

2. LITERATURE REVIEW: policy and curricula

2.1 Introduction

Chapter one outlined the motivation and rationale for engaging in this research. This was done through a careful layout of the background to the research, research origin, research problem and the aims of the study. A brief description of the research methodology employed was given as well as an overview of the study. The significance and role of music in Buganda, too, was outlined. The purpose of this chapter is to review the existing scholarship or available body of knowledge in order to ascertain how other scholars have investigated, theorised and conceptualised issues, and what they have found empirically, what instruments they have used, and to what effect (Mouton 2004:87). The focus of this chapter, therefore, is on various sources of information and the accumulated scholarship regarding the study under six major headings as follows, each of which will be explained in detail later on in this chapter:

- **Primary education before and after 1997**

In 1997, President Museveni pledged to provide free primary education. Until that time, education had been a low and declining priority for the government.

- **Education related policies**

Various government policies affect education in Uganda. These include the Education Policy Review Commission (EPRC) of 1989, the Universal Primary Education (UPE) initiative of 1997, Education Strategic Investment Plan (ESIP) of 1998, Education Statistical Abstract (ESA) of 1996, National Strategy for Girls Education in Uganda (NSGEU) of 1999, Complimentary Opportunity for Primary Education (COPE) of 1995 and the Basic Education Child Care and Adolescent Development (BECCAD) of 1996, Teacher Development Management System (TDMS) of 1998 and Kabaka's Education Fund (KEF) of 1955.

- **International organisations in education**

International organisations play a vital role in developing education in Uganda and determining its nature and success by way of providing funding, especially for rural schools. They also provide scholastic materials like blackboards, books and computers, and they put in place the necessary infrastructure and services like boreholes and roads where they are lacking. The most prominent of the international organisations that play a major role in education include: the United Nations Development Program (UNDP), Action for Development (ACFODE), Danish International Development Agency (DANIDA), German Technical Co-operation (GTZ), Irish Aid (IRA), Forum for African Women Educationalists (FAWE), Department of International Development (DFID), United Nations Educational Scientific and Cultural Organisation (UNESCO) Action Aid, Adventist Development and Relief Agency (ADRA), United Nations International Children's Emergency Fund (UNICEF).

- **Education structure and administration**

Uganda's education structure is of two years of pre-primary, seven years of primary education, four years of lower secondary education or Ordinary Level, and finally two years of upper secondary education or Advanced Level. It is from there that one joins tertiary/higher education.

- **Curriculum: performing arts and physical education**

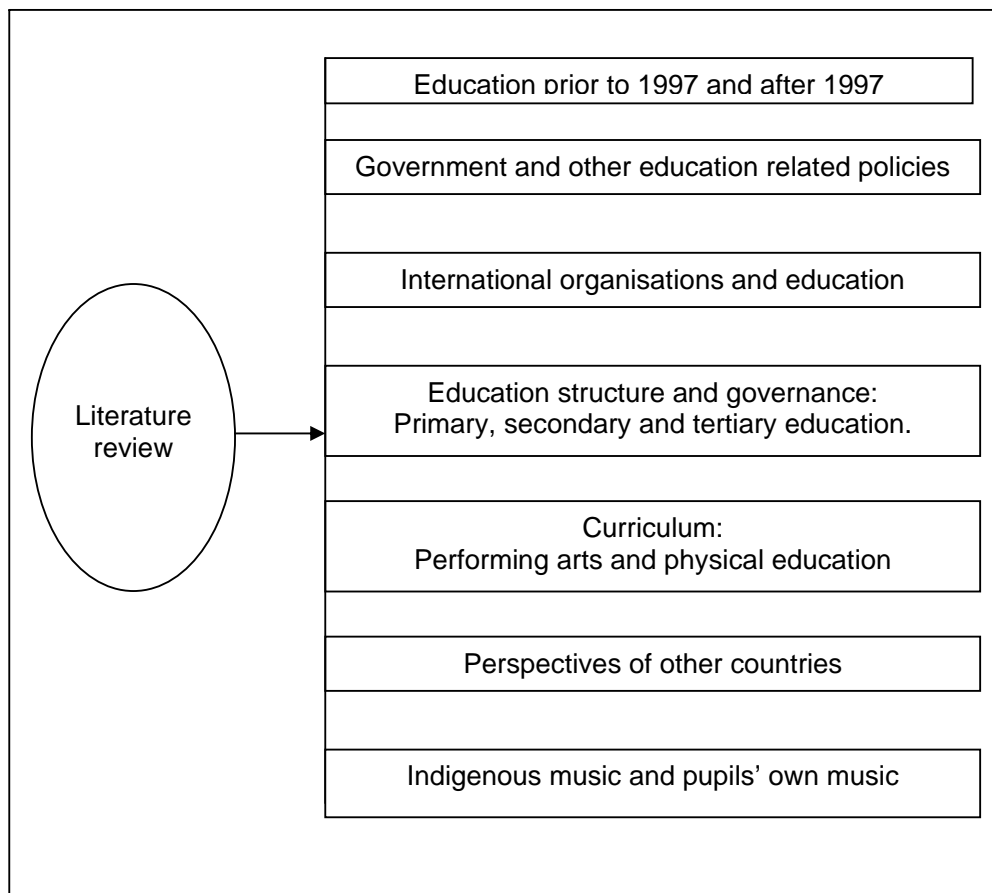
The national curriculum comes in two volumes, one and two. Volume One encompasses English, Integrated Science, Mathematics, Social Sciences, Social Studies and Agriculture. Volume two encompasses Integrated Production Skills, Kiswahili and Local languages, Performing Arts and Physical Education (PAPE) and Religious Studies.

For the purposes of this study, we shall concentrate on the syllabus of Performing Arts and Physical Education found in Volume Two of the curriculum.

- **Perspectives from other countries**

For comparative analyses of what other countries are doing with regard to arts education in the region, the following countries and their arts education have been examined: Kenya, Namibia, Ghana, Nigeria, Botswana, and Malawi. Furthermore, the National Curriculum of Britain and Wales is analysed in this document as a model with regard to integration and arts enrichment.

Figure 10 Approaches to scholarship review



Lastly, a close investigation of music education and the related arts in seven other countries will be made. For the purposes of this study I will draw parallels in Ghana, Kenya, Botswana, Zimbabwe, Malawi, Zambia and Namibia. In the following section, the above six mentioned approaches will now be explained in detail.

2.2 Primary education prior to 1997

In Uganda, primary education is the basic minimum package of learning, which has to be available to every child. It aims at developing the quality of life of the learners so that they will serve society properly according to their roles and responsibilities as good citizens (Uganda 2001: vii). Primary education caters for school goers between the ages of 6 to 11 years and runs from P1 (6 years) to P7 (11 years).

2.2.1 Objectives of primary education before 1997

In order to provide practical mechanisms for fulfilling the national aims and objectives of primary education articulated in both the Government White Paper (Uganda 1992b) and the Report of the Curriculum Review Task Force (Uganda 1993) the following aims and objectives are set:

- 'to enable individuals to acquire functional, permanent and developmental literacy, numeracy and basic communication skills in English, Kiswahili and one local language,
- to develop and maintain sound mental and physical health among learners,
- to instil values of living and working co-operatively with other people and caring for others in the community,
- to develop and cherish the cultural, moral and spiritual values of life and appreciate the richness that lies in our varied and diverse cultures and values,
- to promote understanding and appreciation for the protection and utilisation of the natural environment, using scientific and technological knowledge and skills,
- to develop an understanding of one's rights and civic responsibilities and duties for the purpose of positive and responsible participation in civic matters,
- to develop a sense of patriotism, nationalism and national unity in diversity,
- to develop pre-requisites for continuing education,



- to acquire a variety of practical skills for enabling one to make a living in a multi-skilled manner,
- to develop an appreciation for the dignity of work and for making a living by one's honest effort,
- to equip the learner with the knowledge, skills and values of responsible parenthood,
- to develop skills in management of time and finance and respect for private and public property,
- to develop the ability to use a problem-solving approach in various life situations, and
- to develop discipline and good manners'.

(Uganda 1993)

The above aims and objectives provide a frame of reference for presentation and discussion of the findings in Chapter 5. They form the basis for recommendations and also for defining the vision for a revised syllabus and curriculum referred to in Chapter 6.

2.3 Government policies

There are various policy documents that relate to education in Uganda. However, for the purpose of this study I will discuss the Education Strategic Investment Plan, ESIP (Uganda 1998a) and Universal Primary Education, UPE (Uganda 1997).

The National Resistance Movement (NRM) government took power in 1987 and up to 1997; education in Uganda was accessible to only the minority rich. The education census of 1996 reveals that, at that time, 10% of primary school institutions and 24% of secondary schools were privately owned (Kwesiga 2002:85). As a result of the social strife that included worsened terms of trade, a huge public debt and the decline in value of the shilling over other currencies, the financing of education both by the state and individual parents suffered a heavy blow. Resources were lacking in many institutions and were dilapidated in schools where they were still accessible.

Unattractive salaries intensified a critical shortage of teachers at all levels and there were also many untrained and unlicensed teachers in schools (Kajubi 1992:298).

The main income sources for government aided schools were PTA levies collected from parents by the school, central government transfers and PTA contributions for teacher salaries, government funding for capital expenditures and capitation grants and retained tuition fees (Reinikka and Collier 2001:350).

Table 2 below illustrates the recurrent budget allocation of education between 1991 and 1997. The figures that are quoted in millions of Uganda shillings reflect how much education was under funded before the introduction of UPE. This explains the inadequacy and sometimes total lack of resources and the unattractive teachers' salaries.

Table 3 Recurrent budget allocation of education, 1991 to 1997

Year	U Shs. in millions	Index
1991	19,202	100
1992	30,002	156
1993	24,569	128
1994	32,258	168
1995	51,891	270
1996	49,027	255
1997	68,081	355

(Reinikka and Collier 2001: 349)

At that point the exchange rate was 1 USD to Ushs. 1200. Teacher salaries were always the largest item, consistent with the finding that public spending choices tend to favour teacher salaries over their actual contribution in producing educational outputs (Pritchett & Deon 1997:23).

Table 4 Summary of school income data, 1991 to 1995

Income (in millions of U Shs.)	1991	1992	1993	1994	1995
Capitation grants	4.2	15.8	58.0	60.9	58.3
Other govt. funding	73.8	62.5	73.6	118.7	147.1
Total Govt. contribution	291.9	293.0	512.9	928.2	1,120.0
Tuition collected	55.4	96.8	116.6	136.2	141.3
Tuition retained by schools	2.2	7.4	10.6	23.7	50.3
PTA levies	591.1	609.6	775.2	934.9	1,032.7
PTA Salary payments	125.8	134.1	196.0	300.7	475.9
Total parent contribution	772.3	840.5	1,087.8	1,371.8	1,649.9

(Pritchett & Deon 1997:24)

Based on the inherited anachronistic colonial system of education and a lack of sufficient funding, no fundamental transformation occurred over the years in relating education to the social and cultural realities of Uganda. Education, then, did not succeed in promoting a sense of national unity, economic development, self-reliance, social justice and equity, scientific and technological literacy, cultural values and a sense of mutual responsibility (Kajubi 1991:322). These discrepancies led to uncoordinated responses to social and political demands from time to time, widespread disparities in the quality of schools and education in general and between the products of the system and the needs of society. Before the introduction of free UPE in 1997, official data indicates that primary school enrolments in government schools were almost stagnant for 10 years. See table 1 below:

Table 5 Enrolment data from government schools, 1987 to 1997

<i>Year</i>	<i>Number of schools</i>	<i>Number of teachers</i>	<i>Number of pupils (millions)</i>
1987	7,627	72,970	2.31
1988	7,905	75,551	2.42
1989	7,684	81,418	2.53
1990	7,667	81,590	2.28
1991	8,046	78,259	2.54
1992	8,325	86,821	2.56



1993	8,430	91,905	2.67
1994	8,442	81,043	2.60
1995	8,531	-	2.64
1996	-	82,600	2.74
1997	10,000	98,700	5.30

(Uganda 1997:347)

In 1992, the integrated household survey recorded an average gross primary enrolment of slightly more than 90% while net enrolment (proportion of children between 6 and 12 years of age enrolled in school) was 67%. This implied much higher enrolment figures than those officially reported, with the gross primary enrolment ratio being estimated at 93% compared with an official figure of 73% (World Bank 1996). In Buganda schools in the Mukono and Kampala districts, a large increase in enrolments followed UPE. There was an increase of 110% in rural schools and 30% in urban schools. The increment in the influx of school-goers has resulted into larger classes in terms of the number of pupils in each class.

