

**Exploring Music Educators' Experiences of Implementing the  
Junior Secondary Music Curriculum in Botswana**

By  
Daniel Thotobolo Mogami  
981208380

**A dissertation submitted in fulfilment of the requirements for the degree  
Master of Education in Curriculum Studies**

**School of Education  
University of KwaZulu-Natal**

**Supervisor: Dr. S.B. Khoza**

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## DECLARATION

I, Daniel Thotobolo Mogami, declare that

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This dissertation is submitted with/without my approval.

Signed

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Date: \_\_\_\_\_

Dr. S. B. Khoza

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## **ABSTRACT**

Following the ten strands of the curriculum spider web (Van den Akker, 2003) used as a conceptual framework this interpretivist qualitative study explores the experiences of implementing the junior secondary music curriculum in an interpretive instrumental case study of three music educators purposively selected at a junior secondary school in Botswana. The study explores what these experiences are and why music educators experience them the way they do. In generating data the study uses a teacher reflection activity in which teachers on their own reflects on their experiences based on the strands of the curriculum spider web, one on one semi-structured interviews following the ten strands of the curriculum spider web and a focused group discussion also following the curriculum spider web are used to get deeper understanding of music educators' experiences. The semi-structured interviews and the focused group discussion were recorded and transcribed. The school chosen for this study was selected purposively and for its convenience because it is near where the researcher stays to cut on travelling costs. Guided data analysis is used framed by the curriculum spider web to analyse and discuss the generated data. The findings of the study indicate that the implemented junior secondary music curriculum is not in line with the intended curriculum. This disparity is a result of certain strands of the curriculum spider web like resources not given the attention they deserve to enhance and balanced implementation. The subject aims emphasises practical skills but the actual content taught according to the findings is theoretical and teacher centred due to shortage of musical resources. The findings of this study will go a long way in helping to enhance the implementation and positioning of music as a curriculum subject in Botswana.

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## **CHAPTER ONE BACKGROUND AND ORIENTATION TO THE STUDY**

### **1.1 Introduction**

Carl (2012) believes that implementation of curriculum differs at the national (macro) level and the classroom (micro) levels making educators responsible for what is happening during the application in practice and the institutionalisation of the curriculum. This study intends to explore music educators' experiences of implementing the Junior Secondary Music curriculum in Botswana to establish what these experiences are and why they experience them the way they do. It is through these experiences that their participation as implementers can be understood because they make their own mark through the interpretation of the syllabus. These experiences therefore become very helpful to determining the way forward for any subject in the curriculum. Music is a new subject in the curriculum going through a lot of implementation problems in Botswana and this created the need to explore Music educators' experiences in order to understand these implementation problems.

This chapter provides the reader with background information on the education system in Botswana with specific reference to the implementation of the Junior Secondary Music curriculum. This chapter also shows the need for this empirical research and how it may benefit the field studied. The focus of this research is discussed and justified and the research objectives and research questions are identified.

### **1.2 Historical Background and Context of the study**

According to the Southern and Eastern Africa Consortium for monitoring Educational Quality (SACMEQ, 2010) country profile Botswana which was called Bechuanaland Protectorate gained protection from the British Empire in 1885. The country gained independence on September 30th 1966 and changed its name to the Independent Republic of Botswana. The (SACMEQ, 2010) education fact sheet indicates that when Botswana gained its independence moving from a protectorate to a republic there were 251 primary schools, 9 secondary schools, 2 primary teacher training colleges, 1 trade school and no university. Only 20% of the school-going age group were enrolled in primary school, and only 8% of the school-going age group proceeded to secondary school at independence.

Two decades after independence, the Ministry of Education made great improvement in providing the necessary school buildings in all parts of the country to allow children of school age to attend school. By 1986 just over 90 percent children of the school-going age were in school and by 1996 this figure had risen to 96 percent. Although most parents see the value of education and send their children to school, there are still one or two pockets in rural areas where the population density is very low not allowing for a school and where some children do not attend school. Nevertheless, great progress has been made and it was anticipated that all children would be enrolled in school by the year 2002 (SACMEQ, 2010).

Setswana and English are two official languages used in Botswana with English mainly used officially and formally. From Standards 1 to 4 Setswana and English are used as a medium of instruction. The Revised National Policy on Education (1994) also called for subjects like music to be included in the curriculum something that was seen by many as a step in the right direction.

## **SENIOR SECONDARY**

**2 years**  
**16-17 yrs old**

## **JUNIOR SECONDARY**

**3 years**  
**13-15yrs olds**

## **PRIMARY EDUCATION**

**7 years**  
**Entry age- 6yrs old**

Duration of compulsory education: 10 years

Starting age of compulsory education: 6 years

Ending age of compulsory education: 15 years

### **Figure 1.1 Basic Education Levels**

In Botswana all school-age going children have a right to the first ten years of school which is in-line with the millennium development goals. The Primary School Leaving Examination (PSLE) is taken at the end of the seven years of primary and it is no longer used for selection into junior secondary school as learners automatically move to the next level. The Junior Certificate Examination (JCE) which is taken at the end of the three Junior Secondary school level is used for selection into senior secondary school. To access tertiary education learners have to pass the next level which is the Botswana General Certificate of Secondary Examination (BGCSE) which is taken at the end of the two senior secondary school years. Learners who cannot access senior secondary schools and those that cannot access tertiary education can take the vocational route by joining brigades and vocational training colleges.

#### **1.2.1 The Junior Secondary Level**

This study focuses on the Junior Secondary Level. This level bridges the primary level with the senior secondary level acting as a preparatory stage for the next level. Subjects taken at this level prepare learners to choose their areas well when they get to the senior secondary level. Figure 1.1 above shows this level and how it relates to other levels within the education system of Botswana. Music at this level of education was introduced as a subject in the curriculum in 1999 following the recommendation by the Revised National Policy on Education (RNPE) 1994. This policy document called for making the curriculum more practical by increasing the number of practical subjects, Music being one of the introduced subjects. The aim of the government was to make the curriculum more practical moving away from the first education policy (Education for Kagisano) which basically produced administrators. The idea was to move the country from an agro-based economy to an industrial based economy giving rise to some practical subjects being included in the national curriculum. The RNPE therefore outlined the goals of education at this level and these goals are listed below.

“Goals of general education

- ▶ To raise educational standards at all levels.

- ▶ To emphasise science and technology in the education system
- ▶ To make further education and training more relevant and available to larger numbers of people
- ▶ To improve the partnership between schools and communities in the development of education
- ▶ To provide lifelong education to all sections of the population
- ▶ To assume more effective control of the examination mechanism in order to ensure that the broad objectives of the curriculum are realised
- ▶ To achieve efficiency in educational development”.

(Revised National Policy on Education, 1994)

These goals set the tone for all the subjects in the junior secondary curriculum and all subjects formulate their aims based on these goals. The goals were arrived at through a consultative process that involved the entire society and all stakeholders in education. Van Den Akker (2009) and Carl (2012) describe this curriculum development approach as a communicative approach to curriculum development because it is the outcome of a long and dynamic process of involvement and interaction. It is from these national goals that the junior secondary level aims are developed and the subject aims like those of Music are further developed from the level aims. This ensures that the subject aims addresses the national aspirations that are given by the goals of education. The following are the aims of the junior secondary level as outlined in the Curriculum Blue Print Ten Years Basic Education (2007).

### **Aims of the Junior Secondary Education Program**

“On completion of the Three Year Junior Secondary Education Program, learners should have:

1. Developed competence and confidence in the application of computational skills in order to solve day to day problems
2. Acquired knowledge of business, everyday commercial transactions and entrepreneurship
3. Developed critical thinking, problem solving ability, individual initiative, creativity, interpersonal and inquiry skills
4. Developed desirable attitudes towards different types of work and the ability to assess personal achievement and capabilities realistically in pursuit of appropriate career/ employment opportunities/ possibilities and/ or further education and training

5. Acquired knowledge, skills and desirable agricultural production and industrial arts attitudes for self-reliance and self-sufficiency
6. Developed literacy and understanding of the significance of ICT in the world of work and in every sphere of life
7. Acquire knowledge and understanding of their environment and the need for sustainable utilization of natural resources
8. Developed desirable values, attitudes and behaviour in interacting with the environment in a manner that is protective, preserving, and nurturing
9. Acquired knowledge and understanding of society, appreciation of different cultures, religions and a sense of citizenship
10. Developed tolerance towards different cultures, pride in own culture and unity in diversity
11. Developed the ability to express themselves clearly in English, Setswana, Modern Foreign Language and/or a third language and sign language, using them as tools for further learning and employment
12. Acquired science knowledge, skills and understanding of laws and principles governing the natural world
13. Acquired knowledge, attitudes, moral standards, life skills and health practices including awareness and management of epidemics that will prepare them for responsible and productive family and community life
14. Developed their special interests, talents and skills, including dexterity, physical strength, intellectual ability, aesthetics and/or artistic gifts
15. Developed an appreciation of technology and acquired technological skills including skills and safety precautions in handling tools and materials /
16. Acquired knowledge and ability to interact with and learn about their community, the government of their country and the world around them
17. Acquired knowledge and skills that promote democracy, good governance, peace and security”.

(Curriculum Blue Print Ten Years Basic Education, 2007)

According to the Curriculum Blue Print Ten Years basic Education (2007), Music is one of the practical optional subjects that learners choose at this level. The choice is made against other practical subjects that it is grouped with, in this case art and physical education. Learners have to make a choice of which practical subject to do for the three years between

these three subjects. The table, 1.1below, shows the distribution of subjects for student selection at this level.

CORE SUBJECTS	OPTIONAL SUBJECTS		
	VOCATIONAL SUBJECTS	CAPA Creative and Performing Arts	GENERAL STUDIES
-Setswana -English -Mathematics -Integrated Science -Social Studies -Agriculture -Moral Education -Design and Technology	-Commerce and Office Procedures -Commerce and Book keeping/Accounts -Home Economics -Design and Technology	- <b>Music</b> - Physical Education -Art	-Religious education -Third language

Note: Only schools with adequate infrastructure can offer Design and Technology as a core subject.

**Table 1.1 Distribution of subjects for student selection**

(Curriculum Blue Print Ten Years Basic Education, 2007, p. 21)

The junior secondary education program offers learners a minimum of ten (10) and a maximum of eleven (11) subjects. Each student takes eight core subjects which are; Setswana; English; Integrated Science; Mathematics; Social Studies; Agriculture; Design and Technology and Moral Education and a minimum of two and a maximum of three subjects from the optional areas. There are three groups of optional areas which are: Vocational Subjects, Creative and Performing Arts and General Studies. The weighting between core subjects and optional subjects is approximately 70%, 30% respectively.

### 1.2.2 Music as a subject in the curriculum

Music is an optional practical subject within the junior secondary curriculum grouped under creative and performing arts with physical education and art. When learners start their form one they are given some days to familiarize themselves with the subjects and teachers make presentations about their subjects to help learners make informed choices. The learners also

go through some career guidance before they make their choices. It will then be up to the learner to choose which practical subject they want to do. The school administration will also intervene to try and balance the numbers depending on the resources available and the needs of the subject. It is through this process that learners choose to do Music at junior secondary level. The expectation is that learners should come to junior secondary school from primary school with some basic understanding of Music concepts to enable them to make informed choices. This should happen through an integrated arts subject introduced at primary school level called Creative and Performing Arts (CAPA). The implementation of this subject at primary level has also shown some implementation problems resulting in areas like Music not taught at all. The learners moving from primary schools to junior secondary schools therefore start the Music curriculum with little Musical background.

The introduction of Music in the curriculum started with a pilot program in 16 Junior Secondary Schools and the pilot cycle took a long time because implementers were not sure how to properly administer the subject such that it meets its intended aims and objectives. During the pilot monitoring was done and some issues were addressed as the years went by. The Music pilot reports indicated issues of resources and attitudes as major problems that affected the smooth implementation of the subject. The length that the subject took as a piloted subject affected a lot of issues like the progression of teachers and learners. If the subject is a pilot subject it is not given the same status as other subjects therefore teachers cannot progress. This affected the morale and attitudes of Music educators because their progression was slower than others. The learners who chose to do Music were also affected because there was no continuation of learning because the subject was not yet offered at senior secondary school level. In 2006 the subject was allowed to roll out to other schools after the syllabus was revised and schools that felt ready to start the subject were given permission to start. This increased the number of Junior Secondary Schools doing Music from 16 to around 50 schools by end of 2012.

During this growth policy makers and implementers have questioned the role of this subject within the Botswana curriculum. This was mainly because the subject performed very badly on the Junior Secondary Examinations and there was also no evidence of skill acquisition on the part of the learners. The Music Audit Report (2011) pointed to these problems and suggested to policy makers to decide a proper way forward for better subject implementation. This has led to questions whether the subject is implemented well and suggesting changes

which have now stopped the roll out of the subject because it is not achieving the aims and objectives intended. As a result of the findings of the Music Audit Report (2011) and the Botswana Form Two Junior Secondary Curriculum Monitoring Report (2012), some have suggested the removal of the subject totally, some are suggesting that the subject should be offered only by schools of excellence and at the moment the future of Music as a subject in the curriculum at the junior secondary level is not clear. The experiences of Music educators sought by this study would therefore establish what was done wrong and how it could be done better for Music to reclaim its position within the Botswana junior secondary curriculum.

The subject aims stated below were derived from the junior secondary level aims and helps define the content for Music as a subject in the curriculum at this level. These subject aims and the subject rationale were developed by curriculum specialists, subject specialists, some Music teachers and relevant stake holders forming a national subject panel that worked on the Junior Secondary Music syllabus (Curriculum Development and Procedures Manual, 2013). The expectation is for this national panel to conduct consultation workshops that will help to disseminate curriculum information to other teachers and stakeholders who were not part of the national panel. The important issue remains the effectiveness of these consultation workshops.

**Aims of the Three-Year Junior Secondary Music Program** (The Junior Secondary Music Syllabus, 2006)

“On completion of the Three-Year Music Program, learners should have

1. Developed Musical skills and competencies that will enable them to perform their own compositions and the compositions of others, in a variety of styles, through singing and playing instruments.
2. Developed Musical skills and competencies that will enable them to create their own Musical compositions, devise arrangements of existing compositions and to improvise;
3. Developed the ability to respond to the concepts of Music, from a variety of styles and Music traditions, through listening and appreciating, and to evaluate performances and compositions;
4. Acquired knowledge and understanding of the history and development of Music in Botswana and the characteristics of African Music;

5. Developed an interest in different styles of Music and related arts to show their interaction and relationship;
6. Developed a creative approach to Music-making so as to encourage motivation, self-actualization and the attainment of well-balanced personal artistic qualities”.

(The Junior Secondary Music Syllabus, 2006)

### **Subject Rationale**

The Junior Secondary Music syllabus (2006) states the following as the rationale for the subject:

“The inclusion of Music as a subject in the education program provides learners with the opportunity to develop their innate Musical abilities. Music represents a unique combination of ideas, skills and knowledge, making new ways of communication and problem solving possible. Music contributes to the physical (psychomotor), cognitive (intellectual), affective (emotional, aesthetic, normative and spiritual) and social development of the learner. Music provides the opportunity to express feelings to relieve emotional tension. Learning through Music can also promote and add enjoyment to the learning of skills necessary for the understanding of all other school subjects and contribute to the preservation and transmission of the cultural heritage of Botswana.

The Provision of a Music program will contribute significant economic and social benefits for Botswana and also provide opportunities for a Music profession with global standards and application of information communication technology. The program will also provide for children with learning disabilities to develop confidence and experience a sense of achievement.”

(The Junior Secondary Music syllabus 2006, p. ii)

This subject rationale shows the importance of Music in the junior secondary curriculum stating what the subject intends to do in the lives of those who go through it and how it will contribute to the national vision and aspirations. The subject rationale was written by the subject panel that developed the Music syllabus. Careful consideration should have been done to insure that the rationale does not derail the subject from its intended aims and objectives.

### **Critical Competencies** (The Junior Secondary Music Syllabus, 2006)

The following critical competencies were derived from the subject aims to define competencies that the subject intends to achieve by the end of form three. These competencies inform the Music educators which content to choose for this level. It is also these competencies that the final summative assessment for the subject focuses on.

“At the end of the Three Year Junior Secondary Education program, learners should be able to:

- apply electronic and computer literacy skills in Music.
- use their basic knowledge of Music concepts and skills through creative activities
- appreciate different styles of Music and Musical forms of expression
- read, write and interpret Musical notation symbols.
- organise, direct and record Musical performance and projects
- use relevant notations to plan, revise and refine materials
- explore and discriminate between Musical styles, genres and traditions
- make expressive use of tempo, dynamics, phrasing and timbre during performances
- perform significant parts from memory and from notations with awareness of their own contribution
- express their own ideas and feelings in developing a personal style exploiting instrumental and/or vocal possibilities
- appreciate Music as a functional and integral part of society
- appreciate the effects of venue, occasion and purpose on the way Music is created performed and heard.
- produce compositions that demonstrate a coherent development of Musical ideas, consistency of style and a degree of individuality”.

(The Junior Secondary Music Syllabus, 2006)

It is against this background that Music as a junior secondary subject in the curriculum is currently operating. The future of the subject is currently being questioned as policy makers and school administrators feel the subject is not delivering what it is intended to deliver. This has led to the roll out of the subject being stopped and the number of schools doing the subject reduced to only a few schools. This affects equity in education as some learners will

have access to Music in their schools whilst others don't. Another implication is jobs for the Music educators and progression for those who remains with the subject. Music educators therefore find themselves working in frustrating conditions which negatively affects their confidence and love for the subject. The situation that Music as a subject in the curriculum finds itself in leads to this study defining its purpose as indicated below.

### **1.3 Purpose of the study**

The purpose of this study is to explore Music educators' experiences of implementing the Junior Secondary Music curriculum in Botswana. Implementation happens at school level when educators translate the written curriculum and enact it in the classroom. This comes with issues that only the Music educators themselves can articulate. Exploring their experiences may help understand the issues surrounding Music implementation at this level creating ideas for better implementation of the subject.

### **1.4 Rationale of the study**

The researcher has chosen this study because of personal interest in the teaching and learning of Music. The researcher has taught Music for six years then became a Music curriculum developer for the past ten years and has observed a disjuncture between the intended and the implemented Music curriculum. This led to policy makers questioning the position of Music as a subject in the curriculum. The researcher therefore feels the need to conduct this study in order to explore Music educators' experiences of implementing the Junior Secondary Music curriculum in Botswana.

The teaching of practical subjects within the Botswana curriculum has been criticised for not yielding the intended results because the products do not display the use of skills acquired in schools and subjects like Music are performing poorly in the national examinations. The question to be asked then is whether the implemented curriculum reflects the intended curriculum. Hoadley and Jansen (2013) believe it is important to have a prescribed or intended curriculum because it helps standardize teaching and the knowledge that is regarded essential is taught by all teachers. With very clearly articulated subject aims and objectives, one would expect the curriculum to produce creative, artistic and productive learners who can contribute positively to national development. The set national goals and aims can easily be achieved if the implementation follows the prescribed/intended curriculum. If a curriculum like the Music curriculum does not meet the national aspirations there maybe something

wrong happening during the implementation. Implementation refers to the actual use of a curriculum/syllabus or what it consists of in practice (Marsh, 1998). Implementation takes place when teachers enact the curriculum plan and this is the crucial time when curriculum implementation is likely to fail. Fullan (1989) also describes implementation as curriculum change that involves new behaviours, practices, beliefs and understanding. Implementation therefore involves changes in what schools or the education system has been used to and calls for change in the way things have been done. A curriculum like the Music curriculum can fail easily if the implementation stage fails. The monitoring report on the implementation of the Botswana Form Two Secondary Curriculum (2012) shows that Music does not have enough qualified teachers, no prescribed texts, no specialized rooms and a lack of Musical resources. This report shows clearly that the implementation of the subject is not happening as intended. Carl (2012) states that there is nothing more difficult to carry out, or more doubtful of success, or more dangerous to handle than to initiate a new order of things. Music educators are expected to initiate change by implementing for the first time in the history of the country a performing arts curriculum. This will come with challenges as stated by the monitoring report which needs to be ironed for the success of the subject and this study intends to explore these issues through exploring the experiences of Music educators.

It is hoped that the results of this study could be used to inform school administrators, regional education officers, curriculum designers, and teachers on issues surrounding the implementation of the Junior Secondary Music curriculum in schools. The results of the study may also be useful to redirect policy makers and curriculum planners to effect positive changes in the implementation of the Music curriculum.

### **1.5 Objectives of the study**

Based on the purpose and the rationale stated above this study intends to achieve the following objectives:

- Identify and understand Music educators' experiences of implementing the Junior Secondary Music curriculum,
- Understand why Music educators are experiencing the implementation of the Junior Secondary Music curriculum the way they do.

### **1.6 Critical Research Questions**

This research is driven by the following critical research questions which have been derived from the objectives of the research stated above.

- What are the Music educators' experiences of implementing the Junior Secondary Music curriculum?
- Why are Music educators experiencing the implementation of the Junior Secondary Music curriculum the way they do?

To answer the two critical research questions the researcher used a teacher reflection activity, one-on-one semi-structured interviews and a focus group discussion with three Music educators in a junior secondary school in Botswana. This generated the data that was used to answer these critical research questions.

### **1.7 Significance of the Study**

The significance of this study is that, this study may be used to inform other Music educators, Music officers and policy makers on issues surrounding the implementation of the Music curriculum helping them find better ways of implementing the curriculum and deciding on a way forward for the subject.

As a curriculum developer and supervisor at this level the researcher assumes the third person position throughout this research to avoid influencing the participants and contaminate the data.

### **1.8 Outline Structure**

The remaining sections of the study will focus on the following aspects: literature review, research methods/approach/style, analysis, findings and recommendations of the study based on the data generated.

#### **1.8.1 Chapter 1 Background and Orientation to the Study**

This chapter provides the reader with the background information on the education system in Botswana with specific reference to the implementation of the Junior Secondary Music curriculum. This chapter also shows the need for this empirical research and how it will benefit the field studied. The focus of this research is discussed and justified and the research objectives and research questions are identified in this chapter.

### **1.8.2 Chapter 2 Literature Review and Conceptual Framework**

In this section the researcher engages in a dialogue with a variety of researchers who have covered the same area. This section reviews literature related to the objectives of the study covering the experiences of Music educators in implementing the Junior Secondary Music curriculum, intended curriculum, implemented curriculum and other issues arising from the literature. This chapter will start by exploring what curriculum is covering and other concepts related to curriculum implementation in general. The curricular spider web as a conceptual framework adopted for this study will also be explored as it will provide themes for reviewing literature for this empirical research.

### **1.8.3 Chapter 3**

The chapter seeks to clarify the research strategy, that is, how this study achieves its research objectives. The chapter covers the research paradigm (interpretivist), research style/approach (case study), sampling (purposive and convenience), data generation methods (Reflection activity, semi structured interviews and focus group discussion), trustworthiness/authenticity (credibility, dependability, transferability, conformability), data analysis (guided analysis), ethical issues and study limitations.

### **1.8.4 Chapter 4**

This chapter reports on the results of the data that was generated from the case study described in the previous chapter. The research concentrates on three Music educators within a junior secondary school in Botswana. The data is presented using the strands of the curricular spider web (the conceptual framework) as themes. In presenting the data, the study would ensure that the voices of the participants are not lost. Therefore, verbatim quotations are infused in the data presentation. A description of the Music educators' experiences will be presented theme by theme followed by an analysis and synthesis of the findings. Pertinent findings and discussions thereof in terms of research questions generated in chapter 1 are then presented.

### **1.8.5 Chapter 5**

This chapter looks again at the overall aim and objectives of this study to check if the findings have in the previous chapter addresses them. The research findings are summarized relating them to the specific research objectives, these will state what the music educators' experiences are and why they experience the implementation of the music curriculum the

way they do. Conclusions from this research work are derived and linked to these research objectives and suitable recommendations are made. The limitations of this work are also highlighted in this chapter. Importantly, the issue of managing the implementation of the recommendations is addressed. Lastly, a section summarising the research process is included, providing the reader with a personal reflection on the activities that has been undertaken to complete this research.

