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## Music and Dance Teacher Preparation: The Role of Colleges of Education, Ghana

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*Abstract:*
*The study is aimed at examining teacher preparation in Music and Dance at the Colleges of Education in Ghana. The purpose of the study was to look at the appropriateness of the course content, instructional materials and teaching strategies for effective teaching and learning process. The descriptive survey method of sequential exploratory Mixed-Method inquiry was employed for the study. Purposive and simple random sampling techniques were used to sample 20 respondents made up of 16 student-teachers' and 4 tutors in the selected Colleges of Education. The instruments used for data collection were questionnaire, interview and classroom observation. The study revealed that lack of strong musical background of pre-service students, inappropriate teaching and learning resources, ill-preparation of Music and Dance Tutors hinder the growth of the subject. Similarly, inadequate in-service training and effective supervision, also has negative effect on the programme. The emerging issues from the study were contextualization, integration, integration and contextualization in practice.*

*Keywords: Teacher preparation, curriculum, education, music education, instructional resources*

## 1. Introduction

The concept of teacher education in Ghana may be looked at as a process of recruiting, preparing, assessing, certifying and registering people who would function at appropriate levels of a nation's education system as professionals charged with the responsibility of guiding the learning experiences and other socializing activities of the pupils or students. Each aspect of the process is as important as the other and must be accorded due attention and necessary impetus. Even though teacher preparation and assessment programmes seem to be the major areas, the system or procedure for recruitment of prospective trainees cannot be compromised, nor can the whole programme overlook the means of certification as this aspect is closely linked with preparation and assessment. Registration of teachers, of course, ensures their recognition both by the state and their professional association and should be considered as an important link in the chain of Teacher Education.

In its extended dimension, it encompasses the training and preparation of administrators, supervisors and guidance and counseling officers within the same frame of reference. Good (1980) posits that teacher education is the formal and informal activities and experiences that help to qualify a person to assume the responsibilities of a member of the educational (Teaching) profession and to discharge his responsibilities more effectively. This explanation thus portrays teacher education in Ghana as an educational programme designed to equip and upgrade prospective teachers with instructional skills, knowledge of subject matter or content, management and administrative skills and competence in order that after their training they can function effectively at the level where they find themselves.

It is further understood that teacher education also includes upgrading and equipping teachers who are already in the field (on the job) with instructional skills, management and administrative competence which would enable them to teach better and abreast themselves with new techniques and modern trends in teaching and learning. Teacher education covers procedures for recruiting would-be teachers by means of suitable screening instruments after which the selected candidates are admitted into the institutions. Secondly, teacher education involves the academic, professional and social preparation of the trainee who would at the end of the period of training be finally assessed and certified as a qualified professional teacher.

The content of Music Education in Colleges of Education in Ghana deserves critical approach to prepare the products of the education system for effective practice. The quality of teaching occurring in schools is directly linked to the quality of pre-service (training or preparation) that teachers receive. UNESCO launched a project in 2006 called The Wow

Factor: Global research compendium on the impact of the arts in education (Bamford, 2006). The report emphasizes that many arts education policies fail because they are based on flawed causal theories that have not been tested. Consequently, there is a gap between policies and the experience of poor provision in the classroom, as well as inadequate teacher training and problems with budget cuts and a lack of resources. Similar, findings have been reported in relation to music education by (Hauptfleisch, 1993; Rijsdijk, 2003; Klopper, 2004). Hauptfleisch points to what has been called 'a collection of crises' (1993: Main Report xi). These crises include problems relating to the effectiveness of music education, the lack of relevance of the curriculum, curriculum-in-use, inadequate teacher training, the implementation of syllabi, bad teacher morale and lack of teaching and learning resources.

The Music and Dance syllabus or the course content in the Colleges of Education includes music theory, melody writing in monotone, aural training on traditional ensembles, some Ghanaian musical personalities, Labanotation without performance that is 'dancing on a paper' as well as some traditional dances (ensembles) which is only theoretically assessed. The aural training alone is not enough for Ghanaian school learners to study our local indigenous dances. In contrast, efforts in curriculum development in Ghana have focused heavily on the introduction of older forms of indigenous Ghanaian music at our basic schools. The creative arts curriculum stressed on the national artistic excellence. That is appreciation of one's' own culture and the culture of others. The importance of providing learning experience that enable African children to acquire knowledge, skills and understanding of traditional music and dance of their own environment and those of their neighbours is now generally recognized, for without this preparation, they may not be able to participate fully in the life of their communities to which they belong Nketia (1999).

## 1.1. Course Description of the Curriculum in Colleges of Education

The Colleges of education course introduces students to the elements of music, dance and drama. It gives students insight into how these various elements are put together to create (compose) the components of the Performing Arts. It also exposes to the role of music in the social, economic, political and religious lives of Ghanaians. The course exposes students to the nature and value of the Performing Arts, as well as the teaching of the performing Arts in Ghana. It gives the opportunity to develop skills in creating the enabling environment for learners to learn the Performing Arts. In addition, they will acquire skills in the development of strategies for the assessment of pupil's in the ability to engage on the performing Arts. They will also be assisted to examine strategies for the organization of cultural festivals.