2.3.1 Education after 1997

The response to the UPE initiative of 1997 was enormous, leading to a doubling of officially recorded primary school enrolments. The government's modest funding increase was insufficient to meet demand. UPE increased enrolments from 2.7 million to 5.3 million pupils, based on a nationwide headcount in 1997, revealing a high private demand for education (Uganda 1997). The biggest increase was in primary one (P1). It was because of these challenges that the NRM government set up the Education Policy Review Commission (EPRC) in July 1997 to review, appraise and suggest improvements in the current system of education at all levels. The Education Policy Review Commission came up with the Education Strategic Investment Program (ESIP) in order to improve the quality of education as well as look into ways of making it accessible to all Ugandans from the grassroots. Subsequently, the first four children in every household were allowed access to free primary education.

2.3.2 Education Strategic Investment Program (ESIP)

The vision for the NRM government through the Ministry of Education and Sports since 1992 has been to provide quality education and sports for all learners. Its mission remains to support, guide, co-ordinate, regulate and promote quality education and sports for national integration, individual and national development.

The same mission to support, guide, co-ordinate, regulate and promote quality education and sports for national integration, and individual and national development, underlies the Education Strategic Investment Plan, ESIP (Uganda 1998a:10). It reflects Uganda's current and medium term priorities in the education sector and aims at the equitable distribution of the resources available to the sector. The ESIP is therefore consistent with the Government White Paper (Uganda 1998a:11) and also with the broader published development policies as listed below.

The Education Strategic Investment Plan framework (Uganda 1998a:12) prioritised the following policy objectives:

- ✚ Ensuring Universal Primary Education (UPE),
- ✚ Improving the quality of primary education,
- ✚ Ensuring equity of access to all levels of education,
- ✚ Forging a stronger partnership between the public and private sectors.

2.3.3 Universal Primary Education (UPE)

As a result of the need for building the country's socio-economic development on a sound education system, the National Resistance Movement government, upon the recommendation of the Education Policy Review Commission, decided to launch a major education reform project. Under this project the Universal Primary Education (Uganda 1997) initiative was introduced. In practice, UPE is not universal, but has a realistic tendency towards universality.

Under this programme, the government commits itself to providing free primary education to a maximum of four children per family. In order to comply with the country's constitutional requirements of affirmative action in favour of marginalised groups, two of every four must be female if a family has children of both sexes. In addition, if a family has a child with a disability, that child must be granted highest priority in enrolment under this program.

In launching the program, the government was conscious of the financial implications of the scheme and the need to provide basic quality education. The overwhelming response nationwide posed challenges concerning staffing, teaching and educational materials. In various parts of central Uganda, the response was so high that some classes were conducted under trees. In urban centres, government-aided schools had equally overwhelming enrolment figures, which have raised questions about the quality of education.

It has been increasingly difficult to absorb the growing number of primary school leavers, thus undermining the UPE program and the broader national goals like the elimination of poverty (Munene, 1997). UPE is a key factor in the restructuring of education in Uganda, and is a means to provide for maximum literacy in the country (Kajubi, 1991a). It is viewed as an answer to the problem that has faced most families, of whether their children will ever go to school. The Universal Primary Education program is only applicable to government-owned schools. UPE has an impact on the school system in many ways, including the improvement of the quality of teaching and learning in that decisions are made at the point of implementation (Bitamazire 1990).

Although UPE addresses the principle of equity as regards education access amongst households, in many cases it has exacerbated the gap between the rich and the poor. The response to UPE led to the doubling of primary enrolments, which meant insufficient resources. According to the World Bank (1988) country study on the 'The challenge of growth and poverty reduction', the Education Strategic Investment Plan ESIP (Uganda, 1998b) was launched to deal with the enrolment versus resources crisis.



2.3.3.1 Effects of UPE

The main concern about UPE was the deterioration in the quality of education provided. In the short term, government educational expenditure did not rise sufficiently to offset the abolition of PTA fees and the consequent expansion of student numbers. Exploratory evidence is provided in Chapter 4 by a study of various primary schools in the *Mukono* and *Kampala* districts in 2003. The effects of UPE are both negative and positive. For the purposes of this study, I will refer to the major four effects. These are enrolment, public spending, secondary education access and improvement in female access to education.

Enrolment

Both under-aged and over-aged children joined P1 in 1997, producing a large cohort of 2.1 million children. Because the number of children of primary school age had increased along with high population growth, net primary enrolment rates subsequently fell. The net enrolment rate among the lowest expenditure quintile was only 46%, and 59% for the second quintile, compared to 81% of the highest quintile. High dropout and repetition rates were also common (World Bank 1996). An increase in educational enrolments especially among disadvantaged children was desirable. The goal was for the educational expansion to increase the productivity of workers and, eventually, to foster economic growth.

Public spending

With the introduction of UPE, the ESIP envisioned a 50% increase in expenditure on primary schools (Ndeezi, 2000:1). The policy was for government to subsidise school fees at 50% for primary education, but because of the persistent high levels of inflation, the stipulated funds have long ceased to be adequate (Elwana, 2001:1). The total budgetary allocation for recurrent expenditure on education almost tripled in real terms from 1991 to 1995. Because of lack of teachers, additional teachers were hired directly by schools and funded by the Parent – Teacher Associations (PTA).

A PTA is set up by the parents of the school in order to create for themselves an opportunity to get directly involved in the running of the school. These associations play a very important role in the financing and development of education. PTAs, which exist in almost every school in Uganda, were originally intended to be school welfare associations, concerned with ensuring a healthy relationship between teachers and parents. Lately, PTAs have become the major financing bodies of schools, and have taken on a crucial role in the development of the education system, raising and managing a bigger percentage of school funds. They are at the core of helping to improve teachers' earnings and hiring extra teachers that the government has not provided for, as the need arises (Ruhweza et al, 2000:1). This means that some teachers are not on the central government payroll. Parents and the general community through the PTA are known to meet a substantial amount of school expenses including government-aided educational institutions.

Secondary education access

Children from households with poorly educated parents, children from extremely poor families and children from certain regions such as the rural northern areas were less likely to attend school, but are now able to because of the UPE initiatives. However, such children have not been able to access secondary education. After the free UPE, their parents have not been able to afford their education at the secondary level, where it is not free. So, each year UPE produces a backlog of primary school leavers that cannot be placed in secondary schools, even if they have passed with flying colours.

Female access to education

In 1990, women only formed 38% of the total labour force, and this percentage was declining due to structural adjustment programs, related retrenchment policies, general economic decline and low levels of education (Kwesiga 2002:34). Because of UPE initiatives and the constitutional requirement of UPE with regard to affirmative action, girls' access to education throughout the education system has increased.

However, despite the introduction of UPE and the subsequent rise in girls' enrolment in schools, the overall percentage of females enrolled in primary schools is still lower than that of boys (Munene 1997:13). Females account for 47% of total enrolment in primary school, 32% at secondary level, 35% in the universities and 13% in the polytechnics. This is because girls drop out at a much higher rate than boys do. While the gender gap in enrolment between boys and girls is only 1.1% in primary one, by P.7 it reaches 15.7%. As a result of the prevalent rate of girl dropouts, many schools are designing programmes not only to attract girls, but to also keep them until they complete their studies.

We have a personal development curriculum, which teaches self-awareness and communication skills and integrates matters of sex, AIDS, infatuation and use of contraceptives (Konde-Lule, Tumwesigye & Lubanga 1997).

2.3.3.2 General achievements of UPE

UPE as a policy for improving and developing education has had various positive achievements:

- ✚ 'An increase in enrolment rates
- ✚ The challenge of providing education for all and the special challenges of providing education to children with disabilities
- ✚ Increased funding for primary schools
- ✚ Reduced illiteracy levels
- ✚ Increased supply of building and instructional materials to schools
- ✚ Increased awareness of the educational needs of children with disabilities e.g. the need for sign language development'

(Uganda, 1997)

2.3.3.4 Challenges of UPE

In addition to the achievements of UPE, there have been various challenges as a result of the nature of this policy:

The policy emphasises the mainstream in all categories of children. However, deaf children are not yet benefiting much from the scheme. Emphasis is on day schools. Children with visual and physical disabilities are still finding it difficult to travel for long distances to and from school on a daily basis.

Furthermore, mobility aids including crutches, wheel chairs and white canes are not provided for in the program. Special education teachers in areas such as deaf education, sign language, visual and mental impairments are inadequate or non-existent in most primary schools. Classrooms are extremely congested, to the extent that some lessons are conducted under trees.

The program is short-sighted in that it does not address the destination of the influx of primary leavers in relation to their academic progress, either to secondary schools or technical colleges. The current teacher/pupil ratio of 1:136 in both urban and rural is not conducive to effective learning. Children with disabilities and those needing special attention simply get swallowed up in the congested classrooms. The passive and sometimes negative attitude of various teachers towards children with disabilities is a hindrance to the success of UPE.

UPE is run on donor funds. Donors often set conditions that may not be in the interest of the UPE program (Ndeezi 2000).

2.3.4 Education policies specific to Buganda

Because this study was carried out in Buganda, it is imperative to examine some of the educational policies that are specific to Buganda. Because of its own government and parliament headed by the Kabaka, Buganda itself subsequently plans what takes place in Buganda including education. The Kabaka Education Fund is one of the policies formulated to develop and advance education for the Baganda. Even though, it is not an enormous fund, once every year the Kabaka Education Fund benefits one or two pupils.

2.3.4.1 Kabaka Education Fund (KEF)

The KEF was first established in 1955 during the reign of Sir Edward Muteesa II, the Kabaka of Buganda and first President of Uganda, with the aim of assisting bright, needy learners in the Kingdom of Buganda to attain education in light of ever-rising educational costs, increasing numbers of school-going children and a degenerating school infrastructure. In the mid-1960s, the fund ceased to exist due to the political atmosphere. Upon the restoration of cultural institutions in Uganda in 1993, the education situation aroused the interest of Ssabasajja Kabaka M. Mutebi II. KEF was re-launched on 26 July 1998. Buganda considers women and children a pillar to society and their education crucial to the community. KEF supports children that have lost parents to HIV/AIDS and left with responsibility of their siblings at a lower age. Buganda has registered a total of one thousand beneficiaries of KEF. The mission statement of the Kabaka Educational Fund is that it was established to improve the quality of life of people of Buganda in particular, and Uganda as a whole, through high quality education that is accessible to all and relevant to the needs of society (Buganda 2000).

- **Aims and objectives**

- to promote high quality education, accessible to all and relevant to the needs of society,
- to promote education of the girl-child, an area of serious concern to development in the country,
- to assist children in Buganda and Uganda as a whole to learn, accept and respect their culture by helping them through various education support schemes,
- to accentuate the Luganda language as a medium of instruction in pre-primary and elementary primary schools and as a study subject at subsequent higher levels, The Luganda language should be further promoted as a means of conveyance of Buganda culture and tradition (Buganda, 2000).

