

## CHAPTER FIVE

### ANALYSIS OF DATA, RESULTS AND DISCUSSION

#### 5.1 Introduction

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

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

#### 5.2 Access into the schools and ethical issues

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

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

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

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

### **5.3 Sources of data**

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

### **5.4 Part 1**

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

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

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

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

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

√ = presence of a module according to class

**Table 5.4.1**

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

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

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

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

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

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

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

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

#### **5.4.2.1 Categories of analysis**

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

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

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

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

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

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

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

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

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

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

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



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

**\*Categories of analysis**

**Table 5.4.2.1**

**5.4.3 Discussion of results**

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



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

#### **5.4.3.1 Music**

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

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

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

Standard 1, objective 3.2.1.1 identify beat in music.

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

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

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

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

#### **5.4.3.2 Singing**

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

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

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

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

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

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

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

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

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

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

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

Standard 3, objective 3.4.1.5 sing tunes in tonic solfa.

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

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

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

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

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

Standard 1, objective 3.7.1.6 perform musical games.

The musical games feature a lot of singing.

#### **5.4.3.3 Dance**

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

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

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

Standard 1, objective 3.6.2.6 name dance elements.

Standard 2, objective 3.6.2.4 compose a simple dance piece.

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

Standard 1, objective 3.6.2.5 perform simple movement patterns.

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

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

#### **5.4.3.4 Movement in music**

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

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

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

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

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

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

Standard 4, objective 3.5.1.2 mime simple stories and tales.

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

Standard 1, objective 3.8.1.2 perform gymnastic movements.

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

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

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

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

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

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

#### **5.4.3.5 Drama**

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

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

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

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

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

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

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

appreciate that stories are illustrated in different ways.

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

#### **5.4.3.6 Clapping**

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



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

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

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

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

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

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

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

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

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

#### **5.4.3.7 Musical Instruments**

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

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

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

Standard 4, objective 3.3.1.3 construct simple percussive musical instruments.

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

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

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

#### **5.4.3.8 Poetry**

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

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

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

Standard 1, objective 3.2.2.2 identify words that rhyme.

