

UNIVERSITY OF CAPE COAST

ATTRACTING ADMINISTRATIVE SUPPORT
FOR MUSIC EDUCATION IN SENIOR
SECONDARY SCHOOLS IN CAPE COAST
(GHANA): THE ROLE OF THE
MUSIC TEACHER

BY

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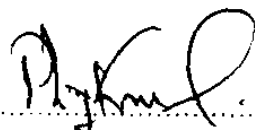
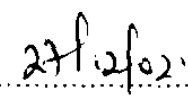
THESIS SUBMITTED TO THE DEPARTMENT
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Declaration By Candidate

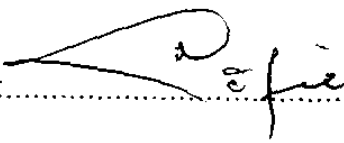
I hereby declare that this thesis is the result of my own original research and that no part of it has been presented for another degree in the university or elsewhere.

Candidate:  Date: 
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Declaration By Supervisors

We hereby declare that the preparation and presentation of the thesis were in accordance with the guidelines on supervision of thesis laid down by the University of Cape Coast.

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DEDICATION

To my late uncle, Jacob Kwamena Essien
of Breman Esiam, my Sweet Mother, Jemima
Essien; and my sweet-heart, Agnes, and all
the children.

ACKNOWLEDGEMENTS

I wish to express my deep gratitude to Dr. J. K. Atta-Quartey, of the Department of Music, University of Cape Coast, who was my Principal Supervisor, for reading through this study and making very useful suggestions. I am also greatly indebted to Dr. N. N. Kofie, the Acting Head of the Music Department of the same University for the invaluable role he played in the supervision of this study.

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I cannot end this acknowledgement without making mention of the immense assistance extended to me by the following friends in the typing of this work. They are:

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U.C.C. Library,
- ii. Bro. J. K. Bassaw, Mfantshipim School Science Resource Centre,
- iii. Mr. John Maxwell Mensah, Mfantshipim School, office of the
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ABSTRACT

School administrations are often confronted with the problem of cutting back financial assistance of some academic departments of their institutions due to consistent budgetary constraints. Often, the tendency has been to make music departments their first point of call. Ironically, these headmasters acknowledge the fact that music plays a vital role in their schools.

Music education, in various forms, has been on the curricular of second-cycle schools in Ghana since the introduction of secondary education into the country. However, there seems to be the problem of inadequate administrative support for music education, especially at this time when so-called peripheral subject areas in our schools suffer routine financial cut-backs.

This study investigated the views of school heads, music teachers, and music students on the role that music teachers, as the engine of growth of music education in our schools, can play to ensure a sustainable flow of administrative support for music in our schools.

Questionnaires and Interview Guides were designed and administered on a population which consisted of ten (10) school heads, five (5) music teachers, and one hundred and forty-seven (147) music students, all in five (5) sampled schools in the Cape Coast municipality.

The methodology used was the analytical-descriptive method; and qualitative and quantitative analysis involving frequencies, percentages, and means were used to analyse the data.

The study revealed that there is an abysmally low level of administrative support for music education during a greater part of the academic year in our secondary schools. The study brought to the fore that, for about a quarter of the year when the music department of a school would be greatly needed for the organization of a successful speech and Prize-Giving Day, support for the department phenomenally increases. It was realized from the study that low enrolment in music departments was the major contributing factor to low support for the music programme. Two identifiable factors which accounted for this problem of low enrolment were

a) The non-compliance of the directives from the Ghana Education Service that music as an elective academic subject should be accommodated in all senior secondary school programmes except the technical programme (See Appendix 4)

b) Misconceptions about music which are carried on to newly-admitted students by some school heads and teachers who are in charge of giving orientation to new students.

The study concluded that if support for the music programme can be augmented, then music teachers must go an extra mile by

i) working harder to secure a good schedule for music on the senior secondary school time-table in many academic programmes as directed by the Ghana Education Service ,to enable many more students to enrol.

- ii) working harder to make school administrators realize that their recognition of the worth of music in their schools is incomplete if they only need music because of its aesthetic values without a corresponding recognition and support for the academic aspect.
- iii) working harder to make music an enviable subject in the school curriculum through which students can reach higher goals.
- iv) working harder to become role-models in the eyes of current students who have the potentiality of advising future students (most of whom would be their relations) to enrol in music.

In these ways, the study affirms and concludes, the music teacher can become an effective and reliable vehicle through whom many students would be shepherded into the music programme and thereby attracting the needed administrative support.

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CHAPTER ONE:

INTRODUCTION : RATIONALE AND PURPOSE.

The quest for adequate administrative support for the arts, especially for music education, will continue to engage the attention of music teachers and other stakeholders in our secondary schools. In the words of Hoffer (1983), "The trimming or eliminating so-called peripheral subject areas from the school curricula appears to be a financially attractive economy to school administrators" (p. 86). The threat of cutbacks in finance to various school academic departments has become apparent these days as government subventions on education at all levels in the educational enterprise keep dwindling year after year due to extreme fiscal pressures under which school budgets come.

"Typically", according to Bruhn (1996), "most music teachers along with music education beneficiaries, concerned parents and those who understand the importance of music education are shocked when they learn that the programmes in music and the arts are in jeopardy due to budget cutbacks" (p. 40). He emphasizes that these cutbacks in subvention for the arts have become more critical and are taking place at a time when educators, musicians, politicians, parents, students, and other stakeholders in education are realizing the growing importance of music education in our schools.

There is no question about the laudable role that music, as a discipline, plays in the school. These roles can be beneficial to individuals, groups, and even to the society at large, depending on how they are viewed and what is to be achieved.

Hermann (1965) defends the need for music education and the need for the sustenance of administrative support for music education in schools. He contends that music, being one of the seven liberal arts, provides pleasurable and educative experiences and is also rich in emotional values. He underscores the fact that apart from giving children opportunities for self expression and promoting self-discipline and self-development, music is a vital social force which enriches and supports other learnings. Ekueme (1996), in support of this, contends that music is a storehouse of possibilities, and these possibilities need to be tapped and exploited against the future. Hermann concludes that the roles that music education plays in our schools are for cognitive, social and emotional development, as well as for creativity and physical development.

Despite these invaluable roles, in many African countries, especially in Ghana and Nigeria, support for music education in our secondary schools has been inadequate and this has had a bearing on the quality of music education in our schools. In assessing the Nigerian situation, Ekueme laments the unco-operative attitude of school authorities which has led to the non-availability of qualified teachers, facilities, and instructional materials. In her view, the cry of music teachers is that of a dearth of administrative support in the form of funding, facilities, equipment, scheduling, textbooks, and other teaching materials.

The Ghanaian situation is not different. According to Manford (1983), teachers' lack of instructional and vocal skills coupled with limited available resources have made some aspects of music difficult to teach. Mensah-Aggrey (1985) shares the same view when she intimates that music Education in Ghana has not been attractive. She gives some of the factors accounting for this as teachers' attitude to the subject, lack of instructional materials, students' misconception that Music is a

difficult subject, and the non-availability of instruments to students for practical work. For these reasons, among others, Ghanaian music teachers have therefore limited themselves to preparing their students for external examinations only (Akrofi, 1983). By so doing, these music teachers have relegated to the background the other equally rewarding instructions in music education. In support of this observation, Attah (1991) underscores the fact that apart from examination results, there have been no other means of evaluating the success of music programmes in schools.

Nevertheless, according to Akrofi (1988), since the introduction of secondary school education in Ghana, the Ministry of Education has regarded music as an important subject in the curricula of first and second - cycle schools. In most Ghanaian schools, choral music is performed regularly during morning assemblies and at school worship services. On annual Speech and Prize-Giving Days, when the achievements of the school over the year are made known to the public, the role that traditional music and dance, choral and instrumental music play become an effective and reliable yardstick which headmasters and the general public use to measure the success of the programme. The music teacher, at Speech Days, becomes the cynosure of all present at the function. He is usually the only teacher among the school teaching staff who exhibits his profession in the open for the audience to see and enjoy. The success of a Speech Day depends to a large extent on the performance of the performing groups of which the music teacher is the leader and director. This needed and often - sought - for success cannot be achieved without the necessary administrative support from the school administration of which the headmaster is at the apex. He is instrumental in ensuring a respectable place of music in the school.

Administration has often been explained in different ways by professionals and academicians. Frost and Marshall (1977) define it as “the guidance, leadership and control of efforts of a group of people towards achieving a goal” (p. 108). In line with this definition, in the Ghanaian secondary schools, it is the headmaster and his immediate assistants who are in charge of making decisions about the school curriculum thus ensuring that the music programmes in the school are adequately supported. Providing effective administrative support is therefore one of the most important responsibilities of the headmaster. With sustainable and adequate administrative support, Onifade and Odedeyi (1998) contend that students will be motivated to outstanding performance since they will have a positive attitude towards the subject they are studying.

Despite these laudable contributions that music education can make in the life of a school and the great heights that a music student can reach if the needed support is given, music teachers are often faced with the problem of inadequate administrative support. This is usually in the form of non-availability or inadequate supply of funds, facilities and equipment, textbooks and teaching materials.

Various schools of thought have come out with observations as to why there is an apparent neglect of music when it comes to funding. One group of music educators contends that the apparent low position of music in the educational curricula is a contributing factor to the apathetic attitude of some headmasters to the teaching and learning of music. In supporting this view, Sidnell (1973) maintains that music teachers usually point at administrators as the sources of the low pride and less popular position that music is accorded in their schools. To him, this is because decisions on scheduling, course contents, and finance are taken by the administrative

machinery of the school headed by the principal. The school head is essential in ensuring the place of music in the school. He is to make sure that the music programme is adequately funded. Vaughan (1996) brings home the fact that it is untenable for school administrators to cite state funding problems as the reason for not sufficiently funding music in schools since external funding issues are not always the reason for reducing music budgets in their schools. She underlines the fact that music programmes often suffer because they "lack a particular advocate (principal, board member, or a parent) who clearly understands music education needs" (p. 36).