### **1.9 Chapter summary**

This chapter describes the historical background, context of the study and gives the research questions which the research intends to answer. This is provided to help the reader to understand why the research was done and why it was important, in the context of Botswana, to conduct the research. Then Chapter Two is the literature review, Chapter Three discusses the methodology and design of the research, Chapter Four discusses the research findings and analysis. Lastly, Chapter five deals with conclusions and recommendations.

## **CHAPTER 2**

### **LITERATURE REVIEW AND CONCEPTUAL FRAMEWORK**

#### **2.1 Introduction**

According to Silverman (2013) a literature review serves as an opportunity to set the stage for what to do in the subsequent sections, it is a synthesis and evaluation of earlier studies. Silverman (2013) believes that the literature review serves to explain points of convergence and divergence between your study and earlier studies; it also permits you to make claims later in the study. This section therefore looks at studies covering the implementation of a Music curriculum and music education. In this chapter the researcher engages in a dialogue with researchers who have covered the same area before. This section reviews literature related to the objectives of the study covering the experiences of Music educators in implementing the Junior Secondary Music curriculum, the intended curriculum, the implemented curriculum, curriculum implementation, curriculum dissemination and the literature on the Music curriculum based on the curricular spider web. This chapter will start by exploring what curriculum is covering other concepts related to curriculum implementation in general. The curricular spider web as a conceptual framework adopted for this study will also be explored as it will provide themes for reviewing literature for this empirical research. Following the strands of the curricular spider web therefore relevant studies on the implementation of a Music curriculum will be explored to address the research questions of this study.

#### **2.2 What is curriculum?**

Van den Akker, de Boer, Folmer, Kuiper, Letschert, Nieveen and Thijs (2009) defines the curriculum as a plan for learning and suggests five levels at which curriculum operates namely the Supra (international), the Macro (national), the Meso (institutional), the Micro (teacher) and the Nano (student). By defining the curriculum as a plan for learning this definition is defining from the position of the intended rather than the implemented. Van den Akker *et al* (2009) and Carl (2012) further identify three forms of curriculum as the intended, the implemented and the attained. This suggests that any curriculum will be experienced at these levels and in the forms mentioned above. The Music curriculum in Botswana is produced nationally (macro) informed by some international standards (supra). This Music curriculum is centralized and regions give it to schools to implement (meso) and the Music teacher puts it to life in the classroom (micro). It is through these levels that the Music curriculum changes form as it shifts from one level to the next: the intended from the macro

level changes into the implemented at the micro level and the implemented changes into the attained at the nano level.

Rao (2010) believes curriculum to be a body of knowledge-content or subjects and education to be the process by which these subjects are transmitted or 'delivered' to learners by the most effective methods that can be defined. This is a view of those who equate curriculum with a syllabus and can pose a problem because they are likely to limit their planning to a consideration of the content or the body of knowledge that they wish to transmit. This ends up with educators regarding issues of curriculum as of no concern to them forgetting that the plans they draft at school level are part of the school curriculum. This definition describes the curriculum from the implemented or enacted position. The Music curriculum therefore could mean the Music syllabus, the preparations that the teacher does, the actual teaching and the after school activities that learners are engaged in. Talla (2012) defines curriculum as a plan of action or a written document that includes strategies for achieving educational goals. This plan of action can cut across all the four levels with each level having to do planning for effective implementation and achievement of national goals. Arulsamy (2010) sums it all by stating that curriculum embodies all the experiences which are utilized by the school to attain the aims of education.

### **2.2.1 Curriculum Implementation**

Implementation refers to the actual use of a curriculum/syllabus or what it consists of in practice (Marsh, 1998). Implementation takes place when teachers enact the curriculum plan and this is the crucial time when curriculum implementation is likely to fail. Fullan (1989) also describes implementation as curriculum change that involves new behaviours, practices, beliefs and understanding. Implementation therefore involves changes in what teachers know and call for them to change the way they have been doing things. Carl (2012) argues there is nothing more difficult or doubtful of success and dangerous to handle than to start a new way of doing things. Music educators' in this case are faced with initiating the implementation of a Music curriculum in public schools where Music has never been formally taught before. The definitions of implementation above suggest that it comes with its own issues which this empirical research wants to explore through Music educators' experiences. "... no matter how well frameworks or curriculum specifications are designed and presented, they are nothing until translated into effective action in the classroom" (Plummeridge, 2002, p. 9). It is therefore the task of the Music educators at the micro level to transform the written

statements into qualitative musical encounters experienced by learners at the nano level. The curriculum designers also have to interpret the curriculum document very well in order to assist the implementation. Curriculum implementation therefore refers to the transformation of the intended curriculum into the enacted or implemented curriculum. Hoadley and Jansen (2012) indicate that the intended curriculum is often not contained in one document, it comes in a number of documents that outlines the content for learning areas and subjects and these documents apply to different levels of curriculum. They suggest that the Music syllabus, the curriculum blue print, the teacher's scheme of work, the lesson plans and the textbooks are all curriculum documents at the different levels of curriculum. Both Hoadley and Jansen (2012) and Van den Akker *et al* (2009) agree that both the intended (curriculum as plan) and the enacted (curriculum as practice) need to be considered during implementation. This consideration will enhance the proper implementation of the programme at hand. Jansen (2012) acknowledges the complexity of curriculum implementation stating that both curriculum as a product and curriculum as a process needs to be considered. For balancing the product and the practice there are certain aspects that need to be considered, these aspects of the curriculum are discussed in the conceptual framework below.

Chan (2012) describes the use of "hard" and "Soft" policy in curriculum reform for better implementation. Hard policy is described as the use of legal structures to enforce compliance and carries a threat of sanction. This hard policy is the one that is prevalent in most curriculum policy reforms including the implementation of Music as educators are continuously threatened with disciplinary measures by school administrators and officers if they do not comply with the suggested reforms. Chan (2012) advocated for a soft policy which is described as using non-binding instruments such as guidelines, informational devices or voluntary agreements. This carries no enforcement or compliance mechanisms. The use of soft policy in implementing curriculum change would reduce fear in teachers and help them embrace the process with all its challenges. Soft measures of policy implementation face a great threat of being good on paper only and difficult to implement as contexts differ. Smit (2001) also contends that teachers see curriculum as a prescription and a mandate for implementation. This makes policies to be enforced on teachers coming as a form of hard policy. Jansen (2010) agrees that policy is this way because of its political nature, a focus on details of implementation will not be politically fruitful because it will miss the broader political intentions which form the crux of policy making. Policy therefore serves political interests compared to the implementation plan making implementation suffer in

most cases. Jansen (2001, p. 202) states that “one would expect government bureaucracy to outline concrete steps that would be taken to implement policy”. These steps can come as a separate document following policy so that they do not cloud the intentions of policy. If they are considered in time it will be clear that policy makers had thought about implementation before expecting implementers to act (Jansen, 2001). This can be seen in many cases where new materials in support of the curriculum reach schools late and in some cases do not reach schools at all. When this happens, policy makers and politicians’ shifts blame to provinces and material developers such as publishers. When authorities are playing the blaming game the teachers are the ones facing the problem because they are facing the learners every day and improvising better ways of delivery in the absence of materials needed.

### **2.2.2 Curriculum Dissemination**

Carl (2012) describes curriculum dissemination as a crucial stage in curriculum development that is normally lumped with curriculum implementation and although linked, they must be treated separately. It is described by Carl (2012) as the preparation of curriculum users through the distribution of information, thoughts and concepts in order to make them aware of the expected curriculum change. This suggests that it is important for all those involved in the curriculum process at all stages and levels of curriculum to own decisions made. This will ensure proper curriculum implementation. It further suggests that curriculum failures are due to this stage being ignored and not given the seriousness it deserves. Dissemination creates the right conditions for the perceived change and ensures that all users are prepared for the change. It is not only important for the implementation but also for the institutionalisation of the curriculum being implemented. Jansen (2010) laments the non-involvement of teachers in policy development and decision making resulting in failed curriculum implementation. The Botswana Curriculum Development and Procedures Manual (2013) does not show the stage of curriculum dissemination in the curriculum development process. This suggests that this important stage is implied in the implementation stage and not given the attention it deserves. This omission might therefore lead to some implementation problems. Ramparsad (2010) also recognises the curriculum dissemination phase as an important aspect of curriculum development emphasising that teachers should be part of the dissemination process, passing information to other teachers and stakeholders in the community.

### **2.2.3 Music curriculum orientations**

Hoskyns (2002) subdivides Music curriculum into three categories being music education, musical education and education through music. Music education refers to the way an individual gains understanding of the nature of music and it may be absorbed formally or informally through listening and participating in musical activities. It is the process by which one gains knowledge of music in its broadest sense. Musical education leads to a highly developed professional understanding through induction into the world of performing, composing and arranging. Musical education is suitable for specialized Music schools meant to produce instrument specialists.

Education through music on the other hand refers to the process where music is used as the tool for education with little emphasis on developing artists and music professionals. Music is used for the holistic development of the child by enhancing some traits and attributes in learners. The outcome is someone with a greater sense of well-being. Plummeridge (2002) states that music contributes to the whole curriculum by developing pupils' skills and attitudes including self-motivation delight in individual and group achievement, imagination and inventiveness, cooperation, tolerance and self-confidence. Naidu (2009) also believes that education should be a three-fold process of imparting knowledge, developing skills and developing proper attitudes and values. The schools are in most cases concerned with knowledge placing little emphasis on the development of attitudes and values. These three categories suggest that for any Music curriculum to be well implemented it has to clearly define which of these three it is following. This clarity will enhance the output because all involved will be clear as to what is expected of the curriculum. It is therefore important as the Music educators' experiences are explored to confirm into which of the three the Botswana Music education falls. This will help determine what its outcomes are and how it can be assessed. It will also help to check if the current aims and objectives of the subject are on course or needs to be looked at.

Hoskyns (2002) believes for a music curriculum to work the traditions of schooling in which it operates should be considered whether it is encyclopaedic, humanistic or naturalistic. With the encyclopaedic tradition the artistic education tends to be seen as occurring outside the main business of schooling, as a recreational extra. The humanistic tradition places emphasis on classics and verbal reasoning providing an opportunity for Music as an academic subject with opportunities to study the historical and cultural context and to analyse music but not to

participate in active music making. The naturalistic tradition on the other hand emphasizes the development of individualized child-centred methods. In Music this will involve allowing pupils to explore and experiment with musical sound and learn through making music. These traditions of schooling are therefore very important in determining the success of a Music curriculum because introducing a formal Music curriculum within an encyclopaedic tradition will not work. Botswana has inherited from its colonial masters an encyclopaedic tradition that places math and science as important and arts education as extracurricular.

In a study focused on the status of the implementation of Creative Arts curriculum at secondary schools in Nigeria, Iriwieri (2009) discovered that there was no space for creative arts classes, lack of administrative interest, lack of work incentives, timetabling problems, lack of equipment, shortage of text books and shortage of qualified teachers were problems for arts implementation. This study was conducted through a survey of a number of schools, interviews and questionnaires administered to both teachers and learners. The findings of this study are similar to those mentioned in the rationale from the Botswana monitoring report. This suggests that the implementation of Music/Arts faces a lot of problems and cannot achieve the intended results if not implemented properly. Like Hoskyns (2002) suggests, the arts in this context might have been introduced within a schooling tradition that is not compatible with them. If Music is perceived as an extracurricular program its implementation would face the problems stated above.

### **2.3 Conceptual Framework**

Hennink, Hutter and Bailey (2011) describe a theory as simply a relationship between concepts, that deals with specific concepts and relationships that relate to the specific topic of research. It helps provide a simplified view of how the world should be. Hennink et al (2011) emphasises that it is an important task to incorporate theory in qualitative research suggesting this theory will guide the other design decisions. Silverman (2013) states that theoretical models provide an overall framework for viewing reality and inform the concepts we use to define our research problems. This suggests that research should have theoretical models or frameworks that inform the way they look at the issue that is being studied. This empirical research therefore adopts the curricular spider web by Van Den Akker (2003) as its conceptual framework. Figure 2.1 below shows an adapted curricular spider web that will be used for this research.

## The vulnerable curricular spider web

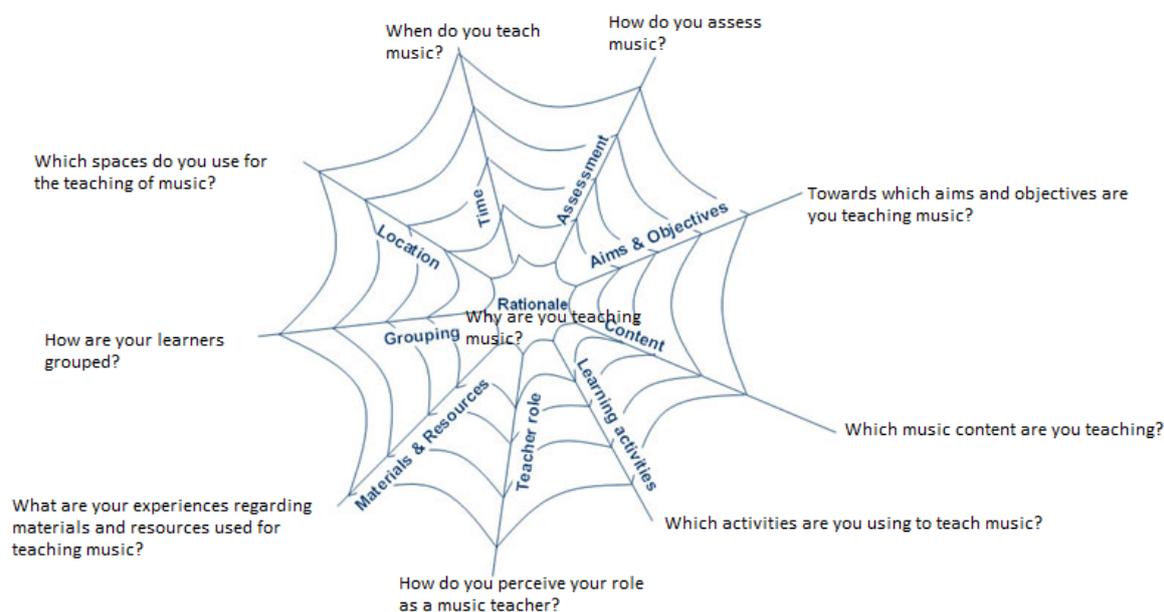


Figure 2.1 Curricular Spider Web adopted from Van den Akker (2003)

Van den Akker *et al* (2009) suggests that one of the major challenges for curriculum improvement is creating balance and consistency between the various components of a curriculum. These components are structured in the form of a spider web by Van den Akker (2003) with the rationale of the program at the core of the web. The other nine components are represented as strands pulling from the core, these strands must all pull at the same strength or the web collapses. This illustrates how vulnerable curriculum implementation is. If any of the strands is pulled at more strongly than the others, the web will collapse affecting the implementation of the program. This conceptual framework according to Van den Akker (2010) points to the complexity of efforts to improve curriculum balance, consistency and sustainability. This study explores Music educators’ experiences based on the ten curriculum components suggested by Van den Akker (2009). The table below shows the components with questions that the Music educators’ responses and the literature will be answering.

Rationale	Why are you teaching Music?
Aims and Objectives	Towards which goals are you teaching Music?
Content	What content are you teaching?

Teacher Role	How do you perceive your role as a Music teacher?
Learning Activities	Which activities are you using to teach Music?
Materials and Resources	What are your experiences regarding materials and resources used for the teaching of Music?)
Grouping	How are your learners grouped?
Location	Where do you teach Music? What are the social/physical characteristics of the teaching environment?
Time	When do you teach Music? How much time can be spent on specific teaching tasks?
Assessment	How do you assess Music?

Table 2.1 Curriculum components (Van Den Akker *et al* 2009, p. 12)

The above table shows the strands of the curricular spider web and the questions that each strand asks the teacher. If all the strands of the spider web are given equal attention the intended curriculum would be smoothly implemented. “When one takes the operational curriculum in schools and classrooms in mind, all ten components have to be coherently addressed to expect successful implementation and continuation”(Van den Akker 2010, p. 40). Due to circumstances during the implementation, the strands of the spider web are never pulled at equally and some will be pulled at more strongly than others. This suggests that both the reviewed literature and the findings of this study will show how Music is implemented regarding all the ten strands of the curricular spider web.

The strands of the curricular spider web will form the basis of this study as themes with the literature and the educators’ experiences explored against the 10 strands and they will also influence the data generation in order to answer the research questions for this empirical research. All issues raised by the reviewed literature as problems to a proper implemented Music curriculum are represented in this spider web and this is the reason why it is picked as a conceptual framework for this study. The curricular spider web will further be strengthened by using the two curriculum approaches mentioned below to assist in the review of the literature of the Music curriculum. Each strand of the curricular spider web will also be assessed as to which approach it is inclined towards. It should be noted that the curricular

spider web does not present all the factors that impact on curriculum implantation and this can lead to some gaps.

### 2.3.1 Competence and Performance Curricula

Hoadley and Jansen (2012) describe two types of approach to curriculum which can be used to review any curriculum. These two approaches are called a competence model and a performance model. Within the competence model knowledge is not imposed from the outside but the curriculum draws upon the competences that learners already have. It encourages teaching that uses learners' experiences and knowledge, helping learners to apply what they learn in their day to day situations. Learning is organised around themes and experiences of learners thus giving control to the learners. The performance model on the other hand focuses on high levels of understanding with specific content and sequenced formal school knowledge. This model places the control with the teacher as the teacher dictates the content and its pace. The performance model encourages international knowledge and competition and also ensures that all the basic knowledge is imparted. Table 2.2 below shows the comparison of the two curriculum approaches and how they affect different curriculum issues as mentioned in the curricular spider web.

	<b>Competence Approach</b>	<b>Performance Approach</b>
<b>Learner</b> (Activities)	<ul style="list-style-type: none"> <li>• Controls the content</li> <li>• Assumes all learners can learn in their own ways</li> </ul>	<ul style="list-style-type: none"> <li>• Little control over content</li> <li>• Assumes that not all learners can learn excluding some learners</li> </ul>
<b>Teacher</b> (Role)	<ul style="list-style-type: none"> <li>• Facilitator of learning</li> <li>• Control is negotiated</li> </ul>	<ul style="list-style-type: none"> <li>• Direct teaching, transmits knowledge</li> <li>• The teacher decides and has total control</li> </ul>
<b>Pedagogy</b> (Activities)	<ul style="list-style-type: none"> <li>• Focus on the learner</li> </ul>	<ul style="list-style-type: none"> <li>• Focus on the subject</li> </ul>
<b>Knowledge</b> (Content)	<ul style="list-style-type: none"> <li>• Integrated subjects</li> <li>• Strong links with experience and <b>everyday knowledge</b></li> </ul>	<ul style="list-style-type: none"> <li>• Demarcated subjects</li> <li>• No link between formal <b>school knowledge</b> and everyday knowledge</li> </ul>

<b>Assessment</b> (Assessment)	<ul style="list-style-type: none"> <li>• General competence criteria</li> <li>• Focuses on what learner knows and can do</li> <li>• No failure, only difference in lengths of time in which to succeed</li> <li>• Teacher shares the task of evaluation with the learner</li> </ul>	<ul style="list-style-type: none"> <li>• Specific performance criteria. Clear rights and wrongs</li> <li>• Focus on what the learner has left out</li> <li>• Failure if the learner does not complete things fully and correctly</li> <li>• Teacher performs the task of assessment</li> </ul>
<b>Learning sites</b> (location)	<ul style="list-style-type: none"> <li>• Anywhere</li> </ul>	<ul style="list-style-type: none"> <li>• Clearly marked learning sites</li> </ul>

Table 2.2 Comparisons of the competence approach and the performance approach  
Adopted from Hoadley and Jansen (2012, pp. 92-93)

## 2.4 Music Curriculum and the Curricular Spider Web

The strands of the curricular spider web are related and impact on one another. This will be evident in the discussion of the literature below because some time issues of aims will be discussed under content and content under activities, activities under resources because all these are parts of the same thing.

### 2.4.1 Rationale for Music in the curriculum

Van den Akker et al (2009) describe the rationale as a response to the question why Music is taught in school. In other words why are the teachers teaching Music and why has Music been made part of the school curriculum. Answering these questions would help place Music as a subject in the curriculum against other subject in the curriculum and to consider its importance in the school curriculum. Phillips (1993) believes that aesthetic and utilitarian objectives should be combined for the rationale for Music in the school curriculum to be strengthened. This suggests that a good Music rationale should balance aesthetic uses with functional uses that can benefit the society. It is not only about the beauty of the art in Music but also about what Music can do to benefit the people.

Pitts (2000) conducted a study on ten Music teachers and one of the questions was ‘what do you see as the main purpose of Music in the curriculum?’. Answers revealed a great depth of commitment, the development of musical skills, the acquisition of knowledge and the fostering of certain personal qualities. This suggests a balance between the traits, skills and knowledge promising a balanced student by the end of the program. Pitts (2000) believes that what learners encounter in their school Music impacts upon different abilities, experiences and perceptions. The study also states that the function of Music in the school curriculum is a facilitative one, where lessons are a source of learning and experience that form only part of the child’s musical world and identity. The study concludes that no single rationale exists to satisfy the inclusion of Music in the school curriculum. Rautins and Ibrahim (2011) agree with the importance of arts education when stating that arts in education provides meaningful discovery into oneself and fosters growth of consciousness and becoming fully human. Green (1993) also believes that encounters with the arts can awaken us to alternative possibilities of existing, of being human and of relating to others.

In a study that investigates the perceptions of almost 1000 pre-service Music teachers from five countries Russell-Bowie (2009) feels that many governments and institution are reluctant to give to the arts as they see them as non-productive in economic terms whereas the outcomes of an arts rich program across all areas of the curriculum are significant. Policy makers should therefore consider this before making decisions about the position of arts in the curriculum. The study concludes that schools need to give Music adequate time, resources and trained teachers to implement the program. This will show that the schools values and prioritise Music strengthening its position within the education system. This study implies that if schools are not providing for Music as a subject just as they provide for other subjects, its position in the school curriculum will remain challenged.

According to Plummeridge (2002), the inclusion of Music in education programs has taken many forms with some advocating for it for religious reasons, others for its aesthetic and civilizing qualities with others feeling that it is a waste of time in the context of education. This suggests that there are some members of the community who feel that Music should not be part of the curriculum feeling that it just wastes time. Music education in the Botswana curriculum was included mainly for the aesthetic and civilizing qualities with the intension to make the curriculum more practical as per the Revised National Policy on Education (RNPE) 1994.

The studies indicate the importance of music as a subject in the curriculum highlighting certain aspects that need consideration for the subject to be successful. They call for the balance of aesthetic quality with utilitarianism, provision of all needed resources for the subject to acquire similar status as others and to work on changing the attitudes of parents, administrators and learners on the importance of the subject within the curriculum

#### **2.4.2 Aims and Objectives of the Music curriculum**

Kennedy, Hyland and Ryan (2006) describe aims as general broad statements of intention indicating what is to be covered in a block of learning. The aims indicate the general content that the teacher needs to cover. According to Carl (2012) it is necessary for all education programs to have clear aims to help focus the quality of instruction. Dash (2012) agrees that the process of education is meaningless without goals. The subject's aims and objectives help in determining the other strands of the curricular spider web such as content, learning activities and teaching methods. Rao (2011) agrees that the goals of education reflect the values of the society and the kind of society its citizens want it to be. Khoza (2013) concluded in a case study on learning outcomes using university facilitators that they should always align aims, objectives and outcomes for them to do justice to their learners. This suggests that the relationship between the aims and the subject content should be considered for the subject to achieve what it is intended for.

The Junior Secondary Music Syllabus (2006, p. ii) describes the aims that Music should follow. Some of these aims are, on completion of the three-year Music programme, learners should have: developed musical skills and competencies that will enable them to perform their own compositions and the compositions of others, in a variety of styles, through singing and playing instruments; developed musical skills and competencies that will enable them to create their own musical compositions; devise arrangements of existing compositions and to improvise and developed the ability to respond to the concepts of music, from a variety of styles and music traditions, through listening and appreciating; and to evaluate performances and compositions. These subject aims suggest that after completion of the curriculum, learners should be able to display all the stated skills suggesting a more practically oriented curriculum. Because aims are always stated from the teachers' perspective (Kennedy *et al*, 2006) they suggest an inclination towards the performance

curriculum approach which places educators in control of the content and all classroom activities as stated by Hoadley and Jansen (2012).

