

# ***THE INTERNATIONAL JOURNAL OF HUMANITIES & SOCIAL STUDIES***

## **Music and Dance Education in Basic Schools and Teacher Education in the Colleges of Education in the Ashanti Mampong Municipality of Ghana**

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### **Abstract:**

*This study sought to examine the music and dance syllabus in the colleges of education and its implications to teaching and learning of music and dance in basic schools in Ashanti Mampong Municipality of Ghana. Descriptive research design was used and the data were collected via the use of questionnaires. The sample size was therefore 100 respondents, comprising ten tutors and ninety teachers. Purposive and simple random sampling procedure were used. The findings of the study established a strong and positive correlation between content of the colleges of education syllabus and that of the basic schools. Also, the findings revealed those inexperienced teachers, inadequate teaching and learning resources, lack of interest on the part of students and lack of priority/attention as the major challenges to music and dance education. The findings again revealed demonstration, activity, discussion and dramatization as the most effective teachings strategies when it comes to music and dance education. Finally, the findings of the study identified a positive, though weak relationship between music and dance syllabus for basic schools and students interest in music and dance education. Based on these findings, it was recommended that stakeholder in education should Endeavour to allot enough time to music and dance education and also put measures in place to ensure the provision of adequate teaching and learning resources to facilitate music and dance education.*

**Keywords:** Music and dance education, curriculum, challenges, teaching strategies

### **1. Introduction**

According to Wasiak (2008), music and dance education is crucial to personal success as we move forward in the 21st Century. Music and dance education has become a tremendous vehicle to developing highly- desired skills in today's ever changing world of work. Music and dance is a rich and fundamental subject with a compelling history and vibrant culture. In fact, it is a common language that reaches across boundaries to bring cultures together and creates a global understanding. Music and dance allows high school students to explore the vast expanse of feeling and emotion beyond the limitations of words. These experiences inspire them to become lifelong learners and achievers who appreciate and value music and dance (Reimer, 2003). Music and dance has several functions and as such it has many benefits to human life. Galinski (2009) stresses that there is a part of music and dance that is scientific, thus an organized displacement of air that eventually reaches your ear to be changed into musical tone.

Indeed, Howard Gardner's theory of multiple intelligences outlined music and dance as one of the basic human forms of intelligence. The beauty of music and dance, however, is that it allows humans to foster many other forms of intelligence. Music helps us to see patterns in chord progressions when we are analysing classical music or preparing to improvise a jazz solo. Not only do we use our fingers, hands and diaphragm to create musical pitch but we also pay attention to body position and breath support to make that pitch more pleasing to the human ear. Undoubtedly, music and dance is something that benefits many aspects of our lives. From physical to spiritual, one cannot argue that music and dance plays an integral role in our personal development. It allows us to express our needs and desires through song as well as gives us an insight into some of the most talented people of our history. Music also allows us to develop other aspects of our minds by giving us a multi-faceted form of expression that we can use to gain a better insight into the world around us (Smith, 2008).

The teaching and learning of music and dance at the primary level is very important. It is what introduces the soon-to-be artistes into the world that they will make a living out of. Numerous talents have gone undiscovered, especially those that have more to do with music and dance. At the primary level, some of the basics covered should revolve around musical instruments and how to play them. There are different ways of teaching and learning of music and dance at the basic level but being primary only means that not much of the specifics are highlighted. Even though, students do benefit from the understanding the basics of music; not only do they know how to play it, but write it down as well, in the desired tune and rhythm (Bertaux, 1989). The truth is that music and dance in school is not given as much attention as it should be. It is considered as one of those subjects included in the curriculum as an addition and not really as a necessity (Ohene-Okantah, 2007). For a music and dance legend waiting to happen, these formative years are of extreme importance and that is why music and dance is still considered a part of primary education, no matter how small it is. For some children, their strengths do not lie in playing football or basketball, but in music and dance (Zentner & Kagan, 1996).