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

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

#### **5.4.3.9 Costume art**

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

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

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

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

**Table 5.4.3**

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

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

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

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

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

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

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

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

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

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

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

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

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

### **5.5.2 Analysis of data**

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

### **5.5.3 Presentation of results**

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

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



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

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

**Question 1.1**

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

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

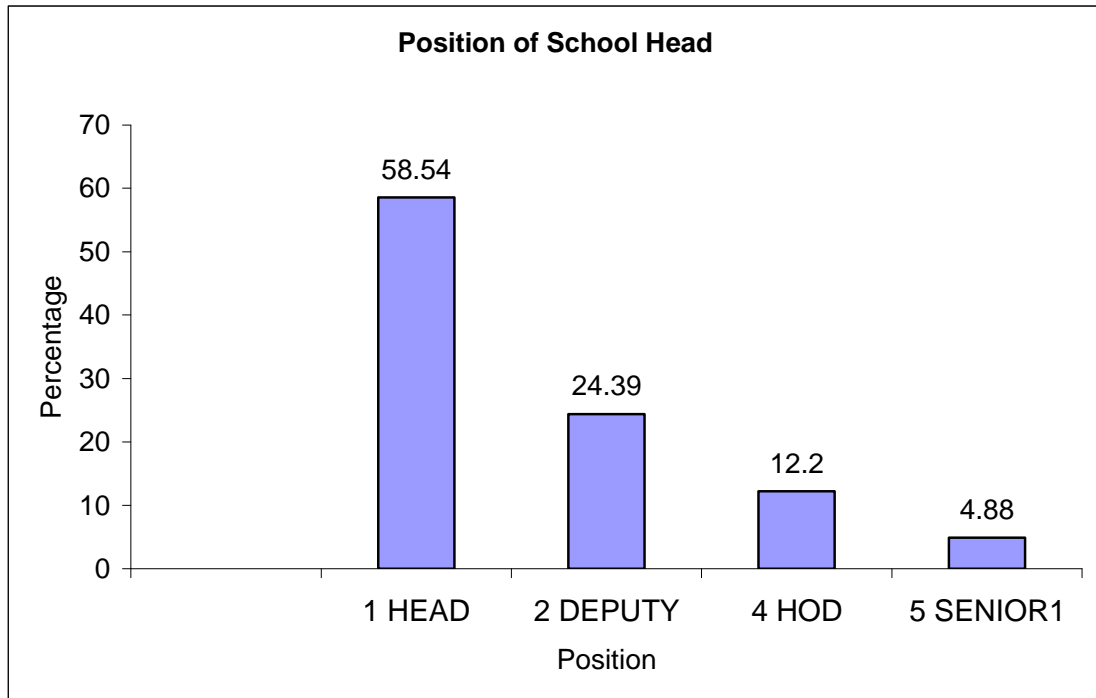


Figure 1.1a

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

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

Figure 1.1b

### **Question 1.2**

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

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

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

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

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

### **Question 1.3**

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

The following responses were given:

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

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

#### **Question 1.4**

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

The respondents explained as follows:

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

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

### **Question 1.5**

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

The respondents suggested the following:

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

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

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

**Question 2.1**

What are your qualifications?

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

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

**Figure 2.1**



**Question 2.2**

Do you teach Creative and Performing Arts?

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

**Question 2.3**

How long have you been teaching?

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

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

Frequency Missing = 10.