Apart from funding problems, Hoffer (1983) underscores the fact that problems relating to poor scheduling and course contents which have led to the low position of music in our schools can be attributed to the headmaster. He states:

Sometimes a school's course requirements make it difficult for students to find time for music. The pressure is reflected in a lower number of students enrolled in music. It is almost always possible for a student to enrol in music but sometimes the price is too high in terms of what must be sacrificed to do so, and so it may not be reasonable to expect students to enrol. (p.86)

In such a situation where the number of students studying music has been made to be very negligible as compared to the number of students reading other subjects, when it comes to appropriating the school funds what may go into music will be proportionately negligible, despite the fact that instruction in music Education requires a lot of funding in terms of the acquisition of teaching and learning materials.

Another school of thought spearheaded by Amoaku (1982) maintains that some teachers and administrators do not see the need to provide adequate administrative support for music education since they see music as a peripheral,

inconsequential class-time filler. This perception has also been brought up by Evans (1975) in his observation that schools in Ghana still follow the nineteenth century tradition of preparing students musically only to perform at worship services and on Speech and Prize-Giving Days. Evans further underscores the fact that music is not an ornament to be reserved and polished at a cost for Speech Days. This can partly be attributed to the headmaster's attitude to, and perception, of music. A former music teacher in one of the Cape Coast schools, who at the time of this study was a lecturer at the University of Cape Coast Music Department, in supporting this school of thought, once confided in this writer that his headmaster would only greet him or would respond warmly to his greetings only when it was approaching Speech Days. After one Speech Day to the approach of the following year's Speech Day this headmaster, apparently, would not acknowledge the benefits of music in his school neither would he see the worth of the music teacher in the school. This untenable idea of preserving music and embellishing it at a cost for special school occasions, according to this school of thought, does not allow music education to receive an all-year-round administrative support in our secondary schools. Evans concludes that this does not augur well for music education in our schools because the music programme is an all-year-round instructional activity in the school and must therefore receive an all-year-round support.

The third school of thought, championed by Rainbow (1964) and Hoffer is however of the view that for a school music programme to obtain adequate administrative support, the onus rests on the music teacher. In the view of Rainbow, no headmaster will withhold support for the music department if he sees that music in his school is flourishing. On Hoffer's part, he contends that there is the need for the

music teacher to "sell" music in his school for the needed support since "very few people are opposed to having music in the schools" (p. 33). This school of thought seems to attribute the lack of adequate administrative support for music education in our secondary schools to incompetences of the music teacher. In supporting this, Evans contends that quite a number of music teachers in our secondary schools have limited background in music and music - teaching methods, especially modern, progressive methods that are being used with great success in many countries throughout the world. According to this school of thought, if music teachers would want their heads to provide them with support for the music programme, their curricular and extra-curricular musical activities in the school must impress the administrative set-up of the school and the general public. To buttress this point, a teacher once told this writer that after an excellent performance of his choir at Dunkwa-Offin (Ghana) in 1995 during a Speech Day, the chairman of the school's Board of Governors donated a handsome amount of money to the school's music department and later followed it up with musical instruments. The second incident which is also supportive of this school of thought happened at Mfantshipim School in Cape Coast in 1998. That was also after a Speech Day performance by the school choir. The special Guest of Honour, in his speech, had a word of commendation for the music department. Incidents like these, according to this school of thought, will go a long way to influence an unsympathetic headmaster to give the music department its fair share of the school budget to uplift the status of music in his school. Rainbow supports this further by saying:

The school choir is a shop-window for the school's music. If there are signs that music in his school is beginning to flourish and that the school's reputation is likely to be enhanced by it, no headmaster will withhold support. (p. 19).

are thwarting their efforts to make music education blossom and flourish in our schools.

Historical Background

The early Christian missionaries who introduced formal education in the Gold Coast (now Ghana) laid much emphasis on the three Rs (reading, writing and arithmetic) and music. They were undoubtedly cognisant of the fact that music, especially song-singing, could serve as an effective catalyst to the learning of the three R's (Rackham 1935) as observed by Aristotle :

Education in music is well adapted to the youthful nature; for the young cannot endure anything not sweetened by pleasure, and music is by nature a thing that has a pleasant sweetness. (p. 653)

It was the view of the missionaries that the three Rs only could not complete the educating process of the child and so there was the need for the introduction of music in the education process. They emphasized that education was largely a tool of social change and "music education was simply one aspect of that change" (Nketia 1966, p. 234). It was the perception of the missionaries that the developed individual was a member of a social group and since music is appreciated in every society he would use music beneficially for himself and his society. This fact is echoed by Nketia (1975) when he contends that the task of the music educator is not only to impart knowledge and skills or nurture creativity in children, but also to contribute to the development of the personality of the child who lives his life both as an individual and as a member of a social group. This vision has been corroborated by a statement circulated world-wide by the Commonwealth on March 8th, 1998 to mark Commonwealth Day:

Music is a part of our lives. It surrounds us in different places - in our homes, schools, and places of worship... Music is something we all share... It is an ideal starting point to learn about other people... Appreciation and respect for music other than our own can help us foster inter-cultural learning and international understanding.

However, until 1959 when an attempt was made by the Ministry of Education to broaden the scope of music education in Ghana, music lesson in the classroom was a little more than a bit of song-singing. This practice of substituting music with song-singing was copied from the early missionaries who incorporated hymn-singing as a class subject in schools to help in their missionary work. Bartels (1965) lists singing as one of the compulsory subjects in the 1900 School Syllabus of the Cape Coast Wesleyan Girls' School and Training Home (now Wesley Girls' High School, Cape Coast). Roach and Darko (1981) also report that during this time music education "mainly consisted of singing and basic instruction in solfege" (p. 17). They further state that there were breathing and voice exercises and some exercises on the mechanics of notation and sight reading.

In a move to expand the instructional activities in music, the Ministry of Education made some concrete efforts to broaden the scope of music education in our schools during the early years of the post-independence era. For example, the 1959 Music Syllabus for Primary Schools, according to Evans, sought to widen the scope of music education by introducing theory of music, rhythmic movement, and music appreciation.

Evans concludes that for the aims and objectives envisaged in this syllabus to be achieved, the role that the classroom music teacher was to play could not be underestimated. Akrofi (1983) maintains that music has long been regarded principally as an intellectual exercise in Ghanaian secondary schools. He mentions

that music was a compulsory subject for students in the junior classes (that is, Forms One to Three) in those schools where music instruction ended for all students after Form Three except for those who offered it for the School Certificate and General Certificate of Education in the Ordinary or Advanced Level Examinations. Akrofi goes on to mention that in these examinations, the scope of music education was widened further to include harmony, form, melody-writing, rhythm, music literature, and performance which included singing and the playing of Western and African musical instruments.

Despite all these pre- and post - independence efforts to put music education in a respectable position on the school curriculum it is the view of many music educators that little has been achieved. Nketia (1975) contends that "anyone who observes music lessons in our schools cannot fail to notice the somewhat low position that music still occupies." p.5

A major factor which nearly annihilated music education in our secondary schools was the advent of the New Educational Reforms in the late 1980s. These reforms, ostensibly based on the 1973 Dzobo Report On The New Structure And Content of Education, discarded music education in second-cycle schools, contrary to the tenets of the Dzobo Report(Dzobo, 1973). The Report rather recommended that at the senior secondary school level,

'provision should...be made for specialization
in the Arts, Science, Agriculture, Education, Art
and crafts, Dancing, Music and Physical Education
(p.12)

Because of the apparent neglect of music as an academic subject in the late 1980's, music teachers in the secondary schools had to leave for the first cycle institutions to teach subjects other than music . The few who stayed in the secondary

schools had to change to other subjects as well. A music teacher at Boa Amponsem Secondary School (Dunkwa-Offin), for example, had to change to the teaching of mathematics and Akan in the lower forms.

However, in the review of the various programmes in senior secondary schools (SSS) for the Senior Secondary School Certificate Examination (SSSCE) after the mass failure of the first batch of SSS graduates in 1993, music was brought back into the curriculum. Almost all the SSS programmes had music as an elective subject (See Appendix 4). The education planners might have realized that “music gives children opportunities for self-expression” and that it “enriches and supports other learnings” (Herman 1965, p. 19).

Consequently, the West African Examinations Council (WAEC) which conducts examinations for all SSS candidates among others, have incorporated music as one of the examinable elective subjects in our schools. The Council’s Music Syllabus for the period 1998 - 2000 has an elaborate programme for music students so as to bring out the best from them in the form of composition, theory, performance, listening, reading and analysis of music. In response to this, almost all the well-endowed secondary schools in Cape Coast have music as an elective subject on their curricula.

The Cape Coast area is where the first European contact with the people of Ghana (formerly Gold Coast) started. Consequently, formal education was begun first in this area. Cape Coast, now the Central Regional Administrative Capital, therefore boasts of many well-established secondary schools in the country. Mfantshipim School, founded by the Wesleyan Missionaries in 1876, is the first secondary school

to be established in the country. Apart from Mfantipim, there are other equally good secondary schools in the Cape Coast municipality.

According to Bartels, music has been on the curricula of schools in Cape Coast since the beginning of the twentieth century. He reports that in 1958 when there was the need to send some subject teachers from Mfantipim to the United Kingdom for refresher courses, music teachers were included. However, according to Mensah-Aggrey, music education in the Cape Coast schools has been on a downward trend for some time. She attributed the cause for this trend to a number of reasons, the paramount one being lack of administrative support.

