

**UNIVERSITY OF KWAZULU-NATAL
FACULTY OF EDUCATION**

**THE NATURE AND EXTENT OF IMPLEMENTATION
OF MUSIC EDUCATION: A CASE STUDY OF
MOHOKARE PRIMARY SCHOOL AND HOOHLO
PRIMARY SCHOOL IN MASERU, LESOTHO**

This Dissertation has been Submitted
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**Degree of Masters in Education
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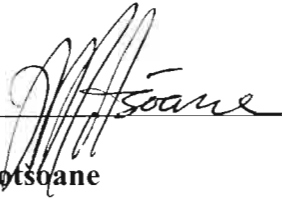
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Declaration

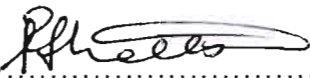
I, Phatsa Motšoane, declare that this dissertation is my own work, submitted in partial fulfillment of the degree of Masters of Education at the University of KwaZulu-Natal. I further declare that this dissertation has never been submitted at any university or institution for any purpose, academic or otherwise.



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Abstract

This study investigated the nature and extent of implementation of music education in Lesotho primary schools in Maseru district. A case study conducted focused on Mohokare LEC Primary School and Hoohlo ACL Primary School.

The findings from the study suggest that teachers at both schools had a relatively positive attitude towards music education and that they think the subject area should be taught in their schools. However, they suggest that effective implementation of the subject is hampered by several structural, contextual and curricular factors in the education system and the schools themselves. For example, preparations for implementation of music education were not sufficient (e.g., human and other resources were not in place). Teachers were not adequately trained in the subject itself as well as in its pedagogy.

This has implications for the Ministry of Education and Training (MoET) to strengthen pre-service and in-service music education. In addition, a clear music education policy should be drawn up to guide schools and district offices in the implementation of music education. This should be followed by a provision of adequate and appropriate resources needed for the process.

List of Acronyms

ACL	-	Anglican Church of Lesotho
ACP	-	Advanced Certificate of Preceptors
COSC	-	Cambridge Over-Seas School Certificate
ECOL	-	Examinations Council of Lesotho
FPE	-	Free Primary Education
GCE	-	General Certificate of Education (a pass below third class at 'O' level in Lesotho)
JC	-	Junior Certificate
LCE	-	Lesotho College of Education
LEC	-	Lesotho Evangelical Church
MoE	-	Ministry of Education
MoET	-	Ministry of Education and Training
NCDC	-	National Curriculum Development Centre
NTTC	-	National Teacher Training College
PSLE	-	Primary School Leaving Examination

Chapter One

Introduction to the Study

1.1 Introduction

Since Lesotho's independence in 1966, Basotho have been striving to reconstruct the education system such that it becomes relevant to the social, political and economic development needs of the country. The concern about the education system had been that it did not prepare Basotho with commercial, technical or managerial skills. The agricultural sector remained underdeveloped and no other life skills to keep people from going outside the country for employment were provided by the system. In response, in 1980, a curriculum development policy was drawn to extensively overhaul the primary school syllabi. Numerous changes have taken place over the years, which hold to the idea that a type of curriculum desired for adoption and implementation should equip school leavers with basic skills essential for survival, as stated in Education Policies (2000: 14).

The primary curriculum consists of the five examinable subjects: English, Mathematics, and Sesotho forming the core; and Science, and Social Studies constituting the other examinable subjects. Agriculture, Home Economics, Health and Physical Education, Music, Art and Crafts, Drama, and Religious Education make the seven non-examinable subjects. There are also subject areas such as guidance and counselling, population and family life education, and environment education, which are thematically carried within the various subjects above. The official time for teaching is six and half hours from Monday to Friday, with each teaching

period lasting for an hour. As one of the non-examinable subjects, music is allocated one teaching period per week in every class.

This is a national curriculum observed by all schools with the exception of private schools, which are allowed some latitude, even though they work towards the same local examination, the Primary School Leaving Examination (PSLE). The latter can enrol for other international examinations at the end of standard 7. After PSLE students enrol for Junior Certificate (JC) for three years, then Cambridge Over-Seas School Certificate (COSC) for two years, and various tertiary education programmes ranging from two years to four years for either diplomas or bachelors degrees. For various reasons, not all learners from primary school level proceed to professional training in tertiary institutions. Therefore, the policy suggests that the majority that falls by the way side should have at least gone through basic education in PSLE and JC, in order to be equipped with life skills (for survival). Music education and others in the curriculum have been identified as subjects that might equip learners with some life skills before they exit the education system. Therefore, in this context, it is important that all primary schools teach music education in their classes.

1.2 Motivation for the study

Music has always been part of the curriculum before and after independence in Lesotho. From 2000, music education curricula were to be fully implemented in all classes in primary schools. In addition, the government of Lesotho, through forums such as the 1978 National Conference/Dialogue and 1995 National Seminar for Localization of the “O” Level

curriculum, resolved that music education should be an integral feature of the national curriculum drawn up for secondary schools. The strategies to implement this involved huge public resources, which were developed through the Ministry of Education departments that included the National Curriculum Development Centre (NCDC), Field Inspectorate Service, Examinations Council of Lesotho, other stakeholders as well as a sample of pilot schools. However, there seem to be a series of problems in the implementation process. Reasons for these may include such factors as the non-examinable status of music in the curriculum structure; lack of knowledge of the subject by both inspectors and teachers; low levels of preparedness of teachers in this subject from college; and negative attitudes of teachers towards music education activities. Schools no longer participate in music competitions and public festivals such as Moshoeshoe's day, King's birthday, Independence Day and others. The researcher is passionate about the implementation of music curriculum and would also like to see an active role played by schools in cultural matters.

Unless strategic decisions are taken to expunge the problems that seem to be dogging the implementation process, music education in Lesotho is likely to fail completely. This study tries to critically examine the nature of music education implementation strategies in two primary schools in Maseru, the factors that adversely affect the implementation and the strategies that have been developed to render the implementation effective.

1.3 Statement of the problem

This study was based on the premise that the implementation of music teaching and related activities in Lesotho primary schools seems problematic. It was intended to investigate whether music teaching takes place in two primary schools. The position of music in the

curriculum at primary school level is that it is still a non-examinable subject. Primary School Leaving Examinations (PSLE) at the end of standard 7 examines five subjects only: Mathematics, English, Sesotho, Science, and Social Studies. The remaining eight are not examined. The reasons advanced in meetings for not examining the other subjects include lack of capacity to handle more than five examination papers by the Examinations Council of Lesotho (ECOL). The implications are that ECOL will have to expand in terms of personnel and office buildings; more markers would have to be trained; examinations fees would have to be raised and many other implications impacting also on parents and pupils would have to be considered.

In addition, in primary schools, the curriculum is over loaded with twelve subjects. There is a proposition from ECOL and other departments within the Ministry of Education to the NCDC, which suggests the phasing out of some of the non-examinable subjects and introducing subject areas whereby a thematic approach can be employed to accommodate parts of their subject matter into the carrier subjects. The fear for this kind of move is whether adequate attention will be given to all subject areas, including the non-examinable ones such as music. The mandate from the national conferences of 1978 and 1991 that all these subjects have to be taught still has to be implemented.

Nketekete (2002) indicates that the National Dialogue of 1978 was to find out what Basotho wanted their children to learn, how schools should be managed and how stakeholders in education should relate. Thus, primary/basic education was mandated to be broad based and to equip young people with life skills. The reason was that some of them might not go

beyond standard 7 while others may end their careers at Junior Certificate (JC) or standard 10 equivalent.

One of the major problems facing the non-examinable subjects is that teachers tend not to teach them, let alone timetable them. Therefore, music being one of the non-examinable subjects could be facing the problem of not being taught. The next problem related to poor or non-teaching of music in schools could be that many teachers are not confident to teach the prescribed curriculum. Beyond this problem, it seems that there is lack of facilities in many schools, particularly for the teaching of music. Against this background, the study investigates the extent and nature of implementation of music education in two primary schools in Maseru district, the challenges they face in this process and the strategies they employ to address them.

1.4 Purpose of the study

As a curriculum developer, the researcher intends to establish an understanding of the extent and nature of implementation of music education in two primary schools in Maseru, Lesotho. Therefore, the objectives of the study were to:

- Examine the factors that affect implementation of music education in the two primary schools;
- Examine the strategies employed in the two for implementation of music education; and
- Suggest employable innovations for effective implementation of music education curriculum.

This study sought to answer the following questions:

- How do the schools and teachers regard music education?
- What teaching and learning strategies do teachers use in the implementation of music education?
- What resources (human and material) are available for the implementation of music education?
- What challenges do teachers face in their efforts to implement music education and what strategies have been developed to address them?

The study is intended to make a contribution to the limited local documentation of music education, and to inspire subsequent music educators to venture into more research in music education across the board in Lesotho. This will also enable advocacy for music education based on research and finally benefit the institutions within the Ministry of Education in Lesotho.

1.5 The study limitations

This is the first study that examines the implementation of music education in primary schools in Lesotho. Foreign researchers who came to Lesotho researched on the music of Basotho in isolation from what schools teach. Therefore, finding literature in music education for this study posed several problems some of which were: Difficulty to find old records of the music curricular for primary and secondary schools, and training colleges pre-and-post independence. A lack of documentation, therefore, forces one to significantly rely on the

word of mouth from old teachers and educators who still recall the stance of music education from pre and post independence in Lesotho.