## 1.2. The Course Structure for Performing Arts Education during the Study

At the time of the study, all the forty-six public (46) Colleges of Education in Ghana were only affiliated to University of Cape Coast. Recently, the affiliation or the direct mentorship is the prerogative right or choice of the College. At the time of the study the Colleges of Education was responsible for the training of 3-year Diploma students and the course outline as prescribed by the Institute of Education University of Cape Coast for the Colleges of Education in Ghana was designed to cover three semester duration of music education programme. The (PRA 121) that is the content is compulsory for the second semester of the first year and the Principles and Methods of teaching the Performing Arts 1 (PRA 221) and (PRA 211) as elective for second year first and second semesters respectively. It is obvious that, student-teachers who did not take the methodology in the second year may lack confidence and competences to implement the course outline after preservice preparation. The Colleges of Education in Ghana has been upgraded to the training of 4-year Bachelor of education programme for both Primary and JHS Education since 2018.

## 2. Theoretical Framework

The theoretical framework for the study was derived from research on curriculum. It has been discussed from four different perspectives by Zeichner and Liston traditions (1990). They are academic, social efficiency, developmentalist and social reconstructionist traditions. In 1990, Zeichner and Liston suggested that throughout the twentieth century there were four clear traditions of American teacher education reforms- academic, social efficiency, developmentalist and social deconstructionist. Zeichner has since referred to these as 'traditions of practice' (1993), and most recently as 'approaches to reform' (2003). These articles appear to share the same purpose-to describe the different approaches to reform in teacher education over time, to clarify the theoretical and political assumptions underlying reforms and to argue for finding 'some common ground across these often-warring camps' (Zeichner, 2003, p.491). Zeichner and Liston's (1990) traditions (as they shall be referred to in this thesis) represent four ways of viewing teacher education, and may arguably therefore be useful in examining teacher education reforms in Ghana.

## 3. Objectives

To identify and examine the course content of the Music and Dance programme in the Colleges of Education. To identify and examine the instructional materials and methodological strategies that is appropriate for effective teaching and learning of Music and Dance in the colleges of education.

## 4. Methodology

The study adopted Sequential Exploratory Mixed-Methods inquiry. This approach seeks both complementarity and development which is the two reasons commonly cited for undertaking a study with a mixed-methods focus (Greene, Caracelli, &., Graham, 1989). A complementarity design incorporates 'qualitative and quantitative methods, which are used to measure overlapping but different facets of a phenomenon, yielding enriched, elaborated understanding of that phenomenon' (Greene et al., 1989, P. 258/23) the different methods used ensure that depth and breadth are possible, with

each method providing unique and rich data to answer the research questions. It comes in different forms, easily situated to the research objectives. Quantitative research examines variables that typically vary in quantity (size, magnitude, duration, or amount). However, the alternative is known as qualitative research, which is typically a narrative report (i.e. a written discussion of the observations) Frederick J. G &., Lori-Ann B.F 2009:148). The results, or data, obtained from these measurements were summarized, analysed, and interpreted using standard statistical procedure.

The design employed for the study was explanatory (Creswell, 2005) dominantly characterised by the collection and analysis of predominantly quantitative data (to provide a general picture of the research area) followed by the collection and analysis of qualitative data (to refine, extend or explain the general picture). The questionnaire provided a broad picture of the preparation of Music and Dance teachers in Colleges of Education (research questions for tutors and students), and interviews were used to investigate at a deep level tutors' and students' perceptions relating to the same research questions, but this time in an exploratory, qualitative way. Interviews can elicit personalised contextualised responses that provide insights into the reflection process, the College experiences of preservice teachers and other issues arising from the review of literature and questionnaire responses. A development design uses sequential data collection techniques' where the first method is used to help in form the development of the second' (Greene et al, 1989, p.260). This study is built sequentially from the questionnaire to the in-depth semi- structured interviews and observation of lessons. The flexibility of this development design means that new findings can be explored as the study progresses. Information gleaned from the questionnaires informed and assisted in the design and focus of the interviews. From above, it is argued that within the context of this study, the use of a mixed methods design is appropriate, as it provides both the flexibility (development) and depth and breadth (complementarity) to examine the preparation of Music and Dance Teachers' in Colleges of Education.

### 4.1. The Study Area

Asanti Mampong has three public senior high schools-Kofiase (SHS), St. Joseph (SHS), Ammanianpong (SHS), Oduko Boatemaa (SHS) and two Teacher Training Colleges; St Monicas and Mampong Techninical College of Education. Agona has two senior high schools; SDA (SHS) and Technical Senior High and Agona College of Education. Offinso Municipal has three (3) Senior Secondary Schools, one College of Education and a Midwifery Training School. The three senior secondary schools are Dwamena Akenten at Offinso, Namong Secondary- Technical and St. Jerome at Abofour. Education ensures that its products are able to read and write and thus take initiative towards development. Education plays a very important role in the Socio-economic development of a society. The physical states of most of the college's buildings are fantastic. Supportive facilities like furniture and equipment are adequate.  Some of these college buildings need proper maintenance and rehabilitation. All the Colleges understudied do not have a designated Music and Dance laboratories and a separate room or auditorium for performances at the time of study (Researcher field Survey (2019).

