

CHAPTER TWO

LITERATURE REVIEW

2.1 The concept of education

Defining the term, 'education', is not a simple matter. This is because education is never a stable category. What it means, how it is used, by whom, how it is drawn on as a social discourse, its role in society and life has changed tempo-spatially. Education as such is socially and historically constructed, and subjects to socio-political tensions and contradictions. Yet, there is need to define and clarify the concept, to make clear which meaning out of the myriads of definitions of education is used in the context of this thesis.

Education is a means by which human beings 'acquire the civilization of the past, are enabled both to take part in the civilization of the present, and make the civilization of the future' (Ukeje, 1971:372). C. S. Brembeck defines education as 'a device by which men (and women) take what others before them have learned, add to it their own contribution, and then, in turn, pass it along to the next generation' (Brembeck, 1971:287). In other words, education at the macro level is a process that goes on from generation to generation.

Education, according to D. R. Swift, is 'the induction of new-comers into the society' (Swift, 1969:8). Robert Walker defines education as 'a quest to gain understanding of what it means to be human in all its illogicality, its unpredictability, its irrationality and in all its uniquely varied cultural ways of doing and thinking' (Walker, 1998:32). As such, education, on the micro level, is a process, a social phenomenon, that begins at birth and goes on throughout one's life span. It is a process that enables the general cultivation and empowerment of human beings so that as individuals they can actualize their potentialities and tendencies satisfactorily and as members of society they can interact with their environment richly. The World Council of Churches, sitting in Oxford in 1937, says that:

Education is the process by which a community opens its life to its members so that they can play their part in it. It seeks to pass on to them its culture including the standards by which it would have them live. Where that

culture is regarded as final, an attempt is made to impose it on younger minds. Where it is regarded as a stage in development, younger minds are encouraged both to criticize it and to improve on it (Council of Churches in Emeka, 1994:228).

The Council of Churches' definition sees education as a process which at both the macro and micro levels leads to an end product: the formation of personality. It is life long, and influenced not only by the culture but by the entire social structure.

Education, as such, is a time-intensive process that takes place in formal and informal contexts. It is not merely a personal activity but a social enterprise for bringing about positive changes in the behaviour of the neophytes so that they can become worthy human persons. It is a purposive activity which mediates relations between the individual and society. Education is man's critical ploy for survival or life. According to Dewey, 'life means growth and education means the enterprise of supplying the conditions which insure growth or adequacy of life irrespective of age' (Dewey, 1966:51). The substance of all educational efforts in every society is culture.

Culture, here, refers to 'the learned and shared behaviour embracing thoughts, acts, and feelings of a certain people' (Keller, 1966:4). Culture is the sum total of the ways of life that people in society have evolved. It is all the patterned ways by which people live (Hass, 1983:48). Since every society, ancient or modern, is concerned with its survival, the education of its members is its responsibility. Thus, education, as the basic human experience of learning to be competent in one's culture and the process of regenerating the society's culture, is universal.

A lot has been written on modern systems of education. Equally, in modern time, many anthropologists have studied and written about the educational systems of the world's indigenous peoples. Education, which evolves in society as a means of cultural transmission and regeneration can be defined as a

process of acquiring the knowledge, skills attitudes and values which enables both individual and groups to achieve excellence in their lives and living.

Babs Fafunwa (1974:1) notes that, 'every society whether simple or complex has its own system for training or educating its young as education for the good life has been one of the most persistent concerns of men throughout history'. Traditional Africa societies have their own educational systems.

2.2 Traditional education in Africa

Traditional, as used in the context of this thesis, distances itself from the received wisdom that portrays traditional African as being isolated from the outside world, static, with emphasis on an unchanging life style and value system. Instead, 'tradition' here means established structures of cultural transmission and acquisition. It implies 'time-depth, the continuity of ideals, values and institutions transmitted over generations which involves continuous borrowing, invention, rejection and adaptation on all levels, individual, local and regional' (Martin and O'Meara, 1977:7). For in the traditional African human system, the emphasis has always been on continuity and change. The new is interpreted in terms of the old and the old is viewed in terms of new insights.

Fafunwa speaks of the traditional system of education in Africa as being 'as old as man himself' (Fafunwa, 1974:1). The system has aided Africans in inheriting their tradition. But it has not been given due recognition by writers until recently. The earliest writers such as E.B. Ellis, Richard Burton and Winword Read, unable to identify its characteristics erroneously declared it non-existent. Nevertheless, the indigenous education system continues to co-exist with the imported systems especially in the rural and some semi-urban African settings today.

The studies of African educational practices have been on the increase. Some of such studies include Kidd (1906), Fortes (1938), Raum (1946), Nadel (1942), Herskovits (1943), Little (1967), Gay and Cole (1967), Grindal (1972), Leis (1972), Hollos and Leis (1989), Ottenberg (1989) and Herbst, Agawu and Nzewi (2003) among others. Though Africa is a very diverse continent that includes a

wide range of different cultures, religions and social traditions, Hoerne (1931) observes that African education contains some common essential features. These are in the manner of form relating to contents, teachers, institutions and methodology.

In recent years, scholars on the subject of traditional education in Africa have done many a learned writing. Moumouni (1968) summarizes the characteristics of traditional education as follows:

- a. The great importance attached to it, and its collective and social nature;
- b. Its intimate tie with social life, both in a material and spiritual sense;
- c. Its multivalent character, both in terms of its goals and means employed; and
- d. Its gradual and progressive achievement, in conformity with the successive stages of physical, emotional and mental development of the child (Moumouni, 1968:15).

Fafunwa (1974:4) identifies seven goals of traditional African education and concludes that its objective is 'to produce an individual who is honest, responsible, skilled, co-operative, and conformable to the social order of the day'. 'The individual, who has all these characteristics' he concludes, is considered the 'good person'. 'The good African person is a man or woman whose legitimate purpose on earth', according to Fajana (1972:31) 'was to fit himself or herself into the society, while eternal salvation includes dying honorably and being buried side by side with departed kinsman'. Both Fafunwa and Fajana were silent about the production of the 'bad' person through education which offers opportunities to compare and contrast the products of education. Education supports the production of both the 'good person' and the 'bad person', although the production of the former is more preferable to the latter. The goals and ideals Fajana (1972) identifies, however, serve as the guiding principles for the formulation of educational policy in most traditional African societies.

The educational policy in the traditional African society is communally formulated, implemented and evaluated. Every section of the society, beginning with the father, mother, lineage system, through age-grade organizations,

apprenticeship system, to various communally instituted initiation ceremonies, festivals and ceremonies, act as agents of policy implementation at particular stages of the child's development. The unwritten but widely known policy stipulates education as being life-long with every person being pupil and the society being the educator and the evaluator (Fajana, 1972:35).

The content of traditional African education, according to J. Majasan, equips the individual with the knowledge of:

...what happens in a characteristic government, what happens in a characteristic economy, what happens in a characteristic society and what his people do for leisure (Majasan in Emeka, 1994:248).

The educational policy in African traditional society stipulates learning by doing, group method, observation and imitation as methods of transmitting and acquiring the age-old culture.

2.2.1 Traditional cultural arts education in Africa

Emeka (1994:227) defines traditional education as 'the system or process of cultural transmission from one generation to another'. The hallmark of this definition is that it sees culture as the substance of education. It puts culture on a par with education. Education is the body while culture is its soul. Etymologically speaking, the word culture, according to the *Oxford Companion to the English Language*, derives through French from Latin word 'cultura' that entails tilling, cultivation. An obsolete sense of the term culture in English meant 'worship, homage and referential homage'. The first meaning of the term, tillage of the soil, continues in the sense of raising plants and animals. In recent time, culture refers to a social condition, level of civilization, or a way of life. In different disciplines in the humanities and social sciences, anthropologists emphasize shared practices, meanings, or ideas and beliefs of a group of people. In social sciences, the idea of cultural capital is used to refer to the perpetuation of the dominant culture of the elite through processes such as schooling (Craig, Griesel & Witz 1994: 56).

As such culture initially has something to do with the cultivation of the soil, culture as a concept has had different definitions. At first, culture as:

the cultivation of the mind was seen as a process comparable to the cultivation of the soil, hence, the early meanings of 'culture' in this metaphorical sense centered on a process, 'the culture of the mind', rather than an achieved state (The Encyclopedia of Philosophy in Opatá, 1988:547).

In its earliest usage, culture meant the cultivation of the mind. Within the Renaissance and Enlightenment periods, Raymond Williams (1958:18) notes that culture came to mean: '(a) the level of intellectual attainment in any given society at a particular time and (b) the general corpus of artistic work available in any society at a given time'. By the nineteenth century, E. B. Tylor, defines culture as:

that complex whole which includes knowledge, belief, art morals, law, custom, and any other capabilities acquired by man as a member of society (Tylor, 1871).

Since then culture has come to be predominantly used as 'a way of life'. Bronislaw Malinowski defines culture as:

a vast apparatus, partly material and partly spiritual and partly human, by which human societies are organized into permanent and recognizable groupings (Malinowski in Okafor and Emeka, 1994:36).

C. V. Good states that culture is:

The aggregate of the social, ethical, intellectual, artistic, governmental and industrial attainments characteristic of a group, state or nation and by which it can be distinguished from and compared with other groups or nations. (It) includes ideas, concepts, usages, institutions, associations, and material objects (Good in Okafor and Emeka, 1994:36).

From the definitions given by Malinowski and Good, culture has become what identifies, characterizes and distinguishes the human society. In line with Good's conception of culture, Vincenzo Cappalletti defines culture as 'the awareness possessed by a human community of its own historical evolution by reference of which it tends to assert continuity of its own being, and to ensure its development' (Cappalletti in Okafor and Emeka, 1994:37). Culture, with

Cappalletti's definition, becomes what centrally marks the individual and corporeal existence. Hunter and Whitten put culture on a par with education when they define culture as:

the patterned behaviour learned by each individual from the day of birth as he or she is educated (socialized and enculturated) by parents and peers to become, and remain, a member of the particular group into which he or she was born or joined (Hunter and Whitten, 1976:103).

In *Cultural Policy for Nigeria* (CPN) (FRN, 1988), culture is defined as:

the totality of the way of life evolved by a people in their attempts to meet the challenge of living in their environment, which gives order and meaning to their social, political, economic, aesthetic and religious norms and modes of organization thus distinguishing a people from their neighbour (Federal Republic of Nigeria (FRN), 1988:5).