Another limitation of the case study is that it is not easily generalized from the sample's outcomes because of the level of uniqueness of each case. Differing contexts, perceptions, and attitudes bear a heavy impact on findings. As Cohen et al (2001:190) indicate that, "the larger the sample, the more representative it is, and the more likely that the observer's role is of a participant nature". Nevertheless, in this case due to limitations of time, a non-participatory method has been used instead of the preferred participatory one. The intention was to observe and study the research unit in depth so that lessons would be identified for similar settings.

1.6 Organisation of the report

As an introduction to this research project, this chapter gives a general background of the study. Chapter Two forms the review of the literature that guided the study. It focuses on the relevant literature about curriculum implementation and examines teachers' pedagogical knowledge for implementing music education. Chapter Three describes the research design and methodology employed in conducting the study. Chapter Four presents findings from the study, and Chapter Five analyses and discusses the findings, and concludes with recommendations for further research.

Chapter Two

Literature Review

2.1. Introduction

This study was designed to investigate the nature of implementation of music education in two primary schools in Maseru, Lesotho. The previous chapter introduced the study, outlining the research problem and focus, as well as the purpose of the study. The purpose of this chapter is to review literature related to the implementation of curricula generally, and then of music education locally and internationally. Implementation strategies used locally and internationally are discussed and human resources and other materials needed for the implementation of music education are reviewed. The theoretical frameworks that have informed data collection and analysis in this study are also reviewed.

2.2 Curriculum Implementation

Every curriculum specialist points out the fact that there is no single and sufficient definition of curriculum. Nevertheless, Graham-Jolly (2003:2), cites an encompassing definition from the Department of Education and Science for England and Wales as:

The curriculum comprises all opportunities for learning provided by a school. It includes the formal programme of lessons in timetable ... and the climate of relationships, attitudes, styles of behaviour and the general quality of life established in the school community as a whole.

This dissertation argues that music education should form part of such a programme in Lesotho schools.

Fullan (1991:379-382) defines curriculum implementation as the process of putting change into practice. According to him, some of the factors affecting implementation are: characteristics of the change; local conditions; local strategies; and external factors. *Characteristics of change* refer to the way in which the implementers perceive the change; for example, in Lesotho primary schools teachers tend to perceive the teaching of music as unfamiliar and threatening. They (teachers) ask themselves whether the subject is going to be examined or not, how the subject is taught (pedagogy), what materials are supposed to be used, how and where they can be procured. *Local conditions* are some of the factors that influence teachers of music education. These are unique levels or conditions of understanding at country level, district, school, and community level. *Local strategies* refer to planning and policy implementation in regard to particular curriculum changes. Such strategies may include in-service training for teachers and other dissemination procedures. *External factors* refer to external influences coming from outside the local school system such as financial or material resources, technical assistance from outside sources such as the one of Lesotho Wales Link, which volunteered in 1998 to supply the main center (NCDC) with musical equipment and instruments, and provided expertise for developing music teachers' manual for standards 1, 2, and 3, and other policy-making decisions (undocumented).

Akker (1988:50), refers to implementation as a process involving teachers engaged in learning new roles and unlearning old ones. This calls for changes in teaching behaviour as well as in beliefs, attitudes and understanding: Therefore, teachers need to thoroughly understand what is expected of them and should adopt helpful questions such as:

- *What is the intention of the (ideal) curriculum?* This is the one that is in the minds of the curriculum developers. That is, what kind of teaching and what kind of musician is prepared for earning a living after schooling.

- *How does it relate to my current ideas and practice (perceived curriculum)?* This becomes the teacher's interpretation of the curriculum developer's ideal. This relates to the teacher's experience about the nation's perception of music, that is, whether people give music education a high regard or not.

- *How can I use it in my classroom (operational curriculum)?* This becomes the teacher's plans to teach the subject.

- *How will it influence my pupils (experiential curriculum)?* This is the actual experience in classroom, which can be assessed on the basis of the ideals of music education in order to find out how close to the ideal is the implementation exercise.

Of course, not all these questions have to be answered at the same time. Some problems will be of a greater and earlier concern than others. This study investigates the extent to which music education teachers in two primary schools in Lesotho understand and are able to address these and the degree of the success of implementation as a result of that understanding.

Skilbeck (1992:93) states that traditionally, implementation depends on the intentions of the central authority while schools and teachers are agents and deliverers. The curriculum is implemented when it is effectively delivered to the nation through schools. Skilbeck posits that...

...when the syllabuses meet the required specifications, the textbooks and other teaching materials have been duly made available, the teachers properly selected, trained and allocated, and the schools furnished and equipped for the purposes set for them (1992:2),

the curriculum is effectively implemented. If there is inefficiency in administrative delivery because of such factors as limitation of resources, inadequate teacher preparedness, poor teacher allocation, communication breakdown, and lack of knowledge and commitment by the actors, the implementation process might be negatively affected. If there are not enough teachers prepared to teach music education, and no materials such as basic musical instruments, such as the ones suggested in the syllabus, as well as failure to employ traditional resource persons by a school to assist teachers at the time of need, then a dismal failure of implementation of music education is bound to occur. This study investigates the extent to which these are in place for the implementation of music education in Lesotho primary schools.

2.3 Implementation of Music Education

Effective implementation of any curriculum depends on good teacher education. To this effect, Hammond (2000) discusses teacher education at the turn of the century and its professional responses. The debate has been on what type of teacher is more efficient and effective than the other between those who receive traditional/conventional teacher training of 3 or 4 years degree at college and those who have only received content without a lengthy and

formal exposure to teaching techniques. This debate relates to the predicament faced in Lesotho when new curriculum had to be implemented including music education. One argument supports on-the-job training and indicated that it is a more pragmatic way of training whilst the other advocates for pre-service teacher training at a college. The reason placed for the latter is that professionally trained teachers are more in demand than before because of the complex challenges ahead of them due to diverse nature of students to be taught today. Therefore, the high level of flexibility of a trained teacher is more preferable than a content oriented teacher who is less flexible. According to Hammond (2000), research indicates that on-the-job teacher trainees generally produce result of a poorer quality than the professionally trained ones. Hammond concludes that

... measures of pedagogical knowledge, including knowledge of learning, teaching methods, and curriculum, are more frequently found to influence teaching performance and often exert even stronger effects than subject-matter knowledge... (2000:167).

According to the Education Manifesto: Task Force Report (1982), there was a scarcity of qualified teachers in the 1970s and 80s such that Junior Certificate and GCE (pass below third class in 'O' level) and, at times, standard 7 certificate holders had to be hired to teach in Lesotho schools. Their methods of teaching were only to imitate their former teachers. Due to this realization the Ministry of Education decided that any graduate, who is not trained for teaching, should be paid less than the professionally trained ones. Therefore, one of the ancillary purposes of this study is to examine the qualifications of the music teachers in the two primary schools and the extent to which this impacts on their music teaching.

Citing the Chinese experience, Elliott (1999) reiterates the above argument and claims that, in the curriculum of normal institutions in China, pre-service teacher education was faced with a practice that culminated into a problem. It over-emphasized subject matter knowledge with little stress on professional education. Approximately 60 percent of total class hours were dedicated to courses for an individual's subject specialization. Approximately 30 percent was set aside for core courses, and 10 percent on professional education courses and six to eight weeks practicum. The problem that arose was that "by the time they graduate(d), most prospective teachers generally knew their subject very well 'as an expert but not as a teacher'. He concluded:

One cannot be a good teacher of a subject unless one is a good student of that subject; teaching cannot be content-free. But to be a good teacher, it is not enough to know a subject well as a student. One must know its pedagogy. One must know it as a teacher, not just as a student. To adequately prepare the pre-service teachers, changes must be made in the curriculum of normal institutions to incorporate more professional educational courses into teacher education programs. (1999:189).

In the case of England, Hughes (1992-93) indicated that the country moved towards a nationalized curriculum because they became increasingly aware of the need to set out what it was that the education system aimed to provide for all children. This move by England was agreed and delivered through the 1988 Education Reform Act. The Act specified in addition to the already required religious education, eight foundation subjects, "English, mathematics, science, language, history and geography, art and music, physical education and technology" (1992-93:22).

According to Hughes, England's definition of what the education system aims to give to every child is not different from that in New Zealand, the USA and Australia, with the

exception of the organizational structure of education in each one of these countries. The commonality in all is that they try to give more responsibility to individual schools 'self-management' but at the same time guidelines in the form of national priorities are provided for the sake of common framework for curriculum.

In South Africa, Lombard (1983) conducted a study on music curricula in black primary schools before transformation in South Africa in the former Natal. The study reflects that there was very little knowledge of music education in black South African schools. The persisting problem was lack of qualified music teachers as reflected in the African Music Society Newsletter (No.4 Vol. 1, June 1951, p.29). Lombard concluded:

Even when music was included in the syllabuses, it was not specified exactly what the music syllabus should consist of. There was an emphasis on choir-work, which continues today (1983:12).

The area of interest by many teachers and schools was entering choir competitions rather than the teaching of music. Some teachers said that the practice benefited only a few students in the school, and that it seemed very time consuming to train the group for competitions. They strongly criticized this.