Based on the preceding aims, KFF has the following objectives:

- ✚ to accord assistance to Buganda's disadvantaged but gifted children through scholarships,
- ✚ to invigorate the spirit and actively involve the people of Buganda in the realisation of education for all,
- ✚ to enable [learners] in Buganda to take relevant subjects and courses,
- ✚ to identify relevant needs of society by influencing policy in reviewing school curriculum development,
- ✚ to assist schools in promoting quality education through the provision of qualified personnel, instructional materials and logistics.

The KEF has had a positive impact in schools in Buganda and as well as on individual persons. Some beneficiaries of the KEF have gone on to pursue music education to teach in schools in Buganda. The KEF funding has been extended to particular schools that have identified a need in a certain area. An example of such schools is the Matugga Primary School, which benefited with a donation of a full set of the Kiganda drums.







2.3.5 International and national NGOs in music education in Buganda

Education policies in Uganda have been influenced by international development agencies and donor-country programs for example UNDP, USAID, DANIDA, and DFID. These agencies pour a substantial amount of money into education and research in education, HIV/AIDS and gender issues. UNDP has sponsored numerous research projects in the education sector in Uganda in order to identify areas that need strengthening, accessing new knowledge in the field of education, and to see how gender is affected by the current educational system and structure.

...a cursory analysis of Uganda's gender profile demonstrates widening gender disparities: a dichotomy between women and men as regards access to productive resources, poverty levels, education, employment opportunities and participation in the political process (UNDP, Uganda Human Development Report 1997:4).

The report reaffirms the contribution of the United Nations Development Program (UNDP) in Uganda's education through research among other conduits. Action for Development (ACFODE), an indigenous NGO, supports Uganda's education through training programs in both urban and rural areas. Currently, both male and female pupils are incorporated in the programme, entitled Family Life Education (FLE). ACFODE conducts seminars and workshops that are education related. They especially run workshops and seminars that are geared towards the bringing about a fundamental change in gender awareness across the country.

On the other hand, information on reproductive health and rights is becoming more available through sensitisation and funding engineered by the United Nations Fund for Population Activities (UNFPA) whose offices are right in Kampala. The organisation funds counselling services, treatment of sexually transmitted diseases (STDs), sensitisation on HIV and AIDS and information on contraception. UNFPA has also continued to provide recreation facilities for boys and girls from primary school age and upwards. AMREF runs similar projects in the rural areas, and both organisations incorporate outreach programs to a few schools in and around Kampala. UNICEF and UNESCO have directly taken part in building rural schools in Uganda. They are, in addition, committed to providing educational materials to ensure equal opportunities for both rural and urban pupils. On the whole, the general issues that the international organisations and NGOs emphasise in their bid to support education in Uganda include:

-  Expansion of school facilities
-  Increased salaries for teachers
-  Teacher in-service training
-  More adult classes with an emphasis on women
-  Provision for more materials
-  Sensitisation of parents

2.4 Structure and administration of primary education

In a bid to restructure the education system, the government of Uganda adopted a decentralisation policy across the whole country. Prior to that, in 1993, public funds came from the central government, which played a prime role in controlling all budget allocations for the sector. Following decentralisation, the district authorities and the district and urban councils gradually gained control of the funds provided by the central government for primary education. Currently the MoES controls only about a quarter of the total spending on primary education. Furthermore, because of decentralisation, local Resident District Commissioners (RDC's) and District Education Officers (DEO's) are the focus of the implementation of the educational programs and are responsible for ensuring their success at the village level (Elwana 2001:42). One of the steps taken towards the decentralisation process was to give educational autonomy to provinces and local governments across the whole country. The dynamics of decentralisation and its contradictions with regard to the rationales have been put together by Weiler (Hoopers, 2002:25). He defines decentralisation as a means to ensure a wider representation of legitimate interests in education. He points out three core rationales that lie behind decentralisation reform initiatives. These include a redistribution impulse arising from demands for power sharing, an efficiency rationale that seeks more efficient deployment and management resources, and a culture of learning imperative that focuses on the decentralisation of educational content.

Decentralisation is about ceding or transfer of power from central government to sub-national entities, e.g. regional and local authorities which have some spatial or geographical jurisdiction (Katsiaouni 2003: 3). It is therefore a process of dispersing decision-making closer to the point of service

Decentralisation of education has helped to take into account the interests of parents and other community stakeholders. As a result, decentralisation has had a positive impact in improving the quality of teaching and learning in the various districts. This is more so because decisions are made at the level where they are implemented (Hoopers, 2002:25).

Fullan (1991:96) argues that decentralisation is problematic as individual schools lack the capacity to manage change. He points out the following as problems of school-based models of empowerment:

- ✚ inadequate time, training and technical assistance,
- ✚ difficulties to stimulate consideration and adaptation of inconvenient changes, unresolved issues involving administration,
- ✚ reluctance of administrators to give up traditional prerogatives, and
- ✚ restrictions posed by school-based and state, and by contracts and agreements with teacher unions (Fullan 1991:96).

The standard of capitation grant is a good proxy for exploring the impact of decentralisation on the flow of public funds to schools (Reinikka 2001:362). Decentralisation of resources and services is a democratic approach to ensuring access of the same to all communities and individual schools. The prime objective of this approach is to provide equitable access of good education to every child, including the disadvantaged.

The decentralisation policy ensures basic provision for resources and staffing and allows for individual schools to collect fees from pupils in order to meet their running costs. Buildings, teachers and mobile blackboards are examples of resources provided by the government.

Tindall (1993:16) points out that one of the prerequisites for a good learning programme is a satisfactory building in which children have plenty of space to learn and explore, and where adequate playing equipment can be set out. Where there are few resources and little expertise, the results can be catastrophic, even within a decentralised approach. No matter how good the teaching may be, if the resources are poor or worse still, if there are no resources at all, learners will end up not having the best education and in most cases they will not learn.

Onyango (1985:76) affirms that unfavourable teaching and learning conditions, coupled with the government's failure to address these conditions, are largely the reason for the difficulties of both students and teachers to be committed to their work.

Orton recounts that it is the teacher who plays the most important part, and not the teaching materials, the classroom or the syllabus (Orton, 1994: 43). Regardless of various opinions, decentralisation attempts to eradicate problems associated with inadequate human and material resources across the board, while promoting community involvement in democratic forms of governance. It results in a wider distribution of power being shifted from a central authority to lower levels.

Nzimande (2002) states that decentralisation increases democracy by shifting power closer to the people, increases efficiency by cutting bureaucracy, and increases available resources through the greater use of local resources (Nzimande 2002). However, this has not always been the case with regard to Buganda's rural schools as opposed to the urban schools. Decentralisation in Buganda has brought about an acute imbalance in the resources available to schools.

By virtue of their location in urban centres, urban schools have ended up benefiting from most of the available resources, and any new resources that have been introduced. On the other hand, rural schools have in most cases been too far away to have quick and sure access to all the resources.

Even with decentralisation, music education has not benefited. This is because most music teachers are not ready to be decentralised. They prefer to stay in urban centres, thereby creating an acute shortage of teachers in rural schools.

2.4.1 Education outputs and their environments

Successful outputs from an education system affect the lifestyle, values and knowledge in the system's environment, in a positive manner. On the other hand, unsuccessful outputs from an education system include learners who fail or drop out, faculty members who do not receive tenure and learners who graduate but are unable to find jobs (Hauptfleisch 1997:185).

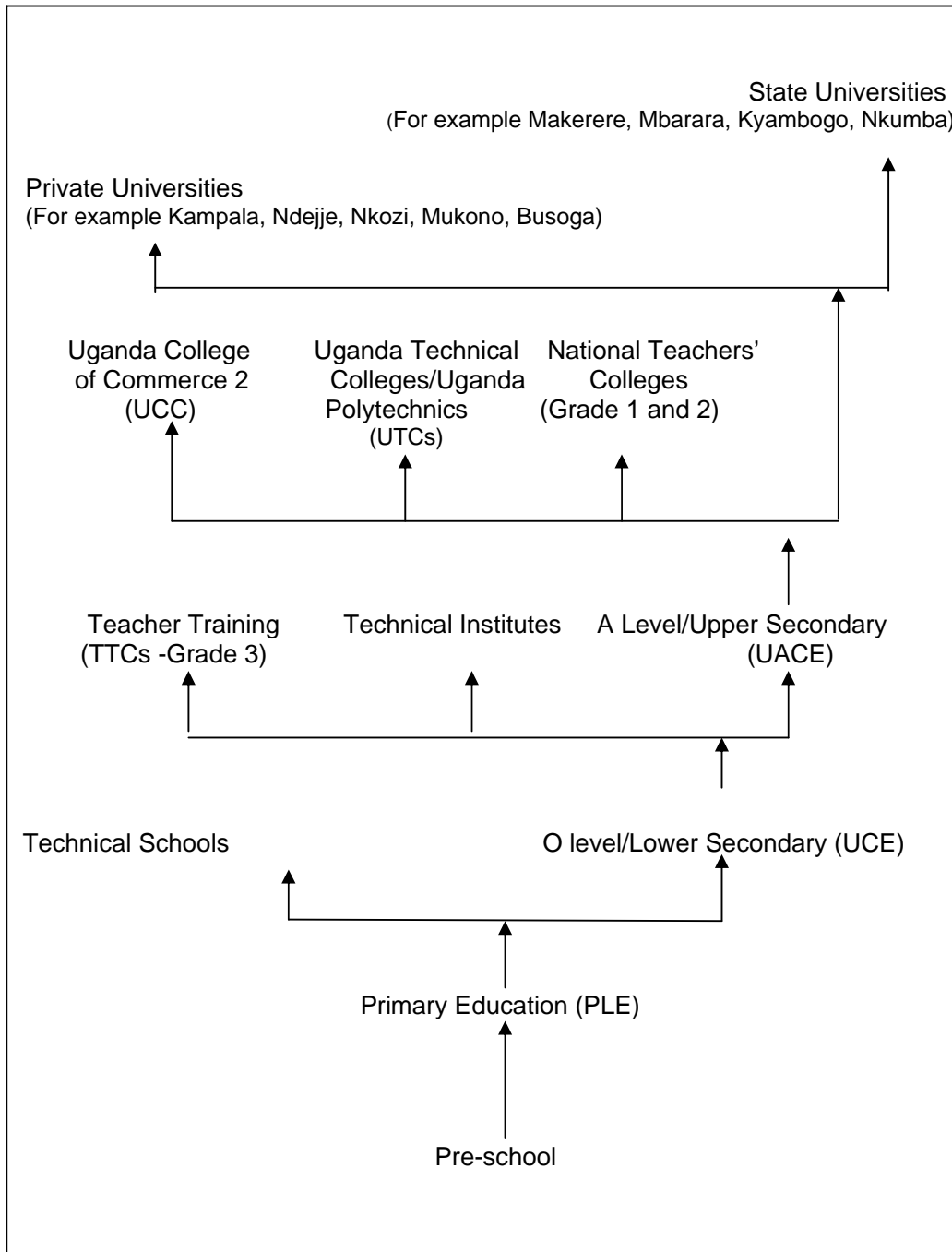
Van Schalkwyk (1995:41) presents three models for analysing and ordering the various factors in an education system's environment. These are primary, secondary and tertiary forces. For the purposes of this study, we shall concentrate on the primary forces. The primary forces include teachers, parents, learners, and managers.

The government, through the MoES, centrally governs the education system. The Minister of Education is the highest education official. He has two assistant ministers with the portfolios of Minister of State for secondary education and Minister of State for primary education. These supervise the inspectors of schools who are responsible for the various districts.

Parents contribute towards the running of schools through the PTAs. The management of the school is entirely the responsibility of the head teacher under the direction of boards of governors or management committees (Kajubi 2001:324). Currently, the PTAs are the biggest funding associations for schools and have taken on a crucial role in the development and running of schools. Even though the PTAs' contributions meet almost all recurrent and capital costs of running schools, theirs is only partial management. Despite their energy and success, there is a considerable public concern that some PTA dues are not easily affordable by various parents. On such occasions, the MoES has had to intervene and make appropriate decisions. Pre-primary education is mostly in the hands of private investors, and it is only available to 5% of the 2 to 5 year-olds.