Theoretical Framework

A study like this, which seeks to deal with the effectiveness of the role that a teacher can play to attract adequate administrative support for the teaching-learning process of music, must be based on a theoretical framework that defines the construct of teaching effectiveness and how it might be operationalized for measurement purposes. Scientifically, theories emerge inductively as a result of several empirical research evidence that are sufficiently related to form coherent propositions. However, May-Parker and Ozumba (1981) contend that research has not generated any theory or theories of teacher-effectiveness which is a bait for the attraction of administrative support for the teaching-learning process. According to them, it has been found that there are certain propositions that approximate theories in this area of teacher effectiveness. They contend that Anderson's (1945) proposition on "integrative" and "dominative" teacher behaviour is one of these propositions. In this, Anderson suggests that integrative teacher behaviour may lead to positive

instructional outcome, while dominative behaviour of the teacher may result in negative outcomes. This proposition is similar to what Flanders (1960) postulated in which he talks about the "Direct" and "Indirect" teaching which respectively refer to Anderson's integrative and dominative behaviours.

Closely related to these two propositions is the Mastery Teacher proposition which also tries to approximate a theory of teacher effectiveness as a means to attract support from management (Ozumba, p.12). This proposition derives from the theory of Mastery Learning which postulates that certain mastery behaviours such as group instruction and individual checking by the teacher would lead to pupil mastery of the subject matter.

In relating this to the study on hand, the adoption of the integrative behaviour by the music teacher, rather than the dominative behaviour, would lead to positive instructional results which would in turn lead to pupil mastery of the music programme. The student must see how the music teacher integrates himself in the music programme. This, according to Anderson's proposition, will lead to positive results for the music programme. This will, in turn, enhance the image of the music teacher before management and will therefore go a long way to influence management to support the music programme in the school.

The Purpose and Justification of the Study

The purpose of this study is to investigate the views of headmasters, music teachers, and music students about how administrative support for music education can be enhanced. The augmentation of such a support which will be in the form of budgeting and financing the music programme will facilitate instruction which in the long run will go to enhance the work of the music teacher in the school.

As envisaged in the 1998-2000 WAEC Syllabus, the movement from classroom song-singing in the early days of secondary education to music education proper presupposes that the music teacher in our senior secondary school today has an onerous task on his shoulders. He should be in a position to churn out well-equipped music students who can perceive music, react to music, produce music, conceptualize and analyse music. This student should also be in a position to evaluate and value music. According to Onifade and Odedeyi, a teacher cannot do this appreciably without the provision of adequate administrative support.

It is also hoped that through the medium of this study, a positive change of attitude on the part of both the school headmaster and the music teacher might be effected to enhance the teaching and learning of music. It is hoped that this will go a long way to elevate the status of music to an appreciable level comparable to that of other subjects in the school curriculum.

The need and justification for such a study has also been made obvious and compelling by the problem of inadequate number of music teachers in our schools. In many schools in Ghana, music which is mainly song-singing, is handled by "general practitioner" teachers who teach all subjects in addition to singing. The few music teachers who are actually teaching the subject must be supported by their administrators so that more student-teachers may be attracted to the field. If students know that music is now on a higher pedestal of the school curriculum comparable to other subjects, they would not be reluctant to pursue higher courses in the subject.

Research Problems

These are

1. to ascertain the extent to which school heads provide administrative support for

music education.

2. to ascertain the views of school heads on the role of the music teacher should play to ensure the provision of administrative support.
3. to ascertain the views of music teachers on their role in ensuring the flow of administrative support.
4. to determine students' assessment of the music teacher's performance in the school.
5. to ascertain the views of school heads on the need for music education in secondary schools.

Definition of Terms.

1. Ghana:

Formerly called Gold Coast, Ghana is a West African country which became independent from British colonial rule on 6th March, 1957. The country is divided into ten administrative regions one of which is the Central Region which has Cape Coast as its administrative capital. Cape Coast is on the coast of Ghana, about 150 kilometres from Accra, the capital of Ghana.

2. **Post - Independence Era:** This is the period after 6th March, 1957, the date Ghana, (formerly Gold Coast) attained independence from British colonial rule.

3. **WAEC:** This is an abbreviated form for The West African Examinations Council, the body which conducts external examinations in five West African countries, namely, Ghana, Nigeria, Sierra Leone, Liberia and the Gambia.

4. **J.S.S.:** This is an abbreviated form for Junior Secondary School which has a duration of three years after six years of primary education.

5. **S.S.S.:** This is an abbreviated form for Senior Secondary School which has a duration of three years after the Junior Secondary School. (At the time of this study, the government of Ghana was contemplating increasing the duration of the SSS programme from three to four years).
6. **S.S.S.C.E:** This is an abbreviated form for Senior Secondary School Certificate Examination which has come to replace the GCE (The General Certificate Examination at both the ordinary and advanced levels).
7. **Speech Day:** Normally called Speech And Prize-Giving Day, this is an annual durbar of students, teachers, parents, and school administrators during which speeches are given on the school's achievements over the year, and prizes given to outstanding students and staff of the school.
8. **Headmaster/Headmistress:** This is the titular head of administration in the school who sees to the day to day administration of the school. In this study, the title "headmaster" is used for both sexes.
9. **Board of Governors:** This refers to the directors of the school who meet periodically to formulate policies for the school. The headmaster is always a member of the board.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

The evolution of an effective mechanism for the classroom teacher to attract or to obtain an enhanced administrative support for education has been the pre-occupation of many educational practitioners. In the field of music, administrative support in the form of budgeting and financing the music programme, purchasing and disbursing supplies, securing the repair of equipment, selecting and promoting teachers and seeking their welfare are, according to Leonhard and House (1972), needed by the music educator for an enhanced music programme.

This literature review will be organized in seven broad areas which have bearing on the above needs which, in the view of Leonhard and House, "represent means to the best possible education in music for students" (p. 325).

These areas are

1. the place of music in general education.
2. the role of the music teacher
3. the need for teacher-development.
4. the relationship between the teacher and the administrator.
5. availability of teaching materials.
6. financing the music programme; and
7. safeguarding the financial support.

1 The Place of Music in General Education

Swanwick (1979, foreword) laments that teachers of the arts are often forced into a defensive position to fight for administrative support. This, in his view, need not be so. It is his contention that music educators do not have to talk or write in defence of their vocation. Sidnell (1973), places music in the fourth position after arithmetic, geometry, and astronomy when listing the seven liberal arts which, according to him, scholastic sages regarded as pertaining to humanity. He contends that music has long held a place of importance in education in Western cultures which prized music as a means of developing an ideal aesthetic sensitivity.

Britton (1958) also writes that music, being one of the seven liberal arts, has formed an integral part of the educational systems of Western civilization from Hellenic times to the present. To him, the position of music in education is one of great strength and so its defence for adequate administrative support should not be approached as if something new were being dealt with.

Burmeister (1958) contends that no one seriously doubts that music belongs in general education and that it plays a significant part in the realization of many of the goals in general education. It is the view of Burmeister that if it can be shown that music plays or must play a considerable role in the lives of all men, then its place in general education is assured. However he laments that previous attempts to support the place of music in the curriculum so as to attract administrative support have largely treated music as the instrument to goals that are not unique to music but can be better arrived at by other means. To him, the music educator must show that "music

is central in the core of common experiences” (p. 218) and the provision of administrative support will not be a problem. Britton corroborates this lamentation by Burmeister in his contention that many music educators who try to justify the need for adequate administrative support for music education tend to place too heavy a reliance upon ancillary values which music may certainly serve but which cannot constitute its justification.

According to Britton these music educators usually follow Plato and his general view that the essential value of music lies in its social usefulness. He continues:

Arguments based upon such views never ring true, never really convince, and music is left unjustified... The social values to be obtained from participation in a High School Band might as easily be realized in many other group endeavours (p.195).

This assertion made by Britton presupposes that the music teachers in our schools must put up convincing reasons to their school administrators on the need for the music programme to be supported, else little or no administrative support will be forthcoming.

This view is supported by Sidnell in his contention that if those who are responsible for school policy see only the public relations value of music, one can expect little aid in supporting a true instructional programme .

Swanwick contends that “it calls for a reasoned case” to convince people of the justification for the provision of administrative support for music education in the curriculum. His argument is that music, like the other arts, has nothing close to the obvious usefulness like geography or science, and, for this reason, it is difficult to get a message across to others who are not already sympathetic. Accordingly, if the

music educator would want to be successful in his attempt to argue his case for adequate administrative support, then he should conceptually work out for himself the nature of music as an art and the functions and purpose of music education. In the view of Swanwick, the music educator must also be equipped with some philosophical training, and a philosophy of education to enable him articulate a rationale for music education. Anything short of this, according to the writer, cannot strongly entice policy-makers to support music education administratively in our schools. This situation seems to prevail in the Cape Coast senior secondary schools where music education continues to lack the needed administrative support.

Heargreaves (1986) examined trends of music education in Britain and observed that policy-makers were not according music education its real position on the educational ladder. He found out that music was still a low-status subject in British schools. Such an undignified position of music in our schools, according to Heargreaves, would not be a powerful bait for the attraction of adequate administrative support for the teaching and learning of music. As a solution, he contends that music should be part of an educational package for students. He writes:

Music should not be isolated from the rest of the school curriculum, and that it could and should be integrated with teaching in science and other social subjects.(p.25)

The sort of integration advocated here by Heargreaves supports Anderson's proposition on the integrative teacher whose integrative behaviour in the teaching-learning process, according to Anderson, could lead to positive instructional outcome. Heargreaves' contention is also in support of what Sidnell had said about music education. Sidnell contends that music serves as a catalyst to the study of other equally important academic subjects because memory, comparison, and attention

needed by the student to develop his intellectual faculties “are quickened by a study of musical principles” (p.5) and that through the medium of the music lesson the moral nature of the child can be properly cultivated. For these reasons, in the view of Sidnell, there should be no discrimination against music education when appropriating funds for the various subjects in the school curriculum.

