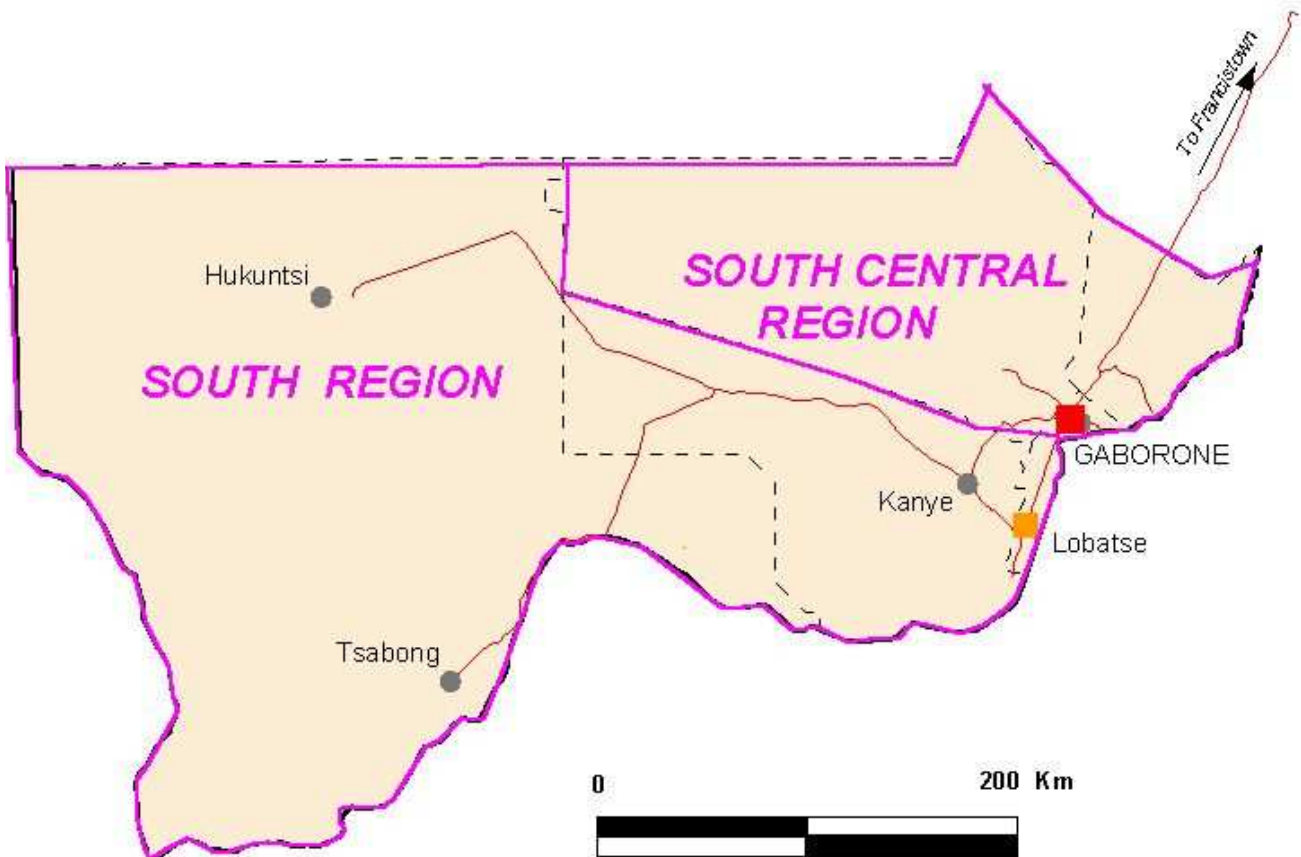
Map of Botswana showing the administrative regions of the Ministry of Education



KEY

- City
- Town
- Major Village
- Village

- Main roads
- - - District Boundary
- Administrative Regions





Appendix D

11th January 2005

The Permanent Secretary
Ministry of Education
Private Bag 005
Gaborone

Dear Madam,

Subject: Request for permission to conduct research

I wish to request your office to grant me permission to carry out doctoral research in music education. I intend interviewing teachers from selected primary schools in the South and South Central administrative regions of the Ministry of Education.

Data collection for the proposed research will run from August 2005 to January 2006.

Attached is my research proposal.