The total enrolment for the elective music students in the ten (10) Colleges was 270 as against the generalist students of 2,647 and 17 Music and Dance tutors. Five Colleges of Education were randomly selected for the study. Simple random sampling technique presents each individual in the population an equal and independent chance of being selected. Equality means that no individual is more likely to be chosen than another. Independence means that the choice of one individual does not bias the researcher for or against the choice of another individual (Frederick J. G &., Lori-Ann B.F 2009:134). One of the best things about simple random is the ease of assembling the sample. It is also considered as a fair way of selecting a sample from a given population since every member is given equal opportunities of being selected. Theoretically, the only thing that can compromise its representativeness is luck. The total number of students who were randomly selected for the study was sixteen (16); Offinso College of Education (male- 2, female- 1), Wesley College of Education (male -3, female -), St. Monicas College of Education (female -4), Agona SDA (male-1, female 2) and Jackson College of Education (1-male, female -2).  This was made up of seven (7) males (43.8%) and nine (9) females (56.2%). Their ages range from 20 to 26 years.

### 4.2. Descriptive Analysis

The study was thus structured within the framework of the descriptive research. Descriptive survey deals with the collection of data to answer questions or test hypotheses concerning the present status of the subject being studied. In a sample survey, information is collected on a population; some generalization is made about the entire population. The census survey, on the other hand, is where an attempt is made to acquire data from each and every member of the population. The researcher employed the sample survey to enable him describe certain aspects of the population by sampling individuals to complete a set of questionnaires and to undergo some observations.

## 5. Discussion of Findings

The responses accrued from the questionnaires, interviews and observations were processed and subjected to descriptive statistics using Statistical Package for Social Sciences (SPSS) Windows 16.1 Software Package. The results of the statistical analysis are presented in Tables. (Values are frequencies, percentages and means).

| Gender | | Frequency | | Percentage % | |
|---|---|---|---|---|---|
| Tutors | Male | | 4 | | 100.00 |
| | Female | | 0 | | 0.0 |
| Age category (tutors) 30 above | | | 4 | | 100.00 |
| Totals | | | 4 | | 100.00 |
| Students | Male | | 7 | | 43.8 |
| | Female | | 9 | | 56.2 |
| Age category | 19-25 | 10 | - | 62.5 | |
| | 25-30 | 6 | - | 37.5 | |
| Totals | | 16 | 16 | 100.0 | 100.0 |

*Table 1: The Demographic Details of the Sampled Tutors and Students*
*Source: Researcher Field Survey (2019)*

The demographic details of the sampled tutors and students are included in the Table 1. Of these 4 tutors' respondents were all male representing 100% while 7) students representing (62.5%) male and six (6) students representing (37.5%) were females respectively.

| Background of students | | Frequency | Percentage |
|---|---|---|---|
| Formal musical training | Yes | - | - |
| | No | 16 | 100.0 |
| Total | | 16 | 100.0 |
| Any musical qualification | Yes | - | - |
| | No | 16 | 100.0 |
| Total | | 16 | 100.0 |

*Table 2: Training and Musical Qualification*
*Source: Researcher Field Survey (2019)*

Table 2 revealed that student relationship to music is negative as no student had any musical background from any formal musical training. All the Sixteen (16) students representing hundred percent had no musical training. On the question of any musical qualification, (16) respondents representing hundred percent responded 'No'. Binns (1994) advocates teaching music with joy and enthusiasm (p.116), and Struthers (1994) strongly agree that personal motivation is an essential aspect.

| Item | Responses | | Percent of Cases |
|---|---|---|---|
| | N | Percent | |
| Listen to music (any style e.g. classics, jazz, pop) | 10 | 32.3% | 66.7% |
| Sing songs | 12 | 38.7% | 80.0% |
| Sing with a group / choir | 7 | 22.6% | 46.7% |
| Play an instrument (to any standard) | 1 | 3.2% | 6.7% |
| Play with a group / band / orchestra | 1 | 3.2% | 6.7% |
| Total | 31 | 100.0% | 206.7% |

*Table 3: Participation Musical Activities*
*Source: Researcher Field Survey (2019)*

Table 3 reveals that all the participants had taken part in any musical activities that go on in and outside the college. From the table, 10 respondents (32.3%) stated that they listen to classics, pop and jazz. Twelve (38.7%) stated singing of songs, seven respondents (22.6%) confirmed performing with a group, playing of an instrument to any standard recorded (3.2%), while with other group/band/orchestral, recorded (3.2%). This confirms Struthers (1994) assertion that music is more likely to be valued and respected if children have as many active roles of adults' participation in musical activities as possible.