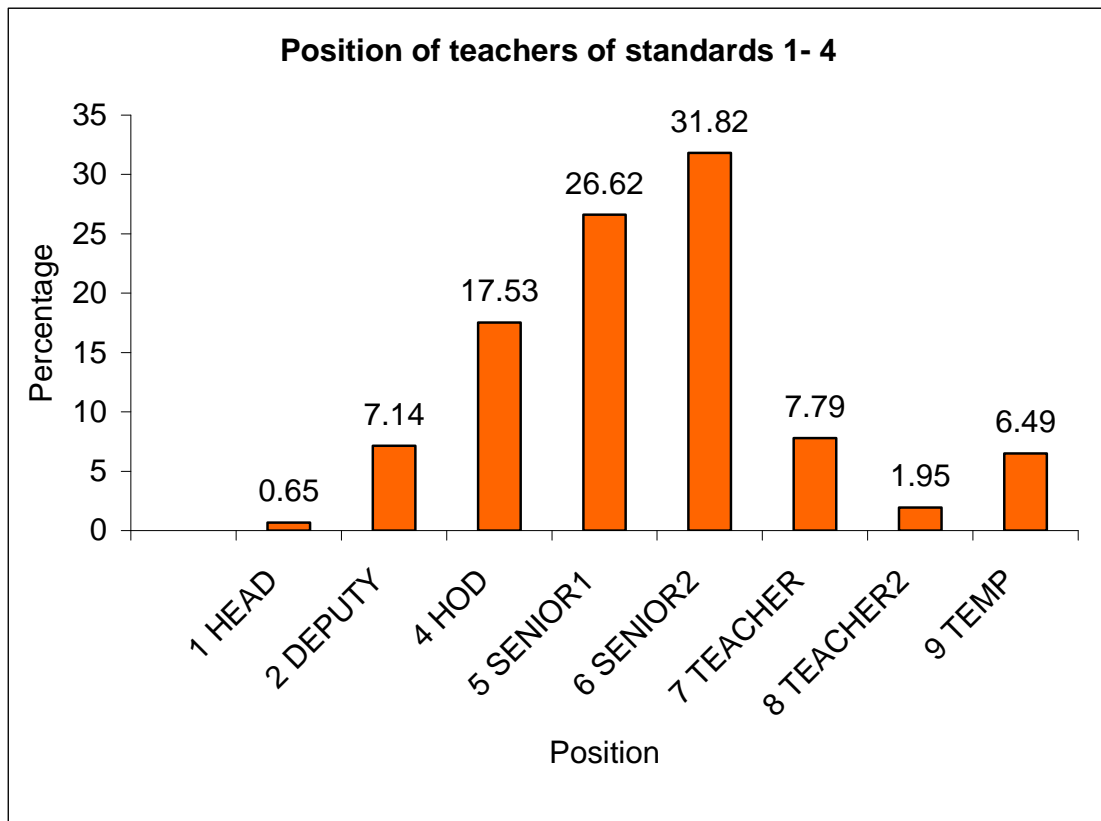
**Figure 2.3**

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

**Question 2.4**

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

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



**Figure 2.4a**

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

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

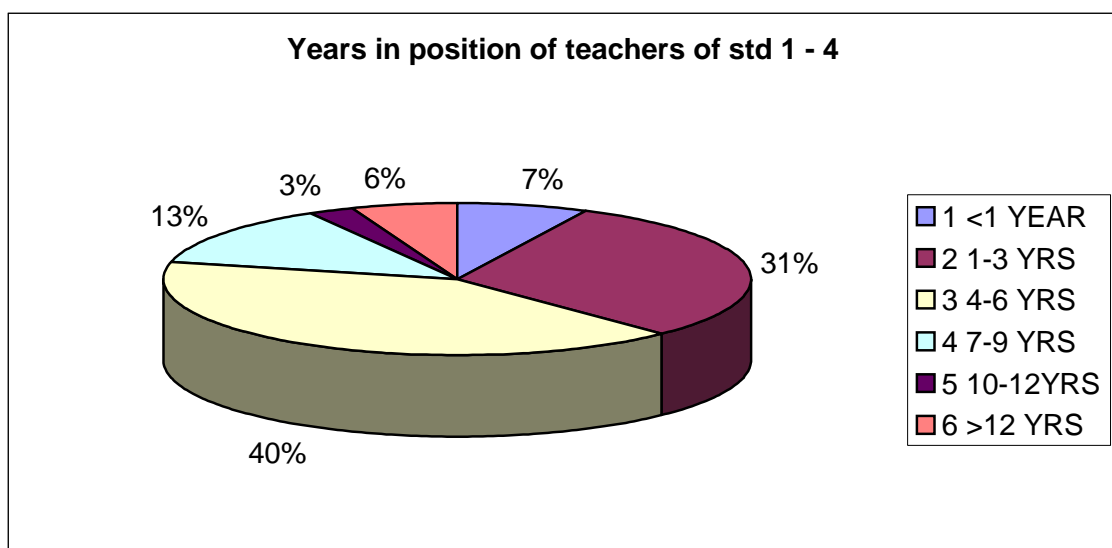


Figure 2.4b

### Question 2.5

What standard do you teach?

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



| <b>2.5 TEACH STANDARD 1</b> |                  |                |                             |                           |
|-----------------------------|------------------|----------------|-----------------------------|---------------------------|
| <b>v20</b>                  | <b>Frequency</b> | <b>Percent</b> | <b>Cumulative Frequency</b> | <b>Cumulative Percent</b> |
| <b>1</b>                    | 40               | 100            | 40                          | 100                       |

Frequency  
Missing = 1

Figure 2.5a

| <b>2.5 TEACH STANDARD 2</b> |                  |                |                             |                           |
|-----------------------------|------------------|----------------|-----------------------------|---------------------------|
| <b>v21</b>                  | <b>Frequency</b> | <b>Percent</b> | <b>Cumulative Frequency</b> | <b>Cumulative Percent</b> |
| <b>2</b>                    | 37               | 100            | 37                          | 100                       |