In Lesotho, the teaching of music seems to be not so clear to many educators such that they fail to draw a distinction between classroom activities and extra-mural activities. This is manifested by what some of the education policies emphasise without indicating much in regard to the teaching of the marginalised subjects. Maphathe (1980:16), stating curriculum policy of Lesotho, wrote:

- Headmasters should note that it is their responsibility to make sure that extra-mural activities are catered for, but outside (the) instructional time... time for extra-mural activities shall be about 2 – 3 hours per week for primary and secondary schools respectively. Extra-mural activities include sports, games socio-cultural activities and clubs/societies like boy-scout and girl-guide movements, choir practice etc.

Lombard (1983) concluded that in later developments in the former Natal, South Africa, music teaching was used as a means of passing time especially on Friday afternoons. Earlier, Lukela (1963:119) is cited as indicating that four problems relating to the poor standard of music education in black South African schools were: A lack of real interest and enthusiasm; incompetent music teachers; teachers accepting singing of a poor standard; and a lack of time for the subject. According to Lukela, (1963) these factors were not necessarily products of negative attitudes by teachers. They were largely influenced by a lack of musical knowledge and the marginalized position of music in the curriculum. The teachers were not equipped with the pedagogies for teaching music. However, a consolation arose out of unpleasant historical events that after the Soweto riots (uprising) against Bantu education some improvements were made to up-grade the school curriculum, and music education was no exception. Teachers were trained in teacher training colleges who could at least handle the curriculum at hand. It was however, not yet the standard of curriculum desired. Lombard (1983) concludes that the multi-cultural nature of South African society was already taken into consideration, and it was also realized that standardized curriculum plans should be carefully considered as because what may work well in one community may not be suitable for students in another. As stated earlier, no literature exists on the implementation of music education in Lesotho primary schools. This study aimed to contribute towards filling that gap.

2.4 Factors that influence implementation of music education

The curriculum of Lesotho's schools is centralized and, therefore, nationalized. Just as in other countries the legislature is mandated by the nation to take charge of the nation's education through planning and passing laws such as education acts of particular years as they go by. For convenience, the unpublished policy document designated vision 2020 report may be called part of the above mandate and, therefore, a mega plan. The ministry of education (MoE) mandates its various departments to address curriculum matters, within certain parameters, and as such one specific department in charge of the national school curricula is the National Curriculum Development Center (NCDC). As reported in the undated Evaluation Report for Revised Secondary Curriculum in trial schools for localising 'O'level curriculum, the NCDC was formally established in 1980 with the mandate to develop curriculum and instructional materials suitable for learners in schools and relevant for the nation (1980:10). This centralized institution adopted the center-periphery model for implementation in order to facilitate different levels of decision-making. These levels are the *macro-level*, *meso-level*, and *micro-level*. Macro-level designates the decision-making at ministerial level, that is, the Ministry of Education as the top most level in as far as curriculum matters are concerned. Meso-level is the school level while micro-level refers to classroom level. This study investigated the extent to which these impact in curriculum implementation in the two schools.

Clarity of implementation strategies at the time of preparation and during implementation is crucial for a successful implementation to take place. Firstly, to be successful, curriculum

implementation should involve all stakeholders. As cited in the Kingdom of Lesotho, Ministry of Education, Department of Curriculum Development: "*The Status Report*" (1980):

The work of curriculum development shall be a joint effort (between) NCDC, NTTC (National Teacher Training College), the inspectorate, the NUL (National University of Lesotho) the teachers and ourselves parents (Maphathe, 1980:9).

From the trial and development stage, implementation includes a selection of trial schools, agreement on core materials such as teachers' guide, pupils' materials and other supporting materials to be developed and trial tested alongside the curriculum. Thus, teacher-training institutions are welcome to test the curriculum in their programmes such as practice teaching sessions and during induction courses for new teachers. Head-teachers, inspectors, and supervisors should be involved in trial testing exercise including trial examinations at the end of a level. Maphathe (1980) further indicated that in-service teachers are also trained in order to be orientated in the new curriculum. However, the question remains: to what extent are all stakeholders collaborating in making the whole process successful? Presumably, all education officers are professional teachers with the exception of other stakeholders representing other sectors of the nation for effecting the perceived change. Therefore, the imperativeness of teacher empowerment for curriculum change should rank top in their decision-making.

Secondly, Fullan (1991:7) states that teacher education should be treated as a continuum. There is a tendency for societies to hide behind rhetoric while in actual fact teacher education is not seriously reinforced so that it becomes a tool for improvement. He states that...

...underneath the rhetoric there does not seem to be a real belief or confidence that investing in teacher education will yield results...I will argue that the problem of productive change simply cannot be addressed unless we treat continuous teacher education – pre-service and in-service – as the major vehicle for producing teachers as moral change agents.

Therefore whatever change of curriculum, if it ignores professional development of teachers is bound to fail. “Systems do not change themselves, people change them”, asserts Fullan (1991:7). However, teachers as well should work continuously with parents and community.

No one can support what he/she does not understand. Implementation of new curricula often fails where orientation had not been properly done. Teachers cannot teach what they do not understand because it challenges their credibility and reputation before learners and communities. Fullan (1991) argues that most professional development fails because of a number of reasons: One-off workshops are widespread but are ineffective; topics are frequently selected by people other than those for whom the in-service is intended; follow-up support for ideas and practices introduced in in-service programs occurs in only a very small minority of cases; the majority of programs involve teachers from many different schools and /or school districts, but there is no recognition of the differential impact of positive and negative factors within the systems to which they must return; and there is a profound lack of any conceptual basis in the planning and implementation of in-service programs that would

ensure their effectiveness. This study investigated the extent to which the above reason influence the implementation of music education in the two schools studied.

Thirdly, Fullan (1996) refers to reculturing without which no effective change can take place. According to him “reculturing refers to the process of developing new values, beliefs, and norms” (1996:422). He emphasizes the importance of teachers and professionals that are involved in preparing teachers in addressing radical changes calling for redesigning of school culture. Fullan suggests six domains of teachers’ commitment, knowledge, and skills as: *teaching and learning, collegiality, context, and continuous learning, moral purpose, and change process*. If these elements are alive in a school the intended change will be well accommodated.

Fourth, Fullan (1996) advocates for systemic reform whose central player is the teacher. He poses questions such as, what links exist between school and community development? Is the quality of teaching improving? Have teachers gained better self-respect and societal respect? Do they find the work over whelming or not? Are they critical consumers of new ideas or not? He reiterates that it is people who change systems through development of what he calls ‘new critical masses’, that is, creation of majority of people who are able to see the need for change. This should involve wider stakeholders including teachers, and parents and learners.

Fifth, Fullan (1991) states that implementation of new curriculum involves a number of processes as far as required human resource is concerned. One of the important questions to be asked could be, what kind of personnel is required or what kind of personnel is readily

available to implement the curriculum at stake? If the assumption is that the personnel is ready across the board to handle the implementation, one of the ways of sequencing the necessary processes could be to: (i) examine the curriculum design model and then interpret its philosophy so that all the implementers at various levels of implementation may understand it properly within their own limits; (ii) educators' professional qualifications and experiences should be reviewed within a clear framework so that necessary professional development for (empowerment of) each individual educator and stakeholder can be appropriately determined; and (iii) support systems such as conditions of service, management, facilitative policies such as teacher-pupil ratio and others, procurement of books and other materials, and in-service or dissemination workshops have to be organised. The setting of a new and conducive environment in schools is crucial in this regard.

Davidoff and Lazarus (1997) address the question of human resource in the teaching profession focusing on three aspects: Interpersonal relationships in a school; staff (and other) development; and conditions of service. They point out that schools have to create work teams that are competent in order to overcome weaknesses that might show up in individual members such as race, gender, social class, and differentiated ability. Staff development should be clarified with regard what training opportunities are there and who has access to them. In-service is crucial for teachers to keep abreast with new innovations. Otherwise "teachers lose the sense of renewal and inspiration" (1997:30). Conditions of service entail clarity on how staff is recruited, orientation must be conducted, there must be well spelt out job descriptions, clearly stated salary scales, leave conditions, and non-concealment of other

personnel dynamics from members of staff. For music education to be successful in Lesotho schools, these factors need to be taken into account.

2.5 Conceptual/Theoretical Frameworks

This study utilised the following frameworks to investigate the implementation of music education in the two schools: Orff (1936), Kodaly (1950), Suzuki (1920), and Jacques-Dalcroze(1894). First, Orff's approach (<http://innerweb.und.ac.za/depts./music/musiced/> 06 June 2003) is based in Jean Piaget's learning theory. It is based on the assumption that there is no unmusical child. All children can learn music in exactly the same way they learn language. Children only have to take part in some music activities to form perception on rhythm, pitch, musical form and improvisation. These musical elements should be based on the child's recollection of experiences from birth, as he indicated, "music education begins with the premise that feeling precedes intellectual understanding."

Second, Kodaly's methods (<http://www.kodaly-inst.hu/balszveg1.html#1> 06 June 2003) have the objective to develop children's ability to sing, dance, play instruments from memory, play traditional singing games and folk songs all from the culture as a starting point and then move on to other cultures. In order to reach the level of mastering musical skills, such as musical reading and writing, part-singing, improvising and composing, a child learns rhythm symbols; hand signals; the moveable "do", and mother-tongue folksongs. The pedagogical principle of going from known to unknown is employed just like in learning language.