## 2. Review of Literature

### 2.1. *Meaning and Purpose of Curriculum*

According to Kelly (2009), in formal education, a curriculum is the set of courses, and their content, offered at a school or university. Reid (2011) states that as an idea, curriculum came from the Latin word for race course, referring to the course of deeds and experiences through which children grow to become mature adults. According to Popham (2011), a curriculum is prescriptive, and is based on a more general syllabus which merely specifies what topics must be understood and to what level to achieve a particular grade or standard. Curriculum has numerous definitions, which can be slightly confusing. In its broadest sense, a curriculum may refer to all courses offered at a school. This is particularly true of schools at the university level, where the diversity of every curriculum might be an attractive and interesting point to a potential student (Kelly, 2009). A curriculum may also refer to a defined and prescribed course of studies which students must fulfill in order to pass a certain level of education. For example, an elementary school might discuss how its curriculum, or its entire sum of lessons and teachings, is designed to improve national testing scores or help students learn the basics. An individual teacher might also refer to his or her curriculum, meaning all the subjects that will be taught during a school year (Pinar, 2011). On the other hand, a high school might refer to a curriculum as the courses required in order to receive one's diploma. They might also refer to curriculum in exactly the same way as the elementary school, and use curriculum to mean both individual courses needed to pass, and the overall offering of courses, which help prepare a student for life after high school (Odendahl, 2011).

### 2.2. *Music and Dance Education*

The phrase music and dance can be treated as one part because most of the literature deals with them as such. In most instances, music goes with dance and there cannot be dancing without any accompanying music. Koff (2011) declares that the mission of the music and dance education programme is to provide high quality professional development in the theory and practice of music and dance education for teachers, administrators, performing artists, and research scholars in the fields of music and dance education. According to Honig (2004), the goal of Music and Dance Departments in Universities is to facilitate the development of creative and critical thinking abilities among students, thereby increasing their knowledge and expertise in music and dance education. The approaches used emphasize the integration of the developing mind and body in the context of cultural practices. In fact, in the perspective of Koff (2011) and Treehub (2002), music and dance education are viewed as complementary domains of knowledge. Music and dance represents an intelligent expression of human experience and is an important source of understanding that contributes to the cognitive, emotional and physical growth in multicultural settings, since, education is the means by which we increase our knowledge and develop expertise.

On the question why music and dance should be taught, Reimer (1989) as cited by Daugherty (1996) notes that it is because it systematically develops a form of intelligence that affords "meaningful, cognitive experiences unavailable in any other way..." (p. 28). According to Yudkin (2008), music and dance education is a field of study associated with the teaching and learning of music. It touches on all domains of learning, including the psychomotor domain (the development of skills), the cognitive domain (the acquisition of knowledge), and, in particular and significant ways, the affective domain, including music appreciation and sensitivity. The incorporation of music and dance training from preschool to postsecondary education is common in most nations because involvement in music and dance is considered a fundamental component of human culture and behaviour. Music and dance, like language, is an accomplishment that distinguishes us as humans (Moser & McKay, 2005). Galinski (2009) reiterates that music and dance education is one of the most important things society can pass on for posterity. It allows human beings to stay not only informed about the people around the world but ourselves as well. Unfortunately, in the educational system of most countries, certain subjects are deemed more important than others when it comes to schooling. An example of this is the segregation of "core" and "supplemental" subjects. Subjects, like music and dance are considered "frills" and dropped at the first sign of budget cutbacks (Moser & McKay, 2005). These statements and actions could not be more wrong as several reasons can be to that effect. As a matter of fact, music and dance education is imperative to the education of youth and should be considered a top priority. According to Reimer (2003), music and dance education exists first and foremost to develop every person's natural responsiveness to the power and the art of music. Additionally, he indicates that is a "basic mode of cognition" (p. 11), a "complex function of the mind" (Reimer 1989, p. 83). Music and dance is