The Junior Secondary Music Syllabus (2006) as the policy document guiding the teaching of Music at this level also states critical competencies that learners should display at the end of the programme. Kennedy *et al* (2006) suggest that competencies and objectives should reflect the aims and that the competencies suggest a learner centred approach to curriculum. The Botswana Music curriculum shows that it has both aspects of a performance approach (aims) and competence approach (critical competencies) to curriculum. Venkateswaran (2009) believes that there are factors that influence the aims of education such as the community, the religion, the political orientation and the economy.

Van den Akker *et al* (2009) believe that aims and content receive more attention at the macro level of curriculum development than at the micro level. The micro level is more concerned with the pedagogy, educational materials and the learning environment. This suggests that teacher at the micro level might not concern themselves much with the subject aims.

#### **2.4.3 Music Curriculum Content**

Kelly (2009) believes that curriculum planning must begin with considering what knowledge needs to be learnt. This puts curriculum content as an important aspect of curriculum development and implementation. Content according to Carl (2012) should therefore be balanced, well sequenced, organised and move from the known to the unknown. All content developed needs to be at the appropriate level with those it is developed for so that the cognitive ability at the developmental level can cope with the prescribed content. Talla (2012) also recognises content as an important element of the curriculum process. The content is in most cases based on the needs assessment and the subject aims. Hoadley and Jansen (2012) divide knowledge to be learnt according to the two curriculum approaches of competence and performance. Knowledge in the competence approach belongs to the learners where they explore their experiences and everyday knowledge. In the performance approach the knowledge is structured and defined for the learners creating what they call school knowledge. This suggests that content can be defined by the approach that the curriculum adopts.

Barret (2009), in a study on graduate education for Music teachers using pre-service and in-service teachers, concluded that graduate studies can serve as a cornerstone for the advancement of curricular discourse in music education. The study suggests five arenas that can reconfigure curriculum development in music education as: forms of musical engagement that constitute musical experience, studying a wide variety of musical styles and genres, cognitive, kinaesthetic and emotional dimensions and social context. These five arenas suggest areas which can provide and direct content for the Music curriculum. This invites Music teachers to author their own proposals relying on artistry to make significant contributions to the Music curriculum. This study suggests what should go into the Music curriculum stating general areas that can provide skills, attitude and understanding of music. Van den Akker (2009) agrees when stating that the artistic approach to curriculum implementation is strong at the micro level where the teacher decides what and how to teach. This suggests that curriculum at micro level gives the teacher freedom to do their own work schemes and lesson plans allowing them to contextualize and personalize their lessons.

Wemyss (1999), in a case study on the Australian indigenous music in the curriculum, feels that the teaching of indigenous music within a formal curriculum raises many issues which are challenging for the music educator: implementation of appropriate learning styles, the availability of commendable indigenous resources, unfamiliarity of style, appropriate teacher training, cultural sensitivity and misrepresentation. This suggests that a formal music curriculum may include music from the local context but it is not guaranteed that those traditional styles will be taught due to the problems stated above. Most of the indigenous music is not documented and resources are not readily available in the market. This might cause a problem for the teaching and learning of such music. This can also lead to the implemented curriculum doing more of the western and popular music that is well developed and has readily available resources at the expense of the local traditional music. The indigenous music might not be favoured by both the teacher and the learners because of limited resources and relevance making it a problem for use in classroom instruction. Chadwick (2008) also felt that the Botswana Music curriculum mentions cultural music but the music is not evident in practice overshadowed by western classical music. All the materials used and activities employed are mostly of the western culture at the expense of the local culture.

In a study that drew upon music pedagogy and music education studies conducted over a period of ten years, Georgii-Hemming and Westvall (2010) discovered that singing and playing mainly pop-and rock music dominated music teaching and learning in Sweden. This study shows that classical music, jazz, folk music and music from other cultures is marginally integrated into the teaching and learning. This implies the use of popular music genres to teach Music, as these will be more attractive to learners drawing their interest and love of the subject. In the Swedish music curriculum, according to Georgii-Hemming and Westvall (2010), teachers teach to give learners ideas of personal and social development because they want musically engaged learners who extend their interest and apply it for individual needs. This suggests content that is learner centred and driven by learners' experiences. In another study by Feichas (2010) in Brazil, music content emphasises aural analysis and composition using both informal and formal approaches to teach the content. Learners coming from an informal background must learn to adapt to a formal settings and also those from a formal background must embrace informal learning to make the music content more interesting.

In an article that examines ideas of musicality as they apply to the intercultural context of music education, O'flyn (2005) suggests the following approaches to musicality in education practice: an interpretative approach, an interactive approach, a balanced approach, a pedagogical approach and a realistic approach. An interpretative approach regards each expression of musicality for its particular practices and behaviours and for the way people think about music as music or as part of their social lives. An interactive approach emphasises that not only should we learn about the practices and beliefs of musicians and the communities in which they live, we should also learn directly from the same musicians and communities. A balanced approach for the music teacher means working out the tensions between pedagogical approaches that are specific to location, style or social group and those that are based on commonalities, performance practice, social context or a combination of these. A pedagogical approach considers the culturally situated modes of learning, teaching and transmission for each expression of musicality considering locations, musical groups and styles. A realistic approach on the other hand looks at what exists rather than focusing on what is deemed valid. It keeps an open mind that might find more educational value in some expressions of musicality than ever thought possible.

Most of the reviewed literature suggests a balance of listening, composing and performing skills. Some, like the Australian case, encourage emphasis on local and traditional music

lamenting the skills and resources of the indigenous content. The studies reviewed indicate that content should be contextualised to cater for the interests and needs of the learners taught. If the content is too foreign it negatively affects learners' interest and attitudes towards the subject and eventually affects their final assessment. The literature also suggests that music content should come from the competence approach where it will be integrated with other subjects and allow learners to learn from their experiences using everyday knowledge.

#### **2.4.4 Music Learning Activities**

Talla (2012) describes learning activities as the experiences that learners need to go through in order to acquire certain behavioural competencies. When the content is decided, it becomes easy to plan for the learning activities because the content will determine the relevant experiences needed. Carl (2012) and Van den Akker et al (2009) also state that it is important at classroom (micro) level to consider the best activities for achieving the subject aims because these cannot be considered at the macro level. This suggests that teachers at the micro level of curriculum implementation should choose which activities to take learners through in order to achieve the subject aims. Rao (2011) agrees with this when stating that teachers have throughout their experiences developed an opinion of what to teach and how it should be done. Learning activities are therefore an important element of curriculum implementation. The music curriculum should also consider carefully the classroom activities for the learners because Jansen and Hoadley (2012) believe that the curriculum approach adopted will determine if the activities are learner centred or subject centred.

Chadwick (2008) conducted a study on understanding Music teaching in Botswana using two Music teachers and by doing some observations. The study was mainly to understand how Music teachers interpreted the Music curriculum, how indigenous music from Botswana is approached and how their experiences influenced what they taught. The study also wanted to find out what teachers' views on music teaching were. It used two main participants who were music teachers at junior secondary level, one in a rural area another in a town. Data was generated through observations, interviews and document analysis. The study concluded that music teaching in Botswana is more technical meaning it is concerned with factual information delivered through teacher centred pedagogy. Hanley and Montgomery (2005) agree with this finding when they also explained that a music curriculum should decide

whether it exists to develop musical skills or just understanding. The study also concluded that the contexts of local musical experiences were not considered during the teaching. Western activities and examples dominated at the expense of local musical examples. Wemyss (1999) pointed to issues that might lead to local music not used in the teaching and learning process being a lack of indigenous musical instruments, books and teacher knowledge and interest. This study raises issues about the Music curriculum in Botswana that are very important for the improvement of the implementation of the subject.

Hanley and Montgomery (2005) conducted a study to explore challenges to music education through music teachers' reflections. The study concludes that the Music curriculum is too traditional placing learners at the bottom and the teacher at the top of the hierarchy. The study recommends a reconceptualised Music curriculum that will integrate theory and practice, encourage collaboration and enquiry, and be learner centred and performance driven. This suggests that the Music curriculum can operate well in an environment where the teacher is a facilitator of learning and not the source of knowledge. The Music curriculum should decide whether it exists to develop musical skills or just musical understanding. "...children should be exposed to the pleasures of artistic discipline, not disciplined into artistic pleasures" (Gammon, 1999 p. 134). This suggests that for the Music curriculum to be meaningful, children should be mostly engaged in activities that will make them enjoy the music rather than being given the concepts and theories which make the subject boring.

Georgii-Hemming and Westvall (2010) feel that particular teaching strategies for creating music with the help of digital media are rare, as are the roles of music in other art forms. Creating and composition is not a central goal for music education because teachers feel classes are large, time is limited, there is no conducive space, lack of music instruments and chiefly a lack of computers to help the composition skill. Learners should be able to experience the joy and comfort, be shown respect and given opportunities to play music from other cultures or to compose their own music. The primary goal is for each student to discover their own musical preferences. This according to Georgii-Hemming and Westvall (2010) leads to informal music pedagogy which they describe as empowering to learners as they will control the content and the pace of their own learning. In this learning approach the learners choose the music they want to practice and perform and it is done through aural copying rather than from notation. This suggests self-directed learning as well as peer and group directed learning making music lessons interesting and enjoyable to learners. Feichas

(2010) in a study that looked at learners attitudes towards the learning of music in Brazil using questionnaires, interviews and observations agrees that most learners believe they can learn from one another balancing their strengths and weaknesses. The study concludes that it is valuable to integrate formal and informal learning because it brings to life the idea of a community of learners and teachers placing the teacher as a facilitator in a cooperative and collaborative environment.

In a narrative approach study, telling stories and feelings of two groups of music student teachers, Wright and Kanellopoulos (2010) discovered that it might be ideal to connect informal learning and improvisation. Improvisation is regarded as a way of placing musical imagination at the centre of music learning and the educational process making it a socio-musical practice. This suggests that instant music making puts learners in conversation through music creating good relationships amongst them. “Through processes of sound organisation, learners are actively engaged in the construction of social relationships” (Wright and Kanellopoulos 2010, p.84). This study also feels that improvisation transforms musical activity into a communicative activity from a private enterprise to a public event; it also brings in the listener’s response. This suggests music lessons that give freedom to the learners to express themselves through sound and enjoy the musical activities.

Lindgren and Ericsson (2010), in an article based on a large research project funded by the Swedish Research Council using video documentation from eight schools chosen across the whole of Sweden, conclude that the education system in Sweden emphasises the learners freedom of choice and participation in music making. The system is easy and fun for everyone and also allows for free creativity. The article also highlights that informal music learning has replaced the reproductive and authoritarian school based learning. The article also raises questions about this informal approach because it can leave behind learners with little music knowledge and experience, it can also make assertive learners dominate the process but the article concludes that there are more benefits from this informal approach.

Phuthego (2005) shows in an article how traditional Botswana music can be used in class to teach skills that the Dalcroze approach emphasizes. This article encourages the use of traditional African music as a foundation for all musical skills in classroom instruction. This suggests that Music teachers can use songs and music that is readily available, which learners are exposed to in their communities, to make their activities enjoyable. This can make music

lessons more relevant and contextual therefore increasing the interest of learners in the subject.

In a collective case study involving four band directors and eight band learners using semi-structured interviews, observation and artefacts, Steward (2013) discovered that there are external factors that affect the teaching and learning of music such as performance based pay, the need to support school goals for reading and maths, and diminished instructional and planning time due to state mandated testing. These factors combined with pressures from performance expectations detract teachers from their ability to teach for musical understanding. This study suggests that for teaching methods to be effective they should not be impacted upon by factors like assessment. These factors impact on the implantation affecting the methods employed in teaching and learning. The case study recommends comprehensive musicianship through performance (CMP) as a method that can be used to teach music. This method is in a way similar to the informal approach described above. It engages learners in a variety of roles like composing, improvising, performing, transcribing, arranging, conducting, rehearsing and analysing.

Thompson (2007) argues that music teachers revert to teaching the way they were taught rather than exploring new pedagogies. This challenge the teacher education provided so that new experiences are provided to break the cycle. Despite the change in knowledge and context, teachers still teach the way they were taught and this sometimes becomes boring to the learners of today because the methods and activities employed do not challenge them. This leads to the subject being perceived as boring and out of context by learners.

Most reviewed studies emphasise the use of the informal approach to music learning to balance the dominant formal approach. The informal approach puts the learning in the hands of the learners allowing them to work and create music thus reducing the emphasis on the theory and music that is outside their interest. Music is traditionally taught informally and this has an impact on skills acquisition. This also suggests that the teacher is a facilitator and not the centre and source of all knowledge taking the music pedagogy away from the traditional classroom. The reviewed literature encourages teaching activities that are learner centred, as in the competence curriculum approach, over activities that are subject centred as in the performance curriculum approach.

#### **2.4.5 Music teachers' role and the curriculum**

Sindhu (2012) gives four major roles that teachers working in schools are exposed to and cannot avoid namely; a superintendent, a supervisor, a planner and a controller. As superintendents teachers are given the extra role on top of their primary ones of having to perform administrative duties on behalf of the headmaster. As supervisors they oversee learners and other teachers in different roles in order to complete certain school activities. As a planner they help the school administration to plan the school activities and also plan their own classroom and co-curricular activities. As controllers they exercise control over learners and other related activities of the school. This suggests that teachers within a school environment are expected to perform multiple roles in addition to their primary role of teaching. This may lead to important tasks or roles suffering at the expense of others. Music educators also find themselves facing these multiple roles in their daily work because the Music syllabus prescribes skills and musical instruments that they should teach.

According to Plummeridge (2002) teaching music in schools is a challenging occupation and one that requires a greater amount of determination and commitment. Teachers have to be classroom practitioners, conductors, composers, arrangers, accompanists, concert organizers and administrators. The success of a Music curriculum is therefore dependent on the Music teacher who has to be an all-rounder who is expected to take responsibility for the formal Music curriculum and the various activities that constitute the musical life of the school. Lamont (2002) also agrees that the Music curriculum will require the teachers to teach certain skills that they have no expertise in or have been trained for. This suggests that the Music teacher is always perceived as an expert musician and an all-rounder. Music teachers will always have a specific area of interest but the curriculum expects them to teach all the skills prescribed. Byo (1999) believes that the Music curriculum delivery needs a shared responsibility between the Music specialist and the generalist. This suggests that for specialized music skills only, the music specialist can help the generalist to sharpen musical skills. The entire responsibility of learning various musical skills should not be totally in the hands of Music teachers and musical instrument specialist can also be brought in to teach practical skills.

Georgii-Hemming and Westvall (2010) feel that teaching should not simply be about knowledge transmission but about individuals actively constructing ideas through interaction between the teacher and the student, student and student, the known and the unknown, based

upon awareness and understanding. This makes schools arenas for vital discussions about life where teachers, learners and experienced adults meet, discuss and challenges preconceived beliefs. The teacher's role is therefore to make the classroom a democratic platform for equal participation and discussions. Rao (2011) states that it is implied that as a result of their training and the nature of the work, teachers are capable of establishing the organisation of curriculum content, recognising various needs of learners, learning activities and other roles within the school. Are teachers taught how to play these roles or do authorities just assume that they know? This assumption leads to teachers adopting an attitude of passive acceptance or resistance Rao (2011).

Darling-Hammond (1998) agrees that policy makers should shift their focus from designing controls intended to direct the system to developing capacities that enable teachers to be responsible for student learning. Policy decisions are in most cases just developed and dumped on teachers to implement without thorough involvement, preparation and consultation. This move evokes reactions amongst teachers that mostly resist the policy change because of a lack of ownership. Smit (2001) argues that education policy focuses mainly on policy production and not on the teacher, who implements policy. Teachers are silent recipients of policy but are expected to champion its implementation. Mchunu and Msibi (2013) believe that if Music teachers own the Music curriculum and feel part of the design process, implementation would be easy and smooth. This suggests that Music teachers must be involved in the decisions about the curriculum right from the macro level.

McLaughlin (1997) argues that policy success depends critically on local capacities and will. Capacities can be developed through training as stated above but teacher attitudes, motivation and beliefs are difficult to enhance if they were not incorporated initially. This will affect the will of teachers to implement the new policy. Teachers then do not feel motivated to implement the intended change. Marsh (1998) agrees when stating that there is a view that teachers have absolute power over what will or will not be implemented in their classrooms. This places Music teachers as an important aspect of the success of the Music curriculum and calls for their involvement in the curriculum process.

Riley (2009) conducted a study to explore perceptions of pre-service music teachers regarding their awareness of and ability to implement the Music curriculum. The survey conducted obtained perceptions on interest, responsibility, training, time, and resources from

the Music teachers. Participants responded to the survey before and after the introductory course on the Music curriculum. The results of the study showed that favourable perceptions to implement the Music curriculum increased after teachers engaged in the introductory course on the curriculum. This study highlights that teachers are sometimes not introduced to the actual teaching curriculum and its expectations before they get to the field. The big question coming from this study is then: are Music teachers introduced to the Music curriculum and its intentions before they get to the field.

McLaughlin (1997) states that organizations do not innovate or implement change, individuals do. These individuals not only act for incentives but also from professional and personal motivation. If teachers feel their incentives are not enough and both their professional and personal well-being is ignored they tend to slow down on the implementation of the intended change and concentrate on teacher unions. This is because teacher unions promise teachers effective representation in advocating for teacher rights and improved conditions of service. The management of teachers then becomes a problem to school administrators as their roles conflict with those of the unions. This affects new subjects like Music dying quickly because the subject is still not well defined. Samoff (2008, p. xi) says that “As schools became principal terrains for struggle, teachers faced difficult choices. Some joined the activists, at high personal risk. Some took advantage of the intermittent disruptions and school closures to do little work. Others sought to labour on, trying to maintain their mission and protect their jobs by avoiding politics”. While political parties seek alignment of teacher associations and unions, implementation of curriculum reforms is affected because schools become political arenas.

In an ethnographic study to examine how teachers use their musical preferences, influences and training in their lessons, Lum (2008) feels that the teachers’ musical confidence and musical repertoire needs to be taken into account in order to determine if learners would benefit from the teacher musically. The study also concludes that the musical interests, repertoire built on preference, extensive use of media and use of new technologies, had an effect on the extent to which teachers used music in their lessons for enhancing learning in the classroom and validating learners’ musical experiences. This suggests that music teachers should be aware of their musical backgrounds and interests and how these might affect their teaching. Music teachers should therefore device their lesson approaches and techniques with their musical influences in mind.

Phuthego (2010) conducted a study on the implementation of the arts syllabus in Botswana using school administrators as participants. This study used semi-structured interviews to generate data and concluded that it is very important to consider teachers and school administrators during the design stages of the syllabus. This will enable the smooth implementation of the program and ensure clear roles for all key players in the implementation phase. The school administrators called for a review which will bring everybody on board. This study therefore suggests that for implementation of the arts syllabus in Botswana to be successful, all stakeholders including school administrators should be involved in the formative stages of the syllabus.

Roulston, Regette and Womack (2005) in a study using qualitative interviews, examined nine Music teachers in their transition from pre-service training to full time teaching and discovered that teachers valued pre-service training that was hands on, they did not learn some crucial aspects relevant to their work, had been assisted by formal and informal mentors, described their first year at work as difficult yet rewarding and described professional needs as contextually driven. This study suggests that training of Music teachers should be accompanied by mentoring and relevant professional studies to reduce the complexity of the work situation for Music teachers. Some of the experiences teachers faced in the field are sometimes different from what they have been taught during training. This makes the new teacher at school level dependent on the experienced teachers and this can be bad for change because only the norm will prevail. The mentoring and induction by experienced Music teachers should also dominate the first year of teachers in the field. Conway (2002) conducted a study of 14 teachers using individual interviews, focus group interviews and class observations to check how pre-service training prepares Music teachers for actual classroom teaching. The findings are similar to the ones discussed above recommending changes to the pre-service program for effective classroom teaching.

Burnard (2008) feels that the pressure teachers are put under to perform and produce good results for the good image of the school, undermines the purpose of schooling. Both teachers and learners would therefore do anything to attain good results without necessarily imparting the knowledge, skills and attitudes required. This leads to a loss of creativity and inspiration in the classroom because teachers will simply do what makes them achieve the set targets.

Teachers' performance is measured against these targets and it is these targets that determine their progression in the profession.

“The music teaching profession is staring tragedy in the face: many Music teachers are retiring early because of stress, burnout or disillusionment with the impact of years of mandated reform and marginalisation on their lives and work...music teaching is perceived as unattractive to newcomers and this gives rise to a teacher recruitment problem” (Burnard, 2008, p. 15).

This suggests that Music educators are facing a serious problem because they are always expected to be justifying the position of their subject, they are also expected to be multi-skilled and this causes burnout and stress. All these problems faced by the Music teacher needs to be explored and resolved to make Music teaching more attractive to new comers. There is therefore a need to use the creative and collaborative professionalism of Music teachers to implement and take control of curriculum reforms and to respond positively to them.

Jansen (2001) states that teachers develop what he terms coping mechanisms evident in what they report to have done compared to what they actually do when observed. Reports are generated to suit what the policy wants but what happens on the ground is totally different as the context dictates what needs to be done. Teachers' roles in policy implementation are therefore defined by policy, context and availability of resources. If schools are under resourced and the teacher pupil ratio is very high, teachers will adopt certain teaching approaches and methods that are not complaint with the new policy. Marsh (1998) believes that teachers emphasize how to use the new methods and gain satisfaction from being successful in using a particular approach and materials with their students. The only level where teachers can show their role as curriculum decision makers is at the classroom level where they direct the content and methods of delivery. Teachers normally meet and prepare together for forthcoming lessons and this helps them share experiences and improve on the way they deliver their lessons. This process is described by Reid (2009) as curriculum deliberation which refers to teachers seeking a course of action to address practical problems in their day to day teaching. This is a form of informal training that teachers get from colleagues and learning from experiences encountered. If not monitored to align with the reforms this can reinforce the status quo because teachers will always prefer what they are comfortable with. Experienced teachers use these informal platforms to orientate new

teachers into what they consider to be the norm. This might then lead to the failure of new programs like the Junior Secondary Music curriculum in this case.

Most of the reviewed literature expresses the difficulty of the role Music educators face because they have to assume multiple roles and the curriculum expects them to master all the skills within the Music syllabus. They have to know how to play a number of musical instruments like the keyboard, guitar, recorder, marimba, and setinkane that are prescribed by the syllabus and this makes their role very difficult because most of them have specialised in certain skills. Music educators like all the other educators are also faced with issues of teacher politics which in most cases provides a reason for teachers not to do their jobs as prescribed. Studies also indicate that the process of curriculum development and policy development excludes teachers in most cases. This leads to teachers not feeling part of the implemented program and therefore not doing their best when it comes to implementation. The role of the music teacher is also dependent on the experienced teachers who would then reinforce the perceived status and perpetuate old traditions not allowing new ideas from new teachers to prevail.

#### **2.4.6 Resources for teaching music**

Kurdziolek (2011) states in her study that the word “resource” has many facets. In some uses of the word it means a source of supply, support or aid that can be readily drawn upon. At other times we use the word resource to refer to a capability or determination to persevere. In the context of classrooms, we see resources as physical demonstration aids, students’ contextual understandings, teacher subject expertise, and structured organisation of materials, ideas, and activities. Khoza (2012) on the other hand describes teaching and learning resources as any person or thing that communicates learning.

Teaching resources are very important to learning any subject in the curriculum. Suresh (2012) maintains that audio-visual resources gain the attention of learners, gives a true picture, relieves boredom, aids permanent retention and makes it possible to show inaccessible things. It will therefore be ideal for music lessons to have resources at this level so as to attract the attention of the learners and make learning more interesting for them. “In any educational system, the level of available resources places a restriction on the degree to which any new subject can be introduced into the school curriculum” (Rao, 2010, p. 122).