Third, Suzuki's approach (<http://innerweb.und.ac.za/depts/music/musiced/SUZUKI.htm> 06 June 2003) believes that musical ability is development in a child rather than being an inborn talent. All children if properly trained can learn music just like they learn to speak their mother tongue. The distinct features of the Suzuki method are: Parent involvement; early beginning; listening; repetition; encouragement; learning with other children; graded repertoire, and delayed reading. The parent plays the role of a home-teacher. Early beginning from birth to three years is crucial for listening to music though it's never late. Repetition of learned concepts help build up to sophistication. Children need sincere encouragement while learning at their own rate. Learning with others motivates and enhances more learning. The repertoire is carefully selected to progress sequentially from simple to complex. Reading music is delayed until ability to speak is well developed.

Fourth, Dalcroze's Eurhythmics (<http://www.dalcrozeusa.org/home.htm> 06 June 2003) is another approach to music education, which deals with the basic music elements of rhythm, dynamics, tone and form. However, the three main branches of training are Eurhythmics; Solfe'ge to train the ear, eye and voice in pitch, melody and harmony; and then improvisation brings every thing together depending on an individual's ability to invent in movements, using voice as an instrument. For the sake of developing kinesthesia (coordination) and musical wholeness, all the above three aspects are coordinated within one training session. The extent to which these inform the implementation of music education in the two primary schools, was investigated in this study.

2.6 Conclusion

From the above review of literature, what has emerged is that effective implementation of curriculum requires effective professional development of teachers in both content, and pedagogic knowledge and skills. Teachers cannot teach what they have not been sufficiently empowered to implement irrespective of good strategies and wide stakeholders' involvement in curriculum change.

Second, in order to effectively change curriculum, school conditions and environment should change and become conducive for implementing new programmes. Facilities and equipment for use in teaching and learning should be made available or, at least, be above minimum levels of adequacy in order to let a teacher to improvise minimally. Thus, this study investigated the extent to which these conditions exist in the two schools studied in this research.

The next chapter describes the research design and methodology used to collect and analyse data in this study.

Chapter Three

Research Methodology

3.1 Introduction

This study aimed to investigate the extent to which music education in two primary schools in Maseru, Lesotho was implemented. It sought to address the following research questions:

- How do the schools and teachers regard music education?
- What teaching and learning strategies do teachers use in the implementation of music education?
- What resources (human and material) are available for the implementation of music education?
- What challenges do teachers face in their efforts to implement music education, and what strategies do they use to address them?

The previous chapter explored the literature related to music education implementation locally and internationally. This chapter describes the research design and methodology used in the study. Data collection and analysis methods will also be described and the limitation of the design identified.

3.2 Research design and methodology

To investigate the nature of implementation of music education in two Lesotho primary schools, this study mainly employed a qualitative case study design. Merriam (1988) indicates that in order to decide whether case study is the most suitable method for investigating the

problem, the researcher considers the nature of research questions and the desired end product. A case study is “the study of an instance in action... one of their (case studies) strengths is that they observe effects in real contexts” (Cohen et al, 2001:181). Another important quality of a case study is its compatibility with variety of methods for data collection and data analysis. A case study is characterised by “interpretation in context” (Cohen et al., 2001:10). On the one hand, Neuman (1997:334) emphasises the importance of context as he indicated, “without firsthand information about the research setting, it is difficult for qualitative researchers to develop adequate conceptual frameworks for their studies”. On the other hand, Best and Kahn (1986:93) indicate that, “the element of typicalness rather than uniqueness, is the focus of attention” in a case study. The study employed mainly qualitative methodology.

3.3 Research Setting and Sampling

According to the task force report of 1982, school education in Lesotho is a three-legged pot designating government, churches, and parents together as stakeholders. Therefore, selection of schools to form part of the study took this fact into consideration. The type of sampling the researcher decided to follow is a purposive sample as one of the non-probability samples. As Stake (1995:4) states indicated that - “[c]ase study research is not sampling research. We do not study a case primarily to understand other cases”. However, according to Cohen et al (2001), purposive sample is applicable in small-scale researches, such as this one. There cannot be any generalisations in this sampling as it is used in a particular case study. This sample focused on particular groups of interest, which in this case were students and teachers of specific classes in the two schools.

Two primary schools: Mohokare Primary School and Hoohlo Primary School in Maseru district were selected as case studies. One is a rural school that belongs to the Lesotho Evangelical Church (LEC), while the other is an urban school belonging to the Anglican Church of Lesotho (ACL).

The researcher wrote a letter to the Senior Education Officer for Maseru asking for permission to conduct research at the above schools. Permission was granted by means of a letter addressed to the two principals requesting them to cooperate with the researcher.

Mohokare Primary is situated about 20 Kilometres South West of Maseru. It is located in a rural area with poor infrastructure such as a very bad unsurfaced road and irregular public transport. Classrooms were semi-divided with walls that did not touch the roof and therefore allowed noise interferences during lessons. Windows provided enough light though it might not be so when it is overcast. There were eight teachers including the principal, and the school's roll is relatively small with approximately 350 learners while its average number in class seven was 30 learners. Of the eight teachers two were male, while six were female. The principal was male. His qualifications included the Primary Teachers' Certificate (PTC), Advanced Primary Teachers' Certificate (APTC) and Advanced Certificate of Preceptors (ACP) and his teaching experience totals thirteen years and his experience as a principal, twelve years. He has been a principal at this school for ten years. The profile of the teachers at Mohokare was as follows:

Table 1: Profile of Teachers at Mohokare Primary

Age	20-25 years: 0	26-35 years: 4	36-45 years: 3	46 and above: 1
Experience as teacher	0-5 years: 1	6-10 years: 2	11-20 years: 5	20 + years: 1
Experience at the school	0-5 years: 3	6-10 years: 3	11-20 years :2	20+ years: 1

Of the eight teachers at the school, two had a primary teacher's diploma: Advanced Certificate of Preceptors (ACP), while three had a Primary Teachers Certificate (PTC), and two a certificate for Lesotho In-service Education for Teachers (LIET – 2). One had a General Certificate of Education (GCE), as the lowest qualification in the ranking of all the above. Those who qualified from the Lesotho College of Education (LCE) have been offered music education as part of the teacher training programme for primary school teachers. Therefore, the assumption is that all qualified teachers are capable of handling music education.

The second school, Hoohlo Primary, is located about one kilometer from Maseru Bridge and border post with the Kingdom of Lesotho and the Republic of South Africa. The school is bigger, with an enrollment of 732 learners and 15 teachers including the principal, while its class seven had an average of 65 learners in one class. Its classrooms were well sealed off to prevent noise interferences during lessons. Its windows provided enough light even when it was overcast. However both schools did not have electricity though their spaces were good.

Of the 16 teachers, one was male and fifteen were female. The principal was female. Her qualifications included the Lower Primary Teachers' Certificate (LPTC), the Advanced Primary Teachers' Certificate (APTC) and the Advanced Certificate of Preceptors (ACP) and she has been a teacher for forty years and a principal for twenty-three years. The profile of the teachers at Hoohlo Primary was as follows:

Table 2: Profile of Teachers at Hoohlo Primary

Age	20-25 years: 0	26-35 years: 1	36-45 years: 4	46 years and above: 9
Experience as teacher	0-5 years: 0	6-10 years: 2	11-20 years: 1	20+ years: 11
Experience at the school	0-5 years: 1	6-10 years: 3	11-20 years: 4	20+ years: 6

Of the fourteen teachers at the school, nine had a primary teachers diploma: Advanced Certificate of Preceptors (ACP), one a Diploma in Education (Dip Ed), which is an equivalent of the ACP, and four had a Primary Teachers Certificate (PTC). It is understood that music education forms an integral part of the teacher training programme for primary school teaching offered at the Lesotho College of Education.

Mohokare Primary School and Hoohlo Primary School became the population of the research. In each school, one class of standard seven was selected for observation. Standard seven as the final class in primary schools was ideal for observation to assess whether students were

taught music all along. This could be seen by students' familiarity with concepts, language, and whether the subject was time tabled and schemed in the scheme and record of workbooks.

In addition, a questionnaire was administered to all teachers at the two schools and the two principals were interviewed. Data collection methods are described below.

3.4 Data Collection Methods

Research methods for collecting data included observations (non-participant type), interviews (semi-structured), and a questionnaire.

3.4.1 Observations

Observations (see Appendix A) of teaching and learning seemed to be very important to this study since the intention was to examine the nature of implementation of music education in schools. Observing music lessons and examining daily school timetable were important in this case because they would indicate proficiency of the teacher in music teaching and whether music lessons were a usual practice. However, Van Dalen (1979:44) warns that, "observation can be made by anyone, but accurate and fruitful observations are usually the product of considerable practice and training". He further cautions that perceptions are subject to distortions because of the observer's emotions, motivations, prejudices, mental sets and so on. However, an observation guide was developed and then employed in a non-participatory manner where according to Cohen et al. (2001), the researcher stays at the back of the class as a means to avoid interfering with the activities. (See appendix C). It is the feeling of the researcher that the above negative factors about observation were highly minimised due to

familiarity with the general teaching conditions in Lesotho and familiarity with the primary school music curriculum in Lesotho.