| Understanding | Frequency | Percentage |
|---|---|---|
| Relevance of some topics | 4 | 100 |
| Unclear Understanding of topics | - | - |
| No Idea | - | - |
| Total | 4 | 100 |

*Table 4: Tutors' Understanding of the Content of Music and Dance Programme*
*Source: Researcher Field Survey (2019)*

The table 4 reveals that four respondents representing (100%) complained of irrelevance of some topics in the course structure though, they do understand the nature of those topics but do not consider them relevant in course of

teacher preparation. Hoskyns (1996: 1440, states that scope to music education provides a view of the 'stuff' or content of music education. Nicholls and Nicholls (1980:48) describes content 'as the knowledge, skills, attitudes and values to be learnt' in a subject, course or lesson.

Quashigah, Eshun and Mensah (2013: 84-85) state that teachers need to be reminded of their primary function which is to facilitate learning and if this will be possible they have to be familiar with the major objectives and content in their subject areas and to practice formulating objectives in all the domains of learning for specific topics following the different classifications by Bloom (1956), Krathwohl (1956) and Taba (1962). This is because, if objectives are formulated in all domains of learning, it will not be difficult for the teachers to assess the students in the three domains. Inabilities to comprehend the body of content knowledge impede effective teacher preparation.

| Name of instrument | Available (%) | Not available (%) | Mean |
|---|---|---|---|
| Atumpan | 25.0 | 75.0 | 1.75 |
| Brekete | - | 100.0 | 2.00 |
| Vuga | - | 100.0 | 2.00 |
| Apentema | 50 | 50.0 | 1.75 |
| Asivui | - | 100.0 | 2.00 |
| Wia | - | 100.0 | 1.75 |
| Donno | 50 | 50.0 | 1.75 |
| Axatse | - | 100.0 | 1.50 |
| Dawuro | 50.0 | 50.0 | 1.50 |
| Atenteben | 50.0 | 50.0 | 1.50 |
| Seprewa | - | 100.0 | 2.00 |
| Bass Drum | - | 100.0 | 1.75 |
| Side Drum | - | 100.0 | 1.75 |
| Cymbals | - | 100.0 | 1.75 |
| Maracas | 75.0 | 25.0 | 1.25 |
| Tambourine | 100.0 | - | 1.00 |

*Table 5: The Availability of African Instruments/School Marching Equipment*
*Source: Researcher Field Survey (2019)*

As the Music and Dance programme is culturally oriented, the use of certain musical instruments in handling the programme is inevitable. Table 6 reveals the availability of Atumpan (50%), Dawuro (50), Atenteben (50%), Maracas (75%), Tambourine (100%), Apentema and Donno representing (50%) were only musical instruments found in the four colleges understudied. The remaining two colleges had no instrumental resources. Gross et al (1971) maintains that unavailability of required materials is a barrier to effective pre-service preparation.
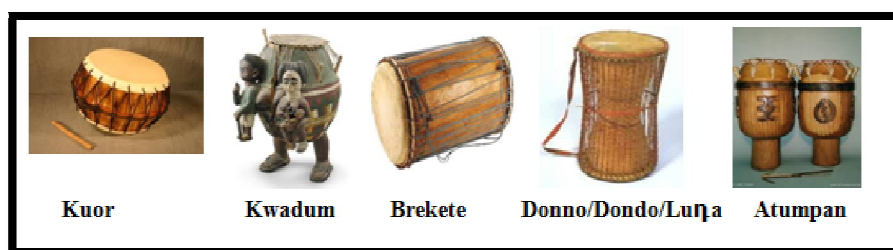


*Figure 1: Membranophones*



*Figure 2: Diophones*

*Figure 3: Aerophones*



*Figure 4: Chodorphones*

| Description | No (%) | Yes (%) | Very Often (%) | Sometimes (%) | Total |
|---|---|---|---|---|---|
| Prepare teaching/Learning material | - | - | - | 25.0 | **75.0** |
| Invited resource Person | - | **-** | **-** | 05.0 | **95.0** |

*Table 6: Resourcefulness of Music and Dance Tutors*
*Source: researcher field survey (2019)*