distinguished from other cognitive processes by its non-conceptual, non-discursive qualities. Moreover, music and dance, accessible as knowledge, is a subjective experience of feeling. That is, in music "we receive an 'experience of' feeling rather than 'information about' feeling" (p.50). Such experience, says Reimer, is occasioned by the expressive form embodied in a musical work. This mental sensation of feeling via expressive form constitutes the meaning of music. Daugherty (1996) concludes that good music teachers are those with a "high degree of musical sensitivity and pedagogical experience" (p. 97). In fact, they should have, moreover, both a broad foundation in music and an area of specialized focus.

### *2.3. Music and Dance Curriculum of the Colleges of Education and Basic Schools*

Curriculum Research and Development Division (CRDD) is the body responsible for coming out with syllabus for each subject that is taught at the basic level in Ghana. At the College of Education however, it is the Teacher Education Division of the Ghana Education Service (GES) sees to development of course outline for the Colleges. A close observation of the general aims of the teaching syllabus for music and dance at the Basic School level and those of Colleges of Education bear some semblance. Specifically, the general aims of the Music and Dance syllabus states that after going through the syllabus, pupils would be able to: contribute to national artistic excellence; develop the desire to participate in the performing arts with imagination; develop initiative and understanding in creativity in the performing arts and in other artistic activities and perceive and enjoy the expressive qualities of music, dance and drama through critical listening and observation, improvisation, composition, performance and appreciation (Teaching Syllabus for Music and Dance for Basic Schools, 1998). Similarly, the contents and objectives of the music and dance courses in the Colleges of Education give credence to view that the training given to the teacher trainees would equip them adequately to impact the music and dance syllabus in the basic schools. For instance, a cursory look at the course outline of music and dance for first year College of Education Students will state that by end of the course, students should be to: develop skills of discriminating (critical thinking); appreciate the expressive qualities of music; appreciate the relationship between different elements of music; develop their creative abilities through interaction with the elements of music; develop skills of critical observing; appreciate the relationship between different types of movement and gestures; examine the nature and value of dance and develop their creative abilities through their interaction with the elements of dance (College of Education Music and Dance Syllabus, 2011).

According to Ohene-Okantah (2007), a central aim of the new music and dance syllabus is "to evoke interest and help pupils to develop initiative and understanding in creativity in the Performing Arts, and in other artistic activities" (p.1). Furthermore, it is stated that the rationale for teaching music and dance, which is an art, involves composition and performance, that is, creation and presentation, which also helps to enhance the creative abilities and aesthetic sensibilities of individuals. It is clear that nurturing the musical creative potentials in children is a major focus of the new Ghanaian music and dance syllabus. In line with the thoughts, Warburton (2008) stresses that the study of music and dance equips a student with a broad range of communication and organizational skills applicable to many careers, including those in the performing arts. Music and dance also develops the ability to concentrate intensely, listen introspectively, observe keenly, solve problems creatively, think critically, collaboratively develop a project, work independently, work under pressure, meet deadlines, and maintain composure when faced with the unexpected. Because of the rigorous practice schedules of most dancers, self-discipline, patience, perseverance, and a devotion to dance are essential for success in the field (Stinson, 2007; Warbuton, 2008). Dancers and musicians possess good problem-solving skills and an ability to work with people. Good health and physical stamina also are necessary attributes (Spitz, 2006).