Non-participant observations were conducted twice in the grade seven classes in both schools on separate dates in August and September 2003. The points to be observed were, suitability of classroom or space where teaching and learning were executed; delivery or presentation of theory during the lesson; practical demonstration by the teacher; questioning for assessing students' understanding by the teacher; students' response/participation; teacher's reinforcement skill; and resources and their use. Afterwards, a post-observation session was held with each teacher to encourage them teach music education.

3.4.2 Interviews

Interviews (See Appendix B) were conducted with the principals of the two schools in order to investigate the state of music teaching and the problems encountered. According to Best and Kahn (1986:186), "the interview is in a sense an oral questionnaire. Instead of writing the response, the subject or interviewee gives the needed information orally and face-to-face". This is advantageous for the interviewer in that more explanation for clarity can be extracted from the interviewee. The sessions lasted about one hour per person. These were audio taped and later transcribed verbatim. As they were conducted in Sesotho, the transcripts were then translated into English for analysis.

3.4.3 Questionnaire

A questionnaire (see Appendix A) was administered to teachers in the two schools to capture data regarding the nature of implementation of music education. The assumption was that all teachers teach music education in the schools, and, therefore, the questionnaire was administered to the seven teachers at Mohokare Primary School (N=7) and the 15 teachers of Hoohlo Primary School. However, at Hoohlo Primary two teachers did not respond as no one was compelled to fill out the questionnaires, resulting in a return rate of 13 (N=13). These excluded the principals. Altogether 20 teachers from the two schools responded to the questionnaires.

As explained earlier, the study used qualitative methodology. According to Cohen et al. (2001:247-248):

if a site-specific case study is required, then qualitative, less structured, word-based and open-ended questionnaires may be more appropriate as they can capture the specificity of a particular situation.

However, as Neuman (1997) suggested, it is not forbidden to employ some quantitative elements such as closed-ended questions within a qualitative research. The close-ended questions were meant to measure quantities in terms of percentages and degree of excellence in each one of the variables. This part could be treated as a complete instrument on its own. However, in this study, the researcher decided to add open-ended questions so that respondents could have the opportunity to express their opinions freely. This added depth to the findings.

3.5 Data analysis

First, for the quantitative part of the questionnaire, data analysis for the two schools was done separately. The qualitative data of the questionnaire was aggregated across the two schools as summaries addressing the research questions. Observations done from the two schools were also combined and presented as summaries responding to the key questions of the study. The last part was presentation of data from interviews, which in the same manner were aggregated and organised according to the research questions.

According to Neuman (1997), qualitative research has the data interpreted to explain what it means in simple terms to everyone. But the first thing is to give the opinion of the people being studied. The researcher must find out how the people being studied perceive the world based on their context before he or she gives an interpretation. The analysis in this study might not give the first-order interpretation because of absence of pictures, videos, maps and so on, but the second-order interpretation is its main course. In some instances, it might be necessary to go further into third-order interpretation so as to make connections on certain significant issues. Categories based on similar concepts, agreements and disagreements on certain issues, comparatives between the two schools, and relationships of the findings to the theoretical framework were the focus of the analysis. The data were reorganised according to research questions and according to type. That is, quantitative (closed ended questions) data came first, and qualitative (open-ended questions) data was placed second. Observations followed in the sequence and then interviews. These are presented as findings of the study in the next chapter.

3.6 Limitations of the Research Design

This is the first study that examines implementation of music education in primary schools in Lesotho. Foreign researchers who came to Lesotho researched on the music of Basotho in isolation from what schools teach. Therefore, finding literature in music education for this study posed several problems some of which were: Difficulty to find old records of the music curricula for primary and secondary schools, and training colleges pre and post independence. Lack of documentation, therefore, forces one to significantly rely on the word of mouth from old teachers and educators who still recall the stance of music education from pre and post independence in Lesotho.

Another limitation of the case study is that it is not easily generalized from the sample's outcomes because of the level of typicalness of each case. Differing contexts, perception, and attitudes bear a heavy impact on findings. As Cohen et al (2001:190) indicated, “[g]enerally speaking, the larger the sample, the more representative it is, and the more likely that the observer’s role is of a participant nature.” Nevertheless, in this case due to limitations of time, a non-participatory method has been used instead of the preferred participatory one. The intension was to observe and study the research unit in depth so that lessons could be identified for similar settings.

3.7 Conclusion

This chapter has outlined the methodology and specific methods employed in collecting and analysing data for this study. The next chapter presents analysis for the study.

Chapter Four

Findings

4.1. Introduction

This chapter discusses and analyses data collected from a case study of two primary schools in Maseru. The form of analysis has been both qualitative and quantitative following the use of questionnaires, interviews and observations, which contained closed, and open-ended questions, class observations and interviews with the principals in the two schools. The study sought to address the following questions:

- How do the schools and teachers regard music education?
- What teaching and learning strategies do teachers use in the implementation of music education?
- What resources (human and material) are available for the implementation of music education?
- What challenges do teachers face in their efforts to implement music education?

4.2 Data Analysis

Data collected from the two schools: Mohokare Primary School and Hoohlo Primary School are analysed below. However, it should be noted that the percentage scores from the questionnaire represent highest teacher responses per question while the unreflected percentages were minor and remained divided among opposite views and non-responses.

4.2.1 Teachers' Perceptions of Music Education

First, from the questionnaires, two of the seven teachers (29 percent) at Mohokare Primary indicated that music education was being taught at the school for five years. However, on the question of the number of music education teachers, 43 percent indicated that less than five teachers in the school teach music education. When asked to comment on the general status of music education in the school, three (43 percent) of the teachers indicated that implementation was successful. In addition, another 43 percent indicated that the attitude of teachers and learners towards music education was good. Finally, six (86 percent) of the teachers would recommend music education to be part of the school curriculum. This suggests that teachers in this school still regarded music as an important subject despite responses of failure in other aspects.

At Hoohlo, as indicated earlier, only thirteen of the fourteen teachers responded to the questionnaire (N=13). Data collected indicated that five (38 percent) of the teachers did not respond to the question regarding the length of time since implementation of music education in this school. However, this did not refute the fact that music education was being taught in this school. Six (46 percent) indicated that the school had only one teacher for music education. Seven (54 percent) rated the implementation of music curriculum as unsuccessful. For the general attitude of teachers towards the subject, eight (62 percent) indicated that it was fair while the other five (38 percent) on the same question indicated that it was poor. Five (38 percent) teachers again indicated that the attitude of students towards music was only fair, indicative of much need for motivation of students towards the subject. However, eleven (85

percent) of the teachers would recommend music education to remain part of the school curriculum and should be considered as a serious issue.

From interviews, the teachers and the principals like to retain music education in the schools' curricula. In addition, class observations revealed that teachers' attitudes and students' interest towards music education were good. Both reactions were shown by lively participation of students in the lesson activities and the teachers' enthusiasm during the lesson, and in the short discussion of the lesson with the researcher afterwards. On the one hand, criteria used for observation (see Appendix C), such as teachers' reinforcement, delivery of theory, and practical demonstration collectively reflected that the teachers regard music education as an important subject. However, lack of knowledge and skills in this subject by teachers (e.g. unfamiliarity with music terminology and difficulty to understand certain concepts supposed to be taught) was also evident.

Thirdly, in the interviews with the principals of the two schools, the first question was: How do the schools and teachers regard music education? Firstly, the principal at Mohokare stated that the children liked music because they sang and danced to refresh their minds. According to him, teachers also liked it though it was difficult to teach in class. Schools and teachers could support music education only if the Ministry of Education indicated care for the subject by organising training workshops to assist teachers to teach it. In addition, they suggested that the National Curriculum Development Centre (NCDC), Inspectorate, College, and Exams Council should eliminate the contradictory messages communicated to teachers about music

education and come out strongly in support of the subject in schools during their different meetings with teachers.

Secondly, according to the principal of Hoohlo Primary, the attitude of students towards music education was very good. She indicated that the Exams Council and Inspectors lowered teachers' morale because they discourage much time given for teaching non-examinable subjects and doing extra-curricular activities. She stated:

Our school was a trial school for the syllabus, when we made effort to play a leading role in making the new subjects such as music work, these officers told us how much time wasting we were. We remain confused as to what we should do because the discouragement comes from the Ministry of Education itself. NCDC, Inspectorate and Exams Council send inharmonious messages to us about music education. For example, they say there are too many subjects; only five subjects are examinable, while others say there is a possibility of all to be examinable.

She further stated that the school usually organised internal music and arts activities during the school's cultural day. Sometimes they were invited to participate in Morija Cultural Festival (a national event) though it is expensive as far as transport, attire and feeding are concerned.

“Moshoeshoe's day is no longer a serious event for us in Maseru; schools no longer celebrate it.”

Nevertheless, one would suggest motivation measures such as music competitions, which should be followed up by education offices and also that the question of examinations for all subjects in primary school curriculum should be considered as serious issue.