From table 6 **'N'** stands for No, **'Y'** for Yes, **'S'** for sometimes I do, **'Nn'** for necessary, **'Nc'** for Not necessary and **'Vn'** for Very necessary. The table reveals that (25%) of the tutors responded that they sometimes prepare teaching and learning while (75%) responded no. The practical nature of the Music and Dance programme in one way or the other, calls for the assistance of the resource persons during the teaching and learning process. Little (1981) states that the use of resource persons enables 'teachers and administrators teach other than the practice of teaching'. The question of whether teachers fall on resource persons who are knowledgeable to assist in teaching some topics they find difficult to teach. The response indicated that five percent fall on resource persons but (75%) responded negative. The implication is that the pre-service teachers will absolutely be deprived of acquiring specific skill or knowledge during preparation. Inviting more experienced person to help in the teaching and learning process confirms Zeichner and Liston's (1990), Academic Tradition. That the 'teacher should be educated in the subject matter at Colleges, but should learn how to teach in the company of more experienced teachers or persons. Okeke (1990) urged teachers to produce their own aids in order to teach effectively. Everybody can be involved in the production of these alternatives – the teachers, learners, parents and all stakeholders in education. Anyakoha (1992), states that the involvement of teachers and learners in improvising materials gives students or learners and teachers the opportunity to concretise their creativity, resourcefulness and imaginative skills.
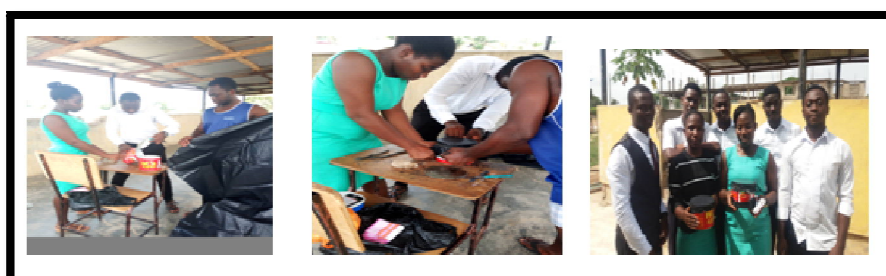


*Figure 5: Improvisation of Drum*

*Figure 6: Improvisation of Stumping Sticks and Tubes*

| Area checked | Good (%) | Very Good (%) | Excellent |
|---|---|---|---|
| Subject Matter | - | 8(100) | - |
| Teaching skills | 5(35.7) | 5(35.7) | - |
| Method of teaching | 5(35.7) | 2(14.3) | 1(42.9) |

*Table 7: Researcher Personal Assessment during Observation*
*Source: Researcher Field Survey (2019)*

Table 7 reveals that in eight observations made, the tutors' knowledge of the subject matter in the eight lessons observed (100%) was very good. This implies that tutors observed are well knowledgeable in the facts and concepts relevant to the topics they treated. Thus, they have the confidence to stand before the class to deliver. This attitude is in consonance with Zeichner and Liston's (1990), (Social Efficiency Tradition) that 'examines Competency/Performance Based Teacher Education (C/PBTE) once the competencies have been demonstrated', the teacher is viewed as 'effective'. Gross et- al (1971) opines that teachers' knowledge of the subject matter promotes the implementation of an innovation that enhances effective pre-service teacher preparation.

| Area checked | P(%) | W(%) | F(%) | G(%) | VG(%) | E(%) | Nn(%) |
|---|---|---|---|---|---|---|---|
| Opportunity for participation | - | - | - | 3(37.5) | 4(50.0) | - | - |
| Democratic Atmosphere | - | - | - | 3(37.5) | 3(37.5) | 2(25.0) | - |
| Situational factors | - | - | - | 5(62.5) | 3(37.5) | - | - |
| Use of materials | - | 5(62.5) | - | 2(25.0) | 1(12.5) | - | - |
| Costume | 7(87.5) | - | - | - | - | (12.5) | - |

*Table 8: Classroom Atmosphere and Situational Factors*
*Source: Researcher Field Survey (2019)*

Table 8 reveals that in eight of the lessons observed, the classroom atmosphere was very good. That represents 37.5%. In the other five lessons, the classroom atmosphere in three lessons was good and in the last two it was very good. The implication is that there was openness and democratic atmosphere in all the lessons observed. Reseshine and First cited in Tamakloe et al (1996) states that such situations provide opportunities for students to learn the content of what is taught. Lewy (1977) opines that the conditions under which the curriculum is being carried out are important to the success of an innovation. This calls for an examination of both tutor's variables as well as external variables, which include size of classroom, availability of various facilities and teaching equipments as well as the geographical location of the college. From the table, in all the eight of the lessons observed, 5(62.5%) of the situational factors was very good; and three representing (37.5%) was very good. There was adequate furniture that was in good condition with spaces for passage and demonstration of what was taught. Clark (1987) argues that with such positive situational factors, implementation and innovation enhances effective teacher and learner participation.

Concerning the use of costume as instructional resources during the observational process, seven representing (87.5%) revealed absence of the costume and its use. That is, all the students observed were in their usual college uniforms while one of the lessons observed representing (12.5%) indicated the costume present and its efficient utilization. Tamakloe et al (1996) contends that teaching/learning resources of this nature emphasize particular points raised in the lesson more effectively than the tutor can emphasize in the lesson. The absence of this, therefore, means the students would miss the full impact of the lesson. In many instances, teachers find themselves in situations where there are no readily made instructional materials. In such circumstances, they are enjoined to improvise as much as possible in order that teaching and learning process will be enhanced. Mankoe (1997) states that 'these materials to be improvised should neither be too sophisticated nor too simple else will the purpose for which they are created be defeated' as discussed in Table 8. The resourceful of teachers is very vital during teaching and learning process. The pre-service teachers should be made aware that the schooling and teacher education are crucial elements in a more movement towards a more just society (Social reconstructionist Tradition). This tradition encourages student teachers to take a

critical look at the prevailing social and political orders to break the poverty cycle by preparing to teach in any prevailing conditions (Zeichner and Liston's 1990).