2. The Role of the Music Teacher

Cahn (1969) tasks music educators to be the fountain of administrative support for the teaching and learning of music in our schools. According to him, “a music educator is not solely a musician but an educator who casts his lot with the task of aiding others to learn and to grow” (p. 37). In his view, if music teachers can show that music education programmes teach the student to be more creative, broader in outlook, and more sensitive to all kinds of problems around him, then they could clearly demand not only admission to the highest orders of the educational fraternity, but leadership in its direction. According to Cahn, this would enable the music educator occupy an unusual role in the world of education. For Cahn, such music teachers would have little or no problem about administrative support for their music programmes. This view is supportive of Rainbow’s contention that no headmaster will withhold support for the music programme if he sees that there are signs that the music in his school is flourishing and that the school’s reputation is likely to be enhanced by it . This contention by Rainbow presupposes that the administrative support would be forthcoming if the music teacher achieves good results. According to House (1958), the head of a school system is concerned with the development of the music programme in an administrative capacity. He is responsible for the direction of organized curriculum development and for the provision of educational

facilities. However, in House's view, the initiative rests with the music teacher who is expected to deal directly with the instructional activities. Hermann (1965) corroborates this when he contends that no matter how skilled the music consultant is, it is the classroom music teacher who will determine the day-to-day music instruction the boys and girls in his classroom receive. Fullan and Hargneaveg(1996) succinctly support this when they contend that even where modern gadgetry has been introduced to improve the effectiveness of learning, it is still found that in every school system the direct personal contact between pupils and teachers remains supreme in the educational process. It is their contention that however noble, sophisticated, or enlightened a proposal for instructional change and improvement might be, they come to nothing if music teachers do not adopt them in their own classroom and if they do not translate them into effective classroom practice.

In discussing the invaluable role teachers play in the educational process, Chapman and Carrier (1990) contend that notwithstanding the specific focus of an educational intervention, teachers are a factor in the success of an educational programme since they manage classrooms and interact with students on a day to day basis. They conclude that quality education for all cannot be realized without proper emphasis on the need for well-trained teachers who are motivated by appropriate conditions of service and social status. It is their contention that the role played by teachers is a central one for which no effective substitute exists. Chapman and Carrier elucidate this contention by explaining that no matter what is done in terms of assigning policy priorities, mobilizing resources, or streamlining administrative structures, it will be the individual teacher who is left to face the enormous task of achieving quality education. This puts the music teacher in an important position in the

educational enterprise since the effective teacher is and will remain a key to successful change in curriculum.

In relation to this study, the Ghanaian music teacher will be well-placed to attract administrative support for the music programme if he is seen by the administrative head as an effective teacher who can produce positive results which will go to enhance the image of the school.

3. The Need for Teacher-Development

Farrant (1980) underscores the fact that progress in education these days has brought in its wake new and tougher challenges to the music teacher. According to him, these challenges have been brought about by the need for new trends in curriculum development, new concepts of education, and new methods of teaching. This need puts increasing responsibility on music teachers and with this a teacher with minimal general education cannot shoulder. In the view of Farrant, today's teacher must be much more adaptable and innovative than were those of the past.

Henke (1969) also thinks that teachers should move away from their old methods of teaching and become abreast with contemporary trends so as to achieve positive results. Rebores (1980) underscores the fact that it is literally impossible today for an individual to learn a job or enter a profession and remain in it for forty or so years with his skills basically unchanged. In his view, "staff development is not only desirable but also an activity to which every school system must commit human and fiscal resources if it is to maintain a viable and knowledgeable staff"(p.166). Henke proposes in-service training as an effective device to assist teacher-development. According to him, a metamorphosis of action is taking place in music education. He underscores the fact that new concepts of the place of music in general

education and the development of creativity are occupying the thoughts of music educators. He, however, sounds pessimistic on the capabilities and willingness of most present-day music teachers to tilt towards these new approaches in music education as a way to elicit administrative support. Henke questions if it can be reasonably expected that the ordinary music teacher, "with a teaching tradition established over the years, is able, willing and eager to implement a new concept in music education" (p. 33). He found in his studies that there were some teachers who found themselves secure in their present position and were therefore complacent. In his view, such teachers would find it difficult to learn new approaches to teaching. Henke cautions that little can be expected from music teachers "who lack the necessary vision to venture new paths" (p. 34). Farrant corroborates this view when he asserts that new patterns of pre-service and in-service training are emerging to enable teachers to have lifelong access to training at levels and at times which are appropriate to their needs. Rebores in his argument in support of the need for in-service training to the teacher writes that no employee will remain qualified in the face of accelerating change without some form of on-going education and training. In a similar contention, Szilagni (1984) argues that "in today's complex and dynamic world, it is no longer necessary to debate whether training and staff development activities are luxuries since most organizations have realized that training and development are necessary for the spirit, survival, and performance of an organization" (p. 34). In his opinion, Farrant thinks that the need for training grows more essential as teachers undertake increasingly complex roles and find that natural gifts are insufficient to cope with all the tasks expected of them. The provision of such an opportunity for training, according to Henke depends upon "a forward-

thinking administrator and the conditions surrounding the in-service programme” (p.34).

In relation to this study, it is the view of this writer that music teachers should be given the opportunity to avail themselves to in-service training and other workshops in music education so as to broaden their chances of succeeding in achieving positive results. This writer agrees with Rebore that the in-service training will enable the music teacher to update his skills and knowledge in music teaching and will make the teacher keep abreast of societal demands and also make him become acquainted with the advances in instructional materials and new methods of training. However, due to financial constraints the Ghana Education Service which is tasked to offer these trainings to teachers seems to be shirking its responsibility in this respect, thus denying music teachers the benefits of such a facility. However, in Ghana, the Ghana Music Teachers' Association (GMTA) has taken upon itself to organize annual conferences and workshops for music teachers.

4. The Relationship between the Teacher and the Administrator

A healthy relationship between the classroom teacher and his immediate boss, the head of the school, is a major contributive factor for the success of an instructional programme. It further gives an impetus for the attraction of adequate administrative support for the programme. However, Sidnell (1973) laments that “music teachers are often inclined to identify school administrators as causes for unsatisfactory conditions” (p. 17).

Leonhard and House (1972) clearly cut the tie between instruction and administration. According to them, “while instruction is an effort to produce specific changes in the behaviour of students, administration provides for and directs those

efforts" (p. 334). The prime duty of the music teacher, therefore, is to see that the administration is kept informed of his needs in carrying out the task of music teaching. In their view, this duty of providing information on the music programme involves constant evaluation by the teacher and also an objective assessment of his teaching situation in order to discover what elements need strengthening.

Leonhard and House, however, underscore the need for the teacher to play an equally important administrative role to see to it that the instructional programme succeeds. They contend that most music educators should be aware of the type of administrative role they can play for the success of the music programme and should not just see themselves operating chiefly in front of their students. According to these writers, the proportion of any music educator's concern which is devoted to securing and deploying the means of instruction as compared to what he does in the classroom, is his portion of the administrative task.

As a further step to attract administrative support for music education, Leonhard and House contend that the teacher's responsibility lies "in a whole hearted response to the suggestions of the administrator in his job of directing the music programme" (p.354). According to them, the teacher must show the quality of friendliness and purpose and must give evidence of the ability to plan co-operatively and with initiative. However, Leonhard and House warn that the administrator must always remember that his purpose is to facilitate instruction and therefore must handle all of his responsibilities without interfering in any essential way with instruction. These authors advise school administrators not to overload music teachers in terms of class hours. It is their contention that music teachers need time for special sessions

with individuals and small groups as well as “for giving attention to business details and public relations duties not required of teachers of most other subjects” (p. 340).

Hermann (1965) also acknowledges the significant position of the school administrator in the music programme. In his view, the headmaster is highly influential in determining the emphasis that is given to the instructional programme. To him, the headmaster is in an excellent position to effect improvement in the provision of teaching materials, instruments, and equipment and therefore a healthy relationship between him and the music teacher is very prominent.

A healthy relationship between the music teacher and his headmaster is, in the view of this writer, a prerequisite for the attraction of adequate administrative support for the music programme.

5. Availability of Teaching Materials

Leonhard and House contend that “progress in the music programme requires steady improvement and expansion of materials” (p. 352). Textbooks must be provided; the music libraries must be supplemented regularly, and source material must be maintained. Chapman (1990) argues that instruction without appropriate textbooks, equipment and facilities cannot be effective or efficient “even in the hands of a highly - trained teacher” (p. 141). In his view effective teaching depends heavily on the systematic design, development, and distribution of instructional materials. He vividly underscores the fact that teachers respond more positively when adequate supplies of instructional resources are available. He contends that the supplies facilitate the work of the teacher, and reduce the distractions he would encounter in figuring out how to work around the system to get the supplies he needs or how to find substitutes. He further opines that good instructional materials make the

teacher's job lead to high level achievement which can, in turn, contribute to higher teacher-morale and, possibly, to greater recognition and approval by parents and community members. Chapman concludes that the adequate and timely provision of textbooks and other instructional materials can influence teacher performance in two ways. First, good instructional materials make the teacher's job easier by structuring, sequencing, and pacing instruction, and second they lead to high level of student achievement which boosts teacher morale. All these support must invariably originate from the administrator, but in the Ghanaian situation where the Ghana Education Service is principally tasked to provide teaching materials, there seems to be a dearth of teaching materials for music education. It is, therefore, an undeniable fact that with an improvement in the supply of these materials, the music teacher will be well-placed and motivated to give of his best and this will go a long way to entice his headmaster to support the music programme.

6. Financing the Music Programme

Adequate funding of the music programme contributes immensely to the success of music education. In the view of Leonhard and House, funds needed for the administration of the instructional programme in music are not raised directly by the music department but are part of the total school budget from tax revenue. The same situation prevails in Ghana where the central government is expected to be the main fountain of support for the music programme in our schools. Therefore, in the words of Leonhard and House, "fund-raising for the music programme becomes a matter not of promotion but of justification of need"(p.349). These two authors underscore the fact that certain funds, however small, will be allocated to the music programme as a matter of course and based upon past needs but there are other areas like the

procurement of musical instruments and audio-visual teaching aids which would have to be budgeted for before funds are allocated and this responsibility lies with the music teacher.