The formal education system consists of seven years of primary education, four years of secondary education and two years of advanced-level education. After seven years of primary education, students undertake a Primary Leaving Examination (PLE). Those who continue into secondary education have four years studying for O-level examinations, provided by the Uganda National Examinations Board (UNEB). A further two years are available for study towards A-level examinations also provided by the UNEB (Ruweza et al, 2000:1).

Figure 11 Structure of Uganda's education system



From the above education structure, music is taught all through the various levels right from pre-school to university level. While it is compulsory at the lower end of the structure in pre-school and primary school, it is optional at the higher levels of education.






2.5 Uganda primary school curriculum

The Uganda education reform program is being guided and inspired by three key measures taken by the government. These include:






- the report of the education policy review commission entitled Education for National Integration and Reform, issued in 1989 (Uganda 1989b).
- the Government White Paper on Education (Uganda 1992b) addressing the recommendations in the report, and thirdly,
- the report of the curriculum review task force issued by the Ministry of Education and Sports (Uganda 1993).

With guidance and a mandate from the above measures, the MoES, through the National Curriculum Development Centre (NCDC), reviewed the curriculum in 1999. The curriculum became effective in January 2000 in all primary schools operating under the Uganda formal Primary Education System. It consists of ten subject areas published in two volumes.

Volume one contains the syllabi for five subjects namely:

-  English Language
-  Integrated Science
-  Mathematics
-  Social Studies
-  Agriculture

Volume two which is presented as a key complementary document to volume one, contains the syllabi for the following subject areas:

-  Integrated Production Skills (IPS)
-  Kiswahili
-  Local Languages
-  Performing Arts and Physical Education (PAPE)
-  Religious Education

All of the above learning areas have been introduced in phases. English Language, Integrated Science, Mathematics and Social Studies, have been in force since the inception of the curriculum in January 2000. Agriculture, Performing Arts and Physical Education and Religious Education were introduced in January 2001. Production Skills which is a project within the Curriculum is about emphasising the practical skills side of the arts in organising and actual performance during productions. It was adopted in January 2002, while the syllabi for local languages and Kiswahili was introduced in the education system in January 2003.

2.5.1 PAPE syllabus and the ultimate goal of understanding

Education should be geared towards instilling understanding in the lives of learners. Gardner (1993:207) emphasises four elements in a curriculum and education system:

- ✚ 'the ultimate goal of education should be geared towards understanding,
- ✚ assessment should stress the cultivation of performances of understanding in context,
- ✚ there should be recognition of the existence of individual strengths,
- ✚ there should be a commitment to mobilise these strengths productively in the education of each child' (Gardner 1983:207).

Understanding involves a mastery of the productive practices in a domain or discipline, coupled with the capacity to adopt different stances toward the work (Gardner 1983:239). Education should seek to inculcate and not to cover everything. The main components for understanding are expressed standards, credible curricula, supportive and co-operative environments, and committed and quality teaching. Performances of understanding needed for the arts, according to Gardner's proposal, are that learners

... should be able to create at least simple works in relevant genres. They should understand and appreciate the qualities of works from their and other cultures, and relate these to their own lives and concerns even as they bring those personal agendas to any work that they themselves create or appreciate (Gardner 1983:190)

The primary school performing arts and physical education syllabus of Uganda resonates with Gardner's proposals for curriculum elements. It has been designed by the education officers in consultation with a cross section of teachers on the ground, in view of the broad aims and objectives of primary education as stated in the government White Paper on education of 1992 and the Education Policy Review Commission of 1989, Article 13, namely:

- ✚ to promote understanding and appreciation of the value of national unity, patriotism and cultural heritage, with due consideration of international relations and beneficial interdependence;
- ✚ to inculcate moral, ethical and spiritual values in the individual to develop self-discipline, integrity, tolerance and human fellowship, and Article 69, which states; to develop cultural, moral and spiritual values of life.
(Uganda 2000c)

The syllabus of performing arts and physical education in Uganda presents the content of education in the fields of music, dance, drama and physical education at the primary school level. The subject area of performing arts and physical education includes fields of learning which take advantage of the learner's capacity to:

- ✚ develop his own body strengths and reactions in various performances of aesthetic and physical activity;
- ✚ acquire skills necessary for the presentation of aesthetic, cultural, entertaining and physical prowess;
- ✚ develop practices and fitness skills that improve the efficiency of the body in maintaining good health, and;
- ✚ gain exposure to highly rewarding occupational fields that are acknowledged world-wide (Uganda 2000c).

The syllabus for performing arts and physical education is presented in two parts: Part I deals with the performing arts aspect. The performing arts highlighted in part I include music, dance and drama. On the other hand, Part II deals with physical education (PE). The concepts that are taught are arranged under the following skills: singing, instrumental work, listening, movement, drama, reading and writing. By putting music and physical education together, it was hoped that the two would be integrated since they both involve a substantial amount of movement. Music involves a lot of dancing while physical education involves a lot of exercising.

2.5.2 The place of the performing arts in the school curriculum

Performing arts (including music) in the curriculum deepen the understanding of what good music is and what it takes to produce it.

All, regardless of race or class or economic status, are entitled to a fair chance and to the tools for developing their individual powers of mind and spirit (and aesthetic sensitivity) to the utmost. This promise means that all children, by virtue of their own efforts, completely guided, can hope to attain the mature and informed judgement needed to secure gainful employment, and to manage their own lives, thereby serving not only their own interests but also the progress of society itself (Leonard 1990:5).

The above quotation refers to the *uomo universale*, that is, the education and development of the intellectual, the emotional and the spiritual. Music as part of the performing arts ministers to all three in the individual (Parker 1996).

Performing arts experiences are growing experiences and not competing experiences. Because these experiences are growing experiences, it must be understood that the developing and continuing interest in the performing arts' place in the curriculum poses no threat to the total education program; rather it enhances and reinforces it. Therefore, it is on the basis of the statements outlined below that music, dance and drama have been incorporated into the primary school curriculum.

- ✚ Performing arts forms a significant part of our cultural heritage. Through our own music, dance and drama, our habits and customs are reflected and our national character expressed.
- ✚ Music, dance and drama are satisfying media for self-expression, whether through performing, composing or any combination of these activities.
- ✚ Music, dance and drama fulfil deep emotional needs and cater for a variety of moods.
- ✚ Music, dance and drama contribute towards the enrichment of life in the home, the school and the community, providing recreation in people's leisure hours.
- ✚ Music, dance and drama contribute towards the physical, spiritual and intellectual part of one's life.
- ✚ Music, dance and drama, as media of instruction, contribute towards the enrichment of approaches in education.

(Uganda 2000c:399).

According to the Uganda primary school curriculum of the Ministry of Education and Sports, the general and main aim of performing arts teaching is to foster enthusiasm and love for these arts (Uganda 2001:398).

Reimer suggests that by being part of an inclusive arts education, music education can benefit in the following ways:

- ✚ **Philosophically:** any claim made for the value of music in education can be made equally validly by every other art.
- ✚ **Politically:** the arts as a unified field rise above the special interest category.
- ✚ **Psychologically:** music educators' image of themselves would deepen and broaden when they understand themselves to be linked to forces that transcend them.
- ✚ **Practically:** music education will gain more curriculum time per week if the demands of music educators are not seen to be unreasonable and selfish.
- ✚ **Professionally:** music educators' contribution to the quality of young peoples' lives can be magnified and can learn much from other arts.

(Reimer 1989:227)

2.5.3 The value of music education within the PAPE syllabus

It is imperative that music education in Buganda benefits the society especially politically and professionally, by being a part of a performing arts education. Because of the macro-level curriculum design in various African countries, music education does not have any choice with regard to being apart of the arts education. The disadvantages of music as part of performing arts education can be seen as outlined below. Any arts education program must avoid the dangers of:

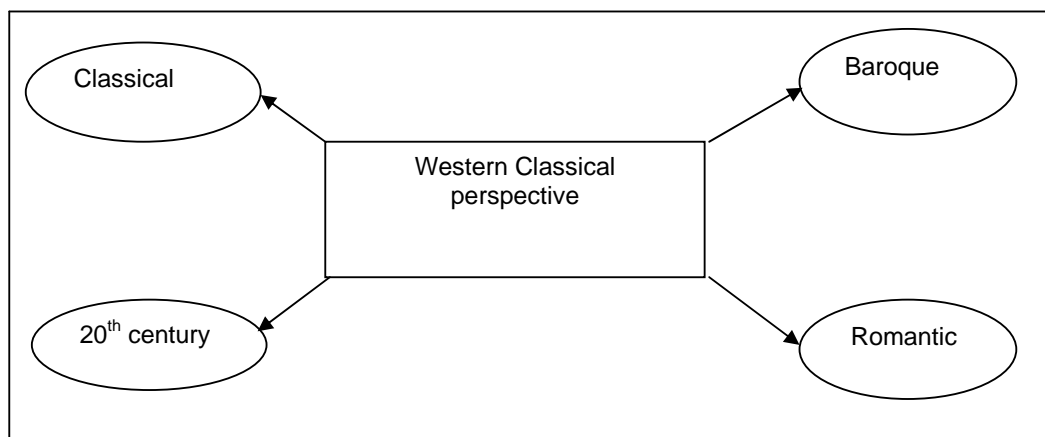
- ✚ Sub-merging the character of each individual art by focusing exclusively on family likeness;
- ✚ Assuming that surface similarities among the arts show up underlying unities when in fact they usually do not,
- ✚ Neglecting specific perception reaction experiences in favour of a generalised, disembodied "appreciation of the arts", and
- ✚ Using non-artistic principles to organise the program to give an impression of unity.

(Reimer 1989:230)

2.5.4 The multi-cultural aspect of the PAPE syllabus

The concept of multiculturalism is about accepting and experiencing different musics from various styles and cultures (Kigozi 2003). The music section of the syllabus is built on the dual concept of assimilation and insular multiculturalism. An assimilationist music curriculum is identifiable by its exclusive concern with the major musical styles of the Western classical tradition (Elliot 1989:11).

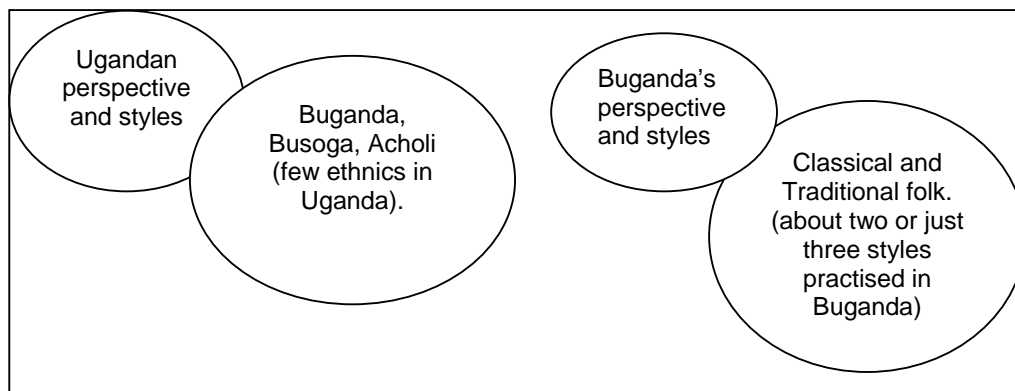
Figure 12 Assimilation curriculum



(Elliot 1989:11)

The concept of **insular multiculturalism** is illustrated by a music curriculum built on one or two minority musics according to the nature of the local community (Elliot 1989: 11). An example is the illustration below:

Figure 13 Insular multi-culturalism



The insular multiculturalism illustration below indicates that even though Uganda has various ethnics, it is the music styles of the minority three (Buganda, Busoga and Acholi) that is emphasised. Also, the two styles of music in the performing arts syllabus are traditional Ugandan music and Western classical music.