Frequency  
Missing = 4

Figure 2.5b

| <b>2.5 TEACH STANDARD 3</b> |                  |                |                             |                           |
|-----------------------------|------------------|----------------|-----------------------------|---------------------------|
| <b>v22</b>                  | <b>Frequency</b> | <b>Percent</b> | <b>Cumulative Frequency</b> | <b>Cumulative Percent</b> |
| <b>3</b>                    | 36               | 100            | 36                          | 100                       |

Frequency  
Missing = 5

Figure 2.5c

| <b>2.5 TEACH STANDARD 4</b> |                  |                |                             |                           |
|-----------------------------|------------------|----------------|-----------------------------|---------------------------|
| <b>v23</b>                  | <b>Frequency</b> | <b>Percent</b> | <b>Cumulative Frequency</b> | <b>Cumulative Percent</b> |
| <b>4</b>                    | 41               | 100            | 41                          | 100                       |

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

Figure 2.5d

### Question 3.1

What do you understand by integration of content in teaching?

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

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

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

### **Question 3.2**

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

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

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

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

### **Question 3.3**

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

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

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



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

### Question 3.4

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

3.4.1 Strongly Agree?

3.4.2 Agree?

3.4.3 Disagree?

3.4.4 Strongly Disagree?

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

| <b>3.4 CPA SYLLABUS INCLUDES LOCAL COMMUNITY ARTS</b> |                  |                |                                 |                               |
|---|------------------|----------------|---------------------------------|-------------------------------|
| <b>v24</b>  | <b>Frequency</b> | <b>Percent</b> | <b>Cumulative<br/>Frequency</b> | <b>Cumulative<br/>Percent</b> |
| <b>STRONGLY AGREE</b>                                 | 20               | 48.78          | 20                              | 48.78                         |
| <b>AGREE</b>  | 21               | 51.22          | 41                              | 100                           |

Figure 3.4

### Question 3.5

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

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





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

**Question 3.6**

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

| <b>3.6 CPA SYLLABUS ALLOWS YOU TO TEACH LOCAL ARTS</b> |                  |                |                             |                           |
|--|------------------|----------------|-----------------------------|---------------------------|
| <b>v25</b>   | <b>Frequency</b> | <b>Percent</b> | <b>Cumulative Frequency</b> | <b>Cumulative Percent</b> |
| <b>YES</b>   | 41               | 100            | 41                          | 100                       |

**Figure 3.6**

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

**Question 3.7**

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

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

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

#### **Question 4.1**

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

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

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

#### **Question 4.2**

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

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

| <b>4.2 ENOUGH RESOURCES TO IMPLEMENT CPA SYLLABUS</b> |                  |                |                             |                           |
|---|------------------|----------------|-----------------------------|---------------------------|
| <b>v26</b>  | <b>Frequency</b> | <b>Percent</b> | <b>Cumulative Frequency</b> | <b>Cumulative Percent</b> |
| <b>NO</b>   | 41               | 100            | 41                          | 100                       |

**Figure 4.2**

**Question 4.3**

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

**Question 4.4**

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

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

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

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

#### **Question 4.5**

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

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

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

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

#### **Question 4.6**

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

The respondents came up with the following suggestions:

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

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

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

#### **5.5.4 Discussion of results**

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

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

#### **5.5.4.1 On participants' personal career**

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

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

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



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

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

#### **5.5.4.2 On indigenous musical arts and integration of content**

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

#### **5.5.4.3 On syllabus implementation**

##### **5.5.4.3.1 Impressions and views of school administrators**

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

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

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

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

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

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

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

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

#### **5.5.4.3.2 Suggestions by school administrators on improving syllabus implementation**

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



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

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

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

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

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

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

#### **5.5.4.4 Impressions and views of teachers**

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

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

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

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

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

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

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

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

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

#### **5.5.4.4.1 Suggestions by teachers on improving syllabus implementation**

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

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

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

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

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

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

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

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

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

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

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

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

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



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

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

#### **5.5.4.5 Answers to the research questions**

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



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