This suggests that resources are very important when introducing a new subject like Music in schools. If the resources are not provided, the implementation of a programme might fail. Arulsamy (2010) agrees about the importance of resources when stating that the availability of learning resources in schools contributes to the quality of the curriculum being implemented. This statement implies that the availability of resources ensures quality curriculum implementation. The Music teaching at this level may therefore not achieve quality if the resources are not provided or are not adequate. The resources prescription list at for this level prescribes musical instruments like keyboards, guitars, recorders, CD players, CD ROMs, CDs and also describes an ideal music room. Hoffer (1991) argues that learners need books, equipment and satisfactory facilities in which to learn music. Teachers need these resources to bring the planned curriculum to life or otherwise it will remain just a piece of paper. Schools therefore should be well equipped with resources for the best implementation of the curriculum.

Van den Akker (2009) argues that resources are mainly thought of at the micro level of curriculum development where the teacher selects which materials to use and in what context to use them. This suggests that curriculum developers at national level did not emphasise the issue of resources, leaving it for teachers to decide. This may be the reason why curriculum documents are in most cases silent on the issue of resources. This suggests the teacher is an important element at the centre of the learning experiences of learners and resource selection. The decisions and choices they make concerning resources to be used are very important for the implementation of the subject. Byo (1999) agrees that public schools place more responsibility on the classroom teachers who are sometimes referred to as generalists. This is true in the case of Music at this level because the teacher is expected to master all the skills demanded by the syllabus. In most cases, the teacher only specialised on one skill during their training.

Byo (1999) continues to argue that when a generalist is assigned to teach Music, their decisions about what to emphasise and what not to highlight will have an effect on the curriculum at hand. This suggests that the teacher's knowledge of the subject matter is important for the success of the learners. If the teacher is not confident enough to teach a particular area then that area will be left out and no learning will be achieved in it. The study by Byo (1991) concludes that generalist teachers were not confident when teaching the Music

content. This may be the case with Music teachers because most of them are not trained as generalists but as specific skills music specialists. Kurdziolek (2011) argues that the allocation of moveable physical resources is driven by physical limitation of resources and teacher classroom management decisions. This suggests that resources maybe available but if the teacher makes the wrong decisions on how to allocate them they will not serve the purpose they were intended to serve. This makes the teacher an important resource that determines the use of other resources in the classroom.

Volk (2007) traced the history and success of one great music educationist (Charles H. Congdon 1856-1928) and how he used his creativity to come up with very useful music teaching aids that have been used and are still used to date. This article gives courage to Music teachers to be resourceful themselves and use their imagination to create materials that can enhance their teaching. This creativity can help teachers use their immediate environments in different contexts to create music materials that are relevant. Music teachers therefore need to be more creative to make the subject more vibrant and interesting. Volk 2007 commended Congdon's work by saying;

“His materials were created for the music supervisor as well as the classroom teacher to use between his visits. He saw problems with delivering music lessons, especially by untrained classroom teachers, and devised ways to allow for productive lessons. The textbooks, scrolls, scroll holders, cabinets for scroll storage, and pitch pipes became staples of his music materials business” (Volk 2007, p. 309)

Creative teachers should view the lack of resources in schools as an opportunity to explore and create something that can make a business and generate income. The teaching of music skills at this level of education creates a need for certain materials that teachers can explore and take advantage of to create, produce and supply.

Resources should not always be considered to be in the school compound only especially for a subject area like Music that is practiced by the communities. Music groups and personalities in the community can play an important role in the learning and teaching of their children, brothers and sisters. Finn (2013) therefore suggests that;

“Music education at the secondary school level can be greatly enriched when teachers and learners tap the human resources of the local community in order to integrate career education into the music classroom. The utilization of community resources provides learners with an essential dose of reality, increased mastery of music skills and knowledge, and unbeatable motivation” (Finn 2013, p. 44).

The above quote suggests that involving the learners in community music will help them appreciate it as a career option. Using community resources also provides real life experiences for learners and closes the gap between the schools and the communities. This can happen through field trips by learners or the teacher inviting local musicians as guests during the Music lessons. Hoffer (1991) laments that parents and communities look up to the teacher for guidance of those learners contemplating music as a career option but their knowledge about music is usually limited. This calls for music teachers to be aware of what their students are involved in musically outside school. Music associations and organisations can also help the teacher provide some information and skills if teachers find ways of involving their immediate communities.

Forsyth (2001) encourages the use of the internet as a tool to carry and deliver teaching materials. He emphasizes that this will be even more useful for subjects with practical components. Music as a practical skill based subject may therefore benefit from online learning. In her study Wai-chung Ho (2004) discovered that a learner directed means of music creation would be more possible with the aid of music software. This suggests that the use of music technology can enhance the learning of the subject. It will be ideal for Music to be taught through these media at this level because learners interact with technology on a daily basis. “Technology alone cannot transform school music education; excellent teachers are also required” (Wai-chung Ho, 2004, p. 65). This shows teachers as a very important resource even in the presence of technology. It suggests that teachers should play an important role in the teaching of music, their interest and subject knowledge is very important. A study by Bauer, Reese and MacAllister (2003) revealed that part of the less frequent use of technology by teachers may be attributed to a lack of technology resources in their schools. This suggests that teachers may seem incompetent with technology just because they lack exposure and regular use. For teachers at this level to be less technophobic they must be immersed in technology through provision and constant use of technological resources. “Teachers sometimes report feeling insecure because they are less experienced

than some of their pupils in using certain kinds of technology” (Mills & Murray, 2000, p.154). This suggests that teachers may sometimes feel challenged by the technology making it difficult for them to balance teaching the skills with mastering the technology.

The reviewed literature indicates that resources are a crucial component of curriculum implementation. If resources are not provided for the implementation then such implementation will fail. There is a need to provide resources of all kinds balancing the human resource with the hardware and the software. The human resources should also be capable of handling the subject matter with relevant techniques and approaches. The literature also places emphasis on the use of technology to teach Music. Technology will provide easy ways of manipulating sound and also create interest in the subject amongst the learners. Teachers are described by some studies as technophobic making them stay away from technology and resorting to traditional methods of teaching.

#### **2.4.7 Assessment in Music**

Bray (2000) describes assessment as the process by which the teachers (or learners) make judgements about teaching and learning within the music lesson through four common assessment activities. “These activities are giving marks for grades, usually summative; observation of an activity, usually formative; questions and answer techniques, usually formative; and making comments to learners about targets for improvement, usually formative” (Bray 2000, p. 36). These activities suggest an inclination towards formative assessment for effective music learning. Formative assessment has been described as assessment that “refers to all those activities undertaken by teachers, and by the learners in assessing themselves, which provides information to be used as feedback to modify the teaching and learning activities in which they are engaged” (Kennedy, Hyland & Ryan, 2005, p. 12). This type of assessment would suite a skills based subject like music because skills are better learnt in short repeated sessions that both the teacher and the learner have to be engaged in. In most cases, as in the case of Botswana, continuous assessment is recommended but Kennedy, Hyland and Ryan (2005, p. 21) suggest that “continuous assessment often amounts to repeated summative assessments with marks being recorded but little or no specific feedback being given to the learner”. This suggests that practical subjects like Music do not assess learning properly and needs to be improved upon. Another study describes formative assessment as, “work that a student carries out during a module, for which they get feedback to improve their learning, whether marked or not” (Higgins, Grant,

Thompson & Montarzino, 2010, p. 5). Hoardley and Jansen (2013) agree that formative assessment is about the use of the assessment whereas continuous assessment is about the frequency of the assessment. This suggests that continuous assessment is not necessarily formative assessment.

McDonald and Boud (2010) conducted a study to show the effects of self-assessment in learning and these were some of the results;

“Generally respondents to the survey felt that the programme allowed them to be introspective (98%), analytical (90%), critical (85%), independent (98%), empowered (82%) and to improve their study habits (98%)” (McDonald & Boud 2010, p. 215).

These results suggest that self-assessment improves life skills in learners. Those who are exposed to it may cope well in lifelong learning because they learnt how to improve their lives through assessing themselves. The study indicates that the introduction of self-assessment practices was well accepted by teachers and by learners. McDonald and Boud (1999) claim that learners reported that, not only was it relevant for preparation for external examinations, but that it had wider impact on their perceptions of their careers and the learning they were undertaking. Of particular importance is that self-assessment training had a significant impact on the performance of those who had been exposed to it. Knowing in advance one’s level of preparedness, and therefore being in a position to do something about it before it was too late, was an outcome of formal training in self-assessment skills. Ninety three per cent of the respondents to the survey also felt that they were able to plan ahead and prepare adequately for their examinations.

According to a study by Harrison, Lebler, Carey, Hitchcock and O'Bryan, (2013), assessment of music ensembles is just a formality that lecturers and directors have to do and have no meaning in the acquisition of skills by the learner. An ensemble is a group of musicians playing a song together. If the people (lecturers) who are supposed to be leading the way are failing, then the intended purpose of assessment in ensembles is lost, because it does not help improve the teaching and learning process. “Many learners were concerned about feedback for formative assessment items”, (Harrison, Lebler, Carey, Hitchcock & O'Bryan, 2013, p. 36). Responses from learners on the question of feedback show that they never receive any feedback. If feedback is not given there might be no improvement on both the learning and the instruction. “A particularly strong theme to emerge from the study was the need for

greater clarity and transparency regarding ensemble learning, with a particular emphasis on practices and procedures surrounding assessment” (Harrison, Lebler, Carey, Hitchcock & O'Bryan, 2013, p. 37). This study suggests that there is lack of transparency and understanding of the assessment tools used. If these are not known to the interested parties then issues of professionalism might be questioned as some learners might feel that the assessment is not fair. Assessment in music ensembles needs to be transparent and fair because it is eventually about the group effort and output.

Sheridan and Byrne (2002) suggests the provision of a learning environment where 'flow' (balance between skill and challenge) can be achieved as well as setting tasks that balance the challenge of the activity with the children's skill levels. Such tasks must have clear goals and provide immediate feedback where there is instant success and no worry of failure. “From our experience as musicians and music educators, many of these conditions are of major significance in the pursuit of a different approach to the assessment of creative development in music” (Sheridan & Byrne. 2002, p. 140). This suggests a need for a change in assessing the creative aspect of music and the conditions and tasks suggested by Sheridan and Byrne (2002) above can assist. These conditions and tasks are in line with formative assessment because they suggest clarity of task (learning outcomes) and constant feedback which will help the learner and improve the process. If there is a balance between the skill and the challenge given, teachers would then have to employ differentiated methods therefore addressing domains and levels of Bloom’s taxonomy. This will also assist in catering for mixed ability classes.

Formative assessment is recommended by most studies as the most appropriate assessment strategy for a skills-based subject like Music. This type of assessment according to the literature reviewed, engages learners in a conversation with the teacher allowing the assessment to be part and parcel of the teaching and learning process. This involves a lot of feedback from the teacher to the learners, learner to learner and self-assessment. Where summative assessment is used, the practical aspect of the subject should carry more weight. Assessment needs to shift from the traditional methods to more contemporary methods.

#### **2.4.8 Literature Coverage**

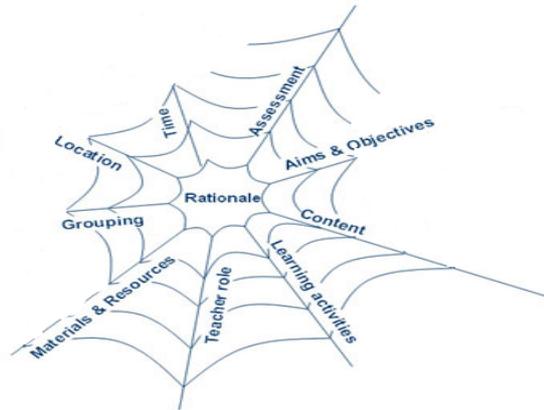


Figure 2.2 Reviewed literature and the strands of the curricular spider web adapted from Van den Akker (2003)

Figure 2.2 above shows how the literature reviewed covered the strands of the curricular spider web. There is more literature on music content, teacher roles, teaching activities, materials and assessment with little mention of grouping, time, location and objectives. There is also an overlap of strands noted as some issues that affect a particular strand would be mentioned in another strand. This shows the inter relatedness of the issues affecting the implementation of Music as a subject in schools. These issues need to be equally explored to enhance the implementation of Music in schools and this study intends to explore Music educators' experiences around all these issues. Issues that are not extensively explored in this literature review shows potential gaps for further research.

#### **2.4.9 Chapter summary**

The literature explored has shown how other countries implement Music and the problems experienced. This study intends therefore to explore Music educators' experiences of implementing the Junior Secondary Music curriculum in public schools in Botswana (in an African context), something that the literature did not extensively touch. Most of the literature is about Music implementation in countries outside Africa and not on public schools within the African context. The components of curriculum implementation used as themes in the literature review shows the importance they have on proper curriculum implementation. Issues of rationale for the subject, aims and objectives, content, teaching strategies, resources, teacher role and assessment emerged as the most important issues from the literature. The next chapter will therefore show how this study will set about answering the research questions by illustrating the research methodology.

## **CHAPTER THREE RESEARCH DESIGN AND METHODOLOGY**

### **3.1 Introduction**

The previous chapter, the literature review, uses the curricular spider web as the conceptual framework to show how a Music curriculum is implemented around the world. Literature reviewed showed mainly studies on Music implementation in other parts of the world other than Africa and discussed issues of implementation in schools other than public or government schools. This empirical research strives therefore to provide Music educators' experiences of implementing a Music curriculum in public schools within an African context. An important contribution of this research work will be the study and analysis of empirical data on Music educators' experiences of implementing the Junior Secondary Music curriculum in Botswana. The study intends to achieve the following objectives:

- Identify and understand music educators' experiences of implementing the junior secondary music curriculum
- Understand why music educators are experiencing the implementation of the junior secondary music curriculum the way they do

Christiansen et al (2010) describe a research design as a logical sequence that relates empirical data to a study's initial research objectives and conclusion. This section therefore provides the details of the research strategy adopted to address the research objectives stated above. The chapter seeks to clarify how this study achieves its research objectives. According to Kothari (2009), "research design is: the arrangement of conditions for the collection and analysis of data in a manner that aims to combine relevance to the research purpose with economy in procedure" (Kothari, 2004, p. 31). The chapter covers the research paradigm (interpretivist), research style/approach (case study), sampling (purposive and convenient), data generation methods (Reflection activity, semi structured interviews and focused group discussion), trustworthiness/authenticity (credibility, dependability, transferability, conformability), data analysis (guided analysis), ethical issues and study limitations.

### **3.2 Research Paradigm**

Hennink, Hutter and Bailey (2011) define paradigms as ways of looking at reality and frames of reference used to organize observations and reasoning. Paradigms therefore provide researchers with contextual ground on which to place their views. A research paradigm

according to Collins and Hussey (2009) represents a particular worldview that defines for the researcher who carries that view, what is acceptable to research and how. Each research paradigm is defined by the way it collects data and interprets the findings. A research paradigm can therefore be a reflection of a certain set of beliefs about the nature of the world, what can be known about it and how we can know and understand it better.

Creswell (2009) believes that the way we see the world influences the way we research the world. This is why it is important for each study to define which paradigm it uses for its research. Christiansen et al (2010) states that there are three key paradigms: the post-positivist, the interpretivist and the critical paradigm and each of these have their way of viewing and interpreting the world. Post-positivists strive for objectivity, predictability, patterning and the construction of laws and rules of behaviour; the interpretivist paradigm on the other hand thrives to understand and interpret the world in terms of its actors and the critical paradigm considers the political and ideological context in order to transform (Cohen, Manion & Morrison, 2011).

Historical research strategy is not appropriate for this study as it is normally associated with looking at non-contemporary phenomena (this study is interested in a contemporary phenomenon, an implemented Junior Secondary Music curriculum within an African context). Experimental research is also inappropriate, as it concentrates on causal relationships and, in attempting to achieve objectivity by separating phenomena from their social context (this empirical study centres on Music educators' experiences within the context of a junior secondary school). Similarly, survey-based research, using postal or e-mail surveys, fails to address the researcher's aim of exploring Music educators' experiences of implementing the Junior Secondary Music curriculum in depth. Action research has appeal in that it involves in-depth analysis of a problem that is current and can best be solved by close collaboration between the researcher and those involved in the problem area. Such an approach is driven by finding a solution to the problem, whereby data is collected, analysed, the problem is revisited, more data is collected, analysed further, the problem is revisited again, and so on, until an agreed solution to the problem is achieved. This research work is however, not concerned with one specific practical problem that can be tackled in this way: the researcher is interested in exploring a number of implementation issues, not in solving a clearly defined practical problem, hence the emphasis on securing a variety of participants' perspectives.

This research is therefore qualitative in nature with the researcher intending to study issues in their natural settings. It falls under the interpretivist paradigm because it is looking to understand human actions, individual perspectives and personal constructs (Cohen, Manion and Morrison, 2011). Music educators in this study are therefore exploring their experiences on the implemented Music curriculum giving their own perspectives and constructs about the implemented curriculum. In Christiansen, Bertram and Land (2010) interpretivism is described as a paradigm in which researchers do not aim to predict what the people will do, but rather to describe how people make sense of their worlds, and how they make meaning of their particular actions. The experiences of Music educators will therefore be explored to see how they make sense of the implemented Junior Secondary Music curriculum. The Music educators and the school at which they teach will provide the context in which to understand issues surrounding the implemented Music curriculum.

The interpretivist paradigm believes that the social world is created by interactions of individuals therefore there is no fixed structure of society according to Silverman (2013). This suggests that Music educators will be giving their own experiences which might be different from others on the implemented Music curriculum. The Interpretive paradigm is concerned with describing and explaining which is why the study questions of this study ask “what” and “why” so as to describe and explain experiences on the implemented Music curriculum. The main focus of this study is not to solve the Music curriculum implementation problems but to understand music educators’ experiences on the implemented Junior Secondary Music curriculum and to contribute knowledge about the implementation of music programmes. Interpretative research like this one believes that an understanding of the world can only be accessed through social interaction within a proper context and time. This study will therefore use qualitative research methods so as to gain understanding of the Music educators’ experiences within a school context. All these justifies why the interpretative perspective of the world fits with this researcher’s view of the world.

### **3.3 Research Approach/Style**

There are many research approaches and each research paradigm has styles that are most suitable for them to achieve their intended objectives. Within the interpretivist paradigm under which this research falls, there are approaches that can be used like an ethnographic study, naturalistic and a case study as mentioned by Christiansen et al (2010). This researcher

chooses the case study approach because I intend to explore Music educators' experiences within their context and gain an in-depth understanding of issues surrounding the implementation of the Music curriculum.

The research approach that will be used to implement this empirical research is an interpretive instrumental case study of three music teachers at a Junior Secondary School. Cohen, Manion and Morrison (2011) describe a case study as a study of real people (case) and real life situation (context). Even though its results cannot be generalized, a case study helps to show complexity and situatedness of behaviour and provides empathic, in depth and detailed data from wide data sources (Cohen, Manion and Morrison 2011). This study can therefore assist other Music educators in other schools where this study was not conducted to attend to similar issues that this case reflects and use the study recommendations to shape the way forward. Even though it is believed to be time consuming, the case study approach facilitates this researcher's intention to probe deeply into Music educators' experiences of implementing the Junior Secondary Music curriculum.

According to Silverman (2013) there are three types of case studies: the intrinsic case study, the instrumental case study and the collective case study. In intrinsic case studies there is no effort made to generalize beyond the single case; in instrumental case studies a case is examined to provide insight into an issue. Collective case studies on the other hand investigate some general phenomenon in a number of cases. This study is using the instrumental case study because it sets to investigate experiences of Music educators on the implemented Music curriculum within a school setup. The study intends to provide insights on the implementation of the Junior Secondary Music curriculum and in so doing, helping to map the way forward for the subject.

A case study therefore facilitates this researcher's drive to probe deeply into Music educators' experiences on implementing the Junior Secondary Music curriculum. Other research approaches may investigate issues and their contexts but lack the depth of investigation that the case study provides as described by Cohen, Manion and Morrison (2011), making it suitable for this study. Given the nature of this study which is an in-depth study of a contemporary phenomenon (Junior Secondary Music curriculum) in a complex environment (junior secondary school), where a variety of views are sought from Music

educators and the research philosophy based on interpretivism, a research approach that meets these needs is therefore a case study.



Figure 3.3.1 level of the curriculum studied

Junior secondary is a 3 year phase that comes between primary school and senior secondary school with learners being 13-15 years old. This phase and primary education completes the ten year basic education in Botswana. This study uses this level as a case because it is where Music as an independent subject is first introduced to public schools in Botswana. The Music curriculum at this level covers three years of music content. The school picked as a case was involved with the implementation of the subject from its pilot stages, making it a suitable case to explore Music educators' experiences of implementing the Junior Secondary Music syllabus because it has experienced all the stages of development of the Music curriculum. This researcher has therefore chosen a junior secondary school that has offered Music since the introduction of the subject. This school is located in the capital city and draws learners from public and private primary schools around it.

Case studies have their own limitations that a researcher needs to consider. The researcher is aware of the difficulty to make generalisations from the findings of the case study (Cohen, Manion and Morrison, 2011). In this case, selecting one junior secondary school to study the experiences of Music educators will not be representative of all the junior secondary schools offering Music in Botswana. This research does not intend to generalise, but instead attempts to use this particular case to shed light into issues surrounding the implemented Junior Secondary Music curriculum. Therefore the findings of this case study, regardless of the school selected, may be of interest and benefit to other junior secondary schools offering Music. To eliminate accusations that the case study may face as a research approach for this study, this research has discussed the philosophy underpinning the used of case study as a

research approach, well established data generation methods which have been used to generate empirical data and adopted a detailed and structured data analysis method, transparent and available for scrutiny.

### **3.4 Sampling**

Sampling is described by Christiansen et al (2010) as making decisions about which people, setting, events or behaviours to observe or study. A sample is a unit of analysis. The sample is decided by the researcher considering the data generation methods, the population size and the style of the study. This suggests that the size of the sample will change depending on the research style and population size. Cohen, Manion and Morrison (2011) describe sampling as defining the population on which the research will focus. Factors such as expense, time and accessibility often prevent researchers from using the entire population to gain information needed, therefore a small group or a sub-set of the population is used in such a way that it will be representative of the whole group. This smaller group is the sample.

Methods of sampling used in educational research are probability samples and non-probability samples. Probability samples include random stratified sampling, cluster sampling, stage sampling and multi-phase sampling whereas non-probability sampling includes convenience sampling, quota sampling and purposive sampling (Cohen, Manion and Morrison 2011). This study uses non-probability sampling because it targets a group that does not represent the wider population with no intention to generalize and this is why purposive and convenience sampling are used. Hennink et al (2011) believe that qualitative studies like this one require a small number of participants so that issues can be explored in depth and participants are chosen because they have experiences that can best inform the research which is the case with this study.

#### **3.4.1 Purposive sampling**

When selecting the participants for this study, the researcher uses purposive sampling. Purposive sampling is where the researcher makes specific choices about which people to include in the sample. The Music teachers were chosen purposively for this case because they have dealt with this curriculum and are still working with it currently. However there is diversity in the sample: the Music teachers also have different qualifications and years of experience teaching at this level thereby giving the possibility for varied responses. In purposive sampling the researcher targets a specific group, knowing that the group does not

represent a wider population (Collins and Hussey, 2009). They build a sample that is satisfactory to their specific needs in order to achieve representativeness, enable comparison and focus on specific unique issues. The researcher believes that these three teachers will be able to reveal different experiences with the implemented Junior Secondary Music curriculum hence providing insight that is comparable to other Music educators. The school where the teachers work is chosen purposively because it is one of the schools that started with the Music program right from its inception. The school will therefore provide the proper context as it has experienced everything that the subject has gone through since its implementation. Purposive sampling also provides greater depth and focuses on people that are information rich (Hennink et al, 2011), this is why it is relevant to this interpretive instrumental case study. The table below shows the participants sampled for this study.