According to this definition, culture refers to learned, accumulated experience by which the society can be compared to or differentiated from others. About what constitutes culture, the CPN further states that:

Culture comprises the material, institutional, philosophical and creative aspects. The material aspect has to do with artifacts in its broadest form namely: (tools, clothing, food, medicine, utensils, housing etc); the institutional deals with the political, social, legal and economic structures erected to help achieve material and spiritual objectives; while the philosophical is concerned with ideas, beliefs and values; the creative concerns a people's literature (oral or written) as well as their visual and performing arts which are normally moulded by, as well as help to mould other aspects of culture (FRN, 1988:5).

Viewed in terms of the above explication, culture is everything about life and living. Culture is life, and life is the totality of knowledge human beings have shared. It is the totality of human knowing and human making that individuals use in life for interpreting, experiencing and negotiating existence. It embodies the whole of human thoughts, feelings, words and actions as well as material initiated to enhance the realization of man as a human being. Conceptually then, culture is 'simultaneously ideational (symbolic, and conceptual) and material' (Cole, 1990:284). It grows naturally as life when given favourable

social conditions and retards in an unfavourable social milieu. Culture is not a static social fact but a form with dynamic qualities. It is defined here as the dynamic qualities which enable human persons to achieve perfection of their potentialities.

Every society's existence is strewn with life problems. A society is as fit as she finds solutions to her life problems. The totality of human efforts at attenuating constraints on meaningful fulfilment in existence at any stage in a society constitutes the culture of that society. As Nwoga notes:

These are forces which human beings use at each point in time to achieve survival and to grow toward full and comfortable living. Beyond survival lies that level of achievement which, building on the mind and imagination to achieve new creation, new inventions, and new perceptions as to the nature of nature itself, constitutes the height of civilization (Nwoga, 1988:9).

To bring about civilization in any society, the primary function of culture is the ennoblement of the human world (Afigbo, 2003:1; Ogot, 2002: 50). The arts ennoble the human world for achievements. How the arts accomplish that is well-understood in the traditional Africa where enormous emphasis is placed on the cultural arts. In traditional Africa, the arts are generally intended to be used as part of the rituals and celebrations of everyday life to motivate achievements.

The artistic aspect of culture of any society is referred to as the cultural arts or simply the arts. The arts embody all the creative, performing and imaginative forms of life like dance, drama, fine arts, architecture, poetry and music. The arts deal with human values and purposeful human actions. They therefore become interpretative as they attempt to give meaning and value to human actions and human life. The arts manifest in sound oral, aural, visual or written mediums as humans explore their spontaneous, fanciful imagination and creative expressivity. While the arts are shared as a universal concept, their social status differs from one society to another. For example in the modern (western) world, what constitutes the arts is regarded as separate entities. In traditional Africa, the arts are conceptually related to one another and integral to life. Many scholars have observed the integral relationship of the arts with life

and of the arts with each other in Africa (Ekwueme, 1974; Nzewi, 1978; Omojola, 2000). Meki Nzewi, using the Igbo life system to narrate how the African arts are in some way rigorously synchronized into the life of the community notes that:

The Igbo systems and ideological formulations were established on and buttressed by communally binding and viable mythological concepts and covenants. These were periodically validated or regenerated or commemorated in order to ensure a continuing binding compact. Such periodic communions required highly stylized media that would give super-ordinary atmosphere, impact and candour to the event ...These media (which constituted traditional theatre in all its scope and ramifications) incorporate the performing arts areas of music, dance, drama and mime (Nzewi, 1978:114).

Africa as such has a dynamic mental integrity which can be monitored principally in the cultural uniqueness of her mental and performance arts practices. The nature of her artistic production provides a clue to the tone of humanness indexed by her mental integrity. The traditional Africa has a rich artistic tradition most of which is manifested during festivals, rites of passage, daily activities of life and other auspicious occasions. For its performativeness, Drewal refers to the artistic tradition of Africa as 'performance' and defines it as 'the praxis of everyday social life... the practical application of embodied skill and knowledge to the task of taking action' (Drewal, 1992:3).

Some scholars have commented on the importance of the arts as performance to life in Africa. Nicholls says, 'performance is the medium by which the world view is made salient to the community' (Nicholls 1996:47). Margaret Drewal asserts that:

In Africa, performance is a primary site for the production of knowledge, where philosophy is enacted, and where multiple and often simultaneous discourses are employed...performance is a means by which people reflect on the current conditions, define and/or re-invent themselves and their social world, and either re-enforce, resist, or subvert prevailing social orders (Drewal, 1992:4).

The general attitude to the cultural arts education in traditional Africa tends to be that of informality. But this is not to say that formality is not recognized and encouraged. As Meki Nzewi notes:

the growing person was systematically exposed to, and involved in planned, valued – transmission situations...the adult was sustained in his/her adherence to acquired social-human values through required participation in programmed value-vecting music theatre (performance) (Nzewi, 1992:206).

In Africa, the well-rationalized informal process is a precursor and a subset of the formal process. A special feature of the formal process of cultural arts education in Africa is the apprenticeship system, which is undergone by the arts specialists, and masters who ensure the continuity of the traditional Africa's age-old arts and culture. The apprenticeship system of cultural arts education, in Oloidi's words:

was intended not only to train or produce a creative, skillful person but also to prepare a mind, wholly, and dutifully, for all aspects of moralistic living. In other words, the apprenticeship was not divorced from a total, mind and personality of the apprentice (Oloidi, 1989:108).

The cultural arts education in Africa is aimed at the production of the human person. It imbues human qualities which make society meaningful. It pays attention to the development of human mind, intellect, the moulding of the character, the inculcation of the feeling, logical thinking and the awakening of the sense of obligation.

One of the most widely recognized and most pervasive aspect of the African cultural artistic expression is music. Lander records that:

On the morning of Thursday, the 12th, we left Chiadoo, followed by the chief and an immense crowd of both sexes, amongst whom were hundreds of children, the ladies were enlivening us with songs at intervals, and the men blowing on horns and beating on gongs and drums, without any regard to time, forming altogether a most barbarous concert of vocal and instrumental music, which continued to our great inconvenience and annoyance till we arrived at Matone, when they took leave of us and returned.

It would be as difficult to detach singing and dancing from the character of an African, as to change the colour of his skin. I do not think he would live a single week in his country without participating in these his favourite amusements; to deprive him of which would be indeed worse than death...Yet even on these instruments they perform most vilely, and produce a horribly discordant noise, which may, perhaps, be delightful to their ears; but to strangers, if they have the misfortune to be too near the performers, no sounds can be more harsh and disagreeable than such a concert.

Of all the amusements of Africans, none can equal their song and dance in the still, clear hours of night, when the moon, walking in beauty in the heavens, awakens all the milder affections of their nature, and invites them to gladness and mirth.

On these occasions all care is completely laid aside; and everyone delivers himself up to the dissipation of the moment, without a thought of the morrow, his heart having no *vacuum* for melancholy anticipation (Lander, 1967:292-296).

Lander's observation is right about the essentiality of music in African life system but it is necessary to state here that in Africa, music is not solely for 'amusements' and 'the dissipation of the moment' as Lander states. In Africa, music is not just a one-way phenomenon. It is a man-made social technology with many values that constantly interact. As such, some African music categories are found to have value as entertainment, some in ideological significance, some in ritual situations of life, while some have communication values. Music in Africa, contrary to Lander's misperception is not meant for 'the dissipation of the moment'. Rampant music making is not meant for indulgence. It is rather a necessity like breath to life. Music making is for life's sake. Lawrence Emeka's deeper understanding corrects Lander's misconception when he observes that:

At anytime of night or day, somewhere in traditional African societies, some music is sounding – not as a mere abstraction, not as sonic object, not only as entertainment but as a way of life (Emeka, 1974:1).

In traditional Africa, music is life. Music is something lived, just as human life is something lived. Musical life is a communion upon which Africans base their

lives. What Lander did not understand was that African musical lives must be considered when appraising their music.

Music as an integral part of African life is a phenomenon that is engaged with in a creative way. Music making is mostly a group activity though individuals can make music in response to personal or ritual needs. Charles Keil observes about the purpose of rampant music making in Africa that 'the energy of songs in Tiv (an African) society seems capable of "solving" all problems' (Keil, 1979:95). Meki Nzewi asserts that:

African traditional music in its manifold ramifications was conceived, philosophized, configured and deployed as an en-spiriting theatre of social, political, educational, medicare, religious, collective mores and actions... The musical arts theatre is for the African mind, the affective as much as effective medium of spirit or super-human intervention as well as beneficial participation in human affairs... music was an ombudspirit for the Africans (Nzewi, 1999:3)

About the purposiveness music in African life system Chernoff writes that:

music's explicit purpose, in the various ways it might be defined by the African, is essentially, socialization... Within the complex balances of community activities, Africans manage to retain a focus on the individual. Just as they encourage a musicians' confidence in order to enhance creativity, so too do they encourage participation in order to enhance possibilities for personal happiness and community realization (Chernoff, 1979:154,162).

In traditional Africa, 'music-making' Kwabena Nketia states are:

The means whereby the knowledge, traditions, ideas and cumulative musical creations of a society are passed on from generation to generation... (including) those 'idioms' of... musical culture which are not self-propagating, but demand conscious learning of a wide range of materials and skills which cannot be acquired by the individual in the normal process of enculturation (Nketia, 1975:8).

The rampant music making is to induct Africans into the veritable traditional musical ways of life. The induction is in two stages: 'the informal stage which is for everybody and the second (formal) stage which is meant for the talented and

those who intend to make music a profession or area of specialization' (Omibiyi - Obidike, 1987:2). About the informal stage, Edna Smith states that:

It occurred naturally from social and cultural situations within the children's environment and was not restricted to any particular place or moment in time. The child from his birth was introduced to the music of his culture, and unconsciously learned what the music required in terms of body movement and vocal effort from his mother and age group and also through participation in other musical activities (Smith, 1962:6).