4.2.2 Teaching and learning strategies for implementation of music education.

One question in the questionnaire for teachers was: What teaching and learning strategies do teachers use in the implementation of music education? In response, first, at Mohokare Primary, six of the seven teachers (86 percent) stated that they had received no training or professional development before the implementation of music education curriculum. However, another three (43 percent) indicated that implementation of music education at the school was successful, while four (57 percent) disagreed and suggested that implementation was not successful. On the question of the number of teachers for music education three (43 percent) of the teachers indicated that less than five teachers (71 percent) at the school taught music education, while the remaining four (57 percent) suggested that the situation was worse than that. According to them, only two teachers were involved in teaching this subject in the school. Four of the teachers (57 percent) indicated that there were not enough music education teachers at the school. However, three (43 percent) maintained that their level of proficiency in the subject was good.

In addition, five (77 percent) of the teachers indicated that no resource persons from the Ministry of Education ever visited their school or dissemination centre. Three (43 percent) of the teachers indicated that there are special methods used for teaching music education, but the other 43 percent disagreed and indicated that there are no special methods used. Six (86 percent) of the teachers indicated that theory and practical were taught together in a lesson and one (14 percent) did not respond to the question. It did not look like there were any clear teaching and learning strategies understood by all for implementing music education.

At Hoohlo Primary, eight (62 percent) of the teachers agreed that there were workshops held before implementation of music education curriculum. However, seven (54 percent) indicated that implementation was not successful and that teachers were insufficiently prepared for it. Four (31 percent) indicated that only one teacher taught music in the school, and twelve (92 percent) agreed that there were not enough teachers for music education at the school. Six (46 percent) indicated that the level of proficiency in teaching this subject was only fair, indicative of much needed professional development and improvement. Ten (77 percent) indicated that there had not been any visits by resource persons from the Ministry of Education at the school. Most importantly, eight (62 percent) of the teachers indicated that there are no special methods for teaching music education. This indicated lack of awareness of specific pedagogical approaches in music education. Seven (54 percent) did not respond to the question of whether theory and practicals were taught separately in their teaching of music education. This indicates lack of proficiency in the teaching of this subject and problematic understanding of both the content and pedagogy of music education by the teachers.

Second, the class observations at the two schools indicated that the selection of teaching methods in the delivery of theory reflected that there was lack of variety of teaching and learning strategies. Teachers at the two schools used commonly used strategies as in other subjects such as brainstorming, demonstration, discussion and modelling. But they never distinctly showed the knowledge of Kodaly's (1950) approach of starting from traditional folklore to exotic practices, Orff's (1936) learning of music as a language, Dalcroze's (1894) eurhythmics, or Suzuki's (1920) early beginning and parental support (refer to the theoretical framework for more details). Unlike the practices in the two schools, the above approaches

require much time to be allocated to music education in order to enable students more time on the practical aspects of the subjects and less on theory. This would mean more learning by doing than by listening. The teachers delivering the lessons were teachers who were identified by their colleagues as having the highest competency in music education in their schools. One teacher was singled out for the teaching of music education at Hoohlo Primary School as the best while three were identified as such at Mohokare Primary School. This arrangement was so that the whole school could benefit from them. Therefore, subject teaching was employed whereby a teacher taught one or two subjects he/she was best proficient in. Their proficiency in music education depended mainly on talent and interest in musical activities.

4.2.3 Resources for Implementation of Music Education

The teachers' questionnaire also included a third research question: What resources (human and materials) are available for the implementation of music education? First, at Mohokare Primary, out of the seven teachers, five (71 percent) agreed that they had received training in music education at college. Two (29 percent) indicated that training lasted for two semesters while another two indicated that it lasted for four semesters, during the three-year teacher-training programme. Even though the expectation was that every teacher in the school could teach music education three (43 percent) indicated that five teachers could and did, while another 43 percent indicated that there were only two such teachers. One teacher did not respond to this question. Four (57 percent) of the teachers agreed that there were not enough teachers for music education since some classes went without teachers in this subject.

43 percent of teachers stated that the teaching proficiency was good in music education while the other 43 percent indicated that it was only a fair proficiency that requires much improvement. Four (57 percent) of the teachers agreed that students' attitude towards music education was good and, therefore, made it less difficult to teach them. All teachers recommended inclusion of music education in the school's curriculum. They all agreed that there were no resource materials supplied to schools for the implementation of music education.

At Hoohlo Primary, out of the thirteen teachers who responded to the questionnaire, ten (77 percent) indicated that they had received training in music education at college. Seven (54 percent) agreed that training was done in one semester of their three years of teacher training programme. Twelve (92 percent) indicated that there was no preparation made for the implementation of music education in schools. According to four (31 percent) only one teacher at the school taught music education. Seven (57 percent) suggested that there were not enough music education teachers in this school. Six (46 percent) stated that the level of proficiency of music teaching was only minimal. Therefore, much improvement was needed. Another six (46 percent) stated that students' attitude towards the subject was also fair. Eleven (85 percent) of the teachers still recommended inclusion of music education in the school curriculum. Finally all teachers (100 percent) in the school stated that there were no resource materials available for implementation of music education in schools. This means that the Ministry of Education had not supplied them.

Second, from the class observations at the two schools, it became evident that there was a lack of resources for the teaching of music. An example was the failure of the teachers to demonstrate through playing the scale on a keyboard because it was not there. Even old teachers from earlier mission colleges who proved to be better prepared in tonic solfa notation still encountered problems with the current syllabus because they did not understand staff notation and methodology to teach it. The singing was not pitched for because there was neither a tuning fork nor a pitch pipe. In this case a skilful teacher would have improvised and pitched the right key with his/her own voice for students to imitate, but there were shortcomings as far as this was concerned. Suitability of classroom was counted as a resource too. This was determined in terms of the size of the space, closure to prevent sound interferences from outside or other classrooms, sitting arrangement and enough light in the classroom. However, both schools made a reasonable attempt in the circumstances .

Third, in the interview, the Mohokare Primary School principal stated that, there was lack of training in this subject; and that even qualified teachers were not proficient in music education. Most of the teachers in this school were trained on a part time basis, at short-term workshops. As a result they had only a few weeks of exposure to music education. He indicated that as part of the curriculum, local people were always willing to serve as resource person for traditional music and to assist in the teaching traditional music and dance when needed (e.g., when preparing to compete in the annual Morija Cultural Festival). However, the written (notated) music had no ready-made materials from the ministry for schools to access and it was very difficult to improvise. Since the implementation of the Free Primary

Education policy in the country, the school could no longer afford to purchase any additional materials for teaching as parents were no longer willing to pay for these.

Data emerging from the interview with the principal at Mohokare Primary also suggested that the teaching of music was a new phenomenon in that school and that the teachers had not been taught methodology for music education within the little music they were taught at college. According to him:

Teachers have not put together any special strategies, because of lack of support from the Ministry of Education itself. The only arrangement we have made internally is to subject teach so that those who are better resourced in music and other subjects can help out in all classes. But we are still unable to test music education in June and in December because we do not know how to set questions for tests.

According to the principal of Hoohlo Primary, teachers were 'half-baked as far as implementing music education' was concerned because the training at college was not enough in this subject. According to her, there were few individuals who trained in mission colleges and who could read music in tonic solfa and staff notation. Besides the little content they had, teachers had not been taught methodology for teaching music. Materials for teaching music such as tuning fork, keyboard, and pitch pipe were not available in schools because they had not been supplied. Commenting on the impact of the FPE, she stated that the school could not buy the instruments from the limited budget it had because most children did not pay school fees any more since free education programme started. She concluded:

If we could have some means to procure them (instruments), we still would need to be taught how to use them.

The Hoohlo principal also stated that before it was announced that music would not be examined, the school asked people from the community to workshop teachers in all classes to teach music and that worked well. Besides that strategy, there was the Durham Link exchange in which teachers from England visited the school annually for six weeks. Sometimes among them were music teachers who taught classes and helped teachers with some methods of teaching music and other subjects. But once they left, teachers remained without confidence to do it themselves especially in music education yet they would have indicated understanding of notes, handouts and lessons during in house workshops. This principal also indicated that no support or training from the Ministry of Education in the teaching of music was forthcoming.

4.2.4 Challenges Faced by Teachers in the Implementation of Music Education

The fourth question on the questionnaire was: What challenges do teachers face in their effort to implement music education? First, at Mohokare Primary, five of the seven teachers (71 percent) indicated that there was no preparation for implementation of music education. Three (43 percent) indicated that workshops to address the question of implementation as a means of damage control were held once a year. However, another three suggested that no workshops were held at all. On the question of how successful implementation had been, only three of the seven teachers (43 percent) indicated that implementation was successful while another three indicated that it had not been successful. Two (29 percent) indicated that teacher's attitude towards music was good, however on the same note another six (85 percent) indicated that teachers' attitude was only fair in this subject. Five (71 percent) indicated that there were no resource persons from the ministry of education following up the implementation by

visiting schools and education centres. Therefore, 100 percent of teachers concur that there had not been any effective implementation due to school visits that never took place. 43 percent of teachers indicated that there were special methods for teaching music while at the same time another 43 percent indicated that there were no special methods they were aware of for teaching music education. This may imply that their teacher education in music at college might have not addressed pedagogy in music education.