	Qualifications	Years of experience	Gender
Music educator 1	BA Music	10+	female
Music educator 2	Diploma Music minor	5+	male
Music educator 3	Diploma Music minor	-5	female

**Table 3.1 study participants’ profiles**

**Music educator 1** is more experienced and has worked with music implementation in public schools since its pilot stages. This music educator has BA music and has experienced the implementation of the Music curriculum both at the junior secondary and the senior secondary levels. The music educator has also in the 10 years of experience worked with all the changes made to the Junior Secondary Music curriculum since its inception. This experience is important to this study because the data they provide will represent an extensive period of time. Their education level also brings more depth and understanding of music issues adding more value to the data they will provide.

**Music educator 2** has experience also but is less qualified than Music educator 1 because they have done music as a minor subject at diploma level allowing for different perspectives and thoughts as their experiences are explored in this study. This music educator brings the experience of implementing the Junior Secondary Music curriculum with a diploma in secondary education having done music as a minor subject. This means that this music educator trained as a teacher for a different subject other than music. Minor subjects at

colleges are not given the attention and time that major subjects are given and this can have implications for the implementation.

**Music educator 3** is new, from pre-service training and will provide experiences that are still linked to their college life providing a different angle and perspective from the other two participants. This music educator also brings the experience of a music minor diploma holder representing the voices of those other educators who are joining the teaching of the subject at a time when the subject is experiencing problems.

Responses from these three participants are trusted by this researcher to provide data that will address the answers to the research questions of this study.

### **3.4.2 Convenient sampling**

Purposive sampling is used together with convenience sampling where the researcher chooses teachers who are within reach and can be accessed conveniently. Christiansen, Bertram and Land (2010, p. 43) describes convenience sampling as “...choosing a sample which is easy for the researcher to reach”. The participants of this study will therefore be the three Music teachers at a school easily accessible to the researcher. The school that is chosen as a case for this research is conveniently located for easy access by the researcher. This sampling is not representative of a larger population but is relevant and effective for an exploratory study like this one, giving ideas and insight that may lead to other, more detailed and representative research where music educators’ experiences can be further explored (Hennink et al, 2011). Cohen *et al* (2011) also agree that this sampling does not represent any group apart from its self therefore does not seek to generalize, a reason why it is sometimes called accidental or opportunity sampling. Convenience sampling is also used in this study because of time issues and easy access to research subjects.

### **3.5 Data Generation Methods**

In a qualitative case study, data can be generated using a variety of techniques such as document analysis, archival records, interviews, direct observation, participant observation and physical artefacts as suggested by Hennink et al (2011). Case studies also allow for the use of a combination of these methods depending on the case studied and fitness for purpose.

This case study will rely on three data generation / production techniques, namely teacher reflection activity, one-on-one (in depth) semi-structured interviews and semi-structured focus group discussion. The main data generation method will be the semi-structured interviews which are a good method of generating qualitative data and it is generally used in case studies. An interview is described by Cohen, Manion and Morrison (2011) as an interchange of views between two or more people on a topic of mutual interest. It emphasizes the centrality of human interaction for knowledge production and enables multiple sensory channels to be used. Interviews therefore are essential sources for case studies because as in this study, case studies involve human interactions and can provide insights into complex situations like an implemented Music curriculum. Following are the three techniques adopted for the generation of data in this study.

### **3.5.1 A reflection activity**

Valli (2009) traces the meaning of reflection back to its Latin origin meaning “to bend back”, defining reflection therefore as looking back at the educational goals, purposes, subject matter, curriculum, school organization and culture to be sure they are grounded and logical. This study will conduct a reflection activity with all the participants reflecting on their experiences before the interviews and the discussions are conducted. This will allow them to look back at their experiences on the implemented Music curriculum. Milam (2008) describes the “Teacher Reflection Activity” as a written activity that asks teachers to complete a short series of questions about the issue studied. In this study music educators will reflect on and write about their experiences of implementing the Junior Secondary music curriculum. This will therefore allow the music teachers to reflect on their experiences and write them down following the ten strands of the curricular spider web which is the conceptual framework for this study. This reflection will allow the teachers to describe their experiences in their own time without the pressure of the researchers’ presence.

Howard (2010) believes that by reflecting one gives attention to their experiences and behaviour to give meaning to future actions and decisions. Music educators will therefore attend to their experiences on the Music curriculum with consideration of how to implement it better going forward. This activity was given to the three music educators to do in their own convenient time allowing them to feel free to express themselves and give experiences on the implemented Music curriculum around the ten strands of the curricular spider web without the influence of the researchers’ presence. The activity was explained thoroughly to

the three participants before they started doing it. The educators were given two weeks in which to reflect and complete the activity. This activity generated what the Music educators' experiences of implementing the Junior Secondary Music curriculum are.

The reflection activity revolves around the ten strands of the curricular spider web as a conceptual framework used for this study. This covered reflections on questions such as; why are you teaching music? Towards which goals are you teaching music? What music content are you teaching? Which activities are you using to teach music? How do you perceive your role as a music teacher? What are your experiences regarding materials and resources used for the teaching of music? How are your learners grouped? Which spaces do you use for the teaching of music? When do you teach music? How do you assess music? When responding to this activity, educators tend to be very academic and formal in their responses and very brief not giving an in-depth account of their experiences surrounding the implementation of the music curriculum. As a reflection activity it is expected that as participants respond to these questions they reflect on their past experiences making them think of the present situation and how they can improve their situation going forward while also providing reasons for their experiences. This data generation method is found suitable by this researcher because it eliminates the researcher giving participants time to respond to the issues on their own.

### **3.5.2 One-to-one semi-structured interviews**

One-on-one (individual) semi-structured interviews will be preferred with the three participants in this case because interviews allows for flexibility, giving the person interviewed freedom to relax and give more information as the researcher probes for more responses according to Cohen *et al* (2011). The researcher will allow participants the freedom to use the language they are comfortable with to respond. As stated by Hennink *et al* (2011) the use of in-depth semi-structured interviews will help understand the context in which Music educators operate therefore understanding their experiences. The interviews will be conducted in a less structured manner to allow the participants to relax and provide more information. There will only be one individual semi-structured interview for about thirty to forty five minutes per participant at a venue within the school as chosen by the participant.

During the interviews participants were allowed flexibility to use both Setswana and English to make them respond comfortably. Semi-structured interviews are a follow up to the

reflection activity and the researcher probed participants following the responses of the reflection activity. The data from the semi-structured interviews helps enhance the data generated by the reflection activity and increase the depth of the individual responses on the study questions. These interviews help gain in-depth information and gain information on personal experiences but lacks feedback from others and the researcher needs skills to probe and establish rapport according to Hennink et al (2011). The researcher also needs skills and flexibility to change the topic in order to follow the participants' story. This is evident in the conducted interviews as the order of the issues discussed is determined by how the participants respond rather than how the researcher has them on paper. All this makes the interview an interaction where personal relations may determine the data generated therefore requiring the researcher to be as neutral as possible.

In achieving the empirical research objectives for this study the interview questions followed the ten strands of the curricular spider web which is the conceptual framework with the researcher making sure that each participant covers issues relating to the ten strands of the curricular spider web. These questions are; why are you teaching music? Towards which goals are you teaching music? What content are you teaching? Which activities are you using to teach music? How do you perceive your role as a music teacher? What are your experiences regarding materials and resources used for the teaching of music? How are your learners grouped? Which spaces do you use for the teaching of music? When do you teach music? How do you assess music? Surprisingly all participants asked for their reflection activity sheets before they could respond to the interview questions. This shows clearly that they were somehow worried that they will respond differently from the initial reflection activity. The researcher then assured them that they should just relax and talk since there are no right or wrong answers.

Participants were allowed flexibility in responding to these questions and the researcher followed the order determined except where the participant led the researcher to other relevant issues. To obtain in-depth information on these questions the researcher had to probe further and ask sub-questions seeking clarity on the issues discussed. Questions like, why do you teach music were followed by other sub questions like why music is an important subject. This requires the researcher to have established a good rapport with the participants and having very good communication skills. Each participant responded to these questions based on their experience and knowledge providing a variety of responses from all three

participants. These questions were each followed by the why question allowing the participants to explain why they experienced each strand the way they did. The interview was also not restricted to question brought by the researcher, issues arising during the interview process were pursued.

These interviews allowed the opportunity for in-depth discussion with all three the participants in order to address the study's research questions. As a semi-structured interview, it respects how the participants frame and structure their responses allowing flexibility in the responses of participants and allowing the issue studied to unfold as the participants view it not as the researcher views it(Hennink et al, 2011). The one on one semi-structured interviews were recorded to ensure that the data analysis is based on an accurate recorded transcript and also to allow the researcher to focus on the interviews. The recording was done after obtaining the consent of all three participants.

### **3.5.3 Semi-structured focus group discussion**

A semi-structured focus group discussion will be used with the music educators to yield a collective view on their experiences. Cohen *et al* (2011) believe that in focus group interviews the participants interact with each other rather than with the interviewer allowing their views to dominate. The Music educators will be able to discuss issues of curriculum implementation together sharing their experiences leading to a more reliable record required by the researcher. This will also add new insights and deepen the understanding of the issue discussed. Silverman (2013) states that, in focus group discussions the researcher facilitates group discussions actively encouraging group members to interact with each other. This suggests that the interactions will generate data that the other two methods may have left out. Cohen *et al* (2011) believe this method is suitable where a group of people have been working together like the Music teachers in this case.

There is only one semi-structured focus group interview for about thirty minutes conducted in the Music room to give teachers a relaxed environment that they are used to. Participants were allowed to code switch between English and Setswana to make them comfortable with their responses. Hennink et al (2011) believe that a well conducted focus group discussion can uncover unique perspectives on the issues studied due to the group environment in which the data is generated. This therefore provides data different from the one generated from interviews because data represents the group not the individuals in a group. This therefore

suggests that data generated from this method complements the one generated from other methods.

The generated data gives the collective voice of music educators' experiences of implementing the Music curriculum. These experiences were drawn around the ten strands of the curricular spider web. Why are you teaching music? Towards which goals are you teaching music? What content are you teaching? Which activities are you using to teach music? How do you perceive your role as a music teacher? What are your experiences regarding materials and resources used for the teaching of music? How are your learners grouped? Which spaces do you use for the teaching of music? When do you teach music? How do you assess music? A group view was established on the same questions that were asked in the one-on-one semi structured interviews helping to strengthen the responses derived from the other two data generation methods.

The focus group discussion was recorded to ensure that the data analysis is based on an accurate recorded transcript and also to allow the researcher to focus on the discussion. The recording was done after obtaining the consent of the participants. Taking notes as participants respond is possible in this study but takes the attention of the researcher away from the participants and their discussion hence this researcher decided to give the discussions full attention so that crucial comments are not missed. The recorded discussion will be transcribed at a later stage and will help this researcher generate rich qualitative data.

	<b>Critical Question 1</b>	<b>Critical Question 2</b>
<b>Why was the data collected?</b>	To identify experiences of music educators on the implemented Junior Secondary Music curriculum.	To understand why Music educators are experiencing the implemented Junior Secondary Music curriculum the way they do.
<b>How was data collected?</b>	The reflection activity, Semi-structured interviews and focused group discussions.	Semi-structured interviews and the Focused group discussion.
<b>Who were the sources of data?</b>	3 Music educators within the school	3 Music educators within the school
<b>Where was the data collected?</b>	At a junior secondary school in Gaborone	At a junior secondary school in Gaborone
<b>How often was the data</b>	The participants were first given	This was done through the use of

<b>collected?</b>	<p>the teacher reflection activity which they had to complete for the researcher to collect after a week.</p> <p>This was followed by the individual semi-structured interviews which lasted 30 minutes for each participant and lastly a focused group discussion on a different day.</p>	<p>individual semi-structured interviews with each participant which lasted 30 minutes each followed by a focused group discussion on a different day and time.</p>
<b>Justification plan used for data collection:</b>	<p>The teacher reflection activity allowed the Music educators to reflect on their experiences in the absence of the researcher allowing them the freedom to express themselves.</p> <p>Semi- structured interviews and the focused group discussion enabled the researcher to obtained detailed in-depth understanding of participants' experiences of implementing the Junior Secondary Music curriculum.</p>	<p>Semi- structured interviews and the focused group discussion enabled the researcher to obtained detailed in-depth understanding of participants' experiences of implementing the Junior Secondary Music curriculum.</p>

Table 3.2 How data was generated

### 3.6 Soundness and Trustworthiness

For issues of trustworthiness in qualitative approaches, Mertens & McLaughlin (2004) and Christiansen et al (2010) agree that the concepts of credibility, transferability, dependability and conformability should be used to ensure the quality of the study. This is so because qualitative research is more concerned with meanings and personal experiences of individuals; it aims to describe and not to measure. Issues of trustworthiness have to be considered at the data collection stage, data analysis stage and data interpretation stage. This will ensure that the findings of the study reflect what is happening on the ground and readers will trust the findings of the study. Cohen et al (2011) state that trustworthiness in qualitative research can be ensured by intensive long-term involvement, rich data, respondent validation,

intervention, triangulation and other techniques. This study ensures most of these to enhance its trustworthiness.

Lincoln and Guba (1985) argue that the knowledge produced within an interpretive framework cannot be judged against standards of validity, reliability and objectivity as used in quantitative studies. Instead they argue that it is more appropriate to use the concept of trustworthiness when judging the quality of a qualitative investigation. They propose four criteria to judge the trustworthiness of a study namely (1) credibility which corresponds to internal validity as in quantitative research, (2) transferability to refer to external validity, (3) dependability which corresponds to reliability and (4) conformability which refers to the wider impact of the research.

To ensure trustworthiness in this research project, the interviews will be recorded and transcribed; repeating the recording several times to make sure nothing is missed from the interview and having a peer to review them after seeking the consent of the respondent before recording. When the researcher and the participants have the same understanding of concepts, validity will be ensured. The researcher also uses participant validation, where a draft is sent to the participant to verify the findings before final publication. The credibility of the research is also enhanced by field notes, observation notes and audio recordings of the interviews with the participants. The notes will also be compared with the recordings for accuracy. The three data generation methods will also ensure triangulation thereby strengthening the trustworthiness of the study.

To encourage open and honest discussions, anonymity of the participants was guaranteed from the onset and the research report uses codes to refer to them. This helps gain respect and trust from the participants. A deliberate time gap between the interview transcriptions and their analysis was allowed to minimise bias of the researcher when interpreting Music educators' experiences. For readers to trust and accept interpretations and conclusions of this study, this researcher has explained in detail the conceptual framework, the literature reviewed, the case study, sampling, data generation methods, the school selected, Music educators selected, the themes used and the data analysis process are suitable methods for this particular study according to Christiansen et al (2010). This ensures credibility and dependability of the findings and conclusions of this empirical research. Since this empirical research is interested in the depth of the study to generate more understanding than just the

issue of generalising, a thorough explanation of the above issues will also ensure that the findings can be transferred to similar cases. This is reinforced by the thick descriptions that the data analysis in the next chapter adopts.

Since the researcher is the supervisor of the Music curriculum at this level of education, it can result in participants modifying their answers to please the researcher, thinking the research might be an inspection. The modification of responses by participants might affect conformability of this study. To strengthen issues of conformability, the researcher explained clearly his role to the participants before data was generated and the researcher avoided coming for meetings in formal attire associated with education officers, to help relax the environment. The researcher also avoided contacting the participants through their school supervisors to show them that this was not about authority but about understanding issues at hand.

### **3.7 Data Analysis**

There are two types of data namely primary data and secondary data as stated by Kothari (2004) and the researcher has to make a choice which of the two data types they need for their study. The data generated for this empirical research is mainly primary data as the researcher has to get to the field and generate the data. After data generation the data was analysed to make meaning of it. Cohen et al (2011) describe qualitative data analysis as making sense of data in terms of the participants' definitions of the situation, noting patterns, themes, categories and regularities. The emphasis is on interpretation and these interpretations may differ from one person to the next. Qualitative data derives from sources like field notes, documents, audios and many others. Kothari (2004) describes data classification as arranging data into groups or classes on the basis of common characteristics.

Data reduction is described by Christiansen *et al* (2011) as a process of selecting, focusing, simplifying, abstracting and transforming the data. Data reduction engages the researcher to understand the complex links between various aspects of people's situations, mental processes, beliefs and actions. This reduction is a continuous process that takes place during all stages of the research. Hennink *et al* (2011) describe qualitative data analysis as coherent presentation of people's experiences that reflects the complexity of human behaviour. A guided analysis approach using the strands of the curricular spider web as the conceptual framework will be used to help organize and sort the data generated from this study into

categories implying an inductive approach to data analysis. This categorized data will then be analysed using thick descriptions which refers to not only describing behaviour, but also the context within which that behaviour occurs (Hennink *et al*, 2011). Inferences made by the researcher will always be supported by the data to strengthen the quality of the findings. Gibbs (2007) also believes that qualitative analysis is guided and framed by pre-existing ideas and concepts. This supports the guided analysis approach adopted by this empirical research.

Figure 3.1 below illustrates the approach that will be adopted to analyse data generated from this case study based on description, analysis and interpretation. The data will be analysed by comparing and contrasting music educators’ experiences of implementing the Junior Secondary Music curriculum and to reflect on the case study results in respect of the findings in the literature review.

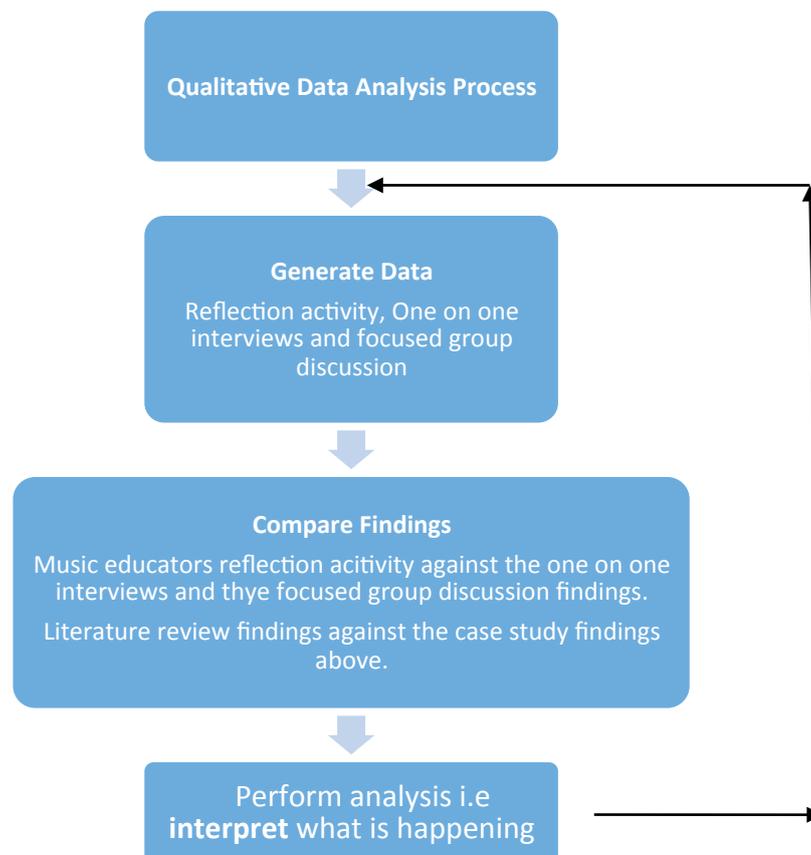


Figure 3.1 Data analysis process

To help focus the data generation methods used in terms of reflecting the main objectives of this research and also ease the analysis of the qualitative data generated, both the data analysis and the data generation methods follows the ten strands of the curricular spider web as themes. Data from all the three data generation methods will be described and analysed comparing findings from the three Music educators and comparing the findings with the findings of the reviewed literature. Gibbs (2007) supports this by stating that the researcher has to sort and search through all the data while creating a consistent analysis that is supported by the data generated.

### **3.8 Ethical Considerations**

Creswell (2009) states that it is important that all research studies follow certain ethical principles and these principles include autonomy, non-maleficence and beneficence. Because research involves humans, it is important for the rights of these individuals to be protected from any harm that might be caused by the research. Participants must receive a clear explanation of what the research expects of them because this will allow them to make informed decisions to voluntarily participate.

Permission to conduct this study was sort from the office of the Regional Director and Director Curriculum in the Ministry of Education and Skills Development (Appendix 2 & 3). The Director of Curriculum Development and Evaluation have permission for the researcher to look at the curriculum at the level chosen for this research and the Director of Regional Operations gave permission to access the chosen school because it falls under the region. The head of the school used as a case in the study was also asked for permission to conduct the study and this then gave this researcher access to the Music department within the school including the Music educators used as participants in this study. Consent from participants will be obtained by having them sign a consent form after receiving a letter which included the following as outlined by Cohen *et al*, (2011); an explanation of the procedures to be followed, description of the participant discomforts and risks, no limit on any benefit that the participants may receive, advantages to the participants, an offer to answer any queries concerning the procedure, the need to respond to each question in a manner that will reflect an own opinion, there being no right or wrong answers and an instruction that the participant is free to withdraw consent and to discontinue participation at any time. Participants were given the chance to remain anonymous and promised a copy of the report once the study is concluded. The research report does not use names of participants to enhance confidentiality

and anonymity therefore codes are used to represent the participants. Applying all the above to this empirical research ensures informed consent, self-determination, minimization of harm, anonymity and confidentiality (Hennink *et al*, 2011). Audio or video recording would only be done with the consent of the participants. Burton and Bartlett (2005) agree that these ethical issues should be taken into consideration before embarking on a research project and also taken into account whilst the research is ongoing.

The research proposal for this study was taken through the university approval stages including a defence where the researcher had to present the research to a selected panel. This led to corrections being made and this process helped focus the study and its objectives. The research proposal was then submitted for ethical clearance by the university and this was approved and an ethical clearance certificate was issued (Appendix 1). This certificate assures the readers that all necessary precautions were taken to ensure the rights of the participants of this empirical research.

### **3.9 Limitations and Potential Problems**

This empirical research has its own limitation as well as issues relating to the implementation of a case study. The results of this study cannot be generalised to represent experiences of all Music educators on the implementation of the Junior Secondary Music curriculum. This research is interested in the depth of the study to generate greater understanding than just the issue of generalising. There is also the problem of relying on interviews as major data generation methods because they rely on personal opinion and is open to bias, but this researcher has explained in detail how the case study, data generation methods, the school selected, Music educators selected, the themes used and the data analysis process are suitable methods for this particular study. Cohen *et al* (2011) argue that case studies are not easily open to cross-checking, leading to subjectivity and bias. This is possible because the researcher might tend to seek answers that support their preconceived notions during interviews. The teacher reflection activity used also helped overcome some of the weaknesses of the interview.

The researcher is the supervisor of the Music curriculum at this level of education and this can result in participants modifying their answers to please the researcher thinking this might be an inspection. The researcher explained clearly his role to the participant before data was generated and the researcher avoided coming for meetings in formal attire associated with

officers just to help relax the environment. The researcher also avoided contacting the participants through their school supervisors to show them that this was not about authority but about understanding issues at hand. This also raises a question of how can one research the curriculum they produced without showing some bias when it comes to interpretation of the data generated. To encourage open and honest discussions, anonymity of the participants was guaranteed from the onset and the research report uses codes to refer to them. This helps gain respect and trust from the participants. A deliberate time gap between the interview transcriptions and their analysis was allowed to minimise bias of the researcher when interpreting Music educators' experiences.

### **3.10 Chapter summary**

This chapter outlined how this study will go about answering its key research questions. It does this by describing the research paradigm, research methods, sampling, and the data generation methods, issues of trustworthiness, data analysis, ethical issues and limitations. All these give a clear picture of how this empirical research was conducted and how it intends to achieve its intended objectives. Music educators' experiences of implementing the Junior Secondary Music curriculum are explored using the above mentioned methods and approaches to answer the research questions of this study. This chapter has also explored the advantages and disadvantages of using the chosen methods, styles and approaches. This clarity gives transparency to this study therefore strengthening its reliability and trustworthiness. The next section looks at data analysis and discussions which will follow the data analysis described in this chapter.