It is the informal stage which encourages 'mass musical cognition through active participation and identifies special capabilities' that enables a traditionally educated person become 'a capable general musician' (Nzewi, 1997: 18-20). The formal stage exists 'in the form of apprenticeship systems, initiation schools and music borrowing practices' (Nzewi, 1991: 53 – 53). And, it 'varies from teaching a village group new music or dance to a lengthy study of a ritual or ceremonial instrument' (Okafor, 1988:10). It produces 'the specialized or specialist musicians who become the culture's musical referents with responsibilities for maintaining as well as extending standards and repertory' (Nzewi, 1997:1).

As Omibiyi-Obidike (1987:3) observes, 'both stages rely essentially on imitative and rote methods on the one hand, observation and actual practice on the other'. At the formal stage the rote learning is supplemented by 'repetition and slow absorption' (Okafor 1989: 8). Although the informal and formal stages of music education are identifiable, the informal and formal processes of music learning in traditional Africa are inseparable. Both music itself as well as the learning of music is embodied. Learning music entails an inseparable amalgam of rational thought, affective or emotional dispositions, and actual embodied practice. 'Everybody learns by participation in the contexts of actual performance or rehearsal sessions, in the case of a group that must rehearse because of the peculiar demands of its music style' (Nzewi, 2001).

The central activity in music teaching/learning and music making is active participation which includes the involvement of the whole human body. The

teaching-learning process, which emphasizes aural instruction, is embodied, and integrates individual and social, products and process, formal and informal and it is not restricted to particular settings. People learn to make music by being involved in music making not by acquiring “transferable” musical knowledge or skills in non-musical contexts. The content of the musical arts centres ‘on folklore in which was crystallized the history, philosophy, the arts, and the literature of the people’ (Omibiyi – Obidike, 1987:3)

The folk-formulated music policy makes music education a life-long process. It stipulates that everyone acquires the knowledge of his community’s musical arts, what part he may or may not play in them, and how, when or why he may or may not access or participate in musical action. The music policy is oriented toward:

- a. the encouragement of ‘personal entertainment, mass recreation’ (Nzewi, 1997:1);
- b. ‘the development of the creative musical abilities of members of society’ (Oehrle, 1996);
- c. the continuity of the musical values of the society;
- d. the use of music as the basis for educating the members of a community, and
- e. The empowerment of families, peer groups, rituals, festivals and community musicians as its major agents of policy planning, implementation and evaluation.

2.3 Educational policy

Every society exists with one form of government or the other; the principal purpose of which is to serve a people’s needs. The needs are individual, social, political, economic, cultural, technological, humanistic, musical, and tailored towards improving the quality of life of the people. To meet these needs, each government sets up organs or agents capable of formulating workable policy decisions and responsive implementation structure. ‘Structure’ ordinarily, ‘consists of the ways and means by which tasks are established, assigned and accomplished between individuals’ (Olutola, 1976:144). Policy is:

a set of decisions taken by political actors or group, concerning the selection of goals and the methods of attaining them relating to a specified situation (Roberts and Edwards, 1991:7).

It is

a definite course or method of action selected from among alternatives to guide and determine present and future decision; a high level overall plan embracing the goals and acceptable procedures especially of a governmental body (Webster' New Collegiate Dictionary).

These definitions pay attention to the following:

- i. Identification of a social problem;
- ii. Formulation of a policy proposal;
- iii. Decision-making and policy implementation by either the government or its agencies.

Broadly speaking, policy formulation, making, implementation and evaluation are activities carried out by governmental and non-governmental organizations or authorities. Put simply, policy is a course of action in socio-cultural issues adopted and pursued by authorized persons, groups, government and its agencies which guide the actions of every person concerned with the realization of intensions using available resources.

Resources are normally human and non-human. Human resources involve people with the requisite knowledge, skills competence and orientation. Non-human resources include materials, finance, authority and information. Implementation integrates as well as synthesizes policy and resources for the attainment of policy objectives and intentions. Some sectoral derivatives of policy are social, economic, cultural, educational etc.

Okonkwo defines educational policy as:

a statement of intents designed to guide future education action and stated in a manner as to contain the basic philosophy, goals, principles and values which a society cherishes. It represents a course of action in educational issues adopted and pursued by government (Okonkwo, 1990:1).

The relationship between education and government is rooted in antiquity. The traditional African has a system of education that was designed to aid the survival of the individual and the society. Thereafter, there was a shift from the traditional African to the colonial system in which education, consisting mainly of literacy and numeracy, served only to provide workers for the colonial civil service. Presently, the National Policy on Education (NPE) gives a view of government's relationship to education in Nigeria. According to the NPE:

Education in Nigeria is no more a private enterprise, but a huge Government venture that has witnessed a progressive evolution of Government's complete and dynamic intervention and active participation. The Federal Government of Nigeria has adopted education as an instrument par excellence for effecting national development... Government has also stated that for the benefit of all citizens the country's educational goals in terms of its relevance to the needs of the individual as well as in terms of the kind of society desired in relation to the environment and the realities of the modern world and rapid social changes should be clearly set out (FRN, 1981:5)

The NPE goes further to state that:

Nigeria's philosophy on education, therefore; is based on the integration of the individual into a sound and effective citizen and equal educational opportunities for all citizens of the nation at the primary, secondary and tertiary levels both inside and outside the formal school system (FRN, 1981:7).

The Constitution of the Federal Republic of Nigeria states that:

- i. Government shall direct its policy toward ensuring that there are equal and adequate educational opportunities at all levels.
- ii. Government shall promote science and technology.
- iii. Government shall strive to eradicate illiteracy and to this end Government shall as and when practicable provide
 - a. Free, compulsory and universal primary education;
 - b. Free secondary education
 - c. Free universal education
 - d. Free adult literacy education.
- iv. Government shall promote the learning of indigenous languages (FRN 1989, Official Gazette no 20, vol. 76. Chapter II, no. 19).

Under the Directive Principles of the Nigerian Constitution, education (including music education) is listed as a right of the Nigerian citizen. The NPE and the Cultural Policy for Nigeria (FRN, 1988) give the framework on which the future of music education in Nigeria is to be constructed.

2.4 Music Education

Blacking (1973) defines music as 'humanly organized sounds'. Walker sees music as:

a living analogue of human knowing, feeling, sensibility, emotions, intellectual modus operandi and all other life-giving forces which affect human behaviour and knowing (Walker, 1998:57).

Elliot (1995:128) gives a feeling of how music might be said to be a valued human activity when he describes it 'as the diverse human practice of constructing aural temporal patterns for the primary (but not necessarily the exclusive) values of enjoyment, self-growth and self-knowledge'. He reminds us that musical experience tends to be characterized by intense absorption and involvement and asserts that 'the primary values of music education are therefore the primary values of music itself: self-growth, self-knowledge and optimal experience' (Elliot, 1995:12, 128). About music in Africa, Nzewi notes:

Music in Africa is a philosophy of life; a transaction of meaning and processes of communal living... a process of conducting relationships, coordinating the societal systems, coping with the realities of human existence and probing the supernatural realm or forces (Nzewi, 1998b:1).

And to Ellis (1985:15) 'music is concerned with the education of the whole person'. Elliot's definition adds intention to Blacking's. It asserts music as the only human generated sound that constitutes the intention and the end-product of an organized production process. According to Walker's definition, music's power lies in its relation to the social context. To Nzewi, using Africa as a social context, music is necessary to life. Nzewi, Walker and Ellis definitions put Elliot's into proper perspective. Theirs remind us that there can be no self-knowledge without the knowledge of others. And that self-growth is only possible in the context of the growth of others. Music educates in a broader

sense. It moves the individual beyond the self and empowers him to explore the great world which lies beyond it. Ellis's definition links music directly with education.

Green (1988) defines music education as being a 'cultural mechanism designed to educate people about music'. Properly Green reinforces the importance of defining music education within the cultural context in which it is experienced. But to educate people 'about music' is restrictive. This should be balanced with knowledge of music. Broudy distinguishes between the two constructs:

Knowledge about music has to do with its history and development, its various forms and styles, its instruments, its personalities and its fortunes in the history of man. One can learn much of this without doing anything musical or dealing with specifically musical materials. On the other hand, knowledge of music means dealings with musical materials, musical productions of one sort or another. It involves doing not only in the form of making or hearing it, but also studying its theory and structure (Broudy, 1966:180).

The idea of 'mechanism' in Green's definition, if understood as a method or procedure of music education in a cultural context, is unproblematic. But if it implies that an individual is being made mechanical by processes of music education, then that is problematical. 'The society', according to Nzewi (1998b: 14), 'would be breeding pseudo-human personalities... persons who present themselves at surface as sane and responsible, but whose consciences and emotions are warped'.

While music education will normally reflect the place of music in a society, it must above all be 'the education of the human being' (Suchomlinsky in Kabalevsky, 1988). To educate the human being in music is to empower the individual in making sense of universal ideas through music itself. As Swanwick says, music education in schools and colleges is 'a vital element of the cultural process... helping us and our cultures to become renewed, transformed' (Swanwick, 1988:117).

With Swanwick's emphasis on culture, any music education will be somewhat culture bound. But the culture will not be taken as given, static and unprogressive. It will be taken as a dynamic form moving in a predicable way. Since music education has a renewing and transforming influence, programmes of music education are what help learners come to grip with socio-musical values and establish for them worthwhile musical values in accordance with changing time and circumstances. Bearing this in mind, music education serves two main purposes. One is the preservation of the musical heritage of the society and the other is the transformation of that heritage. It is a means by which a society knows and learns about itself and others, and creates knowledge of music culture, tradition and identity, providing a foundation on which to negotiate other music cultures and recognize or rebuff, or incorporate their ideas. Music education empowers a nation or human group with the capacity to assess what they have musically learnt and what they ought to musically learn in future.

2.4.1 Music Content

Hoskyns defines music education as:

a process in which a human being becomes aware of and sensitive to music, develops an understanding of its function and meaning and enjoys being involved with it in a discriminating way. It is a process which should stimulate and encourage the development of the imagination as well as emotions. It is not limited to any one mode of making music, performing music, listening to music, or knowing (in a sensory way) about music. Music is an art and education in the arts is a complex and unique process (Hoskyns. 1996: 144).

Hoskyns' definition gives scope to music education, and also provides a view of the 'stuff' or content of music education. Nicholls and Nicholls (1980:48) describes content 'as the knowledge, skills, attitudes and values to be learnt' in a subject, course or lesson. To Saylor and Alexander, content includes

those facts, observation, data, perceptions, discernments, sensibilities, designs and solutions, drawn from what the mind of men have comprehended from experience and those constructs of the mind that reorganize and rearrange those products of experience into lore, ideas,

concepts, generalizations, principles, plans and solutions (Saylor and Alexander, 1966:166).