### *2.4. Teaching Methods for Music and Dance in Schools*

According to Lieberman (2004), a teaching method comprises the principles and methods used for instruction. Commonly used teaching methods may include class participation, demonstration, activity, discussion, recitation and memorization, lecture or combinations of these methods. The choice of an appropriate teaching method depends largely on the information or skill that is being taught, and it may also be influenced by the aptitude and enthusiasm of the teacher and students (Lieberman, 2004). The first method most used in teaching music and dance is Demonstration (Choksy, 1999). Demonstrating is the process of teaching through examples or experiments. For example, a science teacher may teach an idea by performing an experiment for students. A demonstration may be used to prove a fact through a combination of visual evidence and associated reasoning. Demonstrations are similar to written storytelling and examples in that they allow students to personally relate to the presented information. Demonstrations help to raise student interest and reinforce memory retention because they provide connections between facts and real-world applications of those facts. Lectures, on the other hand, are often geared more towards factual presentation than connective learning (Lieberman, 2004; Snyder, 2003; Stinson, 2007). Rauscher and Zupan (2000) urge music and dance teacher to use the demonstration or "doing" method to teach skills. In fact, demonstration approach is a very effective method of instruction, especially when trainees have the opportunity to repeat the procedures (Snyder, 2003; Stinson, 2007).

Teaching music and dance with the discussion method is argued for by Yudkin (2008). He states that as one of the most challenging teaching methods, leading discussions can also be one of the most rewarding. Using discussions as a primary teaching method allows you to stimulate critical thinking. As you establish a rapport with your students, you can demonstrate that you appreciate their contributions at the same time that you challenge them to think more deeply and to articulate their ideas more clearly. Frequent questions, whether asked by you or by the students, provide a means of measuring learning and

exploring in-depth the key concepts of the course. McKeachie and Svinicki (2005) state that this method of teaching emphasizes pupil-activity in the form of discussion, rather than simply telling and lecturing by the teacher. Thus, with the discussion method, everybody participates in the discussion, and therefore thinks and expresses himself and this is a sure way of learning.

Lecture is a teaching method where an instructor is the central focus of information transfer. Typically, an instructor will stand before a class and present information for the students to learn. Sometimes, they will write on a board or use an overhead projector to provide visuals for students. Students are expected to take notes while listening to the lecture. Usually, very little exchange occurs between the instructor and the students during a lecture (Kertz-Welzel, 2004). Lecture is one tool in a teacher's arsenal of teaching methods. Just as it is with all the other tools, it should only be used when most appropriate. Instruction should be varied from day to day to help reach the most students possible. Teachers should be cautioned that before heading into numerous classes full of nothing but lectures, they need to provide their students with note taking skills. Only by helping students understand verbal clues and learn methods of organizing and taking notes will they truly help them become successful and get the most out of lectures (Kertz-Welzel, 2004).

Gordon (2006) emphasizes that the Orff Method is a way of teaching children about music that engages their mind and body through a mixture of singing, dancing, acting and the use of percussion instruments. Lessons are presented with an element of "play" helping the children learn at their own level of understanding. The Suzuki method is also a method of teaching music and dance conceived by Japanese violinist Shin'ichi Suzuki. The central belief is based on his language acquisition theories, which say people are capable of learning from their environment. The essential components of his method spring from the desire to create the "right environment" for learning music and dance (Snyder, 2003). The Dalcroze method was developed by a Swiss musician and educator, Émile Jaques-Dalcroze. The method is divided into three fundamental concepts - the use of solfège, improvisation, and eurhythmics. Sometimes referred to as "rhythmic gymnastics", eurhythmics teaches concepts of rhythm, structure, and musical expression using movement. It focuses on allowing the student to gain physical awareness and experience of music and dance through training that takes place through all of the senses, particularly kinesthetic (Snyder, 2003). Snyder (2003); Stinson (2007) again highlights the early-childhood approach sometimes referred to as the Sensory-Motor Approach to music and dance. This approach involves using props, costumes, and toys for children to learn basic musical concepts of staff, note duration, and the piano keyboard. In fact, the concrete environment of the specially planned classroom allows the child to learn the fundamentals of music and dance education.