| Area checked | Assessment made | | | | | |
|---|---|---|---|---|---|---|
| | A (%) | W (%) | F (%) | G (%) | VG (%) | E (%) |
| Objectives | - | - | - | 2(25.0) | 6(75.0) | - |
| Subject Matter | - | - | - | - | 5(62.5) | 3(37.5) |
| Sequence | - | - | - | 6(75.0) | - | 2(25.0) |
| Evaluation- | - | - | - | - | 5(62.5) | 3(37.5) |
| Closure I | - | - | 2(25.0) | - | 6(75.0) | - |
| Closure II | - | - | - | 3(37.5) | 5(62.5) | - |

Table 9: Tutors' Lesson Plan during Observation Process
Source: Researcher Field Survey (2019)

Lefrancois (1988), states to ensure effective teaching, the content of the lesson must be organised in such a way that the instructional objectives be attained. Tamakloe (1996, p. 31) add that 'in most cases the success of any lesson depends upon the quality of its plan'. There are certain key elements that necessarily must be considered in any well-prepared teacher's lesson plan. These include the Topic, Objective(s), Subject Matter, Sequence of Presentation, Evaluation and Closure. The observation of lessons also assessed how the teachers' lesson had been planned. In the Table 9, 'A' stands for Absent, 'W' for Weak, 'F' for Fair, 'G' for Good, 'VG' for Very Good and 'E' for Excellent.

Table 9 reveals that in 2(25.0%) and 6(75.0%) of the lessons observed, the clarity, measurability and achievability of the objectives were very good and good respectively.  Mankoe (1997) and Tamakloe et al (1996) affirm that a lesson plan with clear, measurable and achievable objectives gives the teacher a definite target to aim at and a definite criterion for measuring or evaluating student learning and consequently ensures innovation that enhances effective pre-service preparation. Nevertheless, Taba (1962) states that to achieve the set objectives of an educational programme, there must be appropriate and sequential selection of content.

Table 9 reveals that in five of the lessons observed indicating (62.5%) the adequacy and appropriateness of the selection of facts and concepts etc, and their suitability for the class level was very good, and in 3(37.5%) of the lessons, they were excellent. This indicates that the subject matter was suitable for the class level and appropriate to the achievement of the objectives of the Music and Dance programme.

Again, table 9 indicates that in 6(75.0%) of the lessons observed, the sequential aspect of the lesson notes was very good, while in two of the lessons (25.0%) they were projected as excellent. The implication is that in all the eight lessons observed, the tutors' lessons notes were systematic, clear and logically structured. Tamakloe et- al (1996), states that in evaluating a lesson, the teacher asks series of questions, which are directly related to the objectives stated in the lesson plan.

## 6. Discussion of Findings

The aim of this chapter is to look critically at the response to the interviews, questionnaires and the classroom observations and to discuss with reference to the main questions and literature reviewed. The research questions were: I. How is the course content of the Music and Dance programme in the Colleges of Education?  Ii. What kind of instructional materials and approaches is appropriate for effective teaching and learning of Music and Dance in the Colleges of Education?  The study pointed out a host of factors that militate against the adequate preparation of the pre-service teachers in Colleges of Education.

### 6.1. The Course Content of the Music and Dance Programme

The findings from this study indicate that the pre-service music teachers perceive that their courses provide inadequate preparation for teaching. In particular, it was found that pre-service music teacher education programs should place greater emphasis on developing the specific pedagogical  content knowledge and skills required for teaching Music and Dance knowledge, skills, attitude and values to be learnt by the pre-service Music and Dance teachers. Charles Hoffer (1993), states that music students should learn: The syntax of music – the patterns of musical sounds, Music as works of art, Intellectual understandings involving the music process and the organization of sounds, Skills and activities in performing, creating, and listening to music, attitudes about music in general. Binns (1994) advocates teaching music with joy and enthusiasm (p.116), and Struthers (1994) strongly agree that personal motivation is an essential aspect. Grossman, Willson and Shulman (1989) suggest that teachers may try to avoid teaching material they are unfamiliar with.

### 6.2. Influence of Background and Confidence in Teaching Music and   Dance

Research indicates that if pre-service teachers have a strong background in Music and Dance, it will generally influence their confidence and effectiveness in teaching Music and Dance within their classroom (Rusell-Bowie et al 1995). If pre-service teachers felt confident about themselves as teachers of the subject, then they would be more confident about handling the subject. Bandura (1997) confirms this, indicating that the confidence of teachers is a significant factor in how well the subject is taught.  In a study conducted by Welch (1995), into pre-service teachers and visual arts, the results indicated that pre-service teachers' self-concept about their own skills and background in the subject directly influenced their effectiveness as art teachers.