2.5.5 Attainment targets

The following are extracts from the music section from the syllabus of the performing arts and physical education, showing what is expected of learners to achieve by the end of various levels.

2.5.5.1 Lower primary

Primary 1-4	At the end of this level the learner should be able to: <ul style="list-style-type: none"> ✚ enjoy taking active part in musical experiences both in and out of class, ✚ perform a comprehensive repertoire of songs of musical value ✚ listen to a wide variety of music with understanding and enjoyment; ✚ play musical instruments; ✚ show some understanding of musical language; ✚ exhibit creativity through movement and musical composition; ✚ demonstrate that he/she lives in dramatic experiences.
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(Uganda, 2000c: 398)

2.5.5.2 Upper primary

Primary 5-7	At the end of this level the learner should be able to: <ul style="list-style-type: none"> ✚ show the desire and enthusiasm for music, dance and drama that will help to prepare for examinations and urge him/her to continue music, dance and drama education in special groups in the community, out of school and beyond the primary level; ✚ grasp concepts, address issues and solve problems through dramatic experiences.
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(Uganda, 2000c: 398)

The syllabus prescribes a lot of generalised activity and leaves much discretion to the music teacher to decide what kind of music has to be used in order to reach the targets. Teachers will find themselves in a position to use traditional Ugandan music all the time because that is what they know.

2.6 Specific objectives and content of the performing arts





For the purposes of this research I will analyse the objectives and content at the entry point, that is, P1, and the final year, P7.

2.6.1 Primary one (P1)

In P1 school music in Buganda, children are taught skills including singing, listening, instrumental playing, movement and drama.

Singing

Singing at this level is done by rote and sing-along approach, and it is during these times that children are engaged in movement. The general objective is to enable the learner to acquire skills of performing a comprehensive repertoire of songs of musical value, as well as get introduced to the idea of motor coordination of moving to the beat of the song while singing it.

Specific objectives	Content
By the end of this aspect, the learner should be able to: a) sing a good variety of simple songs learnt by imitation. b) add to singing appropriate activities from other aspects.	<ul style="list-style-type: none">  Simple poems and nursery rhymes from oral tradition and written source  Simple traditional songs about creatures (e.g. insects, animals, birds), for occasions (e.g. greetings, lullabies) and play and counting songs.  Simple action songs about agricultural activities and domestic activities.  Religious songs for different occasions (e.g. morning, evening, thanksgiving, grace before meals and festivals)

(Uganda, 2000c: 404)

Instrumental work

Instrumental work at this level is done by rote and the objectives are to acquire knowledge of simple instruments including naming, classification and handling. Children are introduced to a percussion band.



Specific objectives	Content
<p>By the end of this aspect, the learner should be able to:</p> <p>a) Classify all the collected instruments of the percussion band</p> <p>b) Name all instruments</p> <p>Play guided rhythms on the percussion band instruments to accompany songs</p>	<ul style="list-style-type: none"> ✚ Making of the following: Rhythm sticks' seed pods, drums, gourds, rattles, wood blocks, reed rattles, bamboo stumps, gongs, rhythm stones, bean sacks, wrist bells, ankle bells, etc ✚ Playing the following un-tuned instruments: Rhythm sticks' seed pods, drums, gourds, rattles, wood blocks, reed rattles, bamboo stumps, gongs, rhythm stones, bean sacks, wrist bells, ankle bells plus castanets and triangles

(Uganda, 2000c: 405)

✚ Listening

Listening at this level is done concurrently with dancing or movement and occasionally with percussion instrumental playing as a way of accompanying the songs on the record. The general objective is to enable learners to develop the capacity to listen, understand and enjoy music.

Specific objectives	Content
<p>By the end of this aspect, the learner should be able to:</p> <p>a) respond to the volume of music,</p> <p>b) respond to the speed of music,</p> <p>c) respond to the flow of music using interpretative body movements</p>	<ul style="list-style-type: none"> ✚ Expression ✚ Volume ✚ Speed ✚ Flow

(Uganda, 2000c: 406)

✚ Movement

The general objective is to enable a learner to explore a variety of body movements.

Specific objective	Content
<p>By the end of this aspect the learner should be able to:</p> <p>respond to the music either performed by the learners or provided by the teacher</p>	<p>Response to music</p> <p>Body movements, for example walking, swaying, running, tapping, hopping, marching, jumping, brushing and galloping.</p>

(Uganda, 2000c: 406)



Drama

The general objectives are to enable the learners to understand themselves and the world in which they live, through dramatic experiences, and to enable learners to extend their use of language through drama.

Specific objectives	Content
<p>By the end of this aspect, the learner should be able to:</p> <p>a) exhibit discovery of his/her own strength;</p> <p>b) perform trust and support exercises with confidence;</p> <p>c) perform commitment-building exercises with ease;</p> <p>d) perform free flowing activities in a variety of body postures and positions;</p> <p>e) perform a variety of relaxation exercises</p> <p>f) enter a given character and perform a particular role.</p> <p>g) make prescribed dramatic movements accompanied by music.</p>	<p>1. Dramatic playing</p> <p>a) Exercises to develop strength (in pairs) e.g. lifting each other, pushing each other, grab and escape.</p> <p>b) Exercises to develop trust and support for one another (in larger groups) e.g. a group supporting one falling, one learner relaxing supported by others.</p> <p>c) Exercises to develop commitment, e.g. several learners holding one by the limbs and swinging.</p> <p>d) Free flowing activities individually, e.g. sitting on the floor and spinning around, lying on the floor and spin on the stomach. Then in pairs, e.g. cockfight, wheelbarrow.</p> <p>2. Dramatisation of everyday situations e.g. preparing for school, a shop keeper, caring for a baby, health and hygiene, preparing and serving a meal.</p> <p>3. Nursery rhymes, songs and poems e.g. lullabies, counting songs</p>

(Uganda, 2000c:407)

2.6.2 Primary seven (P7)

In P7 school music in Buganda, learners are taught skills including singing, listening, instrumental playing, movement and drama. Even though it is not an examinable subject at P.7, pupils are engaged in music festivals where schools compete against each other at district level. Pupils that have not got an opportunity to learn the above-mentioned musical skills will do it when they engage in the annual music festivals. However, whether or not this happens, the syllabus provides for those skills to be taught wherever possible.



Singing

Singing at this level is mostly done through rote and sometimes by note reading. The general objective is to enable the learner to develop the ability to perform a comprehensive repertoire of songs of musical value.

Specific objective	Content
<p>By the end of this aspect, the learner should be able to:</p> <p>a) Sing traditional folk songs, rounds, compositions, religious songs and spirituals appropriately.</p> <p>b) Identify and state the messages in the songs.</p>	<ol style="list-style-type: none"> 1. Traditional folk songs <ol style="list-style-type: none"> a) that were taught in P.5 and also sung in P.6 and now in P.7. b) Love songs c) For occasions and festivals e.g. circumcision, wedding, marriage, worship. d) Those from other lands which include songs expressing more mature emotions 2. Rounds 3. New topical songs 4. Religious songs 5. Spirituals <p>These should be sung in unison or in four part harmony [upon the discretion of the teacher]</p>

(Uganda, 2000c: 438)

Instrumental work




The general objective is to enable the learners develop skills of making and playing musical instruments.

Specific objective	Content
<p>By the end of this aspect, the learner should be able to:</p> <ol style="list-style-type: none"> 1. Produce well finished instruments. 2. Produce skilful performances using the learnt instruments. 	<ol style="list-style-type: none"> 1. Making Instruments of one's choice. 2. Playing All instruments introduced or made earlier.

(Uganda, 2000c: 439)

Movement

The objective is to enable learners explore a variety of body movements.







Specific objective	Content
<p>By the end of this aspect, the learner should be able to perform the introduced dances skilfully.</p>	<ul style="list-style-type: none">  Folk dances from Uganda  Folk dances from other lands  Creative dance

(Uganda, 2000c: 440)



Drama





The objectives are to enable learners to grasp concepts, address issues and solve problems through dramatic experiences. Pupils are expected to get stimulation to observe, describe, read, draw and write dramatic experiences in addition to acting.

Specific objective	Content
By the end of this aspect, the learner should be able to: <ul style="list-style-type: none">  Narrate a story dramatically and to stage it.  Assemble a dramatic script developed through improvisation and write it down logically.  Read a drama script and act from it. 	<ul style="list-style-type: none">  Story telling  Script work (writing).  Reading and acting from written scripts.

(Uganda, 2000c: 441)

Listening

The objectives are to enable the learner to enjoy taking part in listening experiences to understand a wide variety of music. Through listening, pupils are expected to develop an inner appreciation of a variety of music styles that may not be necessarily their usual style.

Specific objectives	Content
By the end of this aspect, learners should be able to: <ul style="list-style-type: none">  recognise and describe different arrangements of sections in the music listened to as: responsorial, binary, ternary, rondo  recognise and describe theme and variation form. 	Form/Design analysis <ul style="list-style-type: none">  More listening for binary, ternary and rondo forms  Introduction of theme and variation form

(Uganda, 2000c: 440)

Reading and writing

The general objectives are to enable the learners to improve their knowledge of musical language, and to enable the learner to explore his/her ability in musical composition. Pupils are expected to sight sing simple melodies in solfa notation and staff notation, and to be able to listen to short melodies and notate them using.



<p>By the end of this aspect, the learner should be able to:</p> <ol style="list-style-type: none">1. a) sing a song accurately in the minor mode b) identify songs listened to or performed in major and minor modes c) sing songs in compound duple time accurately.2. a) perform rhythm patterns in compound duple time accurately d) locate a key-note of a given key in the learnt keys CGFD and B flat. e) read music in the Bass Clef.3. a) write from dictation, short rhythmic patterns based on the learnt notes. b) write tunes to set rhythm patterns.	<ol style="list-style-type: none">1. Solfa notation Music reading in: a) minor mode with the chromatic “se” b) compound duple Time2. Staff notation a) Music reading in Compound Duple Time b) Finding the key-notes c) The Bass Clef3. Music writing a) Dictated rhythmic patterns in sol-fa and staff notation. b) Providing tunes to set rhythmic patterns.
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(Uganda, 2000c: 442)

2.6.3 Relevance of the prescribed music curriculum

Music is under the PAPE syllabus as one of the three performing arts: music, dance and drama (Uganda 2001). Because the arts have their own individual discrete content, it is difficult for teachers to plan an integrated developmental program if continuity of the study cannot be assured (Stowasser, 1993). There is no prescription of specific subject matter in the syllabus as it emphasises a broadly based repertoire in order to reflect the culture of the people. It refers to the elements of music quoted as rhythm, melody, harmony, tone colour, dynamics, texture and form, but only very general statements are made as to the outcomes to be expected at the end of each level. In the absence of direct advice and counselling, insecure music teachers are liable to regard such suggestions as ‘safe’ and to adopt them uncritically. Thus teacher training, both pre and in-service, is profoundly necessary in aiding teachers with regard to delivering the curricula. Thus Byamungu poses the following questions:

When you are an African child and you go to school, what do you learn after the initial alphabet? When you have known to read and write, which books are you given to read? What is the final aim of the fascinating stories you are made to summarize for the exam? ... What is the initial aim of the project of education? Is there any correlation between what is learnt at school and what life demands? ... Is the thematic choice, thrust and goal of the African academy relevant to the conditions of the African? (Byamungu 2002: 15).

2.7 Technology and research in education

The National Information and Communications Technology Policy focuses on three areas as follows: information as a resource for development, mechanisms for accessing information, ICT as an industry, including e-business, software development and manufacturing (Uganda 2002). This shows that something is being done about ICT in the education sector. Even though it has not taken root, there is hope that

ICT has been identified as one of the rapidly growing areas that have the potential to 'leap frog' Uganda to benefit from the globalised economy. (John Nasasira, Uganda's Minister of Works, Housing and Communications, 2002).