To Gagne, content may be defined as 'descriptions of the expected capabilities of students in specified domains of human activity' (Gagne in Olaitan, 1987:141). What Saylor and Alexander listed as constituting 'content' is subsumable under Nicholls and Nicholls' knowledge, skills, attitude and values. These are on par with Gagne's 'expected capabilities'. Knowledge is 'the end product of the teaching and learning process which enables the possessor to demonstrate that something is true or how to perform a specific task' (Ezewu et al, 1988:200). It is 'the increased and deepened meaning that accrues to the individual as a consequence of his interaction with content' (Olaitan and Ali, 1997:508). It is 'what is possessed by the living mind of a person, (Reid, 1966:35)

These definitions put knowledge as "contents of mind". Knowledge may also be described as an organized body of information, facts, information and understanding shared by people in a particular field, i.e. specialist/musical knowledge. Skills may be defined as the acquired abilities to do something well. Some musical skills are listening, score-reading, performing, aural, composing and singing. Attitude has to do with a way of thinking or behaving towards something or somebody. Attitude may be favourable or unfavourable. Musical attitude has to do with people's "approach" to music. Values 'are the worth of anything or action which demand human attention' (Onwuka, 1996:141). Musical actions call for attention because of their worth or the satisfaction, which they give.

Content is defined here as the totality of what is to be taught to and learnt by students (members of the society). It is the sum total of the socio-musical knowledge skills, attitude and values to be learnt by students. Charles Hoffer gives five categories of what music students should learn:

- The syntax of music – the patterns of musical sounds.
- Music as works of art.
- Intellectual understandings involving the music process and the organization of sounds.

- Skills and activities in performing, creating, and listening to music.
- Attitudes about music in general (Hoffer, 1983).

Syntax - The syntax of music involves gaining a sense of organization and patterns of sounds so as to hear the sounds as music. 'Syntax sensing' is at par with what Gardner calls 'musical intelligence' and Blacking refers to as 'musical competence' (Gardner 1983:110; Blacking 1971:19). Blacking defines musical competences as:

those aspects of human behaviour which generate music performance; with particular musical competence referring to the innate or learned capacity to hear and create the patterns of sounds which are recognized as music in the context of a particular tradition and universal musical competence referring to innate or learned capacity to hear and create patterns of sounds which may be recognized as music in all cultural tradition (Blacking, 1971: 19-21).

Gardner describes some core abilities that underlie musical competence in ordinary individuals. These include the 'auditory sense, involving not only musical memory, but also active listening ...(and) expectations about what a well-structured phrase or section of a piece should be' (Gardner 1983:107).

'Syntax sensing', musical intelligence, musical competence and auditory sense are the same as having a 'good ear' (Merriam, 1964) and being able to listen hypercritically (Blacking, 1971). Syntax sensing is a hallmark of musical persons. Throughout the world and history there exist a plethora of syntaxes that are considered musical. But African children, first, should sense African musical syntax or musical practice. Musical practice, according to Elliot, results:

from the actions of human agents (composers, arrangers, improvisers, performers, and or conductors) who make music in relation to (and/or in resistance to) particular contexts and communities of music-making and music-listening (Elliot, 1996:5).

He also refers to musical practices as music cultures or musical ways of life as 'auditory-artistic events in the sense of heard performances and/or improvisations which may, in turn, include movements, rituals, visual details'

(Elliot, 1996:5). What Elliot describes as musical practices resonates with Africans conception of musical way of life.

Works of art - Throughout the world and history, there are various forms of music that exist as art works. The musical works are consequent upon musicians having taken extraordinary trouble to make sustained, complex and carefully articulated creations that people have responded to as though they are significant, meaningful, symbolizing something. Through them something 'is communicated, something is transmitted, something is known' (Swanwick, 1996). It is through musical works that individuals gain knowledge and expand their experience and horizon. Musical works, according to Elliot (1996:6), 'are multidimensional constructions that embody the musical values, standards and traditions' of a musical culture. Music education enables individuals to participate in the creation and recreation of, interpretation and transmission of musical values, standards and the traditions musical works embody.

Intellectual understanding - Musical processes and organization, according to Paynter, generate:

a separate specialist vocabulary; for instance, the terminology needed for teaching, for the development of technique, and for the study of interpretation. There is also the language of analysis, helping performers to better understand the challenges of different musical styles and forms but also an intellectual adventure in its own right: a science of music... there is... the perception of music as thought; music as the researching of idea (Paynter, 1997:10).

The intellectual understanding of music involves concept formation, understanding of musical language and a mastery of how to follow music through when it manifests. Intellectual understanding involves engaging music thoughtfully through listening, performance or composition.

Skills and Activities - The art of music-making and music taking, worldwide, involve some skills and activities. The required skills and activities include composing, improvising, performing, responding to musical stimuli, listening and dancing. Music making requires the ability to perform, listen and compose

music with understanding. Skills and activities require direct exposure and involvement in musical activities like singing, instrument playing, dancing, drumming, listening to records, discs, tapes and live presentations.

Attitudes – Hoffer (1983) stresses the need to imbibe positive attitude in relationship to music making and music taking. People need exposure to music to engage in music positively. Hoffer believes that striking a balance among the five categories will lead to making, understanding and valuing of music. The learners will also acquire a favourable attitude towards musical arts. A music programme that exemplifies this model is contained in the 1986 Music Educators' National Conference (MENC) publication: The School Music Program: Description and Standards.

Swanwick (1979) also identifies five parameters as being essential for musical experience. These parameters include Composition, Literature Studies, Audition, Skill Acquisition and Performance (CLASP). Composition involves all forms of musical invention including improvisation. In literature studies, the contemporary and historical studies of the literature of music itself are through scores and performance. Also studied are musical criticism and the literature on music, historical and musicological. Audition entails attending to the presentation of music as audience or performer. It includes the ability to respond and relate intimately to the musical object as an aesthetic entity. Skills acquisition includes technical control of ensemble playing, the management of sound, and the development of aural, visual and notational skills. Performance involves communicating music as a 'presence' (Swanwick, 1979:40-58). Of the five parameters, three of them (CAP), according to Swanwick, relate directly to music while the other two play supporting and enabling roles (literature studies and skill acquisitions).

Both Hoffer's and Swanwick's suggestions for what student should learn in music, may be appropriate for the Western countries where these ideas were traded. But in Africa, it entails more because any definition of music content must take account of music (as subject matter), the society and the individual. The content of music education as suggested by Hoffer and Swanwick only

takes care of music as subject matter; the needs of the individual and the society are not adequately considered.

For relevance in educational content in Africa, a Conference on African Education held in Addis Ababa in 1961 recommends that:

African educational authorities should revise and reform the content of education in the area of curricula, textbooks and methods, so as to take account of the African environment, child development, cultural heritage and the demands of technological progress and economic development, especially industrialization (Unesco, 1961).

The four elements - the African environment, the African child's development, the African culture heritage and the demands of technological progress and economic development - are to be taken care of concerning the 'individual' and the 'society'. Both the individual and the society are shaped by three factors: needs, characteristics, and resources (Yoloye, 1986: 150).

The individual child has some basic needs for food, shelter, affection, belonging, recognition and 'the need to relate one's self to something larger and beyond one's self, that is, the need for a philosophy of life' (Tyler, 1971:7). Musically, he needs to acquire the skills for personal creative expression, perceptual musical judgment and lifelong musical involvement. He needs the knowledge of how humans make music and how music makes human. He needs to learn how to understand, value, enjoy, respond and react to music with intelligence and sensibility in a personal meaningful way. He needs 'the development of a unique way of human understanding called musicianship to live a certain way of life' (Elliot, 1996:10). He needs music to raise his consciousness, to evoke and sustain his humanistic instinct. He needs music for personal identity.

The individual child has the basic need to pursue a fairly common set of 'life values such as happiness, health, enjoyment, self-growth, self-knowledge, wisdom, freedom, fellowship and self-esteem – for oneself and for others' (Elliot, 1996:10). The child's other needs include: the need to promote music in a life well-lived; the need to use music in some personal significant way; the need to

acquire skill for appropriate employment in order to participate in musical situations and the need to develop as an 'emotionally intelligent person' (Goleman,1995: xii–xiii). The individual is characterized by uniqueness in age, intellectual and musical ability, interest, taste, and aspirations. In terms of resources, each individual's main resources are his innate musical ability, his in-body musical resources (imagination, thinking and feeling). These need to be complimentarily developed with the resources of his family and his society for musical creativity.

Deriving from the definitions of a society given by Dewey (1959) and Macquet (1972), Onwuka (1996:48) defines a society as 'a group of people living together in a given geographical location and fostering co-operative effort in order to be able to solve problems and satisfy common ends'. The word 'people' in this definition coheres with Sabine's (1973:163) conception of people as 'a self-governing organization which has necessarily the powers required to preserve itself and continue its existence'.

There is music in every human society. For its survival, every human society fashions its own system of music education to produce its own kinds of members who are capable of transmitting and updating its musical heritage from one generation to another. A common need that cuts across contemporary African society is the need to foster a unique African identity. This need is in line with Weil's (1952) notion of 'rootedness'. As Weil argues, human beings have certain spiritual needs analogous to bodily needs such as the need for food and shelter. If these needs are not met the spirit withers, just as the body weakens when it is not fed. Chief among these needs, Weil contends, is 'the need for roots'. This is a need to be rooted in a culture's past, present and expectations for the future. The indigenous African music, a form that has been transmitted through a timeless tradition, for example, represents this. And its preservation and systematic promotion remains what will continue to give Africans strong binding and group visibility as well as honour in the modern human setting.

The preparation of individuals to inherit African music, to participate in its performance will enable them to contribute to its present and future existence.

But the individual has to be understood as social so that members of a society can be seen as embodied. In traditional Africa, music teaching-learning process is social, it is important to recognise too that it is often also individual. The individual is not given either separate or non-social status or prior importance. Adopting this approach in modern African music education is a way of creating the chance of forging Africans' lives into a whole - both individually and collectively. The preparation of modern Africans to make, use and appreciate the real values of African music is a way of preparing them to appreciate the musical values of other peoples of the world.