At Hoohlo Primary, all thirteen teachers (100 percent) stated that there was no preparation for implementation of music education in the school or district. Six (46 percent) indicated that at least workshops were held once a year to address implementation. Seven (54 percent) indicated that implementation had not been successful. This is so because there is only one teacher teaching music education as stated by four (31 percent) of the teachers in this school. However, 46 percent indicated that the level of proficiency of teaching this subject was at least fair. Five (38 percent) indicated that teachers' attitude towards music education was also fair, but another (38 percent) disagreed and indicated that teachers' attitude towards music education was poor. On the question of pedagogy eight (62 percent) of the teachers indicated that they had no special methods for teaching music education, which may be indicative of non-inclusion of music education pedagogy in their training course.

Second classroom observations at the two schools showed one of the distinct challenges facing music teachers as lack of confidence in the use of music terminology, and at times teachers misinterpreting terms (e.g., stave/staff; middle C; ledger lines; and placing of notes on the lines and spaces of both the G clef (treble clef) and the F clef / bass clef). The above

challenges indicated that the teaching of music education was a once in a while exercise for if it were done on a regular basis teachers would be familiar with these concepts, especially basic concepts such as the ones above. Timetables reflected music education once a week in both schools, but even this was not adhered to. Schemes and record books were scantily filled, may be as a way to convince the observer that at least something was being done in music education. The concepts were recorded just as they were written in the columns of concepts and suggested activities of the syllabus. This indicated lack of interpretation by teachers due to low proficiency in music education. Nevertheless, their effort proved their interest in the subject.

Third, at Mohokare, the principal admitted that music education was not very successful both at the school and in the area/district. According to him, after the Examinations Council of Lesotho (ECOL) announced that music was not going to be examined, teachers stopped teaching it. Apart from the dissemination workshops held by NCDC when the new curriculum was introduced, there were no workshops to train teachers for implementation. There was nowhere to complain to about music education problems. According to him:

No one comes to assess the position of music in our schools. It does not look like the curriculum itself nor the inspectors support extra-curricular activities because these activities are placed on Friday afternoons for 30 minutes.

At Hoohlo, the principal indicated that teachers did not understand the music concepts and how to teach them. Sometimes it was only a matter of lack of confidence, but it was also a fact that there were too many subjects to handle in this new curriculum. However, there was a time when they were ready to prepare standard 7 for examinations and the Exams Council

announced that they should not bother themselves with subjects such as music because they were not going to be examined. As she commented:

We had gone into trouble as the school to organize some music panel members from NCDC to workshop us in all classes for music education, and that proved to be very effective. However, we still do not know how to test music education during internal tests.

4.3 Conclusion

This chapter analysed the findings from Mohokare and Hoohlo Primary schools, which addressed the nature of implementation of music education in the context of Lesotho primary schools. The research questions were addressed using a variety of data collection and analysis methods including questionnaires, observations, and interviews.

First, to the question: How do the schools and teachers regard music education, data from the two schools indicated that the teachers' attitudes towards music education was positive and that they would like to retain it in the school curriculum.

Second, concerning the teaching and learning strategies teachers use in the implementation of music education, data from the two schools indicated that teachers were not aware or knowledgeable about the specific pedagogical strategies for the teaching of music. This might have been based on their approach to teach the subject based on individual interests and abilities.

Third, concerning the type of resources (human and material) available for the implementation of music education in the schools, data from the two schools indicated that

teachers were not adequately trained for the teaching of music. In addition, basic resource materials suggested in the syllabi were not available for use in the teaching of the subject.

The few teachers who were engaged in the teaching of music received no support from the Ministry personnel and were left to their own devices.

Lastly, with regard to the challenges teachers in the two schools faced in their efforts to implement music education, data collected suggested that teachers faced a great challenge due to their lack of proficiency in the subject. They lacked pedagogical skills for music education. In addition, appropriate resources for the teaching of the subject were also lacking.

The next chapter focuses on analysis of the findings presented above, implications accruing from the study and recommendations for further study.

Chapter Five

Analysis, Implications and Recommendations

5.1 Introduction

This study intended to investigate the nature and extent of music teaching in two primary schools in the district of Maseru, Lesotho. Using a case study approach, the study sought to answer the following question:

- How do the schools and teachers regard music education?
- What teaching and learning strategies do teachers use in the implementation of music education?
- What resources (human and material) are available for the implementation of music education?
- What challenges do teachers face in their efforts to implement music education?

The study was based on the premise that the implementation of music teaching and related activities in Lesotho primary schools seems problematic.

The previous chapter presented findings collected from a case study of the two primary schools. The data were collected by means of questionnaires, interviews and observations. The responses were organised according to research questions, which were meant to address the extent and nature of implementation of music education in the two primary schools.

This chapter intends to analyse the findings that were presented qualitatively and quantitatively in the last chapter, and identify some implications that accrue from the findings. Conclusions are drawn based on the theoretical framework and evidence of what is happening in the two schools. Recommendations for future plans and further research studies are also advanced.

5.2 How do the schools regard music education?

Data analysis in the previous chapter revealed that teachers' attitude towards music education was good. They regard the subject worthy of inclusion in the school curriculum. Students too seemed to like to learn music education. However, this attitude was not matched by practice. For example, not all of the teachers in the schools were teaching music in their classes. In addition, because music is not one of the examination subjects in the education system, not enough effort and resources were put into its teaching by both the schools and the Ministry of Education. In addition, in the few classes in which the subject was taught, observations in both schools indicated that teachers were not adequately trained in the subject content, or in its pedagogy. The major problem put forward was that the length of time during training in music at college had not been enough. When the new curriculum for music education was introduced, in-service workshops were scantily held. Many teachers remain without confidence to teach music education in the schools. This means that where implementation of music education seemed unsuccessful it was not because of negative attitudes towards the subject, but because of lack of knowledge and support, in the form of resources and training, from the school and the Ministry of Education. However, in spite of the challenges they faced,

the teachers at the two schools indicated that they would still recommend music education to be part of the school curricula.

5.3 What teaching and learning strategies do teachers use in the implementation of music education?

Evidence from the two schools indicated that teachers were using inadequate and inappropriate teaching and learning strategies in music education. As the teachers indicated preparations for implementation in the form of pre-service education had not been sufficient and in-service workshops during dissemination of the new curriculum and afterwards had not been well planned to be effective. The teachers claimed that music education pedagogy had not been part of their training and that only content was addressed. To this effect, their teaching and learning methods exhibited a lack of knowledge about specific music education approaches such as those proposed by Orff (1936), Kodaly (1950), Suzuki (1920), Dalcoze's (1894) discussed in Chapter Three of this report. Contrary to these notions of music teaching and learning, while they correctly indicated that lecture method is not suitably applicable in music education, the teachers in the two schools failed to identify appropriate strategies for music teaching. This would suggest that there is insufficient understanding of both the content and pedagogy of music education among these teachers, with huge implications for professional development programming in the school and district.

5.4. Which resources are available for the implementation of music education?

Human and material resources for the teaching of music at the two schools were listed as a major problem for implementation of music education in the two schools. Teachers who

actually implemented music education were very few at the schools even though all primary school teachers train in all subjects. The specially gifted one in music becomes the one regarded by others as proficient to teach music education while others shy away from it. The teachers all concurred that resource materials suggested in the syllabi had not been supplied and resource books for teachers and textbooks had not been provided. Improvisation has been very difficult for them, as they have not been trained to be resourceful enough to that effect. To address this, the teachers recommended that the Curriculum Centre should develop a music kit that contains basic musical instruments and guide materials for use by music educators. This indicates that preparation for implementation has not been properly conducted and the result has been unsuccessful implementation. Skilbeck (1992) gives a reminder that implementation is effective when the syllabi meet the required specification, the textbooks and other teaching materials have been made available, teachers properly selected, trained and allocated, and schools furnished and equipped accordingly.

5.5. What challenges do teachers face in their efforts to implement music education?

The challenges facing teachers as they implement music education range from knowledge of the subject, methodology, lack of materials for teaching and learning, to clarity about national education policy about the teaching of this subject. According to the teachers' views the, non-examinable status of music education is one demotivating factor; the minimum allocated time on the timetable is another, while lack of encouragement to teach music education from anyone of the Ministry of Education and Training departments (as currently called): NCDC, ECOL and Field Inspectorate enhances this apathy. Apart from these it appears that there are too many subjects to be taught, this is why even though the school time table reflected all

subjects including music education, the observations conducted during the lessons in the study showed that it was a once in a while teaching because topics taught in Standard 7 in all the observations were beginning ones, which are part of the overlap that exists from the previous classes. Even so, teachers' delivery and learners' responses were still wanting, especially in the first observation sessions. However the most distinct plea the teachers made was that they needed workshops. Hammond (2000) indicated that pedagogical knowledge, knowledge of learning, teaching methods, and understanding of the curriculum are crucial for effective teaching. Even if teachers know the subject matter if they are not prepared to teach it they cannot produce the best results. This seems to be the case or even worse so in both Mohokare and Hoohlo Primary Schools because teachers lack in the subject matter and pedagogical skills for music education.