### *2.5. Challenges Associated with the Teaching of Music and Dance in Schools*

Challenges associated with the teaching and learning of music and dance are not peculiar to Ghanaian schools only (Ohene-Okantah, 2007). Results from studies across five countries found similar challenges (Russell-Bowie, 2004). For instance, the abstract of Professor Russell-Bowie study that investigated the perceptions of almost a thousand students from Australia, South Africa, Namibia, Illinois (USA) and Ireland in relation to the priority and problems associated with teaching music and dance in elementary schools revealed that 78% of all the students felt that elementary schools should give a high priority to music education however only 43% of the sampled students felt that elementary schools actually gave a high priority to music education. Of the problems identified, teachers' lack of musical experience (78%) and lack of priority of music in schools (77%) were seen as being significant problems to the teaching and learning of music. Other problems, which also seen as significant were: lack of resources (66%), lack of time to teach music (63%), lack of knowledge (58%) and lack of adequate preparation time (49%) before music lessons.

In addition to this, Russell-Bowie (1993) find, in a survey of generalist elementary school teachers in Australia, that the main challenges of music and dance education were: lack of knowledge about the syllabus requirements, lack of students interest, lack of time to prepare music lessons, not enough time in the teaching day, lack of priority/attention, lack of personal musical experience and lack of adequate resources. These challenges are similar to those identified by van Niekirk (1997) in South Africa, Mills (1989) in England and Sanders and Browne (1998) in Australia. Lack of time and lack for priority for music and dance education were also identified by Roulst on (1997) and Lean (1997), and McPherson (1997) identifies lack of teacher confidence and skills as well as the inadequacy of training institutions to train teachers effectively in music and dance education as key problems in the implementation of effective music and dance programmes in elementary schools.

Lack of confidence of pre-service primary teachers in teaching music and dance is an age-old problem common in many countries, including USA (Bresler, 1993), UK (Gifford, 1991; Mills, 1989), Canada (Brown, 1993), and Australia (Auh, 2003, 2004; Jeanneret, 1997; Kane, 2002; Russell-Bowie, 1993). Jeanneret (1997) and Kane (2002) find that pre-service primary teachers' lack of confidence in teaching music and dance is mainly due to their lack of musical skills and knowledge. Auh (2003) shows that a primary music teaching methods course can make a significant difference in pre-service primary teachers' confidence in teaching music. Auh (2004) asks pre-service teachers which aspects of a primary music and dance teaching methods course were most effective in developing their confidence in teaching music, they said that individual teaching presentations in front of their peers were the most effective. They responded that the individual teaching presentations provided them with opportunities to practice teaching in a safe and supportive environment. Also, participating in their peers' teaching presentations helped them to think critically about their own teaching and to collect effective music teaching ideas.

### 3. Statement of the Problem

Music and dance plays essential role in the life of the individual. To this end, Graham (2010) observes that besides football, music and dance is perhaps one of the most loved things in Ghana yet considered to be the most trivial when it comes to education or career choices. Ohene-Okantah (2000) says that music and dance in Ghana's educational system has been going through turbulence for some time now. In the same breadth Flolu (1993) describes the situation as a dilemma. Indeed, Ohene-Okantah stresses that the classification of music and dance in the curriculum has shifted from one premise to the other such that at one time in Ghana's educational system, music and dance was considered a cultural subject, which was intertwined with other disciplines that it needs not stand alone. Presently, music and dance is termed "an activity" which must be provided to children in school to the extent when time and resources allow. It is a fact that music and dance is not given the needed attention it deserves in the educational system in Ghana, even though it can equally play significant role in the development of the learners and thereby developing the nation. In view of the importance music and dance education is likely to bring, many stakeholders in the music and dance industry have called for policy direction in terms of prioritizing music and dance education in the basic schools. The re-introduction and inclusion of music and dance in the basic school curriculum as a core subject will not only lead to the development of artistic skills but also in cultivating business acumen in production and marketing techniques of music and dance made in Ghana. From this narratives, it is imperative to examine the music and dance syllabus in the colleges of education and its implications to teaching of music and dance in basic schools in Ghana.