## CHAPTER FOUR RESEACH FINDINGS AND DISCUSSIONS

### 4.1 Introduction

The previous chapter outlined the research design and methodology used in this study. This chapter reveals the results of the data that were generated from the case study described in the previous chapter. The research concentrates on three Music educators within a junior secondary school in Botswana. The data is presented using the strands of the curricular spider web (the conceptual framework) as themes. In presenting the data, the study would ensure that the voices of the participants are not lost. Therefore, verbatim quotations are infused into the data presentation. Hennink *et al* (2011) believe that it is useful to develop a project specific plan of analysis that will guide the analysis of data and lead to answering the research questions. The case study is structured so that first a description of the Music educators' experiences will be presented theme by theme, followed by an analysis and synthesis of the findings. Pertinent findings and discussions thereof in terms of research questions generated in chapter one is therefore presented. This empirical research is driven by the research questions given below:

- What are the music educators' experiences of implementing the Junior Secondary music curriculum?
- Why are music educators experiencing the implementation of the junior secondary music curriculum the way they do?

### 4.2 Findings and Discussions

The following findings and discussions are presented following the components of the curricular spider web as themes using guided data analysis as described in the previous chapter. The following table shows these themes with the categories that emerged from the data generated.

THEMES	CATEGORIES
Why are you teaching music? (Rationale)	<ul style="list-style-type: none"><li>• Impart skills</li><li>• Enhance talent</li><li>• Produce performing artists and musicians</li></ul>

	<ul style="list-style-type: none"> <li>• For the love of music</li> </ul>
Towards which goals are you teaching music? (Aims and Goals)	<ul style="list-style-type: none"> <li>• Hierarchy of aims</li> <li>• Focus of aims</li> </ul>
What content are you teaching? (Content)	<ul style="list-style-type: none"> <li>• Content relevance</li> <li>• Content balance</li> <li>• Content sequence</li> <li>• Content scope</li> </ul>
Which activities are you using to teach music? (Teaching Activities)	<ul style="list-style-type: none"> <li>• Teacher versus learner centred</li> <li>• Traditional way of teaching</li> <li>• Formal lessons versus informal approach</li> </ul>
How do you perceive your role as a music teacher? ( Teacher Role)	<ul style="list-style-type: none"> <li>• Multiple skills required</li> <li>• The facilitator</li> <li>• Performance based system</li> </ul>
What are your experiences regarding materials and resources used for the teaching of music? ( Materials and Resources)	<ul style="list-style-type: none"> <li>• Diversity of materials and equipment</li> <li>• Text books</li> <li>• Maintenance plan</li> <li>• Indigenous resources</li> <li>• Technological resources</li> </ul>
How are your learners grouped? (Grouping)	<ul style="list-style-type: none"> <li>• Mixed ability groups</li> <li>• Class size</li> </ul>
Which spaces do you use for the teaching of music? (Location)	<ul style="list-style-type: none"> <li>• Specialized music rooms</li> </ul>
When do you teach music? (Time)	<ul style="list-style-type: none"> <li>• Allocated time</li> </ul>
How do you assess music? (Assessment)	<ul style="list-style-type: none"> <li>• Summative versus formative</li> <li>• Weighting of final examinations</li> <li>• Assessment tools and criterion</li> </ul>

**Table 4.1 Categories of music educators' experiences per theme**

#### **4.2.1 Why are you teaching music?**

### ***Impart skills***

***Music educator 1*** “*Music is expected to equip learners with skills so I teach to impart skills to all the learners...school administrators and subject supervisors expects me to implement the syllabus as it is*”.

***Music educator 2*** “*learners chose the subject because they want to learn skills and I teach them musical skills*”.

***Music educators 3*** “*the syllabus expects me to teach music skills and that’s what is most important for me.... I teach mainly to impart skills as the syllabus prescribes*”.

The above music educators (1 and 3) accounts suggest that the policy document is the most important and what is in it should be taken seriously and given priority. The data shows that the music educators are advancing educational reasons for teaching music because they believe it is through these skills that the subject may be considered important for the community. Phillips (1993) believes that a good music rationale should emphasise the use of music for the good and benefit of the society thus calling this utilitarian reasons. The experiences of music educators agree with the reviewed literature which indicates that a music rationale should include the use of the skills acquired. Pitts (2000) on the other hand believes that the skills should be balanced with knowledge and attitudes. This suggests that music educators should not just consider imparting skills alone but also consider the attitudes and the knowledge that the subject can impart.

Music educator 2 gives learners as the reason for teaching skills, for this educator the interest and the needs of the learners are the most important. This consideration of learners’ interests suggest that the Music educator thinks of the curriculum from a competence approach mode but on the other hand the emphasis of teaching learners, agrees with the other two educators placing them as formal educators dominating the learning.

From the data generated through the teacher reflection activity and the focus group discussion, all the three music educators indicated that they teach music to impart skills supporting the data generated from the interviews. The music educators’ experiences show that music as a practical subject should place more emphasis on the skill. It is clear the teacher becomes the source and the learners are recipients because they believe they just impart skills. This positions the Music curriculum towards a more performance oriented approach that is based on the teacher as the source of knowledge (Jansen and Hoadley, 2012).

Music educators agree with the performance approach to curriculum implementation whereas the syllabus as the policy document encourages both the competence and the performance approach.

### ***Enhance talent***

***Music educator 2*** “some learners come to music classes because they believe to have talent as musicians....they are either good singers or play a musical instrument that they learnt informally”.

***Music educator 1***: “there are learners with talent that they are not aware of and when they attend music lessons this talent is discovered and nurtured to benefit the students”.

Music educators believe that music is a talent-based subject that learners chose to do because they have an innate talent that needs to be cultivated. They believe that as they impart skills as described above, those learners with musical talent may pick the skills quickly and use the skills for their own personal growth. This implies that talented learners only need to be enhanced as they have the passion and are self-driven to achieving the subject content. Phillips (1993) requires a balance of aesthetics with the utilitarian reasons so that the Music educators may know that talented learners do not just do Music for the fun of it alone but also because of the fact that they are talented. They must also appreciate how useful it is for the society to teach the subject. Considering the use of music may assist in relating to the other strands of the curricular spider web to make them effective for better implementation of the subject

### ***Produce performers***

***Music educator 1*** “I want to see my learners as artists and music performers because I would have cultivated their talents and skills in music”.

***Music educator 3*** “it would really make me proud to have products that are in the industry performing and making a living out of music”.

This account by Music educator 1 and 2 shows an emphasis on a product that can perform and be a player within the music industry. This came out clearly again in the reflection activity and the focus group discussion. There is emphasis on the economic and educational reasons for the teaching of music by the Music educators.

Music educators believe that the results and products of Music as a practical subject must be visible in the community. They believe that the level at which they are teaching the subject can produce skilled performers and composers. This creates a lot of expectations from the administrators and policy makers putting enormous pressure on the educators themselves. If the subject does not therefore produce these performers, it is said to be failing.

The Music educators' responses show an emphasis on knowledge and skills forgetting the attitudes and traits developed by the subject. Pitts (2000) believes that what learners encounter in their school music education, impacts upon different abilities, experiences and perceptions. This suggests that the reason for teaching Music should not only be based on knowledge but also on traits and attributes showing a difference between the Music educators' experiences and the literature reviewed.

***For the love of music***

***Music educator 1*** "I love music as an art and this give me courage to teach it....i enjoy teaching Music because it is fun...to me financial rewards come last it is the love for the subject that drives me".

***Music educator 3*** "I am a music teacher because I have always loved music and feel a passion to do music and work with music and the only rewarding way was to teach Music and share my passion with others".

Two of the three Music educators indicated that they are driven by the love of the art and a passion for the subject. This response places emphasis on the aesthetic aspect of the art and not balancing it with the uses that can benefit educators and the society they live in. The Music educators feel if they do not love the subject it would then be very difficult to draw learners, other Music educators and the school administration to love and accept the subject. The Junior Secondary Music syllabus in its subject rationale emphasizes the balance between knowledge, skills and attitudes. For personal reasons Music educators 1 and 2 had the following to say:

***Music teacher 2*** "being a music teacher gives me a salary that keeps my life running and I lead a quality life because I teach music.... music rewards me through the salary I get".

The economic rewards that the subject can bring are also a valid reason why music is taught and these impacts on the economy at large because the money earned is used for various activities within the economy. Phillips (1993) believes that aesthetic and utilitarian objectives should be combined for the rationale for music in the school curriculum to be strengthened. This suggests that a good music rationale should balance aesthetic uses with functional uses that can benefit the society. Music educators' responses also show that they never looked at the subject rationale in the preliminary pages of the Music syllabus because it attempts to balance these two.

Music educators' experiences derived from the data generated from the focus group discussion also indicates that the subject is not taken serious as it is regarded as less important by the school administrators and the general teaching staff. They further agreed during the focus group discussion that even parents have a negative attitude towards the subject and they consider it a waste of time. This suggests a misconception about the subject amongst the general public that music is a waste of time within the school curriculum and therefore has no place in it. Russell-Bowie (2009) feels that many governments and institution are reluctant to give to the arts as they see them as non-productive in economic terms whereas the outcomes of an arts rich program across all areas of the curriculum are significant. This study suggests that arts, like music, should not be measured by their contributions to their particular industries but on how they impact the holistic product of an education system.

The experiences of Music educators indicate that Music is expected to produce practicing and performing musicians at this level. These are the expectations of school administrators at this level but reviewed literature indicates that it is not always the case as education (music in education) is different from training (musical education), according to Hoskyns (2002). Music educators also expressed that they are driven by the love of the subject to teach emphasising what the reviewed literature referred to as the aesthetic and called for a balance between the utilitarian and aesthetic uses of music. The experiences of Music educators also indicates that the subject is not taken seriously and perceived as just noise by other Music educators, school administration, learners and parents. This lowers the standard of the subject compared to others therefore affecting its support and implementation.

#### **4.2.2 Towards which aims are you teaching Music?**

### ***Focus of aims***

The data generated from the interviews and the reflection activity on Music educators' experiences indicates that the goals and aims of music are clearly understandable and can be achieved within the indicated timeframe. The focus group discussions on the other hand raised issues about the subject aims when educators realised that what the Music curriculum states as subject aims is not exactly what is happening during Music lessons. The focus of the subject aims does not reflect what happens in Music classrooms.

***Music educator 1*** during the focus group discussion stated that; *“it is clear from the subject aims that the subject wants to impart skills and competencies in learners....this creates an expectation in school administrators and supervisors for the subject to produce musicians that can perform in the industry...i was asked recently to follow up learners who have finished in the past years to check if they are doing something in the line of music....”* the other two Music educators agreed with this account.

The Music educators' experiences indicate that the implemented Music curriculum puts a lot of pressure on the educators because it expects learners at this level to acquire skills and competencies that may enable them to perform and create music. Hoskyns (2002) subdivides the Music curriculum into three categories being music education, musical education and education through music. The Botswana Music curriculum seems to be more of musical education which requires specialized musical skills and needs specialization in order to be achieved. If it needs specialization then it does not suit this level of education very well as the learners deal with a number of subjects at the same time. According to Hoskyns (2002) the aims of the Music curriculum should be clear if they desire for music education, musical education or education through music because this may assist the focus of the subject. If the Music curriculum for instance focuses on education through music, supervisors and school administrators may not expect the subject to produce musicians and performers but may expect the subject to contribute to the holistic development of the learner by developing some positive attitudes and traits.

The subject aims stated in the Music syllabus suggests a more practical approach to music learning as the Music educators are stating and this is creating expectations that the subject may not achieve. Carl (2012) believes that aims can contribute to the smooth running of a program and to make maximum use of the time available. The Music educators needed to

relate the subject aims to the content, activities, methods and the assessment because all these flow from the aims and are part of the conceptual framework of this research. If the aims are not focused and achievable for this level of education, then the subject is bound to fail.

### ***Hierarchy of aims***

***Music educator 3***“.... are these subject aims the same as the objectives in the syllabus?.... how do they relate to the objectives?...i never look at the aims I just use the specific objectives for my lessons”.

***Music educator 2***“ the competencies in the syllabus are not reflecting what the aims are stating...it up to the teachers to try and find the relationship and this is problematic”.

Music educator 2 and 3 indicate that there is some confusion about the aims of the subject and the lesson objectives because Music educators do not understand the difference and the relationship between these. They admitted during the focus group discussion that in most cases they do not even look at the subject aims but just use the topic specific objectives to develop their lessons. Kennedy et al (2006) articulates the importance of teachers understanding of aims because they determine the content. The lack of understanding of the relationship between aims and the lesson objectives indicates that the literature does not agree with the Music educators’ experiences showing a difference between the intended and the implemented curriculum. Khoza (2014) also discovered in a reflective study that teachers did not understand the difference between aims and objectives. The statements by Music educator 3 and 2 indicate this lack of understanding in agreement with the findings of Khoza (2014).

The hierarchy of aims from the broad ones at the junior secondary level to the subject aims and to the lesson aims should be understood for better alignment of content to be taught. If this relationship is not understood then the implemented curriculum might derail from the intended curriculum. Carl (2012) agrees that every teacher should be aware that aims in relation to the classroom are often in the service of the broader national view of life. They help to align classroom activities with the national vision and aspirations. If Music educators are not familiar with the subject aims this shows that they might not have been involved during the development of the Music curriculum. This results in the difference between the intended and the implemented curriculum because the alignment of goals, aims and objectives is not well understood.

Music educators' experiences of implementing the Junior Secondary Music curriculum indicates that there is a need to visit the subject aims to make them articulate and focus on what Music as a subject wants to achieve at this level. This will help all the other strands of the curricular spider web improving the quality of implementation. The experiences of the Music educators also indicate the performance approach to the curriculum whereas the policy document suggests both approaches.

#### **4.2.3 What content are you teaching?**

##### ***Content relevance***

*Music educator 1* " all the resources that are available are mainly western musical instruments, scores...this makes the content I teach to be more western with little local content".

*Music educator 3* "I use a lot of western materials like music scores for performance and listening materials are also mostly western this determines the content that I teach.....lack of resources for local music makes it difficult to teach local music".

From the above two accounts Music educators feel that there is too much focus on western music compared to local indigenous music content. This articulates with the study conducted by Chadwick (2008) in Botswana which discovered that most of the content is western and there is little local context. This creates a problem for Music educators because the content becomes irrelevant to the local context making the subject boring and difficult for the learner.

This account suggests that if materials and resources are not provided for some parts of the syllabus, the content would drift towards the resources that are available. Wemyss (1999) in a case study on Australian indigenous music discovered a similar problem, that a lack of indigenous resources and lack of Music educators' knowledge and skills on indigenous resources makes the delivered content irrelevant to the local context. Wemyss (1999) discovered in Australia that the availability of commendable indigenous resources, unfamiliarity of style, appropriate teacher training, cultural sensitivity and misrepresentation are issues that affects the actual implementation of music content. The reasons forwarded for the Australian context are similar to the ones given by Music educators in this study showing related problems when it comes to the implementation of indigenous music. Barret (2009)

states that it is the teachers' responsibility to dictate what they teach in their Music lessons suggesting that they should always consider to relevance of the music taught.

*Music educator 2* "... learners do not enjoy what they are taught in music lessons because it is mostly old local music and western classical music which does not appeal to their taste and interest... not relevant and does not capture the interest of learners.... this develops negative attitude in learners for the subject"

Music educator 2 indicates that the Music curriculum places emphasis on the history of music, both locally and in the west giving learners a problem of dealing with music that they are not exposed to on a daily basis on radio and in the community they live in. This renders the content taught not relevant to the times and the needs of learners. These feelings were supported during the focus group discussion: there is need for the use of pop music which learners enjoy and relate to easily. Music educators just listed the topics taught under content during the teacher reflection activity. This list included topics from the Music syllabus such as; music theory, indigenous music, music history, music industry, listening, keyboard, recorder and voice. This indicates the content that Music educators teach during Music lessons.

Georgii-Hemming and Westvall (2010) in a study on the Swedish music curriculum support the use of popular music genres to teach music as these may be more attractive to learners and drawing their interest and love of the subject. The content taught by Music educators in this case study is not relevant to the level and interest of the learners. Learners go to Music lessons with expectations to make music and enjoy whilst doing it. On the other hand Hoadley and Jansen (2012) believe that the intended curriculum is important because it teaches aspects that are important to the learner even if they are not interested in them. This suggests that the indigenous and classical content in the Music curriculum has been seen as important for the Music learners at this level even if it is boring for them. This makes the curriculum approach to be a performance approach because knowledge is determined for the learners providing them with basic information that matches international standards.

### ***Content balance***

**Music educator 3** “... my lessons are dominated by music theory...this is because practical activities take a lot of time and time provided is very limited...resources are also not enough to conduct practical activities...learners they believe theory is very difficult and makes them to fail the subject.....this makes them hate the subject”

Music educator 3's comments indicate that the content taught is too theoretical and little emphasis is placed on the practical aspect of the subject. Limited time and a lack of resources are given as reasons for the content to be more theoretical. Music educators indicated during the focus group discussion that they spend a lot of time on theory of music and this makes the subject appear difficult, demanding and boring for learners. These are the same educators who said they teach music to impart skills. One then wonders, are skills imparted through the theory of music?

**Music educator 1** “the music syllabus expects me to teach theory, listening and performance and show a balance of these three skill areas....but it becomes difficult to balance them because resources are not adequate and time is also limited... some resources are available but I lack skills to use them.. this pushes me to teaching theory of music”.

Music educator 1 reveals that the Music syllabus has balanced content between the aural, theory and practice but the implementation shifts the focus to the theory. This is mainly due to lack of resources and skills on the side of the educator especially as regards indigenous and technological materials for use in the classroom. Educators do not therefore deal with aspects of the curriculum that requires them to use and teach indigenous content and use technology to teach music. This then leads to the implemented curriculum differing from the intended curriculum. Carl (2012) refers to the implemented curriculum as the operational curriculum and describes it as the result of how the Music educators mediate the intended curriculum. In this case, the implemented/operational Music curriculum emphasises music theory content over listening and performing.

Barret (2009) suggest a balance between skills, attitudes and understanding contrary to what the Music educators are implementing because they are giving the theory aspect more attention and dealing only with the understanding of musical concepts and not touching on skills and attitudes. Content does not have to deal only with concepts but subjects like Music

have to develop a holistic individual with desirable attitudes. This shows that the music content delivered is not balanced and the curriculum approach taken by the educators is more performance based.

### ***Content sequence***

***Music educator 2*** “*I like the way content is arranged in a spiral way with topics repeating at a different level of difficulty, you get same concept running from form 1 to form 3.... this allows better skill retention as concepts and skills are repeated*”.

Music educator 2 applauds the spiral approach used for content organisation mentioning that it helps repeat concepts and skills making it good for skill retention. The sequence helps especially in a mixed ability class where learners grasp concepts at different speed. This appreciation was also indicated by other Music educators during the focus group discussion.

Carl (2012) describes spiral content as repeating the same theme or topic but each time with greater depth or extent. The Music educators describe the music content as spiralling and they like the approach. As a skill-based subject, Music requires practice time for the skills and any approach that encourages the repetition of the skills will help the subject achieve its aims and this is why Music educators like the content arrangement.

### ***Content Scope***

***Music educator 3***“*I feel for these learners because what I teach them is exactly what I was taught at college and I think the level is too high for them that is why they perform poorly on music...when they finish they should just also become music educators because there is no difference between me and them when it comes to music content*”.

The level of music content taught according to Music educator 3 is too high for the learners at this level. The Music educator feels that the Music learners at this level are taught the same thing they were taught whilst at the college of education. If content scope is pitched too high it might become difficult for the intended learners resulting in the subject performing poorly. This observation also questions how realistic the subject aims are.

This Music educator’s experience suggests that Music learners with a junior secondary certificate are equivalent to a graduate with a diploma in secondary education regarding the

music content they were taught. This will suggest to anybody who has experienced the two programs that the Junior Secondary Music content is pitched higher. On the other hand it may suggest that the Music diploma content has been pitched very low. This requires empirical research to find out the truth of the matter.

Marsh (1998) agrees with these findings when stating that teachers as implementers of the curriculum dictate what happens in the classrooms and what knowledge to impart. This puts the content to be learnt during Music lessons in the hands Music educators as they choose the content they are comfortable with. This is why the data shows that there is more music theory taught compared to practical skills because the Music educators chose to do theory. The lack of resources, materials and equipment is emphasized by the Music educators as the reason for concentrating on the theory aspect. Another reason for teaching more theory is the lack of practical skills on the side of the Music educators making it difficult for them to teach practical skills. They do not have the practical skills and are afraid of embarrassing themselves in front of the learners.

Music educators' experiences show that the implemented Junior Secondary Music content is not balanced because it is skewed towards the theory aspect and they explain that there are factors like time, resources, lack of practical skills and examinations that make it that way. The data also shows that the Music educators are happy with the spiral organisation of the content and the content sequence because it helps skill retention. There is also a feeling that the content level is too high for the junior secondary level suggesting that the content scope should be checked.

#### **4.2.4 Which activities are you using to teach music?**

##### ***Teacher centred versus Learner centred approach***

***Music educator 1*** "I teach theory divorced from practical and this means most of the time learners rely on me to explain concepts...this helps me save time and manage the little resources that are at my exposure".

***Music educator 2*** "mostly I use the lecture method because I will be explaining concepts and checking if learners understand by asking questions.....this is so because of the limited time and shortage of resources".

***Music educator 3*** "given the amount of content to cover in a short period of time and strict deadlines to meet I resort to giving learners information and lecturing most of the time".

The above Music educators' accounts indicate that teachers dominate the Music lessons and learners are in most cases considered passive recipients of knowledge in the classroom. Time constraints and the lack of resources are indicated as the major reasons for this approach. The emphasis on theory of music over practical as mentioned under the content heading makes this problem even bigger as Music educators become sources of information. In most cases the learners are just listening to the teacher explain concepts and checking for their understanding by asking questions. This makes the Music lessons a one way flow of information resulting in boring lessons for the learner.

If learners are treated as empty vessels to be filled with knowledge from the teacher, a subject like Music would be boring for them because they have interacted with music for as long as they have been alive and expect classroom instruction to encourage music making. Khoza (2014) argues that teachers do not consider suitable activities because they do not link them to the aims. Linking the activities with the aims will help the educator select relevant activities that will enhance the subject. This lack of activity during lessons creates a new meaning to music which develops negative attitudes towards the subject. Hanley and Montgomery (2005) recommend a reconceptualised Music curriculum that will integrate theory and practice, encourage collaboration and enquiry, be learner centred and performance driven. This will create music lessons that are full of life, evoking interest for the subject in learners. Music learners should therefore be allowed to bring their experiences to the music lesson and participate in the making of music through experimenting with sound. Gammon (1999) agrees with this when stating that Music learners should be exposed to the pleasures of artistic discipline and not disciplined in the artistic pleasures. This suggests that learners needs to enjoy music during the lessons and not be forced to do things that are not appealing to them: music theory alone with no practical can be boring and too formal for Music as an artistic subject.

Chadwick (2008) encountered similar findings in her study on music implementation in Botswana concluding that the Music curriculum is more technical, meaning it is concerned only with factual information delivered through teacher centred pedagogy. The experiences of Music educators teaching the theory aspect and emphasising the lecture method, resonates with the findings of the above study. Chadwick (2008) also concluded that the local context is

not considered during the teaching. Drawing on foreign content influences the activities that Music educators employ in the teaching of the subject.

Music educators use the teaching activities they do, because they have seen them being used before and maybe they were taught in the same manner. This disregards the developments and the context in which the current learners are living. It therefore leads to the subject not performing to its expectations because learners are not interested at all. Thompson (2007) argues that Music educators revert to teaching the way they were taught rather than exploring new pedagogies even when knowledge and contexts have changed. Steward (2013) discovered that there are external factors such as performance based pay, the need to support school goals for reading and maths, and diminished instructional and planning time due to state mandated testing that affects the teaching and learning of Music. These factors according to Music educators explain why they resort to the teaching activities that they use.