Sidnell maintains that it is not at all times that funds allocated for the music programme will be sufficient. He advises that as much as the teacher's complaints regarding "poor budget and insufficient equipment may be legitimate, a music programme that lacks accountability will not be supported administratively" (p. 17). According to Rainbow "school administrators, like private individuals, public corporations, or governments, pump money into school programmes for pleasant results which will enhance the school's reputation" (p.19). This sort of support will not be forthcoming if good results are not achieved. Bull (1969) studied how universities in the USA could help piano teachers with sustainable administrative support in terms of finance and came out with the observation that "universities are not charitable or philanthropic organizations which dole out monies for programmes which do not yield satisfactory results" (p. 53). In his view, the music teacher should perform satisfactorily to yield positive results and there will be no cutbacks in administrative support for his programmes.

Given our situation here in Ghana, and Cape Coast in particular, the music programme cannot be solely financed by the government if pleasant results are to be achieved by the music teacher in the school. Parent-Teacher-Associations and Old Students Associations can be called upon to support the music programme. In a school where there exist the facilities to found school bands the music teacher must relentlessly insist on forming one and go on to explore the possibility of partially

commercialising the bands' activities without putting the students at a disadvantageous position with regards to their academic studies.

7. **Safeguarding the Financial Support**

The possibility of cutting back financial assistance for instructional programmes in some subject areas exists in our educational system. Policy planners are often faced with the problem of deciding which areas in educational funding should suffer cutbacks. Due to economic reasons, this cannot be ruled out so the music educator must always be on his guard to perform creditably so as to avoid such hazards. This is especially so because according to Hoffer, the cutting of financial support to some subject areas like music appears to be a financially attractive economy to school administrators. This may account for the reason why music education continues to be denied of adequate financial support in the Cape Coast schools.

A survey carried out in the USA by some Music educators in the mid - 1970s (Ref: Music Educators Journal, November, 1977 Vol. 64, No.3) revealed that there had been a major cut in music education funding across the country. The Editorial Board of America's MUSIC EDUCATORS JOURNAL (MEJ) questioned the rationale for the drastic cutback in funding for the arts. Their findings revealed that high schools had not been badly hit by such cutbacks. These High Schools still continued to enjoy sustained administrative support. According to the same findings, the situation in the elementary schools was different. These basic schools had been badly hit since "they were more vulnerable to cutbacks" (p. 39). The MEJ Board set out for itself to explain the reasons why the cutbacks were made with a view to equipping music educators with the necessary information to avoid future cutbacks. In a developing country like

Ghana, the reasons for such cutbacks, when known to the music teacher, can be a forewarning to the teacher to avoid such consequences in the future.

From the survey, the main reason why the High Schools were not severely hit by the cut by way of financial support was that High Schools which had school bands were spared. The reason for this situation was that these bands, according to the survey, performed at athletic events, concerts, and parades and for this reason they were the most attractive ensembles to students and the community. Since they were often regarded as integral parts of high schools' football or basketball teams, they usually received adequate funding. This usually happened, according to the survey, in New Jersey, Connecticut, Mississippi, Iowa, Montana, and North Dakota. This cannot be said of all the Cape Coast schools. Adisadel College and Mfantsipim School have school bands and these are only used for worship services. They do not play at athletic events, parades, or at concerts which could have given the schools some funds. The MEJ Board survey also revealed that the situation in the elementary schools was different. Most elementary schools did not have school bands and were therefore hit by the cut-backs. The few that had school bands were in their formative years and so "could not function as those of the High Schools", the survey reported. Two states mentioned in this area were Maryland and Illinois.

Three significant reasons given for the results of the survey were:

1. The High School band represented its school at concerts, athletic events, and parades, thus serving an important public relations functions for the school .
2. High School music programmes often received funds other than the money budgeted by the school board. School bands, for example, could receive a

portion of the Sports Department funds for their participation in sporting activities. In addition to this the school band could organize fund-raising activities to promote its activities .

3. If a school board was faced with the choice of cutting back either an elementary school music programme or a high school music programme, it tended to give priority to the high school because students at that level had already invested more time and money in developing their instrumental proficiency. Moreover most instrumental students in the high school owned their own instruments and so administrators might look to the elementary level where it might seem convenient to simply stop students from entering the music programme .

In analysing the information gathered from the survey, the MEJ Board looked for factors that could help maintain a healthy condition for music education in respect of adequate administrative support. It was their contention that one could learn from both the successes and failures of others in preserving and strengthening music education.

The first consideration that the MEJ Board put forward was the securing of a protective legislation that would ensure a steady flow of support for music education. The report cited California, Georgia, and Mississippi as examples of states where music educators were working for legislation that would secure a firm position for music education . The MEJ Board, however, sounded a note of caution to music teachers that they should not be complacent with the securing of legislation to support music education. In their view, securing legislation that was supportive of music education should be a continual fight. They contended that in order to achieve the

desired goal of legislation that included music as a part of the basic curriculum, music educators should not assume that any legislation was final. They explained that the law at any time could be amended or interpreted in such a way by administrators that the status of music education will not improve.

The second consideration that engaged the minds of the MEJ Board members was the provision of a strong music programme as the best endorsement for the support of music education. The board was in favour of this as against the mounting of cutback opposition campaigns across the USA where articulate music educators spoke against the cutbacks. The MEJ Board consented to the view that although the opposition campaigns were good public relations in that they helped to focus public attention on music education, the tactic was a reactive measure which was not ultimately the solution to maintaining a strong position for administrative support for music education in schools. Rather, the board was in favour of a preventive measure to protect against possible occurrence of such cutbacks. This preventive measure should be in the form of providing educationally sound programmes which were accessible to the average student. The MEJ Board agreed that "strong music programs maintain strong parental support to avert cutbacks" (p.42). The board advised music educators that to attract adequate administrative support for their music programmes, they should "work to develop the curricular strength of their existing programs - programs that through the content, objectives, and results demonstrate to school administrators and parents the need for music in education" (p.42).

From the MEJ Board report, it can be seen that there is a relationship between the legislature, school boards and Parent-Teacher-Associations in the USA to provide avenues to fight for the sustenance of administrative support for the music

programme. These three structures are in existence in Ghana. These bodies, together with old students' associations, can be of good help to the music departments in our schools if they come together to help fight for the sustenance of administrative support for the music programmes in our schools.

Summary of Review

In this review, an attempt has been made to explore the relevant and related literature which would help the researcher to have a broader knowledge of the topic at hand. The review has revealed to the writer that very little has been done in Ghana on how music teachers can perform to attract the needed administrative support for music teaching and learning.

Three major conclusions that stand out clearly from the review are:

1. For an effective music programme in our schools, there is the need for the music teacher to be given adequate, sustained, and periodically improved administrative support. The personnel to make this fruitful is the headmaster and his assistant.
2. The teacher plays an important role in the educational enterprise and there can be no effective and efficient substitute for him. The effective teacher is, and will continue to be, a kingpin for a successful educational programme. For this reason, the music teacher must be afforded the opportunity to engage himself in in-service training and various musical workshops to enhance his knowledge, skills, and attitudes in order to educate children effectively.
3. There can be a co-ordinated effort between the legislature (or district assemblies), the school boards, and old students' associations to provide avenues for the provision and sustenance of financial support for our music departments.

It should, however, be noted that the studies that form the basis for this conclusion were carried out in foreign countries and on students and teachers who had different sociological, philosophical, and educational backgrounds from what pertains in Ghana. This puts the researcher in a challenging but better position to carry out such a study in Ghana, especially in Cape Coast.

CHAPTER THREE

METHODOLOGY

This chapter concerns itself with the description of the research design used for the study. It also describes the various procedures which the researcher used to collect data and the method of analysis of the data collected.

Research Method:

The methodology of the study is of the analytical-descriptive type. Three sets of questionnaire and subsequent interview schedules were designed to solicit information about the views headmasters, assistant headmasters in charge of academic affairs, music teachers, and music students hold on how music education in our secondary schools can be supported by the administrative set-up of the schools.

Population:

The target population for the study was the principal key-players of music education in our senior secondary schools in the Cape Coast municipality. These are headmasters, assistant headmasters in charge of academic affairs, music teachers, and all music students in senior secondary schools in Cape Coast.

Sampling:

The study was limited to FIVE senior secondary schools in Cape Coast. The Cape Coast Municipality was chosen on the basis of accessibility and economy of time and finance. The five schools were purposefully chosen since they were the only secondary schools in Cape Coast where music was taken as an elective, examinable subject at the Senior Secondary School Certificate level at the time of the study. These institutions are Mfantshipim School, Adisadel College and St. Augustine's

College, all of which are boys' institutions, Wesley Girls' High School, a girls' school, and Ghana National College which is a mixed school.

Among these schools, ten school administrators comprising five headmasters and five assistant headmasters constituted one group of respondents to the questionnaires and interviews. The second group of respondents comprised all the five music teachers in the target schools. The third group consisted of 147 music students (SSS 1 to SSS 3) from the target schools. See Table 1 below :

Table 1 (a, b, c.) : Groups of Respondents.

A. First Group (Headmasters and Assistants)

| School | No. at Post | No. of Respondents |
|-----------------|-------------|--------------------|
| Mfantsipim | 2 | 2 |
| Adisadel | 2 | 2 |
| St .Augustine's | 2 | 2 |
| Wesley Girls | 2 | 2 |
| Ghana National | 2 | 2 |
| Total | 10 | 10 |

B. Second Group of Respondents (Music Teachers)

| School | No. at Post | No. of Respondents |
|-----------------|-------------|--------------------|
| Mfantsipim | 1 | 1 |
| Adisadel | 1 | 1 |
| St. Augustine's | 1 | 1 |
| Wesley Girls | 1 | 1 |
| Ghana National | 1 | 1 |
| Total | 5 | 5 |

c. **Third Group of Respondents (Music Students).**

| School | No. at Post | No. of Respondents |
|-----------------|-------------|--------------------|
| Mfantsipim | 35 | 35 |
| Adisadel | 5 | 5 |
| St. Augustine's | 43 | 43 |
| Wesley Girls | 33 | 33 |
| Ghana National | 31 | 31 |
| Total | 147 | 147 |

In the third group which comprised music students, emphasis was placed on final year students in the administration of the interview questions. It was purposely done this way for the reason that it would normally take at least a two-year stay in the school for a student to make a meaningful assessment of the teachers's impact on the school's administration to attract administrative support for the teaching and learning of music.