#### 3.1. Purpose of the Study

The main purpose for carrying out this study is to scrutinize the music and dance syllabus in the colleges of education and its implications to teaching of music and dance in basic schools in Ghana.

#### 3.2. Significance of the Study

Studies in the area of music and dance education especially in the basic schools in Ghana are very deplete to say the least. The results of study have provided the Teacher Education Unit of GES and Curriculum Research and Development Division (CRDD) with the information regarding the strengths and weaknesses of the syllabi for both Colleges of Education and Basic Schools in Ghana. The results of the study have also helped policy makers and teachers to formulate plans and policies that will help to improve the ideas and activities in both syllabuses. Again, teachers have become aware of some of the problems they will face during the use of the syllabuses. Furthermore, the results have reminded stakeholders in education the need to organize in-service training programmes for both teachers in the Colleges of Education and Basic Schools for effective use/teaching of the syllabuses. Finally, the results of the study have complemented the works of the fewer similar studies in this area.

#### 3.3. Research Questions

The study sought to provide answers to the following research questions.

- What is the relationship between the content of the Colleges of Education Music and Dance syllabus and that of the Basic Schools in Ghana?
- What are the challenges associated with the teaching and learning of Music and Dance in the Colleges of Education and Basic Schools in Ghana?
- What teaching methods are used to equip Colleges of Education students to teach Music and Dance syllabuses at the Basic Schools effectively?
- What is the relationship between for the music and dance curriculum for basic schools and students interest in music and dance education?

### 4. Methodology

#### 4.1. Design of the Study

The study adopted the descriptive research design because several methodology researchers have explained its appropriateness to educational research (Koul, 1997; Babbie, 1992; Kerlinger, 1979). Another reason the descriptive survey was used for this study is because the fundamental aim of the study was to know from teachers how they perceive the teaching and learning of music and dance in Colleges of Education and Basic Schools in the Ashanti Mampong Municipality

#### 4.2. Population and Sampling Procedures

The target population for the study comprised teachers of basic schools and tutors of Colleges of Education in the Ashanti Mampong Municipality. The tutors in the Colleges impart to teacher trainees the best methods and principles of teaching music and dance hence their inclusion subjects and certainly, teachers of basic schools are those who see to the implementation of basic education curriculum therefore are very qualified to be sampled. The sample size for this study was hundred (100) respondents. This was made up of ten (10) tutors of the two Colleges of Education and ninety (90) music and dance teachers from basic schools in the Mampong Ashanti Municipality. Purposive and simple random sampling methods were used to select respondents for the study. The ten (10) tutors of the Colleges of Education were selected purposefully.

They were selected purposefully because their contribution to the study was indispensable. Ninety (90) basic school music and dance teachers were selected from a total of three hundred and ninety-four (394) teachers through the simple random sampling. Specifically, the lottery method was used to select the required number (90).

#### 4.3. Research Instrument

The instrument for data collection in this study was the questionnaire. Questionnaire was used as the main tool of data collection because the population was literate. Also, questionnaire has the widest coverage and it is not affected by problem of non-contacts. Again, the popularity of questionnaire is probably based on some advantages among which are its low cost in terms of time and money involved (Sarantakos, 1997). In all thirty-five (35) items made up the questionnaire of which nine (9) items were open-ended and the remainder closed-ended ones

#### 4.4. Data Analysis

Research questions one and four were answered via the use of the Zero-order correlation matrix while multiple regression procedure was used to answer research questions two and three.

### 5. Results and Discussions

#### 5.1. Research Question 1

##### 5.1.1. What Is the Relationship between the Content of the Colleges of Education Music and Dance Syllabus and That of the Basic Schools in Ghana?

The purpose of this research question was to find out how the content of the Colleges of Education Music and Dance syllabus is related to that of the Basic Schools in Ghana. Zero-order correlation was therefore used to establish this relationship. The result is presented in Table 1.