5.6 Implications and Recommendations

This study has confirmed the fact that implementation of any curriculum, including music education, falls squarely in the hands of teachers. For this, there needs to be a strong policy regarding the status of the subject in the curriculum, as well as resources to ensure its effective implementation. Therefore, in order for it to be successful, teachers must clearly understand what they need to do. In the case of Music Education in the two schools, the uncertain stance advanced by principals and teachers regarding implementation of music education in the two schools, focusing on the importance of the subject, suggests that the national policy is not clear to the implementers regarding this subject. The policy seems inclined to address music education among the life skills for survival rather than as a substantive subject. Teachers will only teach if there are going to be examinations written.

The implication for the Ministry of Education is that they should develop a clear policy and rationale for music education, and provide or develop the human and material resources needed for effective implementation. In addition, if there are no positive changes in work conditions and the school environment as a whole, there cannot be any effective implementation.

Secondly, teachers' knowledge of the subject, the pedagogy and resources they need to use to teach the subject must be clearly understood and appropriately applied. The insufficient teacher preparation in music education from pre-service to in-service training in the country as suggested by this case study suggests that those charged with the professional development of teachers in the country are not fully committed to the promotion of music education. As Fullan (1991) states, any change in curriculum, if it ignores professional development of teachers is bound to fail. According to him, "[s]ystems do not change themselves, people change them" (1991:7). To address this, policy should also state the calibre of teachers who should implement music education and provide the training necessary for the development of such teachers. Professional development strategies should address teachers' professional needs before a move to effect any change in curriculum so that teachers are ready to handle the change. The foci of these should range from basic content knowledge and pedagogy, to more pronounced theories and practice in music education. In addition, as professionals, teachers should also take responsibility for their own training. As such, they should form subject association for music education to enhance professional development of individuals in the subject. The Ministry should also provide training of school management, and supply

equipment to support teaching and learning to augment endeavours made by individual schools in their small projects managed by the schools.

The findings of this study also have implications for further research. For example, further studies need to be pursued regarding the content and pedagogy of music education relevant to primary schools in Lesotho and the teacher training and professional development necessary to develop these. The former would make it possible to develop and acquire the resources necessary for the teaching of the subject in a cost effective manner.

5.7 Conclusion

The purpose of the study has been to study the nature and extent of implementation of music education in two primary schools, the challenges faced in the implementation of music education; the strategies employed in the two schools for implementation of music education; the factors that affect implementation of music education and the strategies used to address them. Data emerging from this study indicates that the two schools regard music education quite positively. However, successful implementation depends on the extent to which policy and policy makers can provide necessary support in the form of professional development and resources. In addition, as important levers of curriculum, teachers need to be adequately trained and supported on a continuous basis. As data from these two schools suggest, without these two conditions, any curriculum effort, including music education, is bound to fail.

The challenges teachers face regarding implementation can also be addressed by developing a clear education policy, which will indicate the position of music education and the resources

needed and available for implementation. Finally, the teaching and learning strategies for music education, which exhibited to be highly problematic can also be addressed by introduction of professional development programmes: pre-service, in-service and the subject association.

In conclusion, this study is limited to a case study of two primary schools in one district in Lesotho. As such the uniqueness of the two contexts and the smallness of the sample do not permit the findings to be generalised to the district as a whole or to the country. However, other schools with similar context and issues can still extract some important lessons for the implementation of music education. Further research in this area involving a bigger sample is therefore, recommended.

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Appendices

Appendix A

Teachers' Questionnaire

I am currently conducting research for my Master in Education degree. As such, this questionnaire is an instrument aimed at examining the nature of implementation of music education in your school. You are kindly requested to complete the questionnaire as honestly and fully as you can. Your cooperation will be highly appreciated.

Name of school -----. Class being taught by the teacher -----.

Instruction:

There are two sections in this questionnaire. Section A consists of close-ended and follow-up questions while Section B comprises open-ended questions requiring your opinion to be expressed.

You are kindly asked to mark **X** in the box against the type of response you agree with. For example, do you like school? Yes No

Other questions require your opinion, please be free and kindly write in the spaces provided: for examples,

Demographics

You may not reveal your name when giving the following details, however all is treated in confidentiality:

- (i) Age
- (ii) Gender
- (iii) Teaching qualifications
- (iv) Number of years as a teacher
- (v) Number of years teaching at present school
- (vi) Position/post held
- (vii) Number of years in current post
- (viii) Records of standards taught
- (ix) Number of years in current standard taught
- (x) Average class size

Section A

1. Has Music Education been part of your training at college/university?
Yes No

2. How long in terms of semesters or terms did it take?
 $\frac{1}{2}$ 1 2 3 4 5+

3. How long has music education been taught in your school?
1-2 3-4 5-6 7-8 9-10 10+

4. Did you have workshops organised for Music Educators (teachers) before implementations?
Yes No

5. Would you say the preparations for the implementation of Music Education were sufficient?
Yes No

6. How often do you have workshops for Music Education per year?
1 2 3 4 5+

7. If you were to rate the success of the implementation of Music Education which one of the following would you choose and why?

Excellent Very Successful
Successful Unsuccessful

8. How many teachers are there in your school?
2 <5 5 <10 >10

9. Would you say there are enough teachers in your school and the neighbouring schools who can teach Music Education well?
Yes No

10. If you may rate the quality of their proficiency in this subject which of the following would you choose?
Excellent Very good Good Fair Poor

11. What is the general attitude of teachers and students towards Music Education?
Excellent Very good Good Fair Poor

12. What is the attitude of students towards music education?

Excellent Very good Good Fair Bad

13. Is Music Education one of the subjects you would like to recommend/encourage to be part of your school curriculum? Yes No

16. Why? _____

17. Are there any other people from the Ministry of Education visiting your school, centre or district to say anything about Music Education?

Yes No

18. How effective is their visit?

Excellent V. good Fair Not effective

19. Are there special methods you use for teaching music?

Yes No

20. What methods do you use for teaching music?

21. Which ones are successful and which ones are not? Kindly list a few of them.

22. Do you teach Music theory separately from practical?

Yes No

23. Why is it so?

Section B

24. What challenges do you face when implementing Music Education in schools, how do you address them?

25. What resources are available for the teaching of music and which resources are needed in order for the implementation to be successful?

26. How effective are the Music Education workshops when they are held? Kindly state why you say so.

27. Kindly suggest how the implementation of Music Education can be improved in order to meet your needs as an educator.

28. If there are some who do not teach music what reasons do they give for not doing so?

29. What problems do you normally put before education inspectors about Music Education during workshops?

30. What needs to be improved or changed in the syllabus?

Appendix B

Interview Guide

The interviewees were head teachers/principals of the selected schools. The following interview questions resemble the key questions for this research.

- What resources (human and material) are available for the implementation of music education?
- What challenges do teachers face in their efforts to implement music education?
- What strategies are used to address such problems?
- How do the schools and teachers regard music education?
- What teaching and learning strategies do teachers use in the implementation of music education?

Support/ follow up questions for the interview:

1. How often do you supervise teachers' work in a year?
2. How often do you visit schools in your area in a year as an exchange programme?
3. Could you briefly say how you inspect or look into the taught curriculum during supervision?
4. Generally, what can you say is the position of Music Education in terms of success with the new curriculum?
5. Could you outline major problems regarding implementation of Music Education in schools?
6. What do teachers say are the main problems they encounter?
7. What efforts have been made to overcome these problems?
8. What recommendations can you make towards rectifying or improving the situation?

Appendix C

Observation Guide

Name of school ----- Date: ----- Time: -----

Directions

The observation guide will consider the points shown below and employ the rating scale ranging from *poor* to *excellent* while the scores will accordingly range from one to five.

Observation:

This is prepared for classroom observation during music education lessons.

Points of reference with ratings.	<i>P.</i>	<i>F.</i>	<i>G.</i>	<i>VG.</i>	<i>Excl.</i>
1. Class room/space					
2. Delivery/presentation					
3. Demonstration					
4. Questioning					
5. Response/participation					
6. Re-inforcement					
7. Resources					

School A

The first observation session in standard 7 obtained the following scores.

	Marks	Poor	Fair	Good	V.Good	Excellent
1. Class room/space. II	2		X			
2. Delivery/presentation. III	3			X		
3. Practical demonstration. II	2		X			
4. Questioning for understanding. IIII	4				X	
5. Response/participation. IIII	4				X	
6. Re-inforcement. II	2		X			
7. Resources. I	1	X				

The second observation scored as follows:

	Marks	Poor	Fair	Good	V.Good	Excellent
1. Class room/space. III	3			X		
2. Delivery/presentation. II	2		X			
3. Demonstration. II	2		X			
4. Questioning. III	3			X		
5. Response/participation. II	2		X			
6. Re-inforcement. II	2		X			
7. Resources. I	1	X				

School B

First observation in standard 7 obtained the following scores:

	Marks	Poor	Fair	Good	V.Good	Excellent
1. Class room/space.	3			X		
2. Delivery/presentation.	4				X	
3. Demonstration.	2		X			
4. Questioning.	4				X	
5. Response/participation.	4				X	
6. Re-inforcement.	2		X			
7. Resources.	1	X				

Second observation scored as follows:

	Marks	Poor	Fair	Good	V.Good	Excellent
1. Class room/space.	3			X		
2. Delivery/presentation.	5					X
3. Demonstration.	4				X	
4. Questioning.	5					X
5. Response/participation.	5					X
6. Re-inforcement.	5					X
7. Resources.	3			X		