Technology in schools is taking root, though in most, it is still inaccessible.

2.7.1 ICT by SchoolNet Uganda

SchoolNet Uganda is an outgrowth of what used to be World Links for Development (WorLD) programme in Uganda. The effort began in 1996 with the School-to-School Initiative (STSI), focusing on empowering students to develop basic computer skills. Three secondary schools (Gayaza High School, Namilyango College and Mengo Senior Secondary School) received the hardware and software for training and establishing connections. These schools were within a radius of 10–15 km from Kampala and were chosen in accordance with the following criteria:

- Existence of telecommunications infrastructure;
- Existence of a burglar-proofed room;
- Opportunity for long-term self-sustainability;
- Interest of the local community; and
- Capacity to innovate.

SchoolNet Uganda is currently piloting very small aperture terminals (VSATs) in ten rural areas. It organizes training programmes and workshops for the professional development of teachers in the application of ICT.

The WorLD programme has conducted two evaluations of the SchoolNet project and in the last evaluation conducted in 2000; the student to computer ratio in Ugandan WorLD schools was 70:1, which was below the average ratios in Africa and in other WorLD programme countries.

- Although training workshops were held for teachers and administrators, primarily by World Bank staff, there was little variety in the training support received by the teachers;
- Informal teacher-to-teacher training was reported to be occurring in the schools, but fewer than 25 per cent of the teachers reported having received informal training. (Ruhweza et al, 2000:8).

The SchoolNet project is a very good initiative for the development of ICT in schools that would also benefit schools in Buganda; however, it only caters for secondary schools at the moment, and not primary schools.

2.7.1.1 Integration of technology in the curriculum

The NCDC is currently implementing a pilot curriculum-net project in primary and secondary school curriculum via computer based tools and communication networks. This project is a research and experience-gaining exercise to test the economic, technical and operational feasibility of ICTs as teaching and learning support mechanisms in the core subject areas of the educational system (Ruhweza, et al 2000:1).

However, because music is not one of the core subject areas in Uganda's educational system, it does not benefit from the curriculum-net project.

When interviewed about integrating technology in the curriculum, Kawenyera, one of the trained music teachers and currently teaching at Kyebando High School, had this to say:




- Interviewer : Do you use any Information Technology in delivering some of your music lessons?
- Kawenyera : We have been told a lot about integrating technology into our existing curriculum and we are all struggling with it. There are various issues to address in order for us to have meaningful and successful integration
- Interviewer : What are some of the issues that need to be addressed at your school in order for you to have meaningful integration?
- Kawenyera : We need the applicable technology, we need training of how to use it, we need it to be incorporated in the curriculum, and so many others.

Sometimes it has been very difficult to integrate technology in schools that were built so many years ago under colonial times.

2.7.1.2 Influences on the use of ICT for music education

All key players must be committed and willing to adapt to what it takes to enhance the integration of ICT in education. Key players in the use of ICT are the learners, the clients and consumers of education. Teachers, as education authorities and facilitators of learners, are key players too, responsible for adapting the teaching styles and developing a working understanding between the methods of delivery and what they deliver. Administrators as decision makers and referees are key players too, who in most cases are looking out for results. Finally, the support staff as key players form the core of technological use in student registration and data management. In the case of Buganda, most teachers and administrators are not committed to changing from the traditional ways of delivery to ICT because of the following:

-  The fear of the unknown

Teachers are not ready to venture into technological realms because they do not want to confront what they do not know as depicted from Kawenyera's responses.

Availability

Even though the NCDC is currently implementing a pilot curriculumnet project in primary schools, the project has only reached a few schools so far, most of which are secondary schools in and around Kampala. Computers are still not available to teachers for use for instructional media in many primary schools. In a personal interview with Tafangenyasha, he said:

Often ICT is not easily and readily available to teachers, administrators and support staff because of budgetary constraints. You find excuses of 'I don't have money, so I can't buy a laptop'.

Reliability

The problem of reliability is another hindrance to technological integration in the curriculum. The unreliable electricity supply causes power cuts every now and then, and creates anxieties with regard to the use of technology. Where computers are available, teachers are afraid of using them in addition to other equipment like CDs, cassette players, overhead projectors, and sound systems just in case of power fluctuations and power cuts in the middle of a presentation or a performance.

2.7.1.3 Challenge of ICT for music education

The challenge facing music education currently is the effect of the rapid advancement of computer technology. Technology in this study does not only refer to computers but looks beyond. Music technology includes audio visual aids and tools such as books, systems of musical transmission aural-oral, mental and other mnemonic aids, indigenous African, even stories, language and literature – and other aspects of science, the arts and culture (Herbst & Tracy, 2003). Schools in rural areas in Buganda have no electricity. Even though batteries can, to a certain extent, substitute for electric power, not many of the schools can keep up with the necessary purchases of batteries. Music recording and listening, therefore, is not always easy. In addition, CD players and cassette players are not always available in all rural and urban schools.

In the urban schools that do have a computer, diskettes are difficult to acquire consistently. Even where diskettes are accessible, the quality is not good enough and newer forms of recording and preserving data (e.g. flash discs) are too expensive for schools to acquire (Kimuli 2002:3).

With regard to microphones and the sound equipment that is needed for performances, only a few private schools, especially international ones, can afford to equip their performance and assembly halls with such amenities.

In an age where music field trips to the Uganda Museum and the National Theatre to see live traditional resident musicians and instruments are proving too expensive (Sempeke, Jr. 1999:1), it is paramount to have TV sets and videos as substitutes. However, this has not been easy, either. In the urban areas where electricity is available, music education is struggling to keep pace with music technology. Access to the internet for information and communication is still difficult, too.

Mpungu (in a personal interview with Mpungu) asserts that music teachers ought to keep up with new knowledge in the field of music education. However, this is hard without the internet. They can not adequately access new knowledge; neither can they effectively keep in touch with other music professionals around the world without the internet.

Because the performance dimension of the school program must be expanded to welcome modern technology and the age of music electronics, music educators should assume leadership in advising manufacturers and dealers in electronic music equipment on the specific needs of music education (Grant and Kohut 1992: 36, 64). This study acknowledges the need for music educators to keep up with the technological advancement that is sweeping across the globe.

Williams (1992:30) states that music educators can ensure the long term relevance of music education as a profession by making computer technology an integral part of music teacher education.

2.7.2 Research

Research studies on Ugandan music have been carried out by ethnomusicologists and anthropologists including Kyagambiddwa (1956), Wachsmann (1953), Makubuya (1995, 2000), Kasamba (1993) and Nannyonga (1995, 2001), focussing on traditional music and musical instruments of Baganda. There is no trace of music education research conducted on problems and issues of music delivery in Buganda. This study supports the integration of research in teacher training programs right from undergraduate teacher education level. Research in music education and teacher education work together in achieving objectives that are usually defined by philosophies, aims and objectives of music education.

In a personal interview with Kizza, he noted that issues concerning teacher education in research include preparing teachers to become effective school-based researchers, (Kizza, 2000).

Kajubi (2001) believes that the survival of music education is more at risk today than ever before. Music educators must engage in a scientific form of seeking for answers to questions not yet answered and those as yet unasked.

Mpungu notes that music education research directed at teacher education concerns is still minimal. Research should be used to evaluate teacher education programs in music (personal interview with Mpungu).

Currently, music research in Uganda is conducted in the form of post-graduate studies at higher institutions of education, and is mostly descriptive in nature. Studies describe issues such as programs, syllabuses, methodologies, curricula and assessment methods. As part of his post-graduate studies at Makerere University, Kamuntu (2002) has pioneered research investigating music education at high school level. However, there is no other such research that has been done that is aimed at primary school music education.

2.7.3 Theory, factual elements and concepts

With regard to presenting music from the theoretical point of view, various scholars are of the view that music is a medium of communication outside language. So why should educators assume that learners would perceive music better through elements in a verbally expressed mode? One of the big issues in schools in Buganda today is the fact that various music teachers are keen and find it easier to present music theory lessons than any other concepts. Because teachers are not competent enough to present the music elements and concepts through practical activities, it has made many of the teachers more handicapped with regard to delivering music practically. It has also precipitated the lack of liveliness and activity based music education in schools.

Hardy, et al (1999:377) asserts that the factual learning about elements and concepts of music ignores the power of music to ‘... stimulate emotions, accelerate the pulse, cure the course of asthma ... or calm the infant’. Respondents argued that the factual learning about elements and concepts of music is good; however, it takes music out of its context and makes it completely a mind matter. ‘... learners’ initial experience with music should be dominated by sounds: sounds of their own singing and playing...’ (Peery & Peery 1987:167). This implies that music education should focus on an experience-oriented approach, with practical concepts of music as expressed in music-making activities.

Dargie (1998) points out that the process occurs through the ability of people to learn music through certain heightened skills, including the ability to listen, high awareness of rhythms, greatly developed links between the hearing of music and feelings reflected in the body of the learner.

Mbedha (1998), stresses that a practical-based approach will ensure more effective music experience and learning beyond the presentation of abstract knowledge.

2.8 Perspectives from other African countries

African ethnics have distinct cultures that are expressed through their respective music. Africa has its own African traditional music which is usually spontaneous and acquired orally. Because of the oral tradition, education departments across have put little emphasis on appraising, funding and advancing traditional African music on the assumption that, since it is orally transmitted, resources should not be geared towards it. The current generation too, prefers to identify with the upbeat Western and Zairwa styles. They continually imitate these styles at the expense of African traditional styles.

There is very little African traditional music practiced in schools and communities, especially urban. The current indigenous music in the region of East Africa is founded on foreign principles, and while the lyric is indigenous, the beats and instrumentation is entirely foreign (Kigozi 2003).

Because of the popularity of the Western and Zairwa styles, local musicians have adopted these and they compose their music in local languages using styles like Zairwa, rap, R&B, pop and the like. Various music programs across the continent of Africa have a strong component of Western art music as opposed to an emphasis on the African traditional music. Mensah recounts that:

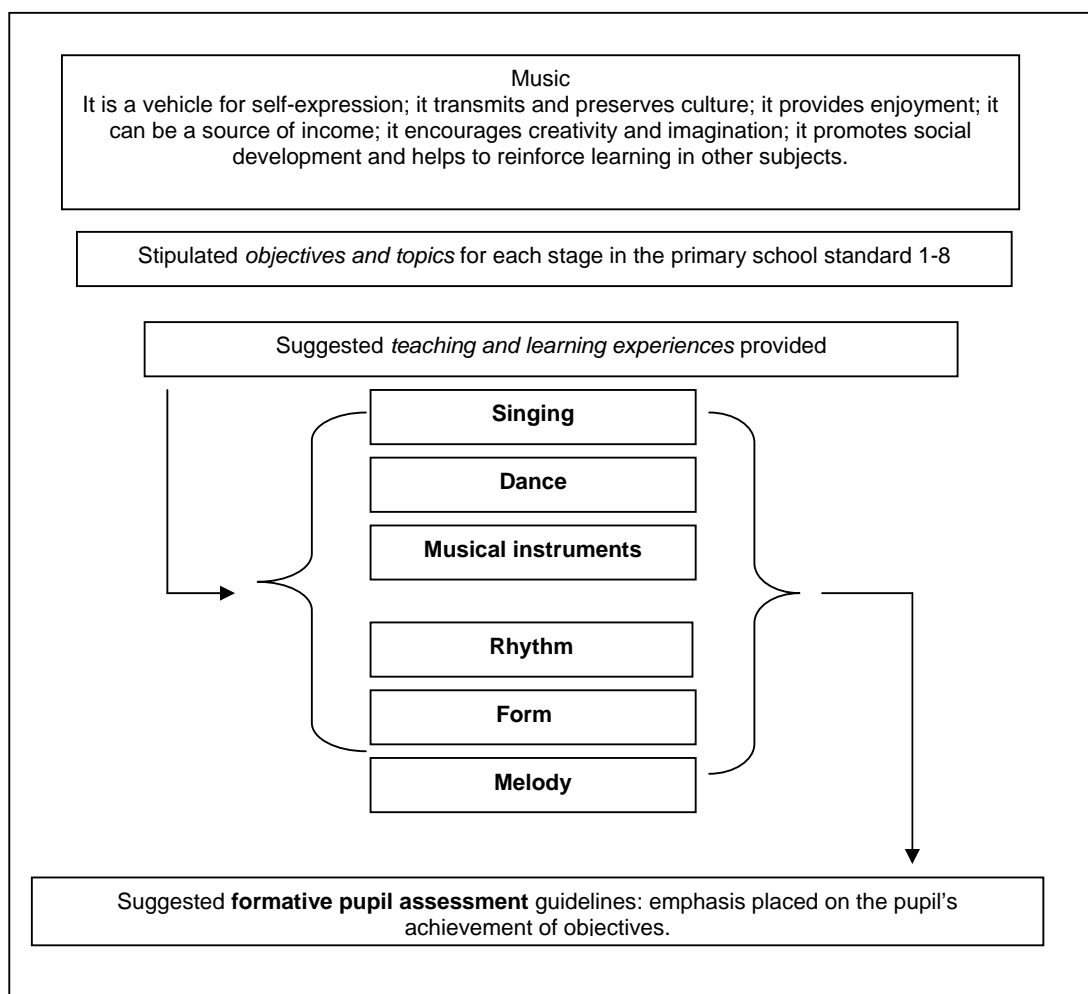
Students of African music should begin to reckon seriously with the music that takes its genesis from this century. The growing amount of listening time and growing proportion of young lovers of this music lead to the conclusion that it is the African music of the present and future (Mensah 1980:172).

Even though Ugandan traditional music is practised in schools in Buganda, the current music education under performing arts education in Uganda is strongly inclined towards Western principles and concepts of education and aesthetics as practised in England and America. The African rationale cannot be based on these concepts, and must reflect the new philosophical models that fit the context of Africa, in this case Buganda and Uganda as a whole.

2.8.1 Malawi

Malawi has legitimised the instruction of music in schools. Music is embraced in the National Curriculum and is taught through standard 1 to standard 8. The focus is on skills including singing, movement, instrumentation and composition (form, rhythm and melody). Malawi's motivation is the belief that music is a vehicle of expression, transmits and preserves Malawi culture, provides enjoyment, encourages creativity and imagination, can be a source of income, promotes social development and helps to reinforce learning in other subject areas (Malawi 1991).

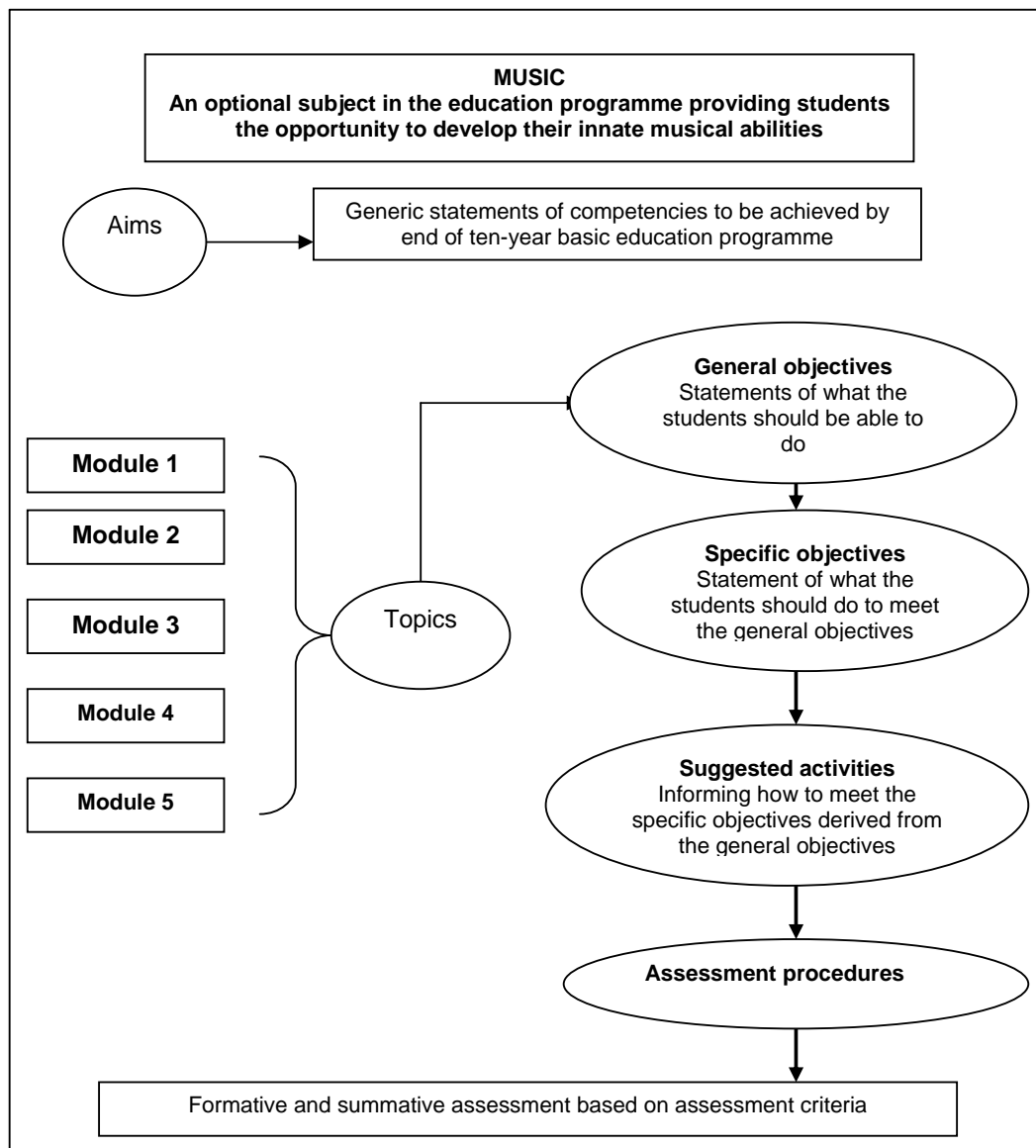
Figure 14 Structure of the music curriculum of Malawi (Adapted from Klopper, 2004).



2.8.2 Botswana

The Botswana National Curriculum embraces music as one of the subject areas taught in schools. Music is treated as an optional subject in the country's education program, though it is seen as one that provides students with the opportunity to develop their innate music abilities. The major aim of music education in Botswana is to contribute to the preservation and transmission of the cultural heritage of Botswana (Botswana 2000:1).

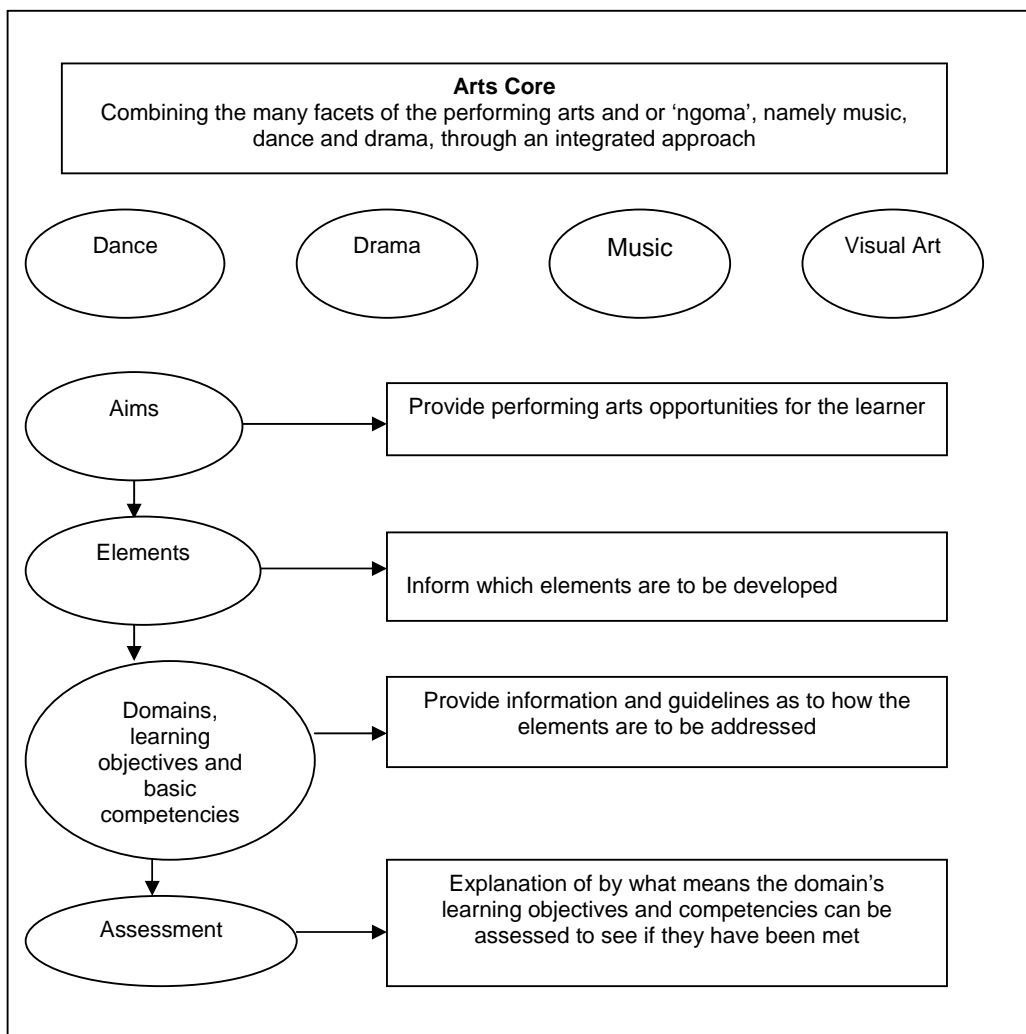
Figure 15 Structure of the music program of Botswana



2.8.3 Namibia

Namibia provides access to music education under its Primary Arts Core (PAC), a broad and general arts program that also embraces other arts subjects. According to the Ministry of Basic Education and Culture of Namibia, (Namibia 1999) the Primary Arts Core is dispensed for all learners in the primary school section and refers to the development of basic knowledge and skills common to all schools in Namibia. The Primary Arts Core program offers an integrated arts approach to the teaching and learning of the arts that include music, dance, drama and visual arts. The figure below is an illustration of the Primary Arts Core of Namibia.

Figure 16 Structure of the Primary Arts Core program of Namibia



Adapted from Klopper, 2004

2.8.4 Ghana

Ghana has a wealth of musical traditions and music is an integral part of life in many societies in Ghana. However, in 1966 the music program in Ghana like in many African countries did not resonate with societal needs. Nketia said:

Since music is practised as an integral part of social life, there is a danger that musical activities in the classroom, an artificially created musical situation, may be unrelated to the experience in society (Nketia 1966:231).