Content of BSs Syllabus		
Content of CoE Syllabus	Pearson Correlation	.658**
Sig. (2-tailed)	.000	.000
N		100

Table 1: Content of the Colleges of Education Music and Dance Syllabus and That of the Basic Schools in Ghana

\*\* Correlation Is Significant at the 0.01 Level (2-Tailed)

The information in Table 1 reports the Zero-order correlation coefficients between content of Colleges of Education (CoE) Syllabus and the content of Basic School (BSs) syllabus. The Zero-order correlation coefficients obtained are  $r = 0.658^{**}$  and it is strong and positive with significance or  $p$ -value = 0.000 which is less than  $\alpha = 0.05$ . It therefore suggests that Colleges of Education (CoE) Syllabus was significantly related to the content of Basic School (BSs) syllabus.

The findings from this study support share semblance with those expressed Kertz-Welzel (2004) and Somers (2012). In their separate studies respondents identified seven elements of music and dance as melody, harmony, rhythm, dynamics, tone colour, form and texture and concluded that syllabi of the both the Colleges of Education and that of basic schools have these elements inherent in all their topics. Findings of this study further corroborate that of Ohene-Okantah (2007). In his study, he established that the central aim of the new Music and Dance syllabus in both basic schools and colleges of education is to help learners develop initiative and understanding in creativity in the arts. In fact, he opined that music and dance enhance the creative abilities of musicians and dancers

#### 5.2. Research Question 2

##### 5.2.1. What Are the Challenges Associated with the Teaching and Learning of Music and Dance in the Colleges of Education and Basic Schools In Ghana?

This research question was meant to explore the challenges that are associated with the teaching and learning of Music and Dance in Ghanaian schools. Multiple regression procedure was used to assess how the challenges identified affect music and dance education. The results are presented in Table 2.

Challenges (Predictors)	Music and Dance Education $\beta$
Inexperience Music & Dance Teachers	.661(.020)*
Lack of Interest among Students	.439(.027)*
Lack of Attention/Priority to Music & Dance Edu.	.211(.116)*
Poor Perception of Music & Dance Edu.	.055 (.023)
Inadequate Time of Music & Dance Edu.	.042(.022)
Constant	4.761
R	.804
R <sup>2</sup>	.646
AR <sup>2</sup>	.640

Table 2: Music and Dance Education on the Challenges of Teaching and Learning Music and Dance

\* $p < 0.05$ .

Result from Table 2 shows the results of the multiple regression analysis. The Model gives the coefficients of the predictor variables (the challenges), the standard error, the level of significance, the correlation (R), the R<sup>2</sup> and the adjusted R<sup>2</sup>. In model, when the Music and Dance Education was regressed on the independent variables, all but two, thus poor perception of music and dance education and inadequate time of music and dance education were significant predictors of Music and Dance Education. This submits that the coefficients of four of the independent variables has a significant predictive abilities in the dependent variable. The implication is that anytime these (the four) independent variables are present the dependent variable can be sufficiently being predicted.

The findings of this study are consistent with studies such as that of Russell-Bowie (1993); van Niekirk (1997); Mills (1989); Sanders (1998); and Browne (1998). Russell-Bowie (1993), for instance after surveying among a 1000 generalist elementary school teachers in Australia found out that among the challenges of music education are lack of attention/priority for music, lack of personal musical experience, pupils/students interest and lack of adequate resources.

### 5.3. Research Question 3

#### 5.3.1. What Teaching Methods Effectively Equip Teacher Trainees in Colleges of Education to Teach Music and Dance at the Basic Schools?

Research question three sought to identify the teaching methods that better prepare teacher trainees in colleges of education to teach Music and Dance at the Basic Schools. Multiple regression procedure was used to assess how the challenges identified affect music and dance education. The results are presented in Table 3.