What is needed in Africa today is a modern system of music education that will:

- i. Enable Africans become active participants in the creation of present musical ways of life;
- ii. Aid Africans in inheriting their musical tradition, and
- iii. Empower Africans to modify the African musical ideas and ideals in the light of known realities, present needs and future aspirations.

The making of modern music education in African at once an education for traditionality, stability and creativity will give African music the enablement to inspire the world. The spirituality and re-creation of African music will ensure rootedness and foster a unique African identity.

Another common need of Africa is the need for modernization, national development or 'social reconstruction' as Ukeje (1966) puts it. This need connotes the desire 'to transform societies and economies into modern ones' (Harman, 1976:18). It encompasses the needs for 'self realization, human relationships, self and national economic efficiency, effective citizenship and civil responsibility, national consciousness, national unity, social and political progress and the needs for scientific and technological awareness' (Ukeje, 1979:377). The need is for the creation of a better society in which Africans can lead a decent life. Cultural development has a central role to play in this type of envisioned societal advancement of Africa.

The objective of cultural development in African according to Nketia is:

to enable our people to adjust their mode of living, their attitudes, their ideas, their philosophy to the pressures and challenges of their changing environment. It should lead us to evolve programmes that seek continuity with the past as far as possible but which also encourage adaptation and refinement of the old in the light of new values (Nketia in Nwabara, 1983:61).

Modernism as such should have both historical integrity and cultural authenticity. Indigenous African music and culture are relational. Each of them has no simple logical starting point, from which the other can or should be understood. Re-empowering the musical arts in African for social modernization and inculcating the musical skills and knowledge requisite for participation in modern economic pursuit are tasks of modern music education. This is a way through which modern music education can reciprocally re-empower the African masses musically, artistically and creatively. And 'African culture-sourced modern music education is the panacea for producing the musical manpower needed for the African human-societal advancement' (Nzewi, 2000).

The characteristic of a society can be seen as the peculiar features of a people as they stand at any point in time. The typical modern African nation is pluralistic in almost everything: demographically, politically, economically, culturally, socially, ecologically, religiously, artistically, and musically. These are consequent upon African historical experiences. The African society of today is an admixture of the traditional, transitional and modern elements. A better understanding of the characteristics of the modern African society is crucial in order to find ways and means of combating cultural chauvinism in the national cultural systems of modern Africa.

'Music', according to Oehrle (1996:99), 'is a way of breaking down the barriers and prejudices, which isolate people from one another: a way of moving towards a culture of tolerance'. Well organized music education then is a way of developing aesthetic sensibilities in the educated Africans so that they can learn to appreciate social problems, the artistic traditions, religions, history, and ecological as well as demographic characteristics of their society as well as other societies. Modern music education in African should help modern Africans

adjust to and serve the society using the music knowledge they learn in schools.

The resources of a society include such things as: human and materials resources like minerals, crops, financial resources, and cultural resources. The systematic preservation, utilization, management and regeneration of a society's musico-cultural resources in its educational enterprise are crucial. Using the indigenous African music theoretical-practical models as basis for modern music education in Africa is the panacea for giving Africans cultural identity and human viability. This is what is needed to engender a respect for the African musical arts and its contributions to the world confluence of musical cultures.

2.4.2. Programs of music education, content and evaluation

In carrying out life tasks, human beings are always faced with making rational choices between alternative practices. When people appraise the worth or value of a thing or action, they do so on the basis of an evaluation of the inherent factors. The basis for choosing between competing alternative practices is evaluation. Evaluation is an integral part of all worthwhile human endeavors. In the (music) education process evaluation is indispensable. It aids decision-making about the worth-whileness of the educational enterprise. In the human society, the 'what' of education is embodied in the curriculum. 'Curriculum', according to Hass, 'is all of the experiences that individual learners have in a program of education whose purpose is to achieve broad goals and related specific objectives, which is planned in terms of a framework of theory and research of past and present professional practice' (Hass, 1983:4).

The phrase 'program of education' in the definition indicates that education enterprises may take place in formal and informal situation. As such programmes of (music) education may take place in the learner's home, in the school or any other socially accepted place(s) in which the learners participate. Such music programmes are often aimed at the solution of some problems of socio-musical life or the improvement of some aspects of a socio-musical life

system. To satisfy the musical needs of the society, the programme goals are expected to guide the selected content.

Farly in Okoro (1991:12) sees evaluation 'as a process of determining programme performance for the purpose of improving service'. Worthern (1990) defines it simply 'as the determination of the worth of a thing'. The evaluation of the content of the programme of music education (henceforth simply called programme) is undertaking to judge the worth of a programme in meeting the socio-musical needs of a people.

Anderson and Ball identify six major purposes of programme evaluation:

- To contribute to decisions about programme installation;
- To contribute to decisions about programme continuation;
- To contribute to decisions about programme modification;
- To obtain evidence to rally support for a programme;
- To obtain evidence to rally opposition to a programme and,
- To contribute to the understanding of basic psychological, social, and other processes (Anderson and Ball in Worthern 1990:42).

Increased interest in systematic programme evaluation recently has led to the evolution of a number of models of programme evaluation. An evaluation model may be regarded as a system of thinking which if followed or implemented will result in the generation of data which can be used in decision making for the improvement of educational programme.

The first wave of models advanced in the late 1960s and early 1970s were based initially on goals and then on decisions, issues or problems. The second wave was characterized by responsiveness to unique characteristics and processes within local settings and issues as perceived by stakeholders. The third wave stresses the importance of socio-political and other factors beyond technical quality, which were critical to an effective (i.e. useful) evaluation process (Herman, Morris and Fitz-Gibbon 1987:9).

Herman *et al.* identify seven models of programme evaluation in literature.

These include:

- i. Goal-oriented evaluation, which assesses student progress and the effectiveness of educational innovations (Bloom, Hasting, Madaus, 1971).
- ii. Decision-oriented evaluation: It is the concern of this model that evaluation should facilitate judgments by decision makers (Shufflebeam, 1971; Alkin, 1969).
- iii. Responsive evaluation depicts programme processes and the value perspectives of key people (Stake, 1975).
- iv. The emphasis in evaluation is on explaining effects, identifying causes of effects, and generating generalizations about programme effectiveness.
- v. Goal free evaluation model is used to determine the merit of programme from an appraisal of programme effects without reference to goals objectives (Scriven, 1974).
- vi. Advocacy – adversary evaluation: In this model evaluation is derived from the argumentation of contrasting point of view (Wolf, 1975).
- vii. Utilizations - oriented evaluation: Here, the structure of evaluation is to maximize the utilizations of findings by specific stakeholders and users (Patton, 1986; Alkin, Dailak and White 1979).

Programme evaluation may take any of the following forms: Context, Input, Process and Product (CIPP). The CIPP is a popular evaluation framework by Stufflebeam (1971).

Context evaluation helps in the diagnosis of the programme problems in relation to the determination of programme objectives. The achievement of the objective results into programme improvement. Input evaluation provides information on how resources available can be utilized for desired ends. It aids in structuring decisions to determine project designs (Stufflebeam, 1971). Process evaluation is undertaken during the period of programme implementation so as to provide periodic feedback on the quality of implementation. Product evaluation measures and interprets attainments at the end of a programme. It determines the effectiveness of the programme in achieving the objectives and goals of the programmes. It relates programme outcomes to programme objectives and process component.

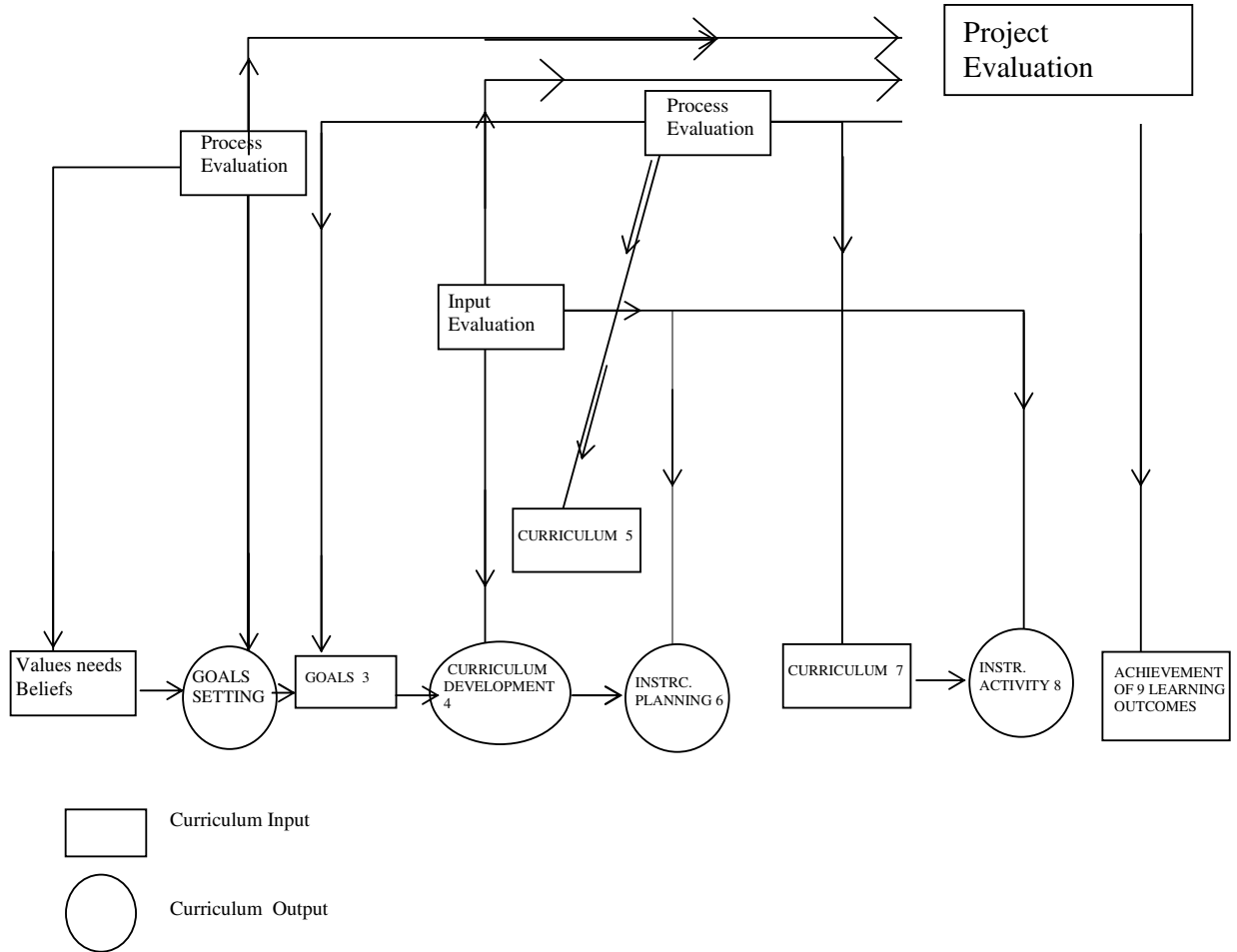


Fig.2: 1 Curriculum and Evaluation Models (From Olaitan and Ali, 1997).