Yours faithfully,

Mothusi Phuthago (Mr)



Appendix E

TELEPHONE: 3655400
TELEX: 2944 THUTO BD
FAX: 351624/3655458
REFERENCE: E 11/17 XXXV(5)



REPUBLIC OF BOTSWANA

MINISTRY OF EDUCATION
PRIVATE BAG 005
GABORONE
BOTSWANA

21 January 2005

Dear **Mothusi Phuthego**

PERMISSION TO CONDUCT A RESEARCH- Mothusi Phuthego

We acknowledge receipt of your research proposal to conduct a research in primary schools in the South and South Central administration regions of Botswana.

You have been granted permission to conduct your research entitled:

An evaluation of the incorporation of indigenous musical arts in the Creative and Performing Arts syllabus and the implementation thereof in the primary schools curriculum in Botswana

You are however reminded that since you will be collecting data from the schools by interviewing teachers, you are requested not to inconvenience the pupils as much as possible.

You are also reminded that the findings of your research should be used in Botswana and for the requirements to fulfil the award of PhD at The Music Department, University of Pretoria, South Africa.

Thank you

M I Mokubung
For / Permanent Secretary



Appendix F

TELEPHONE: 3655400
TELEX: 2944 THUTO BD
FAX: 351624/3655458
REFERENCE: E 11/17 XXXV(5)



REPUBLIC OF BOTSWANA

MINISTRY OF EDUCATION
PRIVATE BAG 005
GABORONE
BOTSWANA

21 January 2005

Dear **Mothusi Phuthego**

PERMISSION TO CONDUCT A RESEARCH- Mothusi Phuthego

We acknowledge receipt of your research proposal to conduct a research in primary schools in the South and South Central administration regions of Botswana.

You have been granted permission to conduct your research entitled:

An evaluation of the incorporation of indigenous musical arts in the Creative and Performing Arts syllabus and the implementation thereof in the primary schools curriculum in Botswana

You are however reminded that since you will be collecting data from the schools by interviewing teachers, you are requested not to inconvenience the pupils as much as possible.

You are also reminded that the findings of your research should be used in Botswana and for the requirements to fulfil the award of PhD at The Music Department, University of Pretoria, South Africa.

Thank you


M I Mokubung
For / Permanent Secretary



Heads of schools, please assist the bearer.



ACTION PLAN - TERM 3 2005

Date	Activity	Topic	Resource Persons	Time
12/09/05	Formal Meeting	Action Planning	Deputy School Head	8am - 12:30pm
14/09/05	Special Meeting	Result Analysis (std 1-7) and Discussion	Test Committee	2pm - 4:30pm
15/09/05	Special Meeting	Discussion on retirement benefits and general presents	H.O.D. (Middle)	2pm - 4:30pm
21/09/05	Workshop	STT Functions	Senior Teacher (LD)	2pm - 4:30pm
22/09/05				
05/10/05	Workshop	Criterion Reference Testing Basics and CAPA Basics	School Head	2pm - 4:30pm
06/10/05			Senior Teacher - Practical	
14/10/05	Celebrations	Quality (A + B) Trophy		10am -
18/10/05	Workshop	Performance Management System	School Head	2pm - 4:30pm
24/10/05			Deputy Head HOD (Infant) Senior - Practical	
09/11/05	School Environment	Policy	Senior Teacher II	2pm - 4:30pm