Contrary to the interviews and the discussion, the reflection activity shows a variety of methods that the Music educators are saying they use. The interviews then reveal that what is written down on the reflection activity is just the ideal and not what is actually happening during Music lessons. Some of the learning activities mentioned in the reflection activity are research, group work, role play, pair activities and discovery methods. The mentioning of these teaching methods indicates to the researcher that Music educators are aware of the methods and approaches that can work well for the implementation of the subject. They don't use them because of the conditions that they are working under as they indicated in the interviews.

This suggests that music lessons are mostly teacher centred and focused on finishing the subject content rather than focusing on the learners. The generated data indicates that activities for music are inclined to the performance approach rather than the competence approach that the literature encourages. Music learners have little control over their learning and the teacher moves to finish the content at the right time even if other learners are left behind.

### ***Formal lessons versus the informal approach***

**Music educator 3** “...i follow a very formal lesson plan structure and format that dictates how my lesson should go....no flexibility because there are targets to meet and time is not on our side”.

**Music educator 1** “like all the other subjects I am given lesson plan templates that should be used to prepare for the teaching, there is a scheme of work then lesson plans....this dictates a very formal structure that lessons and teaching should follow”.

**Music educator 2** “I teach like all the other teachers because I follow the lesson format that everybody follows...when supervisors come to my lesson that is what they want to see...and I work to give them that...if I try to be innovative and devise new approaches for the subject I might be seen to be deviating”.

These statements by the Music educators indicates that they don't have control over how they should approach the subject because the system dictates to them how to prepare for the teaching and how to teach. This forces them to follow a rigid format that is followed by all the other teachers disregarding the differences in subject content. Music is therefore following the same approach as other subjects and this may contribute to the dominance of the lecture method as indicated. The above statements by the Music educators, confirms what Chadwick (2008) discovered in a study on music education in Botswana, that the teaching is just about facts and concepts being delivered by the teacher to the learners. These formal lessons become very rigid and boring to learners but educators just keep doing them because they say they are chasing time to meet all deadlines. The school system dictates this formal structure because there are standard lesson plans to be followed by all and common dates are sets as deadlines for submission of marks. Jansen and Hoadley (2013) believe that the setup that is described by the Music educators belong to a curriculum that is inclined to the performance approach rather than the competence approach.

Georgii-Hemming and Westvall (2010) believe that an informal approach to music learning will empower learners as they will control the content and the pace of their own learning. This allows learners to choose the music they want to practice and perform and it is done through aural copying rather than from notation creating self-directed learning as well as peer and group directed learning making music lessons interesting and enjoyable to learners. Music lessons in this case should therefore shift towards the informal approach as it creates interest and a love for the subject. Feichas (2010) agrees that it is valuable to integrate formal and informal learning because it brings to life the idea of community of learners and Music

educators placing the teacher as a facilitator in a cooperative and collaborative environment. This literature shows that the formal approach to music teaching that the Music educators follow does not benefit the subject. The reviewed literature advocates for an informal approach to music learning with emphasis on improvisation as a major activity (Steward, 2013 and Wright & Kanellopoulos, 2010).

The Music educators' experiences indicate that the Music curriculum is more formal and the reviewed literature on the other hand recommends an informal approach to music learning. This suggests that a change in thinking on how to approach the subject should be considered to move the approach to a more informal format that will place the control of learning in the hands of learners with the teacher facilitating the learning. This may increase the interest of learners in the subject and they may also learn in different ways at different speeds.

#### **4.2.5 How do you perceive your role as a music teacher?**

##### ***Multiple skills***

***Music educator 1*** “I am a specialist on one musical instrument but expected to teach and assist learners with all musical instruments that they have interest in, this creates a lot of problems for me because I don't have skills on those instruments therefore very difficult to teach.....time does not also allow for lessons on various musical instruments....this forces me to make choices for my learners”.

***Music educator 2*** “the school expects me to perform other duties on top of my teaching work, like joining school committees and clubs, helping with the school administration work, being a class teacher and many more duties...a lot is expected on the teacher”.

***Music educator 3*** “I perform a number of roles to my learners, to the subject and to the school...apart from teaching I advice and counsel my learners...the syllabus expects me to be multi skilled in music... and the school expects me to do administrative work”.

Music educators' experiences based on the above data shows that the Music curriculum expects music educators to be multi skilled. It expects Music educators to teach all the skills in the syllabus and this spreads the educators very thin causing frustration and a lack of motivation for their work. They are expected to master all the musical instruments prescribed by the syllabus, be familiar with all musical genres that the syllabus dictates and also run extra musical curriculum activities like school band or school choir.

Music educators feel that they are expected to guide and teach students musical instruments of their choice whilst Music educators have very limited practical skills. They feel there should be an arrangement for instrumental specialists to be attached to schools to help learners on musical instruments of their choice. The skill on how to approach the content and which methods to use becomes questionable at this stage. Music educators feel that they are just treated as generalists on musical instruments and this affects the quality and the aims of Music as a subject in schools. Finn (2013) suggests that music education at the secondary school level can be greatly enriched when Music educators and learners tap the human resources of the local community in order to integrate career education into the Music classroom. Music educators feel that instrument specialists and players can be sourced from the community to help the teacher assist learners with a variety of musical instruments. There is no single music teacher who can master playing all musical instruments as the syllabus requests. Plummeridge (2002) agrees that Music educators are given multiple roles that cannot be achieved by one individual; they are expected to be classroom practitioners, conductors, composers, arrangers, accompanists, concert organizers and administrators. And each of these roles comes with responsibilities for the Music educator.

*Music educator 3* “I am not skilled in most musical instruments...but I manage to teach effectively because I ask for help from the other teachers that I work with...this is so because at training we specialise in musical instruments of choice”.

Music educator 3 felt that even though the curriculum requires them to be multi skilled, there is need for one to accept that they cannot master everything in the Music curriculum creating the need to ask for help from other educators. This suggests that it is best to team teach when dealing with a skills-based subject like Music. What you know as an educator can help other educators and they can also come to your lessons to help with parts of the curriculum that they are strong at.

Reid (2009) describes what Music educator 3 is stating as curriculum deliberation which refers to teachers seeking a course of action to address practical problems in their day to day teaching. This refers to the informal lessons taking place between the teachers as they exchange classroom experiences. This helps the new educators like Music educator 3 to understand and find ways of dealing with different situations as they conduct their music

lessons. The only problem is the experienced teachers may use this to maintain the prevailing situation and reinforce practices that are not good for proper Music curriculum implementation.

In response to Music educator 1 Byo (1999) believes that a Music curriculum delivery needs a shared responsibility between the music specialist and the generalist. The whole responsibility of learning various musical skills should not be totally in the hands of Music teachers and musical instrument specialists can also be brought in to teach practical skills. This will assist Music educators and reduce frustration in their work environment.

*Music educator 3 “training at college did not prepare me for all these roles and I feel something should have been done at that level to get me ready for the actual teaching in schools”.*

Music educator 3’s experience shows that the problem of not coping with multiple skills and tasks could be traced back to pre-service training. The Junior Secondary Music curriculum and its needs should be considered when teachers are trained to get them ready for the realities of curriculum implementation. A study by Riley (2009) indicated that there was improvement in implementation after a course to familiarise teacher trainees with the Music curriculum was introduced at pre-service training. In other studies Roulston, Regette and Womack (2005) and Conway (2002) conclude that teachers valued pre-service training that was hands on and did learn some crucial aspects relevant to their work. This creates another gap in the literature on the implementation of music in Botswana, whether pre-service training prepares teachers well for the teaching field.

Mchunu and Msibi (2013) concluded in a study they conducted that curriculum failure may occur sometimes because of a lack of professionalism on the part of the teachers. This suggests that Music educators may give multiple roles as a reason for the Music curriculum not performing well but seldom check how professional they are when doing their duties. There remains a question of how to create a balance between the roles of teachers and their professional conduct.

***The facilitator***

**Music educator 1** “I would like to play a facilitating role during my music lessons and allow music learners to own the content and enjoy learning but I cannot because I have deadlines to meet with little time and resources on my side”.

**Music educator 2** “most of the time it is difficult to just facilitate learning because learners do not care about time and when given too much control the pace of learning might be slow especially with mixed ability groups like the one I have”.

Music educators 1 and 2 indicate above that they would like to play a facilitating role during music lessons. In the reflection activity music educators indicated that they are facilitators but when the interviews and the discussions were conducted it became clear that they are now sources of information and dominate the classroom putting learners at the bottom as recipients of knowledge. The data shows that this is because of the multiple roles expected, lack of sufficient resources, time constraints and lack of skills on their side.

In their study Georgii-Hemming and Westvall (2010) relate to the issues raised by the music educator above by agreeing that teaching should not simply be about knowledge transmission but about individuals actively constructing ideas through interaction between the teacher and the student. The teachers’ role should therefore be to create a democratic platform within the classroom where learners and the teacher freely exchange ideas. The role of the music educator within the music classroom needs to change for this will improve the subject in general. It falls in line with the informal activities that learners are encouraged to be engaged in the section above. If the role of the music educator is just to dominate the classroom then they will only use the formal approach with content that is not practical leading to a boring music lesson.

### ***Performance based system***

**Music educator 2** “it is very difficult to be a music teacher right now because we are expected to produce good results under the conditions we work in and this pressure drives us to teach for the examinations and nothing else....everything is based on performance including our progression and promotions”.

The experiences of music educators show that there is pressure from the school administration and the regional director for the subject to produce good results. This pressure affects their role as music educators because they now teach to produce good results without

necessarily imparting the knowledge, skills and attitudes required. Burnard (2008) supports Music educator 2 when stating that the pressure teachers are put under to perform and produce good results leads to loss of creativity and inspiration in the classroom because teachers will just do what makes them achieve the set targets. It is achieving these targets that matters the most and dictates the future of the subject and that of the music educators themselves.

*Music educator 1 “the subject is currently being rolled out in some schools and this puts fear and pressure in me because we might end up with no jobs...working under all these conditions makes music teaching a frustrating job”.*

The subject is currently rolled out in some schools and being down sized and music educators feel this has affected their role as music teachers because they now do not know what the future holds for them. They can be moved anytime and be replaced by more experienced teachers. This affects how they conduct the music lessons because it adds to the stigma that the subject has and perpetuates the low status that the subject carries in the school curriculum. This makes the subject less important to other staff members lowering the dignity and the morale of the music educators. The literature reviewed agrees with the experiences encountered by music educators. Burnard (2008) feels that music educators are retiring early because of stress, burnout or disillusionment with the impact of years of mandated reform and marginalization on their lives. Jansen (2001) argues that this leads to teachers resorting to coping mechanisms such as reporting what they have to report rather than what actually happens when they are observed. These false reports will then show that the subject is doing well whilst it is actually not performing according to the desired standard. This also leads music teaching not being attractive to new teachers because of the problems associated with the subject.

The generated data suggests roles that are inclined to the performance approach with music educators indicating that they direct and transmit knowledge and do not play an indirect facilitative role. The literature on the other hand suggests a competence approach where teachers can play an indirect role and be facilitators.

#### **4.2.6 What are your experiences regarding materials and resources used for the teaching of music?**

### ***Diversity of resources***

***Music educator 1*** “The types of musical instruments available have effects on the choice of learners because learners will choose instruments that are available to make their learning easy. In this case there are more keyboards, recorders and guitars therefore learners might learn these instruments regardless of their initial interest, as the syllabus requires”.

***Music educator 2*** “learners mostly play recorders and keyboards because these are the only musical instruments that are accessible...this restricts their choice because they now get stuck with what is available and not follow their interests”.

***Music educator 3*** “there are only few musical instruments at the disposal of the learner and this restrict their choices to what is available as opposed to what the syllabus prescribes”.

Music educators interviewed feel there are plenty of only a few types of musical instruments not catering for the diverse learners’ needs and interests. According to the music educators the teaching syllabus gives learners freedom to perform on any musical instrument of their choice, therefore only providing certain instruments somehow prescribes to learners which instruments to learn. Music educators also felt that their interest and ability on certain musical instruments also affects the choices of learners on which musical instruments to learn. If the music educators have interest in particular musical instruments they will influence the learners to choose those instruments. Kurdziolek (2011) argues that allocation of moveable physical resources is driven by physical limitation of resources and teacher classroom management decisions. This positions the teacher as an important resource that determines other resources in the classroom.

The availability of resources therefore dictates the direction of the content to be taught and the teaching strategies to be used. The focus group discussion revealed an inclination towards the use of keyboards and recorders. The problem created is that all the music available for these musical instruments is mainly pop music and western music. This then makes the content more inclined towards these music genres ignoring the local context like Chadwick (2008) has stated. This shows a relationship between resources, content and activities, where resources can dictate the content to be taught. There is therefore a need for the provision of balanced resources if the music curriculum is to be implemented properly.

### ***Text books***

Data generated from the reflection activities and interviews shows that the provision of relevant music text books should be improved. Text books provided only assist with certain parts of the curriculum with other sections left for the music educators to see what to do. This creates a problem because the music lessons are then not standardised as text books help standardise content. There is a need for a text book that addresses all the content in the syllabus.

***Music educator 3*** “there is no text book for the subject like we see with other subjects in the school where there will be a major textbook that covers all the content, we use books that cover only certain sections of the syllabus with most content left uncovered”.

Kelly (2009) and Apple (1992) support the importance of textbooks in determining the knowledge that the curriculum intends to impart by mentioning that they are very important in infusing issues that are current in the society and provide the proper cultural context for the content. This happens through illustrations, examples given together with the activities for learners. A lack of textbooks requires more preparation time by the music educators increasing the pressure given the roles that they play within the school. Hoffer (1991) also emphasises the importance of text books for teaching music stating that they help to provide the right context through relevant examples and can also raise emerging issues from the society. The reviewed literature agrees with the music educators that there is a need for the provision of music text books for both educators and learners.

### ***Maintenance plan for resources***

The data generated from the music educators’ experiences show that there is no procedure or arrangement for resources used to be repaired and maintained. This leads to most of the available resources not working and music educators not knowing what to do with them. The music educators also felt that the quality of equipment supplied should also be considered to ensure that instruments bought, deliver what they are intended for and can last longer. Musical instruments and equipment must be bought with caution to avoid buying cheap items that will not produce quality sound, emphasised Hoffer (1991).

***Music educator 2*** “the quality of the musical instruments supplied is a problem because they most of the time do not meet the requirements of the music syllabus e.g. most keyboards have notes/keys that are not working, not touch sensitive and some drum set came with some

*missing parts to help assemble.....there are no provisions for maintenance of these instruments”.*

Without a clear maintenance plan for the equipment procured for music in schools, music educators will keep buying new ones each time they have a technical fault. This results in piles of musical instruments and other equipment escalating the cost of the subject. Music equipment and musical instruments are generally expensive and this expense gets escalated by a lack of proper maintenance. School administrators will therefore feel music is an expensive subject to run because of the way the subject is spending the allocated funds.

### ***Indigenous musical resources***

***Music educator 1*** “*There is need for traditional instruments like marimba, segaba and setinkane to balance the modern instruments and meet the syllabus requirement..... Practical performances are just on a few groups of instrument with little variety”.*

***Music educator 3*** “*there are no traditional music instruments and music to use for the teaching as the syllabus prescribes”.*

The generated data also shows that there are no traditional/indigenous musical instruments supplied therefore learners are not exposed to their own tradition and culture as the syllabus dictates. The content taught then shifts towards the resources that are available in this case popular musical instruments and western musical instrument. Music classrooms then become more western only because there is no provision of indigenous musical instruments.

The reason advanced for this is that indigenous musical instruments are not found in electronic shops that sell modern musical instruments. These shops also know and follow the procurement regulation making it easy to buy equipment from them. Producers of indigenous musical instruments are still individuals found in remote places with no paper work that is required for procuring government equipment. This creates problems for schools when trying to purchase these musical instruments creating a problem for the implementation of the music curriculum. Wemyss (1999) believes that the lack of indigenous resources affects the implementation of the subject and leads to the local context being ignored. Chadwick (2008) also concluded in her study on the teaching of music in Botswana that there is no provision of local musical instrument forcing teachers to only teach western musical instruments. This reviewed literature supports the experiences of the music educators in this research project.

Volk (2007) suggests that a lack of resources should be seen by educators as an opportunity to be creative and come up with new ways of addressing the issue. Music educators should be exploiting this opportunity and finding ways of supplying schools with these scarce resources and creating a sustainable income for themselves in the process.

### ***Technological resources***

***Music educator 2*** “*technology is all over these days but there are no technological materials and equipment that can assist me to teach music....learners are more interested in technology but we don't use it in class*”.

***Music educator 3*** “*there are no computers supplied for the teaching of the subject...computers that are in school are used for Word they do not have proper music software*”.

The generated data shows that technology is not infused and used in the teaching of the music curriculum. Music educators indicated that the school does not provide them with computers and music software to assist in the teaching of the subject. There is also no provision for the internet in the school. The use of computers would assist music educators explain certain concepts and also help them demonstrate certain skills that they cannot do. The use of CD ROMs for example can help learners to learn different musical instruments with little help from the teacher.

The use of technology in the classroom would also enhance the learning activities giving more responsibility to the learner. Wai-chung Ho (2004) discovered that the use of software in music classrooms would enhance learner directed learning. Forsyth (2001) encourages the use of the internet especially for subjects like music that are practical in nature. Music educators will also need training on technological software and hardware in order for them to be competent and confident when using them. This lack of technology resources in the music classroom was also mentioned by Bauer, Reese and MacAllister (2003) who suggests that for music educators to be less technophobic they must be immersed in technology through provision. Schools should therefore provide technological resources so that music educators can learn how to use them. The reviewed literature supports the use of technology to enhance music teaching and the music educators' experiences indicates that there is little technology used currently in music lessons at junior secondary schools in Botswana.

#### **4.2.7 How are your learners grouped?**

##### ***Mixed ability groups***

***Music educator 2*** “I teach learners who come with no background of the subject and this creates a problem because the content has to start from the basics...they all deny that they were taught music at primary schools”.

The data indicates that learners come to music classes with no prior exposure to the subject at primary school. This gap creates a problem for music educators because the curriculum expects learners to come to junior secondary school having been exposed to the subject. It then forces the music educators to first cover the basic issues that the primary level should have covered consuming the precious time that the prescribed content has.

This also leads to the problem of mixed abilities as some learners come with skills of playing instruments and others cannot play. Some come from private primary schools with some exposure to music lessons. This mixed ability classes creates problems during activities because some learners will tend to dominate activities. Music educators then move with the fast learners for the sake of time and reaching the targets at the expense of the slow ones. Feichas (2010) believes that a balance between the formal classroom methods and the informal methods can help bridge the gaps created by mixed abilities within the music classroom.

##### ***Class size***

***Music educator 1*** “there are many learners per class and I am expected to give them all equal attention and one on one assistance...administrators need to understand the uniqueness of the subject sometimes”.

***Music educator 3*** “small groups are ideal for the subject because this will match the available resources and fit within the time provided”

The data from the interviews and the focus group discussion indicates that there are many learners in a group in some cases. This does not go well with music as a practical subject that requires one to one attention. Big groups also create problems during practical activities because they share musical instruments giving advantage to dominant learners. The music

educators are then forced to move with the fast learners for the sake of time. This indicates how grouping affects the other strands of the curricular spider web calling for careful selection when it comes to music learners at this level. Hoffer (1991) agrees that the size of groups in the music lesson has implication on the resources, time and the methods employed by the teacher to effectively impart music skills.

#### **4.2.8 Which spaces do you use for the teaching of music?**

##### ***Specialized music rooms***

***Music educator 1*** “The classroom is just like those of other general subjects with no classroom equipment like a piano, fixed audio visual equipment if not fixed at least on trolleys for easy movement and boards with musical staff lines”.

Music educators feel that there is no enough room and space for the teaching of music. There is a need for specialised rooms for different classroom musical activities. They also feel that the classroom provided is just a space and nothing was done to make it subject specific and relevant and conducive for the skills and activities required by the subject. Music educators even suggest that more rooms should have been provided with one being a keyboard lab with keyboards connected in a network that will enhance the teaching learning process. The data also suggests that if the musical instruments are fixed and not moved often safety will be ensured and this will also protect the musical instruments from damage.

Kurdziolek (2011) argues that the allocation of moveable physical resources is driven by physical limitation of resources and teacher classroom management decisions. There is therefore a need for physical resources for music in the provided classroom to make it more effective. The skill level and education level of the educators also determines how the spaces are used effectively. The activities and methods employed by the music educators will ensure effective use of spaces provided. If music educators are not creative, small spaces will create problems in the delivery of the content. Specialised music rooms are needed in schools to provide spaces where music can be taught and learnt. This will ensure the smooth implementation of the curriculum.

***Music educator 3***: “the classroom provided is not enough for the subject and the problem is that it does not have equipment in it to make it relevant to the skills it is to be used for”.

Hoffer (1991) agrees that music rooms should be made especially for the subject and the environment should allow for musical creativity through the supply and availability of relevant equipment and materials. The space where music is taught goes hand in hand with the materials and equipment provided because if a classroom is provided without proper equipment and materials, it does not meet the requirements of the subject. Grouping also plays an important role because it will determine the adequacy of equipment and space provided for the subject.

#### **4.2.9 When do you teach music?**

##### ***Time allocated***

***Music educator 2*** “I am happy with the time given because it is the same as other subjects...i am only not happy with the single period though because it is short and nothing gets done in it”.

***Music educator 1*** “I feel time is ok because all the other subjects that music is grouped with gets the same time... have to use the afternoons because everything does not fit in the time provided especially coursework tasks”.

The time provided for music lessons on the school timetable is the same as the other practical subjects that music is grouped with. There is provision for five periods a week with two double periods and a single period. Music educators feel that the double periods are good for a practical subject like music indicating that the single period does not work well for the subject.

With resources being moved around every time there is a lesson time that consumed between lessons and this will affect the single lesson provided. Music educators end up using afternoons to teach because they cannot finish the content in the syllabus using only the time tabled time. This can also affect the methods used because some take more time than others. Music educators in this case therefore tend to use teacher centred activities to save time. They might also be teaching mostly theory during the lessons and doing practical activities in the afternoon. This indicates a lack of ability to teach sound with the concepts at the same time. The time issue is therefore affecting most of the strands of the curricular spider web.

#### **4.2.10 How do you assess music?**

##### ***Formative versus summative assessment***

**Music educator 1** “we just assess according to the school calendar and provide marks for monthly tests and end of term examinations.....these will be followed by a final examination when they finish form 3”.

**Music educator 2** “the school expects me to have marks every month end and every end of the term....these marks are marks for the test given at the end of a certain period”.

**Music educator 3** “ I just give monthly test and end of term test and prepare learners for their final examination at the end of three years”.

The generated data indicates that assessment of music is mainly summative relying on the school calendar as to when marks are needed by subject supervisors. This is mostly at the end of a month and at the end of the term. Music educators focus on meeting these deadlines by producing a mark without actually considering what the mark means in relation to acquired knowledge and skills. This forms continuous assessment marks and Kennedy, Hyland and Ryan (2005) suggest that continuous assessment often amounts to repeated summative assessments with marks being recorded but little or no specific feedback being given to the learner. This continuous assessment comes with little feedback to the learner showing that there is little formative assessment done in music lessons. As a skill-based subject, music will benefit more from a formative form of assessment than a summative one.

Higgins, Grant, Thompson and Montarzino (2010) describe formative assessment as work that a student carries out during a module, for which they get feedback to improve their learning, whether marked or not. If music educators were teaching more practical than theory and employing more learner-centered activities, they would realise that formative assessment would be more appropriate. They tend to be doing more summative assessments because they teach more theory and their activities are teacher driven and this leads to a more summative type of assessment.

**Music educator 2** “ I sometimes give Practical activities, class exercises, quizzes are given to learners and provide feedback starting with self-assessment and then work to improve on the weaknesses...this happens mostly when I use afternoons to help learners with playing music instruments”.

When probed more on how they assess, educator 2 admitted to using practical activities sometimes where feedback was given and allowing learners to do self-assessment before

feedback is given. The music educator emphasised that this does not happen often because it happens only when they use afternoons for practical activities. This indicates that there is a possibility of things being done the right way under the given conditions. It takes a certain attitude and focus from the music educator to do things that are good for the subject. These assessment activities lend themselves well to formative assessment which is considered good for practical subjects like music.