He advocated for a review of the curriculum in Africa with knowledge of the psychology of African music (1966:240). By 1982, various schools started offering indigenous Ghanaian music as part of their educational program; however, it was based on the Western approach as a result of the missionary educational foundations that prevail in the country. Akrofi pointed out that

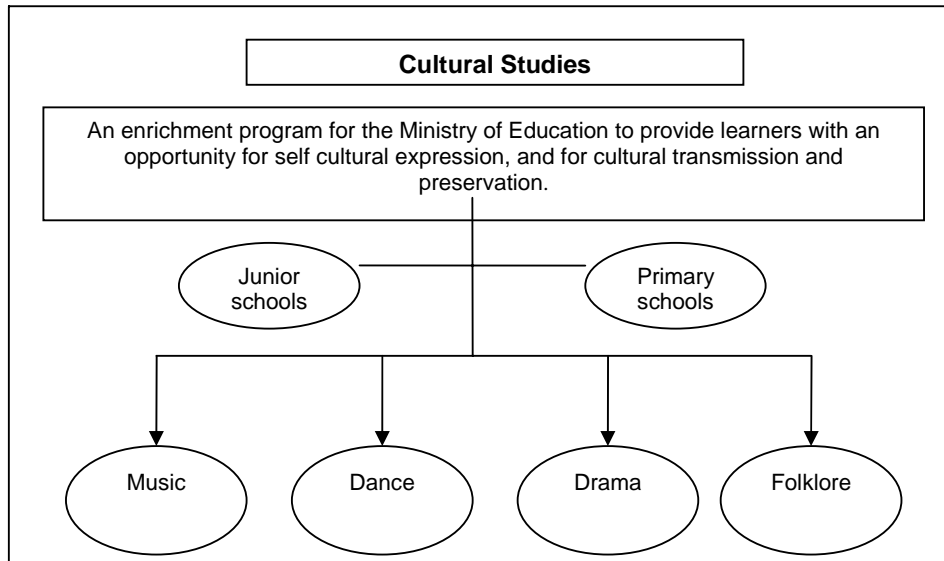
...the instructional approach to school music in Ghana has been that of transmission of specific information which is as a result of over-reliance on Western classical music and the British examination syllabuses (Akrofi as quoted by Oerhle, 1991).

In 1985, the Ministry of Education introduced an enrichment programme to encourage African music in schools. According to the Report of the Education Commission on Basic Education (Oerhle, 1991), the content and methods of education in Ghana had to be adapted to suit local needs. Consequently, the Cultural Studies Program of Ghana, which was developed in 1987 for primary and junior schools, considers music, dance, drama and folklore as basic components of Ghanaian culture. In 1987 the West African Exam Council, O level, also included the study of African music and Afro-American music (Oerhle, 1988).

Music in schools is therefore integrated in, and transacted under, the cultural studies program. In the mid 1990s, music education stakeholders launched a campaign for a positive approach towards African music, especially indigenous Ghanaian music, for consolidation in schools.

'There is an ever mounting pressure for schools to be more Ghanaian in character, music education must focus on music as an aspect of national culture' (Flolu 1996).

Figure 17 Cultural enrichment program of Ghana



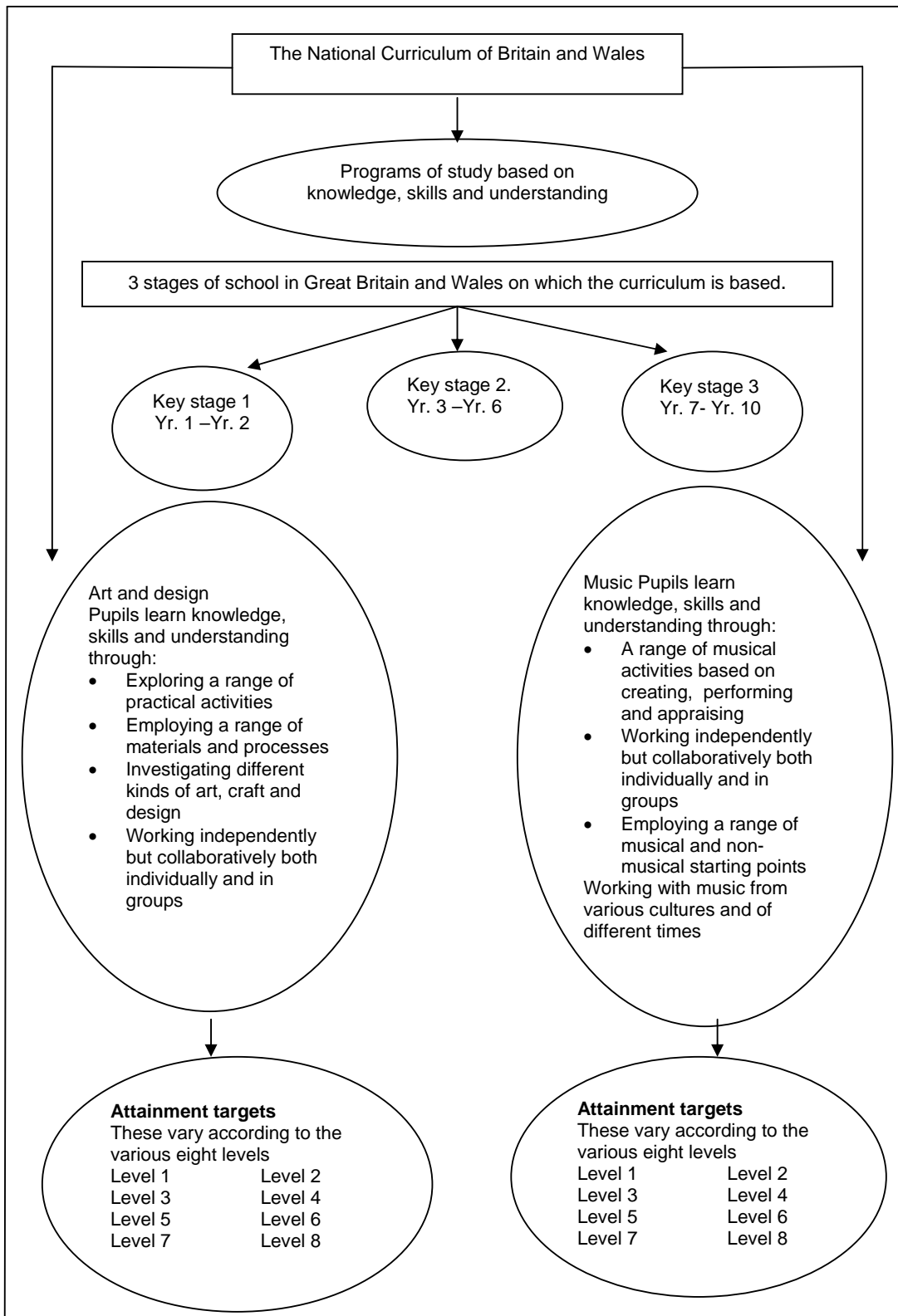
Currently music, dance, drama and folklore are part of a holistic musical arts program that is taking root in the Ghanaian school system.

2.8.5 Great Britain and Wales

The National Curriculum of Britain and Wales, based on knowledge, skills and understanding, runs across the three key stages of education. Even though it is not as holistic as the African approach to musical arts education, it is rich and interlinked in a progressive manner. Having worked with the National Curriculum of Britain and Wales for eight years, I chose to examine it as a model for its enrichment that Uganda can draw from, as we deal with our African approach of music and musical arts education. I especially find the National Curriculum of Britain and Wales interesting concerning the progression it gives the learner with regard to knowledge, skills and understanding right from the primary level of education through to secondary level. There follows an overview of the National Curriculum of Britain and Wales, following from Key Stage 1 through Key Stage 3.



Figure 18 Music in the National Curriculum of Britain and Wales.



(Adapted from Klopper, 2004)

2.8.6 Zimbabwe, Nigeria and Kenya

Other countries, including Zimbabwe, Nigeria and Kenya, are still working on the legitimising and consolidating of indigenous music education in their countries' systems of education. According to Chinyama (personal interview, 2005), Zimbabwe is a unique case, with an upsurge of interest in traditional music. However, up until three years ago there was no music prescribed for primary school education. It is there now.

Nigeria follows a separate subject curriculum design, though music in the Nigerian educational system is not well ranked and is one of the weakest subjects in the curriculum. This has been so because the emphasis in music has been greatly placed on Western music (Hauptfleisch 1997:106). Okafor (1991: 61-67) observes that the government and the examination bodies have no radically new and positive approach to the study of music, and so do not include relevant music in Nigeria's public education. Okafor advocates for music to be made a compulsory subject in its own right.

Kenya, on the other hand, has a separate music curriculum design, and music education is not administered under the umbrella of arts education. The Presidential National Music Commission of 1984 proposed the enhancement of traditional music in the education curriculum, saying that:

- ✚ the music syllabi should emphasise the theory and practice of traditional African music with the full awareness that there is a great deal of cross-cultural interaction;
- ✚ music teachers of noteworthy talents should be commissioned immediately to write [music education content of African music] for music teaching;
- ✚ traditional musicians should be made use of, in schools; and
- ✚ music and other cultural subjects in schools must be examinable in the same way as any other subject.

(Kenya 1984)

The report of the Presidential National Music Commission states that the education syllabus of Kenya should emphasise the theory and practice of traditional music, which is relevant to the child's environment.

Following the above recommendations by the Presidential National Music Commission, the revised music syllabus of 1992 reflects the intention to actively involve the learner in living cultures through a process of assimilation (Floyd 1996b:200). However, Kenya's Ministry of Education still needs to fully promote the education of indigenous music in schools. Akuno warns that:

The exclusion of music from the formal education system, including its use in the classroom, has resulted in the development of a generation of Kenyans that does not know its music (Akuno, 1995:45).

Therefore even though traditional music and dance is an integral part of life of many Kenyan societies, it still needs to be considered an essential element in the education curriculum of Kenya's Ministry of Education.

2.9 African philosophy

A central tenet of the philosophy usually presented is that music education is primarily aesthetic education (Reimer 1970:110). Effective aesthetic education requires aesthetic and pedagogical insights and expertise far beyond the casual, amateur-musician level, for what is being dealt with in aesthetic education is among the highest values of society – the values of artistic significance and the significance of human experience. However, the African music education philosophy reaches far beyond aesthetic education as outlined above. This section can do little to sketch the broad outlines perceived as the shape of African philosophy of music education. To deal with all the particulars would be impossible in the present context, but the direction those particulars need to take can be shown. African music is re-enforced by African ways of thinking that inform African ways of being and functioning in the world (Primos 2003:302).

African music must therefore be taught in context and through methods that are specific to Africa, rather than borrow the Western approach for educating the Africans about Africa. Nzewi (1999:72) warns that:

... to introduce Africans to modern music learning and appreciation of European music thoughts, contents, practices and pedagogy is a radical, de-culturating process. It continues to produce the crises of cultural inferiority, mental inadequacy, and pervasive, perverse cultural-human identity characterising the modern African person in modern social, political, educational and cultural pursuits (Nzewi 1999:72).

We cannot talk of African Philosophy and not address the issue of content that is being delivered as music education across the continent of Africa. Africa-sensitive music education must breed curricula of music that are relevant and focus on teaching about Africa in Africa. The absence of a comprehensive African relevance in the curriculum which is taught in Africa for African students as recipients of such content detrimental to African scientists and the leaders of tomorrow (Masoga, 2002:5).

2. 10 Conclusion

The African philosophy must take into account the issue of relevance in order for the curriculum to provoke the potential of African learners. This will also enhance our potential as Africans to solve our own problems through observational and analytical capacities. Masoga asserts that there is a need to find a correlation between what is learnt at school and its ability to transform society into a better place. Otherwise the time spent at school will be wasted (Masoga 2002:6). There has to be a direct relationship between what is learnt at school and cultural, social, community and economic development. There is a need to review curricula, ascertain relevance and deal with gaps that must be filled in order to answer the call for education to serve current times and needs (Kyeyune 2002:46). African music education cannot be effectively delivered through Western approaches and methods of delivery. I agree with Flolu on the fact that village musicians are the best teachers of African music. The traditional context too, is the best environment for learners of African music (Flolu: 2005) African music co-exists with dance, drama, visual arts and subsequently it must be treated as such in music education.