	v1	v2	v3	v4	v5	v6	v7	v8	v9	v10	v11	v12	v13	v14	v15	v16	v17	v18	v19	v20	v21	v22	v23	v24	v25	v26
1	1	1	4	2	3	4	4	2	3	4	5	5	2	6	3	8	2	8	3	1	2	3	4	2	1	2
2	2	2	4	4	4	4	4	3	5	5	5	5	3	5	3	6	3	7	4	1	2	3	4	2	1	2
3	4	1	4	4	4	4	4	4	5	6	6	6	2	5	3	6	4	7	4	1	2	3	4	2	1	2
4	1	6	3	4	8		2	2	5		4	3	6	3	8	2			1		3	4	1	1	1	2
5	1	2	2	4	4	4	4	5	5	5	5	4	3	4	3	5	3	7	4	1	2	3	4	2	1	2
6	1	2	4	4	5	8	3	3	5	6	2	6	6	4	7	4	9	4	1	2	3	4	2	1	1	2
7	4	3	2	4	4	7	3	3	3	6	6	5	1	6	2	6	2	4	5	1	2	3	4	1	1	2
8	4	2	3	4	4	7	5	6	6	6	2	6	4	3	5	1	5	2	1	2	3	4	2	1	1	2
9	1	6	1	4	4	4	3	5	5	6		5	2	4	3	5	3	6	3	1	2	3	4	1	1	2
10	1	2	4	4	4		5	6	6		2	6	5	2	6	1			1	2		4	2	1	1	2
11	1	4	4	4	4	6	5	5	6	6	4	3	5	2	6	2	6	4	1	2	3	4	2	1	1	2
12	2	1	4	4	6		4	5	6		4	3	6	3	7	6			1	2		4	2	1	1	2
13	1	6	3	4	4		2	4	6		5	3	5	3	6	3			1		3	4	1	1	1	2
14	4	3	2	3	4	7	2	6	6	6	2	3	4	3	5	3	6	2	1	2	3	4	2	1	1	2
15	1	6	4	4	4	4	5	5	5	5	5	2	5	2	4	3	6	3	1	2	3	4	1	1	1	2
16	1	6	3	4	4	4	4	5	5	6	4	3	4	3	5	1	5	3	1	2	3	4	1	1	1	2
17	1	6	3	4	4	4	2	3	4	5	4	3	5	3	6	2	6	2	1	2	3	4	2	1	1	2
18	1	3	4	4	4		4	6	6		4	3	5	2	6	2			1		3	4	2	1	1	2
19	1	6	4	4	4	4	3	5	5	5	2	5	6	4	6	4	7	2	1	2	3	4	2	1	1	2
20	1	6	2	3	7	8	2	5	6	6	2	5	4	3	7	2	9	6	1	2	3	4	1	1	1	2
21	1	2	3	4	8		2	3	4	5	5	3	6	3	9	5			1	2		4	2	1	1	2
22	1	4	4	4	4	4	3	5	5	6	4	3	5	3	6	3	7	4	1	2	3	4	1	1	1	2
23	1	6	2	4	4		5	5	5		4	3	4	3	5	1			1	2		4	2	1	1	2
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27	1	5	3	4	4		2	4	5		5	3	6	2	6	2			1		3	4	1	1	1	2
28	2	6	4	4	4	4	4	5	6	6	4	3	4	3	6	3	6	3	1	2	3	4	2	1	1	2
29	2	6	4	4	7	8	2	3	5	6	2	6	5	3	6	2	9	3	1	2	3	4	2	1	1	2
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32	2	3	4	4	4	4	3	3	4	4	5	2	6	4	6	4	7	2	1	2	3	4	2	1	1	2
33	1	3	4	8			2	6			2	4	9	2					2		4	2	1	1	1	2
34	2	1	3	4	4	4	2	4	6	6	5	3	6	3	6	4	6	4	1	2	3	4	1	1	1	2
35	2	1	3	4	4	8	1	3	4	4	5	2	5	6	7	4	9	1	1	2	3	4	1	1	1	2
36	5	3	2	4	4	8	1	3	4	4	5	2	5	2	6	1	9	1	1	2	3	4	1	1	1	2
37	5	1	3	4	4	4	3	4	4	6	2	1	6	4	6	4	7	4	1	2	3	4	1	1	1	2
38	1	3	3	4	8	8	2	2	2	3	6	2	6	2	9	2	9	3	1	2	3	4	1	1	1	2
39	1	4	4	4	7	7	3	3	6	6	2	6	4	3	6	2	6	2	1	2	3	4	1	1	1	2
40	1	2	4	4	7	8	3	3	4	6	4	3	6	2	6	2	9	3	1	2	3	4	1	1	1	2
41	2	2	3	4	4	4	2	4	6	6	1	2	5	2	5	2	6	3	1	2	3	4	2	1	1	2

Lower Primary School Syllabus

Standard One to Four

CREATIVE & PERFORMING ARTS

The Creative and Performing Arts Syllabus may be obtained, upon request, from the Department of Curriculum Development and Evaluation (CD&E) in the Ministry of Education (Botswana) at the following address: *Private Bag 501, Gaborone. Tel (0267)3952990 Fax(0267)3973842 or visit www.moe.gov.bw*