Another conceptual framework of evaluation relevant to this thesis is the Centre for the Study of Evaluation (CSE)'s Quality Improvement Process Model. Developed in the University of California, Los Angeles by programme evaluation experts of the centre, the Quality Improvement Process (QIP) seeks to 'provide valuable insights into how programmes are operating, the extent to which they are serving their intended beneficiaries, their strengths and weaknesses, their cost-effectiveness and potentially productive directions for the future' (Herman et al.1987:11).

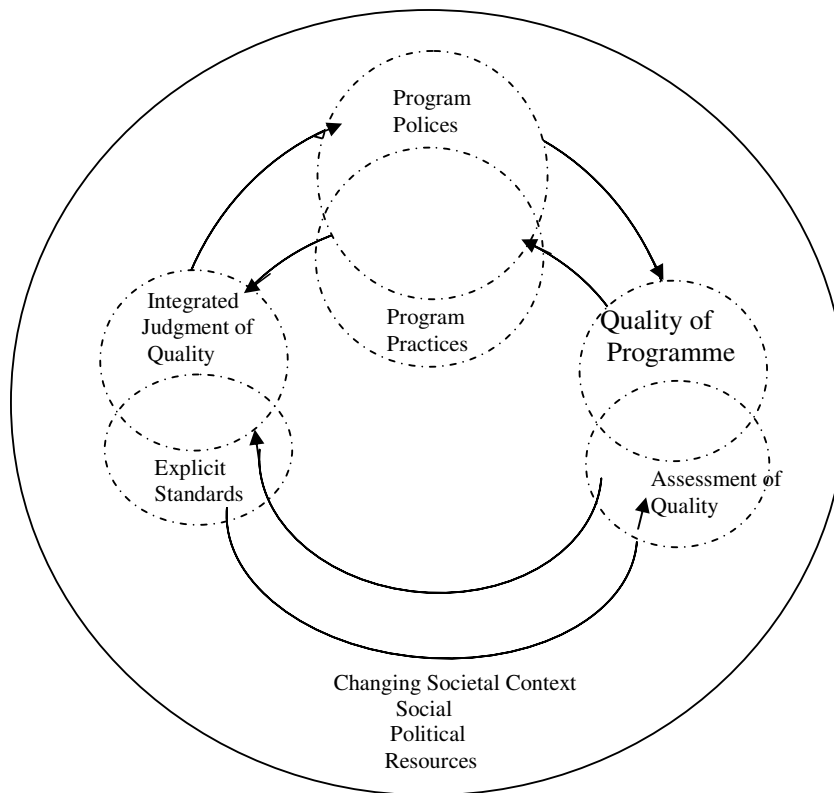


Fig. 2:2. The quality improvement process (QIP) model adapted from Baker and Herman (1985).

This model shows the interactions among the formulation and implementation of programme policies and practices, and the assessment and evaluation of their quality as a continuum. It shows that policies are formulated to guide, albeit loosely, practice. The combination of policies and practices produces the actual quality of a programme. Through the process of evaluation, the quality of a programme is assessed qualitatively and/or quantitatively. The assessment leads to evaluation judgment about how well policies and practices are working. Explicit goals, objectives and standards as well as other wide-ranging values form the bases of the judgment reached. The decisions reached may be to continue, eliminate, expand, or modify current operating practices. The model above shows that the process operates within important social, political, and organizational contexts which exert and are subject to significant influences.

2.5 Types of evaluation

Frutchey in Ajayi (1996:17) identifies several degrees of evaluation and illustrates it by means of a continuum. There are “Casual Every Day Evaluations” or “Informal Evaluations”, and at the opposite end, “Extensive Formal Studies”. Casual every day evaluations are the ones individuals ordinary make without much consideration of the decisions individuals make about simple problems. On the other hand, extensive formal studies involve the use of sophisticated research procedures and are often conducted by evaluation experts. Informal evaluations are unsystematic. The criteria and evidences used in making judgments are implicit. They can therefore be biased and misleading.

Ekpere (in Ajayi, 1996:16) identifies four different types of evaluation: snap evaluation, casual evaluation, semi-systemic evaluation and systemic evaluation. Snap evaluation is the type of evaluation that is done almost unconsciously. Casual evaluation is done after a conscious receipt of the information readily available at hands and fitting into the general descriptive framework that allows the individual to pass judgment on the utility and impact of a programme. The semi-systemic evaluation requires giving great attention to the collection of information about a thing and the description, analysis and extraction of facts and meanings from that set of information. Systemic evaluation is at par with an evaluation research. It requires the best possible database and programme description as well as acts of judgment.

Systemic evaluations are of recent origin in education. It dates back to the 1960s. Currently, education evaluation research is a robust area of activity devoted to collecting, analyzing, and interpreting information on the need, implementation, and impact of intervention efforts to better the lot of humankind and improve social conditions in a nation's life. In national life, systemic educational evaluations focus on investigating the worth of developmental trends in policy formation, programme planning and implementation affecting education.

Herman et al. (1987) identify five kinds of investigation possible in education. These include needs assessment, formative evaluation, summative evaluation, implementation studies and outcome studies. Needs assessment is conducted

where there is general dissatisfaction or uneasiness about programme effectiveness. It is aimed at discovering 'weaknesses or problem areas in the current situation which can eventually be remedied or project future conditions to which the programme will need to adjust' (Herman et. al., 1987:15). A needs assessment is used to make public implicit goal and to re-examine and critique existing goals. It is the formative evaluation that attempts to identify and remedy shortcomings during the developmental stage of a programme. The goals of summative evaluation are to collect and to present information needed for summary statements and judgments about the programme and its worth. Implementation studies is an on-going evaluation that is carried out at the implementation phase of programme to provide the decision makers with the necessary information about any needed adjustment in the objectives, policies and implementation strategies of the programme. Outcome studies are carried out sometime after the completion of the programme. It is undertaken when the programme is expected to have reached its full development, and its impacts have been felt. Herman says 'outcome studies examine the extent to which a programme's highest priority goals are and are not being achieved' (Herman et al, 1987:18).

Stufflebeam (1971) gives four categories of evaluation: context evaluation, input evaluation, process evaluation and product evaluation. Context evaluation serves planning decisions to determine objectives; input evaluation serves structuring decisions to determine programme designs; process evaluation serves implementing decisions to determine programme operations; and product evaluation serves re-cycling decisions to judge and react to project attainments. Context evaluation is used systematically in monitoring an educational system so as to provide it with information on needed changes. The other three types of evaluation are specific and ad-hoc. They are conducted only after a planning decision has being reached to affect some sort of system change. Each of them may be specifically used to evaluate the setting for the change. Generally speaking, the more formal, structured, systematic and comprehensive types of evaluation are needed in a rapidly changing society such as ours.

2.5.1 Evaluation approaches

There are two categories of evaluation approaches. These are quantitative and qualitative approaches (Herman et al., 1987).

2.5.2 Quantitative approaches

In measuring programme effects, quantitative approaches are mostly used. Its emphasis is on measuring, summarizing, aggregating and comparing measurements, and on deriving meaning from quantitative analyses. A quantitative approach is most useful when determining the effectiveness of a programme with well-defined outcomes. The emphasis is on measuring a finite number of pre-specified outcomes, on judging effects, on attributing cause by comparing the results of such measurements in various programmes of interest, and on generalizing the results of the measurements and the results of any comparisons to the population as a whole. Quantitative approaches often utilize experimental designs and frequently employ control groups. A quantitative approach is deductive in nature.

2.5.3 Qualitative approaches

Quantitative approaches to evaluation studies are most useful where the programme and its outcomes are not well defined. In a qualitative approach, the emphasis is on providing detailed information and on giving in-depth understanding of a programme as the programme and its participants are encountered from the participant's perspectives. Qualitative methods of data gathering include observations, interviews and case studies. The quantitative and the qualitative approaches, in literature, are often dichotomized as evaluators privilege one over the other. In more recent studies, many evaluators combine both approaches capitalizing on their strengths. That will be done in this thesis.

2.6 Elements of Evaluation

Raudabaugh (in Olaitan and Ali, 1997:423) identifies four elements of evaluation. These include objective, criteria, evidence and judgment.

2.6.1 Objectives

Kelsey and Hearne (1955:34) define objectives as 'expression of the ends towards which our efforts are directed'. In other words, an objective in music education is a direction of movement or a statement of some pre-determined musical action processes. Raudabaugh clarifies this by saying that 'objectives are the criteria by which content is outlined, materials selected, teaching procedures and learning experience developed and progress evaluated'. In Ben Bennett's (in Ajayi, 1996:57) description, 'an objective moves from what is, to what should be and therefore, establishing a gap for which some kinds of actions should be taken'.

In education, Taba (1975:196) says, 'objectives provide an orientation to the main emphasis in educational programmes'. That is, objectives are used to translate the philosophy into the values, needs and aspirations of the society. Objectives are statements of desired educational outcomes, which reflect the educational policy of the society. In music education, objectives are definers of direction of a music programme. As statements of the desired behavioural changes, objectives are borne in mind while selecting and evaluating the context of music programmes.

Objectives could be considered at four levels: 'ultimate goals, mediate goals, proximate goals and specific objectives' (Offorma, 1994:66). Ultimate goals 'are the expected end-products of an education carried over time'. They are statements of desirable acts, feelings, attitudes and knowledge exhibited in appropriate situations. Mediate goals 'are statement of behaviour expected of the learner at the end of each stage of education'. Proximate goals 'are those to be accomplished at the end of a course work or a unit of work'. Specific objectives, known also as behavioural or instructional objectives, 'are specified statements of objectives expected of the learners at the end of each learning sequence'.