Research by Calderhead (1988) confirms this indicating that the pre-service teachers' own background impacts strong on their confidence in teaching. Research by Ryan (1991) indicates that if pre-service Music and Dance teachers lack both a strong background in the arts and confidence in the arts, then this will impact strongly on their future classroom teaching. The results accrued indicate that student relationship to music is negative as no student had any musical background or any formal musical training.

## 6.3. The Appropriate and Effective Teaching and Learning Resources

Using aids as media in teaching Music and Dance can be helpful to the teacher and the student. It is a tool used in teaching and as avenues for learning (Bavantappas 2003, Francis M. 1997, Lorreta E. 2003 and Neerajas 2003). Music and Dance as a culturally oriented subject, the use of certain musical instruments during teaching and learning is inevitable. The study revealed that apart from the students' music manuscript books, text books, CD players, few Atumpan, Apentema, Donno, Atenteben, Donno, Maracas, other few brass instruments for a college, the others are no-existing. The absence of these materials, resources and facilities in the colleges is detrimental to the implementation of the programme. Taner and Taner (1995) intimate that lack of teaching and learning materials is an obstacle to achieving intended outcome of innovations. The provision of musical instruments is the first step towards the creation of opportunities for student-teacher to acquire skills in the playing of African indigenous ensemble (Flolu and Amua 2003). Lack of materials and resources are a barrier to achieving intended outcomes of innovation.

## 6.4. Resourcefulness of Music and Dance Tutors

In many instances, teachers find themselves in situations where there are no readily made instructional materials. In such circumstances, they are enjoined to improvise as much as possible in order that teaching/learning will be enhanced. Ibeneme (2000), and Chute (1990) stress on the expensive nature of the instructional materials in terms of cost. It is therefore imperative and necessary to look for other means of providing the needed teaching aid. Improvisation becomes the option of coping with the demands of teaching and learning. In a depressed economy every individual is expected to be creative and resourceful in order to survive. Okeke (1990) urged teachers to produce their own aids in order to teach effectively. Everybody can be involved in the production of these alternatives – the teachers, learners, parents and all stakeholders in education. Anyakoha (1992), states that the involvement of teachers and learners in improvising materials gives students and teachers the opportunity to concretise their creativity, resourcefulness and imaginative skills. Mankoe (1997) states that these materials to be improvised should neither be too sophisticated nor too simple else the purpose for which they are created be defeated.

The practical nature of the Music and Dance programme in one way or the other, calls for the assistance of the resource persons during the teaching and learning process. Little (1981) states that the use of resource persons enables 'teachers and administrators teach other than the practice of teaching'. The question of whether teachers fall on resource persons who are knowledgeable to assist in teaching some topics they find difficult to teach, the response indicated negative. The implication is that the pre-service teachers will absolutely be deprived of acquiring specific skill or knowledge during preparation. Inviting more experienced person to help in the teaching and learning process confirms Zeichner and Liston's (1990), 'Academic Tradition'. That the teacher should be educated in the subject matter at Colleges/Universities, but should learn how to teach in the company of more experienced teachers or persons in other avoid a praxis shock.

## 6.5. Approaches of Effective Teaching and Learning

The Music and Dance courses employ a practical inter-ethnic and inter artistic approach to teaching and learning of Performing Arts in Ghana. This approach is in cognisance with the notion that learning at the lower levels of education should be practical and child centered (Doll, 1982; Matthews, 1989; Smith et al, 1957). This statement is in consonance with the Creative Arts Curriculum for Basic Schools (1-3: 2019: p: xiz) that teaching and learning from the level of mere acquisition of 'knowledge' that involved memorization of facts, reliance on formulars, remembering of facts learned without reviewing or relating them to the real world known as 'surface learning' to a new position called 'deep learning'. Learners are expected to deepen their learning by applying their knowledge to develop critical thinking skills, to explain issues, and reason to generate creative ideas to solve real life problems they would face in school and in their later adult lives.

The interviewees proposed that the theoretical subject in their pre-service course be restructured with clear links being made between general educational 'theory' and the music classroom. The pre-service music teachers in this study clearly feel that their courses need to relate to general education theory to music teaching practice. Again, teachers of the Music and Dance programme are to use the Ghanaian approach and attitude to the presentation of the Performing Arts to teach the students. That is, composition and improvisation in Music, Dance and Drama should be treated in each lesson, as the three are invariably inseparable processes in indigenous performance practice. Thus, the emphasis here is on the use of integrated approach to the teaching of Performing Arts.