Research Instrument:

A self-developed three sets of questionnaire were designed and pilot-tested for school heads and their assistants, music teachers and music students in the Cape Coast municipality (See Appendices 1, 2,3). The second instrument was an interview guide (see Appendices 8.9.10) which was also designed and used to collect data for the study.

Before the designing of the research instruments, the researcher had engaged in a series of conversations on the main topic with a number of music teachers who were by then studying in our universities in Legon, Cape Coast, and Winneba. The

conversation centred on their experiences as music teachers in their former schools in respect of their roles in attracting administrative support for their respective music departments. The feedback from these informal discussions gave the impetus for the development of the questionnaires.

All the three sets of the questionnaires were cast in a five-point response pattern similar to the Likert-type rating scale. The response categories were scored and defined as :

| | | | |
|---|---|-------------------|------|
| 5 | - | strongly agree | (SA) |
| 4 | - | agree | (A) |
| 3 | - | undecided | (U) |
| 2 | - | disagree | (D) |
| 1 | - | strongly disagree | (SD) |

Care was taken to phrase the questions in an easily understandable language. However, in order to strengthen the face validity of the questionnaire two items were deleted from the first draft of each of the sets leaving a final 14 item questionnaire for the school heads and their deputies, a 7-item questionnaire for music teachers and a 13-item questionnaire for music students (See Appendices 1,2,3). Those items were deleted because the answers to be obtained were too obvious and could not in any way be helpful to the study, and, more importantly, they had an insignificant bearing on the research problems.

Pilot Study:

To test the validity and reliability of the research instruments the questionnaires and the interview guide were field-tested in a pilot study in two senior secondary schools in the Greater Accra Region of Ghana. The schools were

Achimota school and the Osu Presbyterian Boys Secondary School all in Accra. Achimota School, for example, was purposely chosen because music has been on the school's curriculum since its establishment in 1927. Apart from this, these two schools have characteristics similar to those of the sampled schools used in the main study. The pilot study revealed the strengths and weaknesses of the items in the draft questionnaire. Upon the outcome of the pilot-study, the pre-tested questionnaire and the interview guide were revised and edited before they were used for the actual target population.

Administration of the Instrument:

Before the researcher started administering the research instruments, letters were written to the various heads of the target schools and the music teachers to solicit their approval for the study in their schools. Upon receiving favourable responses from the heads through the music teachers, the researcher first visited the schools to establish the necessary rapport between the heads, the music teachers, and the music students on one hand, and the researcher on the other. Through these interactions, respondents were assured of their anonymity and promised that their responses would be confidentially treated.

The ten school administrators consisting of five heads and their five assistants in charge of academic affairs in their respective schools were asked to respond to the first set of the questionnaire which consisted of sixteen items in three sections (See Appendix 1). The second group of respondents being the five music teachers in the sampled schools were asked to respond to a nine-item questionnaire, while the third group, being the 147 music students in all the five target schools were given a fifteen-item questionnaire.

The questionnaires were personally delivered by hand to these schools by the researcher with accompanying covering letters of introduction. A period of seven to ten days was given to the respondents to work on the questionnaire before collection was made, this time too personally by the researcher. This ensured a hundred percent return rate as shown by the tables which follow :

Table 2 Distribution of School Heads' Questionnaires and Return Rate :

| School | No. Sent Out | No. Returned | Return % |
|-----------------|--------------|--------------|---------------|
| Mfantsipim | 2 | 2 | 100 |
| Adisadel | 2 | 2 | 100 |
| St. Augustine's | 2 | 2 | 100 |
| Wesley Girls | 2 | 2 | 100 |
| Ghana National | <u>2</u> | <u>2</u> | <u>100</u> |
| Total | 10 | 10 | 100 %. |

Table 3a. Distribution of Music Teachers' Questionnaire and Return Rate

| School | No. Sent Out | No. Returned | Return % |
|-----------------|--------------|--------------|-------------|
| Mfantsipim | 1 | 1 | 100 |
| Adisadel | 1 | 1 | 100 |
| St. Augustine's | 1 | 1 | 100 |
| Wesley Girls | 1 | 1 | 100 |
| Ghana National | <u>1</u> | <u>1</u> | <u>100</u> |
| Total | 5 | 5 | 100% |

Table 3b. Distribution of Music Students' Questionnaire and Return Rate:

| School | No. Sent Out | No. Returned | Return % |
|-----------------|--------------|--------------|-------------|
| Mfantsipim | 35 | 35 | 100 |
| Adisadel | 5 | 5 | 100 |
| St. Augustine's | 43 | 43 | 100 |
| Wesley Girls | 33 | 33 | 100 |
| Ghana National | <u>31</u> | <u>31</u> | <u>100</u> |
| Total | 147 | 147 | 100% |

Development of Interview Schedules.

The results obtained from the administration of the questionnaire in the pilot study and the informal discussions the researcher had with music teachers, who were on further course in the universities of Ghana, Cape Coast, and Winneba, served as the basis for the construction of the 50 interview questions for the three groups of the respondents in the main study. The interviews were primarily used to expand on the data obtained from the questionnaire responses. For example, the headmasters and their assistants admitted unanimously that music plays a vital role in their schools since music is necessary in the life of a school. The question, then, is why is it that music is not receiving the needed and adequate administrative support from these heads as compared to what other subjects in the sciences, for example, get? In the second instance, the questionnaire items could not reveal a convincing reason why financial support for the music department invariably increases when it is approaching Speech and Prize-Giving days. Hence, the interview questions were couched in such a way as to investigate further and more convincingly the relative alacrity with which

most headmasters dole out financial support to the music department when Speech Days are approaching. Thirdly, from the discussions the researcher had with past music teachers who were then on further courses in the universities, it came to light that most headmasters are invariably biased in favour of their subject areas when it comes to budgeting for the various academic departments. For instance, it was revealed to this researcher that a headmaster who was teaching geography in his teaching days would be more sympathetic to the geography department in his school. In such a situation, the geography teacher would not have problems with administrative support. Such a view could not be accommodated on the questionnaire to solicit an objective response by virtue of its dicey nature since very few headmasters would wholeheartedly admit this. However, the researcher got to know the veracity or otherwise in such a view as revealed in the moods, countenances, and behaviours of the headmasters when this was, in a polite manner, informally put to them.

In these ways, the interview guide became an indispensable and a very helpful instrument for the collection of data for the main study.

Method of Data Analysis :

The researcher adopted the descriptive survey approach so a qualitative and quantitative analysis involving frequencies, means, and percentages were used in analysing the data.

The researcher found that some of the columns under the five-point Likert scale presented in the questionnaire could be put together for analysis. For example, columns five (5) and four (4) labelled "strongly agree" and "agree" respectively were combined to mean "agreement" (Positive Response). This was then compared with

columns one (1) and two (2) also labelled "strongly disagree" and "disagree" respectively to mean "disagreement" (Negative Response). The "undecided" responses were placed in the third category as "Neutral". Such a procedure helped immensely to provide a vivid picture and a better understanding of the trend of opinions expressed by the respondents.

The close-ended nature of the questionnaire warranted statistical analysis to be commenced with frequency distribution tables constructed separately for the respondents. The frequencies were then converted into percentages. This provided a general overview of the responses obtained from the respondents in respect of each of the research problems. It also gave a good empirical impression about the respondents' perception of the role that a teacher should play to attract support from the administrative head of the institution.

CHAPTER FOUR

ANALYSIS AND DISCUSSION OF DATA

The data obtained from the questionnaires and interviews are presented and interpreted in this chapter. Frequencies, means, and percentages have been computed on all data that pertained to each of the problems. The presentation is in three parts to correspond with the three groups of respondents, namely, school heads, music teachers, and music students.

PART ONE:

Views from School Heads.

1. The Role Music Plays in Schools : Table 4 below presents the survey results of the ways in which headmasters and their assistants expressed their views about the role that music plays in senior secondary schools.

Table 4: School Heads' Views on the Role that Music Plays in Schools.

| Item No. | CONTENT | Frequency | | | Percentage | | |
|----------|--|-----------|---|---|------------|----|----|
| | | * A | D | U | A | D | U |
| 1 | Music plays an important role in my school | 10 | - | - | 100 | - | - |
| 11 | Music is necessary in the life of a school | 10 | - | - | 100 | - | - |
| 12 | Successful school durbars like Speech Days depend on the active participation of the music teacher | 10 | - | - | 100 | - | - |
| 13 | Music enriches the social life of the school | 8 | 2 | - | 80 | 20 | - |
| 14 | Music education should be encouraged in senior secondary schools | 7 | 2 | 1 | 70 | | 10 |
| | N = 10 | | | | | | |
| | Mean % = | | | | 90 | 80 | 20 |

* A = Agree D = Disagree U = Undecided

The respondents indicated a highly positive view on the indispensability of music in the lives of their schools. All the Heads affirmed that life in the school would almost not be complete without music. They also underscored the fact that the success of school durbars like Speech and Prize-Giving Days depends on the roles that the music teacher and his music students would play.

On the question of whether music enriches the social life in the school, 80 percent of the headmasters were in agreement while 20 percent disagreed. The 20 percent of the respondents were of the view that entertainments, sporting and debating competitions among schools could also be a way of enriching the social life of the school. On the future of music education in our schools, 70 percent of the school heads were of the view that music education should be encouraged. The reason given for this bordered on the aesthetic qualities that music could offer to the school. The headmistress of Wesley Girls' High School, for example, had this to say: 'It would be a disservice to humanity if music education is taken out of the school system'

In the interview, those headmasters (30%) who indicated that music education should not be encouraged defended their stand with an argument bordering on finance. They explained that considering the cost involved in obtaining musical instruments and other instructional materials, it would not be worthwhile to continue with music education if adequate funding could not be obtained from the Ministry of Education. Explaining further, they underscored the fact that subventions for the schools had not been regular, even in their substantially reduced forms. For that reason, according to these headmasters, it had been very necessary and compelling to

channel the few resources available into more popular and much-fancied subjects like the science subjects, at the expense of, rather regrettably, the less popular subjects in the arts.