The importance of stating the basic intent and objectives of a programme clearly is emphasized in evaluation studies. Guba and Lincoln (1989:43), for instance, are of the opinion that 'evaluation of a programme is made easier when the objectives of the programme have been clearly stated and concisely'. For, if a programme is developed in response to a particular need, a major concern of the evaluation should be whether the programme is meeting the need and to what extent it met the need.

However, attempting to develop criteria for evaluation from the music programme objectives are often problematic. A reason for this is that music educators are often concerned with uniqueness in music production. Their statements of objectives are often general and vague in order to ensure originality and creativity in music production. Many evaluation experts as such have advised against focusing solely on music programme objectives in conducting evaluations. The evaluator is advised to discuss the issues and concerns to be addressed with the primary audiences. The resulting consequences of a programme, too, both intended and unintended should be adequately considered. The implication is that the objectives of music education no matter how clearly stated are no guarantees for reliable and valid evaluation: An evaluator of music programmes should focus the evaluation not only on announced goals but be alert also to unanticipated outcomes - both positive and negative - that may be associated with the programmes.

2.6.2. Criteria

Criteria is a measure against which something can be judged. According to Olaitan and Ali (1997:415), criteria could be 'a rule, a norm, standard, an objective condition and/or a behaviour which is considered to be found out about the actual programme'. A major step in an evaluation process in music education is to formulate precisely the questions which the evaluator should answer or establish the criteria, yardsticks or bench mark for judgment. The criteria for selecting and evaluating the content of any educational programme are 'validity, significance, interest of the learners and learnability' (Nicholls and Nicholls, 1972); 'utility and consistency with social realities' (Wheeler, 1977, and Taba, 1962). To these must be added the learners' background. In providing

and evaluating a quality education in music, Abeles, Hoffer, and Klotman (1994:75) maintain that the content must be educational, valid, fundamental, representative, contemporary, relevant and learnable.

These criteria may be turned into questions like:

- (A) Is the content promoting the musical outcomes it is intended to promote?
- (B) Are the students learning basic ideas, concepts and principles of music or just factual minutiae? Are the students learning new musical skills, knowledge and attitudes from the programme? Is the music content deeply rooted in the culture of the society?
- (C) Are new ideas, concepts and generalizations arising out of research embodied in the content?
- (D) Is what is being taught a legitimate portion of the field of the music?
- (E) Are contemporary musical works utilized in the programmes?
- (F) Are the interests and needs of the learners reconciled with the musical norms and values of the society in the programme?
- (G) Is the content capable of helping the learners in solving their life problems today and tomorrow?

2.6.3 Evidence

According to Steele (Lewy, 1977:65), evidence in evaluation is an indication or an outward sign which is composed of: (i) acts, words, numbers of things that provide a sign of indication; (ii) that which provides proof of the extent to which the quality we are examining is present in a programme; and (iii) that which when accumulated into a pattern, provides picture adequate for judging the extent to which criteria have been met. It may be described as the indications that the intentionality of a music education programme has been met. Sources of evidence may be through systemic observations, interviews, questionnaires, group discussions, case studies, reviews of literature, standardized examinations, portfolio analysis and examination results of music students.

Evidence consists of data related to a particular criterion. The data is used in assessing the impacts of music programme on the individuals and the society.

Ben Bennett in Lewy (1977:25) proposes seven levels of evidence - input level; activities level; people's involvement level; reaction level; knowledge, attitudes, skills and aspiration (KASA) level; practice level and end result level - for programme evaluation.

At the input level, evidence is collected on resources available and how resources are used to achieve desired musical ends. The input dictates the volume of socio-musical activities. The reactions of the participants to musical activities show to some degree their interests in, likes of and dislikes for the musical activities in which they are involved. Musical involvement may change the participants' KASA negatively or positively. Practice change (adoption) refers to individual or collective application of acquired KASA to musical practice or musical way of life. But musical practices are not usually adopted for their own sake; certain benefits are anticipated to accrue from individual and collective musical practices. Whatever benefits and consequences that follows from musical KASA and practices may be called 'end results'. The end results, hopefully, include attainment of the ultimate objectives(s) of music programme.

2.6.4 Judgment

Programme judgments are decisions made or conclusion reached about how well the programme has satisfied the specified criteria. Accurate programme judgments are predicated on the use of sound criteria and collection of reliable evidence. Judgment is a summary statement based on the utility and act of a programme after the implementation. It is the assigning of values to alternatives and it is derivable from the comparison of the evidence with the criteria for evaluation (Olaitan and Ali, 1997:418).

2.7 Importance of programme evaluation in music education

Evaluation makes it possible to judge the worth, usefulness and effectiveness of something, be it an educational programme curriculum, textbook, students' performance or equipment. The function of programme of evaluation in music education is 'to use the evaluative findings to modify, reverse, and/or re-direct programme inputs for present or future programme cycling' (Okoro, 1991:56). These findings, according to Okoro, may reveal the objectives that need

clarifications or that the musical needs of the individuals and society require further amplification or that more time is needed, or that the music teaching-learning strategies need to be changed or modified. He further explains that the evaluative findings can be used to determine the viability and effectiveness of the programme.

Rossi, Freeman and Wright (1979:7) highlight three purposes of programme evaluation: (i) programme personnel can identify the mix of specific programme activities that have the greatest likelihood of affecting programme participants; (ii) administrators can use the results to document the worth of programme and organizational effort to funding group; and (iii) policy makers can use impact evaluation to defend their decisions in the face of persistent competition for fund. Froke (in Olaitan and Ali 1997:411) gives five reasons for evaluating educational programmes. These include:

- i. Determining if programme objectives were accomplished;
- ii. Discovering what impact the programme had on the participants;
- iii. Providing information to help in making decisions concerning future programmes;
- iv. Obtaining information on present programmes to key individuals or groups who are concerned about the effectiveness of educational services; and
- v. Providing information for formal report.

To Ogunbamera (in Olaitan and Ali, 1997:288), 'the basic purpose of evaluations is to stimulate growth and improvement'. The rationale for programme evaluation is to 'improve' and to 'prove' the programme's performance. Kempfer (in Okoro, 1991:37) maintains that 'any evaluation that does not lead to improved practices is sterile'. The quality of evaluation of the effect of a music programme however may be marred by the lack of sound and practical guidelines and materials, incompetence of programme evaluators, misinformed local administration, inappropriate state or federal policies and other complex issues involved with music education itself.

Yet, evaluation is crucial to the success of music as an educational activity. It helps music educational practitioners to determine progress or lack of it; identify

the effectiveness of certain methods and practices in programmes across sites. It helps in the planning of a new music programmes and in deciding whether to expand, modify or discontinue the existing ones. It provides a solid basis for decision making in policy formulation, music programme planning, implementation and improvement. Evaluation of music education programmes is conducted to improve practitioners' performance and to ensure that programmes are accountable. It is conducted not only to improve the performance of the on-going music programme but also to provide a guide for the future direction of the music programme.

2.7.1 General principle of evaluation

A review of literature shows that four basic questions are commonly asked in a traditional evaluation context. These questions are:

- (i) What should be evaluated?
- (ii) When should evaluation be carried out?
- (iii) Who should evaluate?
- (iv) What are the logical steps to be followed?

2.7.1.1 What to evaluate?

Herman *et al.* (1987:14) identify five general aspects of a programme that might be examined in evaluation studies:

- i. context characteristics;
- ii. participant characteristics;
- iii. characteristics of or processes in programme implementation;
- iv. programme outcome; and
- v. programme costs.

Context characteristics takes into consideration that a music programme operates within a complex network of socio-political factors that influence it (e.g. power, leadership policies) as well as music programme's specific factors like class size, time frame, budget and specific incentives within which the programme must operate. Personal characteristics include such things as age, sex, socio-economic status, music ability, attitudes and musical background and experience of the people associated with a music programme. Characteristics of programme implementation are the things people do to try to achieve a music

programme's goals. Programme outcomes are the effects of a music programme. Programme costs are the use of expenditure in music education.

These may be evaluated in terms of:

- A. Appropriateness (suitability and quality);
- B. Accomplishment (level of achievement of the primary objectives); and
- C. Efficiency (cost – benefit analysis). The entire programme or a segment of it could be evaluated on the basis of the (a) – (c) parameters above.

2.7.1.2 When to evaluate

In Tyler's linear model for curriculum theory evaluation is at the terminal stage of the 4-step process (Tyler, 1975). An alternative to Tyler's is provided by Wheeler's (1976) cyclic model in which he advocates that evaluation should take place in all phases of curriculum development. Today, evaluation is considered a dynamic, cyclic and continuous aspect of a programme development. Hence, evaluation of music education programme should be an on-going activity with specific outcomes measured periodically.

2.7.1.3 Who to evaluate

Normally, everyone involved in a programme can evaluate. That includes the students, the teachers, the administrators and the secretarial staff. Government agents too can evaluate a programme. Any person providing leadership in planning and implementation of a programme can evaluate it too. But if the complexity of the problem encompassing a programme is too enormous expert evaluators are engaged. And even when the expert evaluators are involved, the music education personnel could be involved in (i) determining the purpose of the evaluation;(ii) checking of data to be collected for appropriateness; (iii) designing the kind of information needed; (iv) determining how to collect the information (v) planning how the information will be analyzed, interpreted, reported and used (Ekpere in Ajayi, 1996:52).

2.8 Steps in evaluation

Regardless of the simplicity or the complexity of the programme to be examined, the procedural matters are the same. Scriven (1975:56) suggests the following logical steps. (i) Define the problems or activity; (ii) state the

objectives of the study or activity; (iii) select and develop the devices and procedures for data collection; (v) select samples (vi) collect data (vii) analyze and interpret data; and (viii) use of findings.

2.9 Theoretical base

Educational endeavour seeks changes in behaviour patterns of the people. Behaviour pattern embraces the people's thinking, feeling, acting and being. Music is fundamentally a human behaviour. The whole process of music education involves the development of a person musically for effective contribution to life in his/her human environment. The development refers to changes in behaviour brought about by musical learning. Programme of music education is 'a structured series of learning experiences' (Onwuka, 1984:56). Enabling individuals to learn socially valued musical knowledge, skills and attitudes is the main task of music education.