Challenges (Predictors)	Music and Dance Education $\beta$
Demonstration method	.541(.020)*
Activity method	.211(.027)*
Recitation method	.057(.116)
Dramatization method	.343(.023)*
Lecture method	.067(.022)
Constant	3.431
R	.767
R <sup>2</sup>	.633
AR <sup>2</sup>	.540

Table 3: Music and Dance Education on the Teaching Methods

\* $p < 0.05$ .

Result from Table 2 shows the results of the multiple regression analysis. The Model gives the coefficients of the predictor variables (the challenges), the standard error, the level of significance, the correlation (R), the R<sup>2</sup> and the adjusted R<sup>2</sup>. In the Model, when the Music and Dance Education was regressed on the Teaching Method, all but two, thus activity and recitation methods were seen as significant predictors of Music and Dance Education. This submits that the coefficients of four of the Teaching Methods have a significant predictive abilities in the dependent variable. The implication is that anytime these (the four) independent variables are present the dependent variable would be sufficiently be predicted.

The findings of this study lend support to a number of studies. For instance, (Snyder, 2003) and Stinson (2007) in their separate studies concluded that in the teaching of music and dance, lots of demonstration, activity and dramatization is

important for the learners to copy and do what is being taught. Also, McKeachie (2005) indicated that the discussion method is more effective since everybody in the classroom participates in the learning process.

#### 5.4. Research Question 4

##### 5.4.1. What Is the Relationship between Music and Dance Curriculum for Basic Schools and Students Interest in Music and Dance Education?

The purpose of research question four was to find out how music and dance Curriculum for basic schools is related to students interest in music and dance education. Zero-order correlation was therefore used to establish this relationship. The result is presented in Table 4.

Students' Interest		
Music & Dance Curriculum	Pearson Correlation	.248**
Sig.(2-tailed)	.000	.000
N		100

Table 4: Music and Dance Curriculum for Basic Schools and Students Interest in Music and Dance Education

\*\* Correlation Is Significant at the 0.01 Level (2-Tailed).

The information in Table 1 reports the Zero-order correlation coefficients between Music and Dance curriculum for Basic Schools and students' interest in Music and Dance education. The Zero-order correlation coefficients obtained are  $r = 0.248^{**}$  and it is positive with significance or p-value = 0.000 which is less than  $\alpha = 0.05$ . Though the coefficient is positive, it is very weak. The implication is that the Music and Dance curriculum for Basic Schools as it stands now does not evolve significant and enough interest in students with respect to music and dance education.

The findings of this study share lots of commonalities with number of studies (Kelly, 2009; Ohene-Okantah, 2007; Russell-Bowie (1993). For instance, Ohene-Okantah (2007) says a central aim of the new music and dance syllabus is "to evoke interest and help pupils to develop initiative and understanding in creativity in the performing arts and in other artistic activities. Kelly (2009) on his part said the diversity of every curriculum might be an attractive and interesting point to a potential student.

## 6. Conclusions

In this study, an attempt was made to examine the content of music and dance syllabuses of the Colleges of Education and Basic Schools and how they are interrelated. This is because both syllabuses help students to develop critical thinking, observing and listening skills. These qualities could help students in the learning of other subjects. In spite of the laudable role music and dance education is expected to play, little attention is given to it in the instructional time table in schools. Besides, there are the challenges of inadequate teaching and learning resources, lack of practice experience on the part of teachers and poor perception about that area of study. It has been seen that challenges that confront the teaching and learning of music and dance are not insurmountable, since there are measures that can be instituted to deal with them. Also, it should be noted that the findings of the study largely in line with existing literature in that areas of performing arts.

## 7. Recommendations

Based on the conclusions drawn from the study, the following recommendations were made.

- The Ghana Education Service should ensure that more time is allocated to the teaching and learning of music and dance in schools
- Stakeholders in education should ensure that there is adequate provision of TLMS for Music and Dance Education and also enough attention should be given toward its study.
- Music and Dance teachers should not hesitate to seek the assistance from relevant sources in the teaching and learning of music and dance.

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