2. Financing the Music Programme

Table 5 presents the questionnaire data from the headmasters' views on the relative portion of the school finances which goes into music programmes.

Table 5: School Heads' Views on Financing the Music Department

| Item No | CONTENT | Frequency | | | Percentage | | |
|---------|--|-----------|---|---|------------|----|-----|
| | | A | D | U | A | D | U |
| 2 | The music department gets a fair share of the total academic budget. | 2 | 8 | - | 20 | 80 | - |
| 3 | Support from the school head for music programmes goes on throughout the year. | 6 | 3 | 1 | 60 | 30 | 10 |
| 4 | Support for musical activities is greater during Speech Day periods. | 10 | - | - | 100 | - | - |
| | N = 10 Mean % = | | | | 60.0 | 37 | 3.0 |

*A : Agree D : Disagree U : Undecided.

The questionnaire data (Table 5) indicate that from the headmasters' own estimation, the music departments in the sampled schools do not get a proportionate share of the school budget meant for academic work. Only 20 percent of the respondents share the view that what goes into musical activities in the year is fair while 80 percent hold the contrary view. However, more than half of the number of headmasters (60%) intimate that support for the music department goes on throughout the year with 30 percent disagreeing and ten percent being neutral. Despite these differences in opinions on financing according to the data, music departments in all the target schools experience an upsurge of financial support when Speech Days are approaching. All the institutional heads and their assistants were unanimous on this.

The interview questions which probed further revealed that less than two percent (2%) of the school budget earmarked for academic work goes into both extra-curricular and curricular musical activities in four of the schools. However, the last of the five schools, according to the interview results, could register about four percent (4%) of support from the academic budget for the school's music department. According to the heads of the schools, the high number of subjects studied in their schools (which is between 23 and 28) accounts for this.

On why financial assistance to the music department soars high when Speech Days are approaching the unanimous response received from the respondents was that it is principally the old students association and, to a lesser extent, the schools' Parent-Teacher-Associations (PTAs) which usually finance such activities. In the view of the headmasters, since music plays a major role in such school durbars it should only be expected that the music department is adequately funded during such occasions. In four of the schools, the school heads revealed that their music teachers are also rewarded financially after successful Speech Days since the workload of the music teacher increases considerably during the preparation for the occasion.

3. Music Teachers' Effectiveness as a Factor in Influencing Administrative Support.

Table 6 profiles the headmasters' views on whether effectiveness of the music teacher in his curricular and extra-curricular activities in the school is a bait for the attraction of administrative support for the music programmes in the school.

Table 6: Support Depending on the Effectiveness of the Music Teachers in the Schools.

| Item No. | Content | Frequency | | | Percentage | | |
|----------|---|-----------|----|---|------------|-----|----|
| | | A | D | U | A | D | U |
| 5. | Support for music is constant irrespective of the music teacher's attitude towards the subject | 6 | 2 | 2 | 60 | 20 | 20 |
| 6. | Support for the music department depends on the quality of passes obtained by students in external examinations. | - | 10 | - | - | 100 | - |
| 7. | Support depends on the success of the music teacher's extra curricular musical activities in the school | - | 10 | - | - | 100 | - |
| 8. | Support of the music department is dependent on the performance of the music teacher in other school duties assigned to him by his head | - | 10 | - | - | 100 | - |

N = 10

Mean % = 15.0 80.0 5.0

*A : Agree D : Disagree U : Undecided

Majority of the school heads (60%) noted that administrative support for the music department will go on irrespective of the music teacher's attitude towards the subject and the music students. However, 20 percent of the respondents disagreed, with 20 % also declaring their neutrality in this view. On the questions of

whether or not

- a. the quality of passes obtained by students in external examinations, or
- b. the success of the teacher's extra-curricular musical activities in the school, or
- c. the performance of the music teacher in other school duties assigned to him by his head,

are contributing factors in deciding what goes into the music department by way of administrative support, all the school heads and their assistants indicated that these three factors could in no way have any negative bearing on the support they would have to give to the music department. Through the interviews, it came to light that the school heads were not in favour of withholding support to the music department for the music students to be affected adversely just because of the omissions and inactions of a teacher. Probed further, they articulated responses which remotely suggested that if they had cause to believe that the music teacher was a liability to the school, the best option in the interest of the students in particular, and the school in general, is to release the teacher after several warnings and queries had failed to reform him. The headmaster of Adisadel College actually gave me the name of a music teacher who had by then just been made to face such a punishment.

4. **Handling of Resources in the Music Department**

The Table below illustrates headmasters' views on the adequacy and the use of musical resources in the care of the music teacher.

Table 7: Headmasters' Views on Music Teachers' Handling of Musical Resources in the School

| Item No. | Content | Frequency | | | Percentage | | |
|----------|--|-----------|----|---|------------|-----|---|
| | | A | D | U | A | D | U |
| 9. | The teaching materials in the music department are adequate for instructions in music. | - | 10 | - | - | 100 | - |
| 10 | The teacher uses musical resources provided for the department judiciously. | 9 | 1 | - | 90 | 10 | - |

N = 10
 Mean % = 45.0 55.0

The information given in Table 7 indicates that all the institutional heads and their assistants agreed that the instructional materials at the disposal of their music teachers for the teaching and learning of music are woefully inadequate. The data also show that 90 percent of the headmasters were of the view that musical instruments, teaching materials, and even the music students themselves (for out-of-class activities) were judiciously used by their music teachers. However, in Adisadel College it was learnt that the headmaster once had a problem with his former music teacher on the use and proper care of the school's jazz musical instruments. In the subsequent interview with the Adisadel College headmaster, it came to light that before that teacher was released from the school because of his alleged poor handling of the music programme (See Appendix 5) the music department's musical instruments had to be placed under the care of an Accounts teacher in the school on the orders of the headmaster. This situation had persisted, according to the headmaster, throughout the two-year stay of the new music teacher who had been recruited from the University of Cape Coast to replace the former teacher. When contacted, the relatively new music teacher complained bitterly on the situation which he described as very demoralizing.

He did not mince words in condemning the situation which to him was affecting his work as a music teacher. He gave a catalogue of instances when he had wanted to use the instruments for classes and choir practices but the Accounts teacher could not be reached. He seemed not to understand why the alleged short-comings of a past music teacher could be used to cripple him and his music students.

The released music teacher, who had then been re-posted to Wesley Girls' High School, when contacted, denied the allegations by his former headmaster and insisted that the charge of misuse of the school's musical instruments must rather be preferred against the headmaster. He revealed that his abhorrence of the headmaster's habit of hiring out the school's jazz musical instruments to some private musical groups in Cape Coast made the headmaster prefer some unfounded charges against him (See Appendix 5). According to this teacher, the music department did not benefit in any way from this hiring business but all the proceeds ended up in the pockets of the headmaster.

When the headmaster of Adisadel College was contacted, he explained that it was in the interest of the school and even the music department that the orchestral jazz instruments had to be placed in the care of the Accounts teacher. He explained further that the frequent breakdown of the instruments due to the negligence of the former music teacher necessitated the keeping of the instruments with the Accounts teacher. According to him, when the instruments came under the care of the Accounts teacher, the frequent breakdowns had ceased. This fact was refuted by the new music teacher who rather claimed that the numerous breakdowns, even when the instruments had been placed under the care of the Accounts teacher, made him believe that the instruments were "unofficially" used during weekends outside the school and he

claimed not to know where the proceeds from the use of the hired instruments were lodged.

When the headmistress of Wesley Girls' High School was contacted on her hasty decision to give an appointment to the released teacher from Adisadel College, she was quick to remark that she took the teacher on because she investigated and found the problem between the teacher and his former head to be a personality clash. She went on to explain that she had not regretted at all by taking on the teacher because he had brought a lot of life into the music programme in the school. She concluded her complimentary remarks by contending that the school would lose greatly if the teacher left them.

5. Enrolment of Students in Music

Table 8 represents headmasters' reported views on the number of students who enrol in music and the assertion that the academic programme requirements designed for senior secondary school students do not allow many students to enrol in music.

Table 8: Headmasters' Views on the Enrolment of Students in Music.

| Item No | Content | | | | | | |
|---------|--|----|---|---|-------|---|---|
| | | A | D | U | A | D | U |
| 15 | The number of students who enrol in music every year is less than 20. | 10 | - | - | 100 | - | - |
| 16 | The school programme requirements in the school do not allow many interested students to enrol in music. | 10 | - | - | 100 | - | - |
| | N = 10 Mean % = | | | | 100.0 | - | - |

*A : Agree D : Disagree U : Undecided

The data presented in Table 8 show that all the headmasters were in agreement that the number of students who enrol in music every year is below twenty. They also agreed unanimously that the subject combinations for the various academic programmes in the senior secondary schools restrict students who are otherwise interested in the study of music as an academic subject.

Subsequent interviews with the headmasters revealed that although music is an elective subject in all the senior secondary school programmes, namely, Science, Arts, Vocational, Business, and Agriculture (See Appendix 4), it is only in the Arts programme that music and other elective Arts subjects could be conveniently accommodated by the schools. They seemed not to understand why the Ministry of Education recommended that music could be taken as an elective subject in the Science, Business and Agriculture programmes when it would not be practicable on the school's time-table. A further probe into this state of affairs revealed, rather convincingly, that a science student in Mfantshipim, Wesley Girls' High School, Ghana National College, and St. Augustine's College, for example, who is interested in music cannot enrol as a music student because by virtue of his programme, he is obliged to take four compulsory science subjects as his electives. This, according to the headmasters, has been necessitated by the fact that some specific faculties in the universities demand some relevant elective subjects to enable the senior secondary school students to qualify for admission. For example, the headmistress of Wesley Girls' High School categorically stated that in the Medical sciences and the Engineering faculties, elective mathematics is compulsorily needed apart from the three science subjects related to the area of study. This assertion was corroborated by

the headmaster of Mfantshipim School. This means that the science student already has four elective subjects apart from the four core subjects. According to the headmistress of Wesley Girls' High School, this puts a strain on the time-table, considering the fact that the SSS duration is three years.