The term 'learning' has been used in different contexts with a wide variety of meanings. Pinsent for example, says it 'refers either to a process which produces progressive series of changes in behaviour and experience, or a result – the sum total of all such changes' (Pinsent, 1962:34). Lovel (1962:109), referring to the result of the process, takes learning to mean more or less permanent changes in behaviour 'which results from activity, training or observation'.

Saylor and Alexander (1966) define learning 'as relatively permanent changes'. Gagne (1965) defines learning as 'a change in human disposition or capability, which can be retained and which is not simply ascribable to the process of growth'. In general, learning as a process involves the acquiring of new knowledge, ideas, skills, values and experiences that enable the individual to modify or alter his behaviour or realize his goals. Hence, musical learning will be taken to mean the permanent acquisition and habitual utilization of the newly acquired musical knowledge or experience.

And taking into consideration Crary's (1969) definition of learning as 'the conceptualization of meaningful experience', musical learning must (be): (a)

clearly perceived, (b) retained, (c) built over time, (d) can be put into action, (e) enhances living a musical life and (f) affects behaviour more or less permanently.

Following Bloom and Heasting's (1971) classification of educational objectives, there are three related kinds of musical learning: cognitive, psychomotor and affective. The cognitive refers to learning of musical facts, knowledge or ideas. The psychomotor learning involves music making. The affective learning involves imbibing musical feeling, attitude, values and appreciation. For music education to promote self-realization, which enables individuals to become what they are meant to be and for individuals to preserve and transform the musical heritage of the society, the individual must acquire the three types of musical learning.

The musical learning is embodied in the programmes of music education. If we accept Herman et al (1987:8) definition of a programme as 'anything you try because you think it will have an effect', then a programme of music education is designed by a society to have an effect on the learners. To evaluate the music programme is to systematically collect information about how the programme operates and about the effects it may be having. Sometimes too, the information collected is used to make decisions about the programme - for example, how to improve it, whether to expand it, or whether to discontinue it.

About the effectiveness of the traditional African music education programme, Richard Okafor notes that the music 'learnt at childhood is important as a foundation for learning other things ... art, craft, science, human relation and social practices (Okafor, 1989:291). The imposition of colonial music education programmes on Africa, according to Nzewi (2000:2), led to 'the thwarting of the noble meaning and role of traditional music in African lives. This consequently led to the collapse of the African human systems, the subversion of unique African mind, and the pollution of Africa's human as well as moral integrity'. Because of relevance of the traditional music programmes, many scholars are agitating for its modern update while the discontinuation of the colonial music

programmes has been the persistent call of many scholars. The negative impact of the colonial model is due to the irrelevance of its music learning.

Although, musical learning is universally shared, content of programmes of music education varies tempo-spatially. The musical 'stuff' is sensitive to both time and place. Hence, an important consideration in music education is the relevance of the music content and learning opportunities to the needs, characteristics and resources of the child and his society.

For the relevance of educational content in Africa, the Addis Ababa Conference recommends that the African environment, the African cultural heritage, the African child, and demands of technological progress and economic progress must be taken account of. Yoloeye (1986:58) groups the elements 'African environment', African cultural heritage, and 'technological progress' as the societal aspects; and the African child's development' as representing the individual. Based on these, Yoloeye recommends a framework for evaluating relevance in the content of education in Africa. According to him, the educational process with respect to the societal elements may be viewed from three perspectives:

- i. Learning for the society, i.e. towards the fulfilment of the needs of society;
- ii. Learning about the society, i.e. becoming thoroughly familiar with the characteristics of the society, and
- iii. Learning from the society, i.e. utilizing the available resources in society for the promotion of learning (Yoloeye, 1986:58).

With regard to the individual, three categories of requirement of the educational processes are also given as:

- i. learning for the promotion of the individual's development;
- ii. adapting learning to the characteristics of the child; and
- iii. Maximizing the utilization of the child's resources in the promotion of his learning (Yoloeye, 1986:59).

In Nigeria the need to make the education enterprise relevant has led to the formulation and implementation of two policies: National Policy on Education

(1981), and the Cultural Policy (1988). The two policies currently affect the practice of music education in Nigeria.

Programme evaluation according Herman *et al.* (1987) involves the collection of valid, credible information about a programme in a manner that makes the information potentially useful. As such, the current music education practices in Nigeria call for evaluation to document how it operates and about its impact. The information collected too will be used to make decisions about the programme – whether to approve it, how to improve it, to expand it, or discontinue it.

The model that is being proposed here constitutes an attempt to evaluate the current music education programmes in Nigeria with the hope of improving its quality. Hence, the Baker and Herman's (1985) Quality Improvement Process model is modified in this study to suit the need of music education programme evaluation in Nigeria. This model is adopted because it recognizes that 'changing policy expectations, resources and other constraints, as well as social, organizational, political, and demographic factors significantly affect the process and impact of evaluation' (Herman *et al.*, 1987:11)

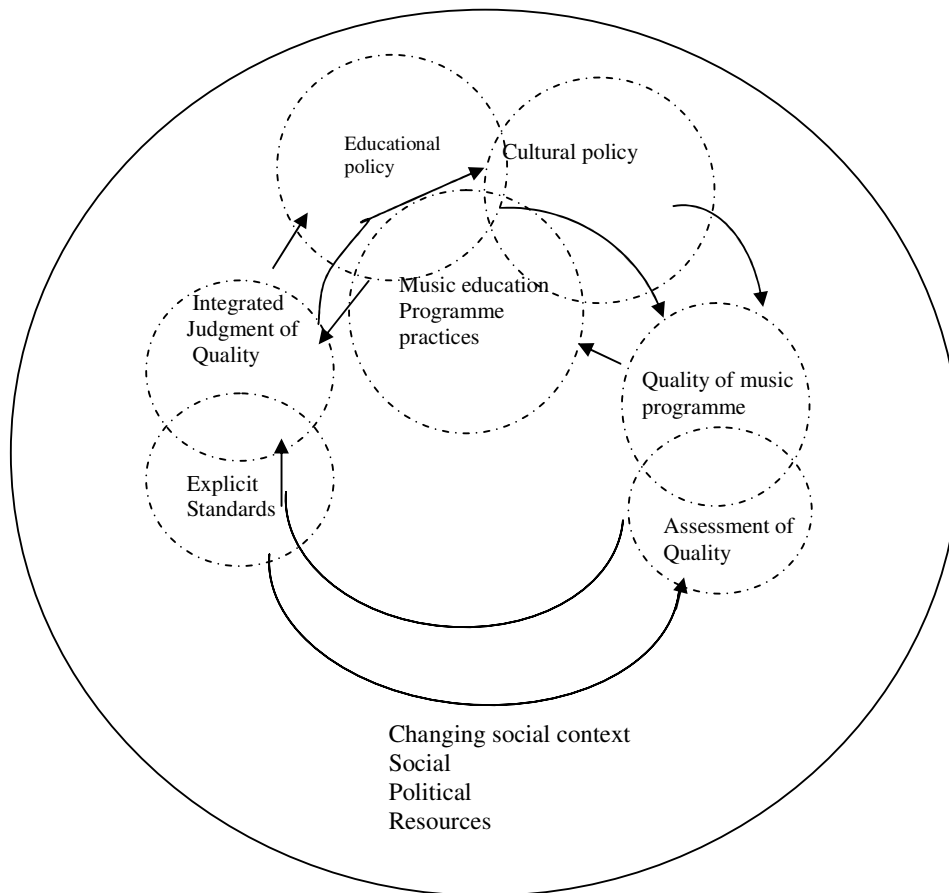


Fig. 2:3 Model of Music Education Quality Improvement Process

2.9.1. Description of the Model

The model is arrayed in a circle indicating that the process is neither discreet nor linear. It shows that the process of music education in Nigeria operates within an important social, political, cultural and economic context, which impinges upon it. It recognizes that the National Policy on Education (1981) and the Cultural Policy (1988) somewhat provide guidelines for the practices of music education in Nigeria.

The policies and music education practices combine to produce the actual quality of the Nigeria music education programmes. Through evaluation, that quality is assessed. The assessment leads to judgment about how well the policies and music education practices are working. These judgments are based on explicit goals, objectives, and standards, and other implicit wide-ranging values. The judgment, positive or negative, leads to the improvement of music education practices in Nigeria.

2.10 Analytical framework

For the analysis of national systems of education, Holmes (1981) provides a conceptual framework. The framework consists of six categories: aims, administration, finance, structure, organization, curricula and teacher education. These categories, modified, are adopted in the analytical section of this thesis.

2.10.1 Aims

Music education requires a set of aims to prevent it from running adrift, and give it a sense of direction. The expression of aims at different levels of education may be found in policy documents, States edicts, decrees, provincial legislation, local curriculum, influential music educators and professional associations. Aims according to Holmes can be found in three sub-classifications: child-centered, society-centered, and subject centered. Aims are child-centered when the child is the focus of music education. Society-centered aims are those in which music education is seen as the means through which society develops. In subject centered aims, the continued development of the subject, in this context, music is considered to be of paramount importance.

2.9.2 Administration

Under this category, the emphasis is on the administrative system that assists in the implementation of the aims. This, Holmes states, may be at three levels – national, provincial (state) and local.

2.10.3 Finance

This deals with the way finance is provided, who provides it and how is it expended. Government may provide this, and it can include commercial, philanthropic and parental provisions.

2.10.4 Structure and organization

This involves an analysis of the educational continuum from early childhood through to tertiary institutions.

2.10.5 Curricula

Curriculum is necessary for school music education. Curriculum designs include the formulation of specific objectives for music education and the content and learning strategies for each level of instructions. Holmes formulates three theories into which curricula generally fall: essentialism, encyclopaedism and pragmatism. Essentialism lays emphasis on courses that are essential for general education. In encyclopaedism, the assertion is that all knowledge should be found in a curriculum. In pragmatism, the consideration is on what is important for living.

2.10.6 Teacher Education

The developed curriculum needs implementation. This category deals with how teachers are educated to implement a programme before, and during employment. Before employment, the issues of length, types and balance of courses are of interest. During employment, types of teacher education and status, promotion, and professional development opportunities are important considerations.