McDonald and Boud (2010) believe that self-assessment improves life skills in learners because they learn to do self-assessment in everything they do in life. This indicates the possibility of formative assessment within the music classroom which Hoardley and Jansen (2013) describe as the use of assessment rather than the frequency thereof.

### ***Weighting of final examination papers***

***Music educator 3*** “coursework in music does not carry a lot of weight like in other practical subject e.g. art.... in art learners can go for the final examination with marks over the pass mark...this is why the subject is failing”.

***Music educator 1*** “course work should be given more marks over music theory and practical examination because it reflects the actual skill that the learners have...final examinations do not reflect what learners know and can display”.

***Music educator 2:*** “if final examinations give more marks to the theory and the practical examinations then I teach towards those because I am expected to perform and the examination is used as a measure for my performance and for the performance of the subject”.

The data reveals some concerns about the final assessment where the weighting of the papers gives more weight to the theory paper and that all the music pieces used for practical examinations are mostly materials that are western and foreign to the learner. This weight forces the teachers to spend more time on the theory than on practical and makes learners lose interest in the subject because of the type of materials chosen for examination purposes. The weighting for coursework which would encourage more formative assessment is low leaving more weight to theory and practical examinations. This makes learners to bring very low marks to the final examination hence the poor performance of the subject in the junior certificate examinations. It is these results that the performance of the subject is judged

against and it is the same results that determine the promotions and progression of music educators.

The final examination marks therefore do not reflect the skills that the learner has acquired over the three years because a greater emphasis is based on the final examination than on the coursework marks. Music educators also tend to teach towards what the final examination wants at the expense of teaching for skill acquisition and changing attitudes.

### ***Assessment tools and criterion***

***Music educator 3*** “*Practical examinations tools need to be understood in the same way by all those who will be using them...they must not only be for those teachers who mark practical examinations*”.

***Music educator 2*** “*only few music educators get the chance to mark the final examinations and this gives them a chance to use the assessment criterion and tool at national level enhancing their understanding of the two...if you don't go marking like me your learners are then disadvantaged*”.

The final examination assessment criterion for the practical examination is not understood in the same way by most music educators. This affects the final assessment because if teachers do not have the same understanding, then learners will suffer at the end. These tools need to be standardised so that at the end the assessment is fair to all learners regardless of who their educator was. Differences in interpretation will lead to poor performance in the final examinations.

Harrison, Lebler, Carey, Hitchcock and O'Bryan (2013) observed a lack of transparency in assessment tools stating that if these are not known to the interested parties then issues of professionalism might be raised as some learners might feel that the assessment is not fair. This can give advantage to those music educators who have been exposed to the tools and have discussed them over those who did not. These inequalities will then lead to the subject not performing as expected by the school administration and the policy makers.

Music educators' experiences indicate that music assessment is more summative than formative citing the final examination weighting of papers as the reason for this. The music

educators also feel that the assessment tools used and the assessment criterion needs to be standardised and shared with all music educators. The data also reveals that there is a need to review the weighting of final examination papers and shift from a more summative practical examination to a formative assessment.

### **4.3 Chapter Summary**

This chapter focused on data presentation, analysis and discussion. It started with a table showing all the themes derived from the curricular spider web and the categories that emerged from those themes. The generated data is then discussed and analysed following these themes and categories. Data generated shows the relationship across the theme and how they affect each other. The lack of resources and materials affected all the other curricular spider web themes: affecting the content, activities, teacher role, grouping and time. This created a gap between the intended and the implemented curriculum as the implementation of music does not reflect what is stated by the goals and aims. The findings also indicated that the implemented music curriculum reflects the performance approach to curriculum as opposed to the competence approach that the music syllabus, as the policy document, dictates. The next chapter is going to outline the summary of the study, the main conclusions and the recommendations.

## **CHAPTER FIVE**

### **SUMMARY, CONCLUSIONS AND RECCOMENDATIONS**

#### **5.1 Introduction**

The previous chapter presented the data, analysed the data and discussed the data generated. This chapter presents a summary, main conclusions and recommendations derived from the data analysis and discussions. After careful considerations of the data generated, certain conclusions emerge in relation critical questions formulated in chapter one following the themes used from the curricular spider web. Based on issues emerging from the data discussed in chapter four and the conclusions of this study, significant recommendations are made.

#### **5.2 Summary**

The study focused on exploring Music educators' experiences of implementing the Junior Secondary Music curriculum in Botswana. The study further attempts to understand why the music educators experienced the implementation of the Junior Secondary Music curriculum the way they do.

Chapter one outlined the problem, stated the objectives of the study and critical research questions. The chapter gives a brief background of the education system in Botswana starting with the broad framework narrowing it down to the Junior Secondary Music curriculum. This helps situate and understand the Music curriculum within the context of Botswana education. The context of the study included a brief history of education in Botswana, the three levels of basic education with emphasis on the junior secondary level which this study is focused on. The emphasis on the junior secondary level covered the goals of education, aims of the junior secondary level, aims of the Junior Secondary Music program, subject rationale and the critical competencies. The implementation phases that music at the junior secondary level went through were also mentioned for clarity of the research problem. The chapter also outlined the structure that this study used to address the research questions.

Chapter two reviewed the literature on music curricula and their implementation. The chapter started out by defining curriculum, curriculum implementation and curriculum dissemination. This covered the levels and forms of the curriculum using the implemented Music curriculum in Botswana as context. The curricular spider web is used in this study as the conceptual framework and is described in this chapter. The curricular spider web has ten strands that are

used as themes that organised the literature reviewed. These strands are the rationale, the aims, the content, teachers' roles, teaching activities, resources, grouping, location, time and assessment. The literature shows that for proper curriculum implementation these strands must be pulled at equally because if they are not equally pulled the spider web will collapse. This symbolises the implemented curriculum not working well because of the strands not given equal importance. The literature showed that some strands are given more attention over the others creating gaps in the literature on Music curriculum implementation.

Chapter Three described the methodology adopted by the study. The study adopted the qualitative research design approach and is located in the interpretivism paradigm. The research was a case study of one junior secondary school offering music. Three music educators in a school were used as research participants. The study used a teacher reflection activity, one on one semi-structured interviews and a focus group discussion to generate data. This chapter also discussed trustworthiness, data analysis, ethical considerations and the limitations that the study encountered.

Chapter Four presented and discussed the findings from the data generated. This was done through a guided analysis following the ten strands of the curricular spider web. These strands create the themes that the data is discussed under trying to explore and understand music educators' experiences of implementing the Junior Secondary Music curriculum. The curricular spider web strands are important elements of curriculum implementation therefore they helped music educators' to raise important issues concerning the implementation of music in junior secondary schools.

### **5.3 Conclusions**

The conclusions are derived from the findings of the study and will be discussed following the strands of the curricular spider web as the themes that organised Music educators' experiences of implementing the Junior Secondary Music curriculum.

#### **5.3.1 Subject Rationale**

The findings indicated that there is a need for a strong rationale which will hold together all the other strands of the curricular spider web enhancing the implementation of music in junior secondary schools. If the subject rationale as a reference point is not clear as to what it is that the subject stands for, everything will collapse. The findings from the Music educators

indicates that there is a need to balance the aesthetic element of music and the utilitarian aspect because these will create a balanced subject that addresses both the use of the skills and their enjoyment. The use is more emphasised by school administrators and subject supervisors over the aesthetic element. The parents, learners and other teachers on the other hand feel the aesthetic element within music as a subject makes it less important in the curriculum as compared to other subject in the curriculum. This creates a misconception that music is just playing and making noise for other subjects in the curriculum, lowering its status within the school curriculum. The Music educators' experiences therefore indicate the need to re-visit the Junior Secondary Music rationale and refine it to indicate clearly the gap that the subject is filling at that level.

### **5.3.2 Subject Aims**

It came out clearly from the findings that not all music educators are in constant consultation with the subject aims. They need to be aware and understand what the subject aims are and what they intend to achieve because this will help reduce the gap between the intended and the implemented curriculum. The findings also indicate that the subject aims, just like the rationale, should state clearly what the subject intends to achieve at this level, if it intends to produce musicians and performing artists, the aims should indicate such. If the subject intends to contribute to the holistic development of the learner by inculcating certain attributes and traits, the aims should indicate that clearly. The Music educators' experiences show that the focus on skills indicated by the subject aims creates certain expectations from school administrators and the subject supervisors. They expect the subject to produce performing artists and musicians hence the perception that the subject is not performing well. The literature supports the Music educators' views when articulating the need to define the schooling tradition that will be suitable for an arts subject like music, stating that if the emphasis and importance is still on maths and science, subjects like Music will always be considered less important (Hoskyns, 2002).

### **5.3.3 Subject Content**

In relation to the Junior Secondary Music content, the findings indicate that the content is not balanced showing a bias towards music theory as opposed to practical skills. The emphasis on music theory by curriculum implementation at the micro level indicates a gap between the content taught and the subject aims. The aims place more emphasis on skills acquisition but the classroom content according to the study participants is more theory oriented than

practical. The data indicates that factors like time, resources, practical skills (of the educators) and examinations dictates the kind of content that the music classroom can deal with hence the bias towards a theory oriented content.

The findings also indicate that the content scope should be checked because the music educators feel that the content is pitched too high for the junior secondary level. This also creates false expectations from policy makers, leading to the downfall of the subject within the curriculum when the learners fail to absorb the content. A positive aspect of the content is that the spiral organisation of the music content works well for a skills based subject like music because it encourages repetition thereby enhancing skills retention in the process.

Music classrooms are dominated by western content as opposed to local content and this makes the subject irrelevant to the context of the learners. This creates a negative attitude amongst learners and educators towards the subject because the foreign content proves to be difficult and not interesting to them. Most of the materials used for classroom teaching and assessment are western and the reason given by the music educators is the lack of locally produced materials that are relevant to the learners. The content is also believed to be outdated and not contemporary with the learners' interest. An example given is the emphasis on music history and its sounds over popular and contemporary music.

#### **5.3.4 Teaching Activities**

The findings discussed indicate that most of the activities used by the music educators are teacher-centred with the teacher dominating the classroom activities and being the source of information. This approach makes the music educators follow a strict formal structure that makes music lessons more rigid and formal. This stifles the music classroom environment making it less creative and not enjoyable to the learners. The reasons forwarded for this approach are a lack of resources, class size, assessment and limited time.

The music educators use the activities that they are used to and have seen being practiced before. They teach the way they were taught. This disregards the current context of learner interest because many things are changing and the classroom activities should also change. The traditional way of teaching like the lecture method that dominates music lessons at the junior secondary level, should be a way of the past.

### **5.3.5 Teacher Role**

Music educators are expected to play a variety of roles within the school and within their subject that makes their work difficult. There are school activities and committees that they must belong to and school clubs that they should join and run.

There are also multiple roles expected from them within the subject itself because the Music syllabus prescribes the teaching of a variety of musical instruments and skills and the music educators are expected to know and cover all these skills. This burden puts a strain on the educators making it difficult for them to succeed with the implementation of the subject.

These multiple roles then lead to music educators resorting to lecturing as a teaching activity and teaching mostly theory to try and make up for the lack of time to fulfil these roles. It is this spreading thin of the music educator that contributes to the performance of the subject leading to the music educators being frustrated by their work.

### **5.3.6 Materials and Resources**

The provision of resources and materials needs to be improved for the proper implementation of the Junior Secondary Music curriculum. There are no learner text books and teacher reference textbooks provided that is relevant with the proper context for the teaching syllabus. This lack of music text books affects the effectiveness of other strands of the curricular spider web like the teacher role, content and the teaching activities. This affects the implementation of the subject contributing to its poor general performance when compared with other subject in the curriculums.

The resources provided like musical instruments do not cater for the range of needs that the learners have. This leads to most learners being taught on musical instruments that are not of their choice affecting their interest and attitude for the subject. The Music educators are themselves not skilled in most musical instruments forcing them to only introduce those that they are competent in. This also continues to limit the choice for music learners creating frustration and a lack of interest in the subject.

There is no maintenance plan for the resources and equipment already provided. This lack of maintenance leaves music educators with musical instruments that are not functioning and some not functioning according to the specifications. Providing equipment and not maintain

or suggesting a maintenance plan creates a situation which is like nothing was provided at all. This adds up the procurement costs because music educators keep replacing those that are not working well by buying new ones. It also creates storage problems since music at junior secondary level does not have infrastructure like music classrooms with proper storage

There are no indigenous musical instruments provided in schools and the music syllabus expects the music educators to cover them in their teaching. This has an effect on the content chosen at the micro level of curriculum implementation because educators now choose content that has materials to support it. The music educators then end up teaching the subject outside of the local context.

There is also little provision of technological equipment and materials and this directly affects the activities that music educators take learners through. It also affects other curricular spider web strands like time, grouping and content relevance. As an art form that deals with sound manipulation, music can easily be learnt through the use of computers and their relevant soft-wares.

### **5.3.7 Learner Groups**

Most of the learners doing music at this level come with no background and exposure to the subject content. Primary schools do not do much to prepare learners for music at this level, creating problems for music educators because they have to start introducing the subject and its basics before they get to the content on the syllabus.

The learners also come with different musical backgrounds creating a mixed ability group with a wide range for the music educators to address at the same time. In the interest of time music educators then end up moving with the fast learners leaving behind the slow ones or those that came with no formal music background.

The groups in some cases are bigger for a normal music classroom that will require one on one attention from the music educator. The availability of resources plays an important role because at times learners have to be forced to share musical instruments. The major reason derived from the data is that school administrators do not understand the uniqueness of the subject expecting it to have the same number of learners as other subjects it is grouped with.

### **5.3.8 Location**

There are no specialised rooms built for music in junior secondary schools. This creates problems for other curricular spider web strands. A lack of music rooms that are properly designed for the subject also affected the proper institutionalisation and implementation of the subject within the junior secondary schools. No one takes the subject seriously if as a practical subject it does not have specialised rooms. Music is then taught in spaces that are generally used by core subjects that are not practical in nature. The lack of these specialised rooms means equipment is moved around before and after the lessons putting constraints on the little time provided and also compromising the safety of the equipment as it is moved around.

### **5.3.9 Time**

One of the achievements that Music has made as a subject in the curriculum is acquiring time on the school time table and being taught during a normal school day like any other subject in the curriculum. This shows that the macro level of curriculum development considered the subject in the plans very well, helping it improve its curriculum status alongside the other subjects that it is grouped with. Happy as they are about time allocated for the subject Music, educators still feel that a practical subject like music does not need a single period because the time is not enough for a proper music lesson. Because other curricular spider web strands like resources impact on the time allocated, music educators end up using afternoons to teach music and do the practical activities. The use of the afternoons then affects the other roles that the Music educators are supposed to engage in.

### **5.3.10 Assessment**

Music assessment at this level is mainly summative as Music educators assess learners only at the end of the month, term or year as per the school calendar. There is little evidence of formative assessment being used to enhance the implementation of the subject. Monthly tests and term marks are continuous assessment and form part of summative assessment. The assessment approach taken by Music educators goes hand in hand with the activities and the content chosen. Even when practical activities are assessed, they are assessed in the form of practical tests and examinations where learners are not given any formative feedback and interaction is needed.

The weighting of final assessment papers needs to be reconsidered to give more weight to practical skills. The practical skills are still assessed in a summative way with less weighting going to the more practical examination and with more marks coming from the formative assessment. If formative marks are considered for final assessment each Music learner will go for summative assessment with a mark that reflects their true skills acquisition. Practical examination may look practical but they are still summative and do not reflect the actual skills acquisition of learners.

The assessment tools are not standardised and well understood by all Music educators resulting in different interpretations which affects the performance of the learners. This difference in interpreting and understanding the assessment criterion may lead to some learners not performing to their abilities affecting the general performance of the subject.

#### **5.4 Suggestions for further research**

This study has implications for further research especially on the implementation of the Music curriculum in public schools on each of the strands of the curricular spider web as key elements in curriculum development and implementation. Studies can therefore be carried on each of these elements to acquire deep understanding of Music curriculum implementation in Botswana. Another study that came up during the discussion of the findings is the comparison of the Music college content with the junior secondary content because Music educators felt that these were almost the same. Another study that might arise from this research is the study to understand if pre-service training prepares Music teachers for the realities of the field. The literature review indicated a gap that there are few studies done on Music curriculum within an African context. Important curriculum elements which are part of the curricular spider web like grouping, time and location were not well covered by the reviewed literature and these can be possible research areas in Music education.

#### **5.6 Recommendations**

The following recommendations are derived from the conclusions made above;

##### **Recommendation 1**

There is need to redefine the subject rationale to balance the aesthetic values with the utilitarian value. This will allow the subject to be enjoyable and also be of use to the teachers, learners and the society in general. A clear subject rationale will also determine the expected

outcomes making the subject to set off with a clear expectations, target and intention and all stakeholders will work together for the same outcome.

### **Recommendation 2**

Curriculum dissemination should be done effectively ensuring that all Music educators understand the subject aims and how they link to the content and the national educational goals. When subject aims are not clearly understood by the implementers there will be a huge difference between the intended and the implemented curriculum. Music aims at this level needs to be reviewed to ensure that they don't create false expectations on the outcomes of the subject putting pressure on the Music educators. For effective implementation of an art subject like Music the aims should be in line with the schooling tradition that Botswana schools are following. It will be very difficult to effectively implement Music against a schooling tradition that emphasises the importance of other subject in the curriculums over others.

### **Recommendation 3**

There is need to balance the Junior Secondary Music content to ensure that the local context, relevance and the practical skills are balanced with the theory that currently dominates Music lessons. This can only be successfully achieved if all the resources needed by the content are procured. Content that is not relevant to the context and to the learners interest needs to be evaluated because it creates hostility towards the subject by the learners.

### **Recommendation 4**

For successful Music curriculum implementation there is need to change the formal rigid approach that the teaching currently follows. This means considering the informal approach to Music learning where learners take control of the Music lessons and learn the subject in their own way removing the teacher from being the source of all knowledge. The literature reviewed believes that informal Music learning and improvisation creates excitement in Music lessons enhancing skill retention and improving the performance of the subject. Music does not have to follow the traditional methods of teaching used by other subject in the curriculums for it to be recognised within the school curriculum. The way learners learn Music right from birth should find its way into the Music lessons within schools and this is the informal approach recommended by most literature.

### **Recommendation 5**

There is need for all stakeholders involved to understand the multiple roles that the Music teacher is engaged in and the fact that they are not masters of all skills in the Music syllabus. This understanding should be followed by necessary steps to engage Musical instrument specialists to help Music teachers to teach skills that they cannot teach. This will mean engaging practicing Musicians from the community to teach the required skills helping to contextualise the subject and showing its relevance to everyday life. This will also give way for the teaching of indigenous Musical instruments that most Music educators are not competent in.

### **Recommendation 6**

A proper procurement method for Music books should be considered to ensure that the subject has text books like the other entire subject in the curriculums. Using the same process that is used for other subjects will always leave the subject out, creating this gap which leads to the subject not performing well. If a comprehensive text book cannot be procured, there should be consideration to have class sets that will each cover specific skill areas of the Music syllabus.

Musical instruments and equipment has to be procured according to the needs of the Music curriculum not Music educators interest and proper specifications should always be followed to ensure quality. This will enhance the interest of the learners on the subject because they will chose to do Musical instrument of their choice and not forced by availability.

A maintenance plan for all Musical instruments and equipment should be devised so that all faulty equipment can be repaired and used again. Buying new equipment as the old ones become faulty makes the subject expensive to run creating an attitude on school administrators.

There is need for provision of technological Music equipment to help enhance the implementation of Music at this level. The provision of computers with proper soft-wares will increase the interest of the learners and improve the teaching activities employed by the Music educators.

### **Recommendation 7**

Music at lower levels should be strengthened so that all learners who choose to do Music at junior secondary level come with some basic background that will be a foundation for the content at this level. Learners with different backgrounds creates a difficult mixed ability group that becomes difficult do work with in classrooms. Music classes needs to be regulated to a particular size that will match the resources available and match the uniqueness of the subject.

### **Recommendation 8**

Proper infrastructure in the form of Music classrooms should be built in junior secondary schools to provide appropriate spaces for the teaching and learning of Music. These Music rooms will be specialised with proper storage facilities, practice rooms and fixed equipment helping to institutionalise the subject and strengthening its position on the curriculum. This will also help safe the little teaching time that the subject is given because it will reduce movement.

### **Recommendation 9**

Curriculum dissemination should insure Music educators are aware of formative assessment and the benefits it has on a practical skill based subject like Music. This will in-turn create the need for in-service training to train Music educators on formative assessment.

Botswana Examination Council (BEC) should consider the weight of formatively acquired grades on the final assessment of learners. They should be aware that the practical examinations that are currently conducted are summative in nature creating a grade that does not reflect the skills acquired by the learners.

BEC should also train all Music educators on all assessment criterion and tools used for Music assessment to ensure that learners receive the same information for examinations. This will ensure that there are no disadvantaged learners during final assessment.

### **5.7 Conclusion**

The Music educators' experiences of implementing the Junior Secondary Music curriculum in Botswana have indicated that due to lack of resources in schools there is a huge disparity between the intended and the implemented Music curriculum. This suggests a collapse of the curricular spider web because some strands are pulled harder than the others (Van Den

Akker, 2009). Resources needed for curriculum implementation should be considered and provided right at the macro level of curriculum implementation to ensure proper institutionalisation of the subject. The Music subject aims and the competencies in the Junior Secondary Music curriculum call for the subject to be practical in nature but the actual implementation is theory based making the teaching activities to be more teachers centred and the content skewed to the theory. Hoadley and Jansen (2012) believes that a curriculum that is teacher centred, with defined aims, defined content like the one described by the music educators' experiences is performance based as opposed to competence base. There is need to move the music curriculum to competence based so that the subject can realise its intended aims. The subject is not taken seriously by parents, school administrators and learners because it is not given the same attention as other subjects through the provision of relevant resources. The Music educators' experiences indicate that the Junior Secondary Music curriculum needs to define its proper intentions first so that expectations that are not achievable can be avoided right from the planning stage. This has led to the subject being described as failing hence the scaling down of schools doing Music at this level because it is expected to produce Musicians and performing artists which is not possible within education. The question remains, should a Music education program like this one produce the results of a Music training program? The Music educators' experiences also indicated that assessment needs to change to a more formative one than the current summative one which contributes to the view that the subject is performing badly.

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9 June 2014

Mr DanielMThotobolo Mogami 981208380  
School of Education  
Edgewood Campus

Dear Mr Mogami

Protocol reference number: HSS/0153/014M

Project title: Exploring Music Educator's experiences of implementing the Junior Secondary Music Curriculum in Botswana

**Full Approval – Expedited**

This letter serves to notify you that your application in connection with the above has now been granted **Full Approval**

Any alterations to the approved research protocol i.e. Questionnaire/Interview Schedule, Informed Consent Form, Title of the Project; Location of the Study, Research Approach/Methods must be reviewed and approved through an amendment /modification prior to its implementation. Please quote the above reference number for all queries relating to this study. PLEASE NOTE: Research data should be securely stored in the school/department for a period of 5 years.

The ethical clearance certificate is only valid for a period of 3 years from the date of issue. Thereafter Recertification must be applied for on an annual basis.

Best wishes for the successful completion of your research protocol

Yours faithfully

.....  
Dr Shenuka Singh (Chair)  
Humanities & Social Science Research Ethics Committee

/pm

cc Supervisor: Dr SB Khoza  
cc Academic Leader: Professor Pholoho Morojele  
cc School Admin: Mr Thoba Mthembu

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Humanities & Social Sciences Research Ethics Committee

Dr Shenuka Singh (Chair)

Westville Campus, Govan Mbeki Building

Postal Address: Private Bag X54001, Durban 4000

Telephone: +27 (0) 31 260 3587/8350/4557 Facsimile: +27 (0) 31 260 4609 Email: [ximbap@ukzn.ac.za](mailto:ximbap@ukzn.ac.za) / [snymanm@ukzn.ac.za](mailto:snymanm@ukzn.ac.za) / [mohunp@ukzn.ac.za](mailto:mohunp@ukzn.ac.za)

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