## 6.6. Observation in Various Classrooms

The observation of lessons also assessed how the teachers' lesson had been planned. The analysis indicates that in all the eight lessons observed, the tutors' lessons notes were systematic, clear and logically structured. Tamakloe et al (1996), states that in evaluating a lesson, the teacher asks series of questions, which are directly related to the objectives stated in the lesson plan. It is important for a teacher to note in the Plan the questions he/she intends using in the

evaluation. One other important aspect of a teacher's lesson plan is closure- how he or she will bring proceedings to an end Tamakloe et al (1996). Here, the tutor indicates that he/she will: Summarizes the main points of the lesson. Welcome questions from students. Generally, the processes in the lessons observed were quite good. The observation of lesson assessed the degree to which the tutors studied adhered to the content description of the Music and Dance programme. Analysis indicates that the checklist on the degree to which Music and Dance tutors of the target population used academic, social efficiency model and developmentalist approach in the teacher preparation.

*6.7. Classroom Atmosphere and Situational Factors*

The analysis revealed that in eight of the lessons observed, the classroom atmosphere was very good. In the five lessons observed, the classroom atmosphere in three was good and in the last two it was very good. The implication is that there was openness and democratic atmosphere in all the lessons observed. Reseshine and First cited in Tamakloe et- al (1996) states that such situations provide opportunities for students to learn the content of what is taught. Lewy (1977) opines that the conditions under which the curriculum is being carried out are important to the success of an innovation. This calls for an examination of both tutors' variables as well as external variables, which include size of classroom, availability of various facilities and teaching equipments as well as the geographical location of the college.

In all the eight of the lessons observed, five of the situational factors were very good; and three were good. There was adequate furniture that was in good condition with spaces for passage and demonstration of what it taught. Clark (1987) argues that with such positive situational factors, implementation and innovation enhances effective teacher and learner participation. Concerning the use of costume as instructional resources, during the observational process, the analysis revealed total absence of the costume and its use. That is, all the students observed were in their usual college uniforms while one of the lessons observed indicated costume present and its efficient utilization. Tamakloe et- al (1996) contends that teaching and learning resources of this nature emphasise particular points raised in the lesson more effectively than the tutor can emphasise in the lesson. The absence of this, therefore, means the students would be deprived the full impact of the lesson.

## 7. Conclusion

In the Colleges of Education, pre-service courses combine collaborative and integrated approaches to curriculum, as the fragmentation of subjects and the cellular nature of higher education do not enable an articulated and holistic view of teaching (Flores, 2001). Pre-service teacher education provides with basic understandings of the organisational life of schools, develop the political skills to deal with the problems and challenges associated with the organizational pressures of schools (Kelchtermans & Ballet, 2002). Pre-service teachers' education provides the skills to take advantage of socialization opportunities. This involves the continual examination and reconstruction of their images of themselves as teachers.

Pre-service links with the primary and secondary curriculum (Cuoco, 1998), and incorporate both theory and practice (Flores, 2001; Mark, 1998; Yourn, 2000). Student teachers and beginning teachers acquire opportunities to analyze and reflect own beliefs and implicit theories of learning. Hawkey (1996, p.101) calls for early articulation of image to help 'pre-service and beginning teachers to start the process of interpreting their experiences within class and of developing as reflective professionals 'Pre-service programs link between teacher efficacy and teacher effectiveness (Gerges, 2001). (Gerges, 2001; Ghaith &., Shaaban, 1999; Wheatley, 2002). Teacher education programs offer subject specific methods courses, so that pre-service teachers learn how to teach their specialized subjects (Gerges, 2001) in the schools.

The Pedagogical content knowledge and skills are the knowledge and skills that apply specifically to teaching music within the classroom. In this study, pedagogical content knowledge and skills includes such aspects as knowledge of music teaching techniques, engaging students with music in a meaningful way, implementing the music curriculum effectively, assessing students' abilities in the various aspects of music and explaining and demonstrating musical concepts. Although, pre-service teacher education is designed to prepare beginning teachers for the early years of their career, early-career music teachers in Colleges of Education express general dissatisfaction regarding the pre-service education they have received. This dissatisfaction appears to be linked to a perceived need for increased support in pedagogical content knowledge and skills in particular.

## 8. Recommendations

Pre-service music teacher education programs should place greater emphasis on developing the specific pedagogical content knowledge and skills required for teaching classroom Music and Dance, Pre-service Music and Dance teachers lack both a strong background in the arts and confidence in the arts; this will impact strongly on their future classroom teaching. Again, there should be provision of teaching and learning materials. Tutors are encouraged to learn to improvise teaching and learning materials from the environment for their lessons whenever there is no readily made available teaching and learning materials, tutors should also not hesitate inviting a resources person when the need arise. Periodic in-service training, seminars and workshops should be organized for enhancing teaching and learning of Music and Dance. More so, in bridging the gap between the field teachers, the mentors, mentees or the mentoring/partnership schools, should have regular or periodic in-service training in other to be abreast with the current trends and pedagogical practices to ensure effective collaboration, guidance and counseling, and appropriate monitoring of the mentees. The Teacher Training Institutions should streamline their curricula to suit the creative arts syllabus of the Basic Schools (P1–

SHS3) to enable the pre-service teachers develop a fair and comprehensive knowledge in the Music and Dance programme that will instill confidence in pre-service teachers during the teaching and learning process.

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