The same can be said of the other programmes apart from the Arts.

It was learnt by this researcher that it was not only music which was treated in this way. For example, French is not on the time-table of the Science, Technical, or Business programmes despite the Ghana Education Service directives. Once a student had decided to take the science programme, for example, then, according to majority of the headmasters all his electives must be science-biased. So, in this way, it is only the students who enrol in the Arts classes who have the option to include music as an elective subject, since music belongs to the arts. In four of the schools covered in this study, music alternates with other subjects in the Arts classes. Even here, music, according to the school heads, could not be accommodated in all the Arts classes. For instance, in three of the schools which had four Arts classes (A1, A2, A3, A4), only one of these had music alternating with other subjects on the school time-table. For example, in Wesley Girls High School music alternates with French. Also in Mfantshipim, music alternates with Christian Religious Studies (CRS) in the A4 class, the only Arts class out of the four, which has music on the time-table. However, at Adisadel College, the picture was different. Music as an elective subject was on the time-table of one of the science classes at the time of this study and according to the music teacher he had one science student reading music as a fourth elective subject. This, contrary to the views expressed by some of the headmasters interviewed, could not in any way jeopardise the chances of this student to enter the universities. This is

because the University of Cape Coast, for example, requires at least three elective subjects from an SSS student for admission into the Faculty of Science and at least two elective subjects for an admission into the Faculty of Education to read the Bachelor of Science Education Programme. Added to this is the fact that, according to the Adisadel College headmaster, a science student with music as an elective subject, apart from the three relevant elective subjects, stands a better chance of being admitted into the Kwame Nkrumah University of Science and Technology (Kumasi, Ghana) to read Architecture. This has largely influenced his decision to include music in the science programme of his school. He, however, bemoaned the fact that not many science students have taken advantage of this opportunity in this school.

The headmasters revealed to this researcher that parents try to influence the school administrations to enrol their wards in the science classes since students pride themselves in the study of the sciences. For this reason there is competition in the enrolment into the science classes so it should be expected that students with the best grades would be enrolled in these areas first. The headmasters underscored the fact that in all the science classes, the students enrolled there were admitted with Aggregate Six (in six subjects) at the Basic Education Certificate Examination (BECE), and even here, the admission into the sciences depended on the maximum number of grade ones one had in the BECE. The same could not be said of the Arts classes. For this reason, students with higher grades in the science classes who would have wished to read music are denied the chance of doing so by these schools which do not have music on the science time-table.

In reaction to a question as to whether the low number of students enrolled in music was a factor in determining the amount and volume of administrative support

for the music departments, the headmasters did not mince words in their assertion that it was obvious and natural that fewer students in a department would require relatively little support in finance. When a headmaster's attention was drawn to the fact that instructional equipment needed by the music department costs more because of their usefulness and their longer durability and so the department would need more financing, the retort from him was, "to benefit how many students"? This retort which manifested itself in many ways in the responses obtained from the other school heads gave the researcher reason to subscribe to the fact that the low number of students enrolled in music largely contributes to the apparent lack of adequate administrative support for our music departments in the senior secondary schools. However, all the school heads agreed with the researcher that the low number had come about largely through the design of the programme requirements in the senior secondary schools.

In reaction to a question on how to ameliorate the situation by way of creating the necessary conditions for more students to enrol in music, the headmasters were of the view that the only way was to give music more slots on the time - table of many more classes in the arts.

This situation has, according to the survey, invariably deprived the music departments of otherwise bright and talented students who would have liked to enrol as music students. To give opportunities for such students to study music three of the headmasters informed the researcher that many of such students who do not have music on their time - table but are enthused in reading music, take private classes with the music teachers after normal school hours to make up for their losses at an extra cost to the students.

PART TWO:

Views from Music Teachers

This second part of the analysis presents the music teachers' views on their roles in attracting administrative support for the music department.

1 Teachers' Attitude and Performance:

Table 9 profiles the views of music teachers regarding their attitude towards the teaching and learning of music in their schools and their effectiveness as factors which can influence the school head to provide administrative support to the music department

Table 9 : Music Teachers' Views on their Roles to Attract Support.

| ITEM NO. | CONTENT | FREQUENCY | | | PERCENTAGE | | |
|----------|---|-----------|---|---|------------|-----|---|
| | | A | D | U | A | D | U |
| 1 | My attitude towards music in the school is dependent on the headmaster's support for the music department.. | 4 | 1 | - | 80 | 20 | - |
| 2. | I perform other non-musical duties assigned to me by my head satisfactorily | 5 | - | - | 100 | - | - |
| 3 | I work hard to prepare the school musical groups for school functions | 5 | - | - | 100 | - | - |
| N = 5 | | | | | | | |
| Mean % = | | | | | 93.3 | 6.7 | - |

* A : Agree

D: Disagree

U: Undecided

The music teachers' responses show that eighty percent of them underlined the fact that if they would have a positive or negative attitude towards music in the school it would emanate from the support the headmaster would give to the music

department. Twenty percent of the respondents was, however, of the view that they would always have a positive attitude towards the music programme irrespective of the support that they would get from the headmaster.

In an interview with some of the teachers on this issue, it was learnt that their competence as music teachers in the school would not be enhanced if the needed instructional materials are not available. In such a situation, according to the interview results, the teachers will not be motivated to have a positive attitude to the music programme. The music teacher at Ghana National College, for example, told this researcher that his school had one old piano which was not in good use at the time of this study. He said he was using his personal table-top electronic key-board for classes and examinations. He wondered how on earth the students could have any meaningful studies on key-board musicianship if the school was not prepared to come to his aid by purchasing two or three key-board instruments for his students. When contacted, the headmaster blamed the situation on the school's precarious financial standing. He promised to contact the school's old students association and the PTA for assistance.

The data in Table 9 also show the responses given by the music teachers on their own performances in their respective schools. All of them (100%) indicated that they perform other non-musical duties given them by their heads satisfactorily. They were also unanimous in their responses that they work hard in preparing their musical groups for school functions. For example, the music teacher who had been released by the headmaster of Adisadel College and had been given an appointment at Wesley Girls' High School (See Appendices 5 & 6) said the other non-musical duties assigned to him by his headmistress included being made a form master, a housemaster, and a

supervisor of external examinations. According to him, he performed these duties diligently and conscientiously to the admiration of his head. This assertion was corroborated by his headmistress.

In explaining the extra mile that some of the teachers said they could go to prepare their students for school programmes, the teachers from Wesley Girls' High School and Mfantsipim School said sometimes they had to start choir rehearsals at 9.00 pm, the only time when students would be free. A further probe into this revealed that the students were usually occupied with normal school classes and extra classes during the day. This, according to the teachers, had come about because of the phenomenal shortening of the secondary school programme from seven to three years. The teachers concluded that although those choir practice periods greatly inconvenienced them, they were always present. In an answer to a question, they stressed that their respective headmasters acknowledged and appreciated their efforts in helping to make music flourish in their schools, thereby raising the schools' image.

2. Students' Performance in Examinations.

Table 10 presents the responses given by the music teachers on the performance of the music students in both internal and external examinations.

Table 10 : Music Teachers' Reported Views on the Performance of Music Students in Examinations

| Item No. | CONTENT | FREQUENCY | | | PERCENTAGE | | |
|----------|--|-----------|---|---|------------|---|----|
| | | A | D | U | A | D | U |
| 6 | My music students perform creditably in internal examinations. | 5 | - | - | 100 | - | - |
| 7 | My music students perform creditably in external examinations, especially at the SSSCE | 3 | - | 2 | 60 | - | 40 |
| N = 5 | | | | | | | |

| | | | | | | | | |
|--------|---|---|--|--|--|------|---|------|
| N | = | 5 | | | | 80.0 | - | 20.0 |
| Mean % | = | | | | | | | |

* A: Agree

D: Disagree

U: Undecided

The data in Table 10 indicate that all the music teachers (100%) contended that the performance of their music students in internal examinations was creditable. In the case of external examinations, that is, the Senior Secondary School Certificate Examinations (SSSCE), 60% admitted that their students perform creditably but 40% of the teachers remained neutral. The subsequent interview revealed that the neutral respondents which were from Mfantsipim School and Wesley Girls' High School had at the time of the study not yet presented any batch of students to sit for the SSSCE. In a reaction to a question, the teachers in this category (the 40%) explained that that very year (of the study) was the first time they were sending their final year students to sit for the SSSCE. They were all highly optimistic that their batch of students would do well in the external examination for that year and subsequent years.

Asked if the creditable performance of the students in both internal and external examinations could influence the administrative head of the school to increase the amount of support the music department receives, the teachers responded in the affirmative. The Adisadel College music teacher told me that he presented three students for the 1999 SSSCE in music and scored 100% pass. He gleefully added that before his headmaster announced this to the student - body, he (the headmaster) asked for a loud applause to be given to the music teacher and the three music students. According to the teacher, his headmaster, from that time had had a changed attitude towards music programmes in the school. It would be of great interest to stress here that it is this headmaster who threatened in his release letter to his former music teacher that "he shall not include music in the school curriculum

from January 1998” (See Appendix 5). At the time this study ended in late 2001, this headmaster was still enrolling new students in the music programme. One can therefore see how a remarkable performance of a music teacher can change an “unsympathetic” headmaster to become an apostle of the subject. Prompted by this researcher, the Adisadel College music teacher conceded that he did not have the least doubt that when he approached his head for assistance in the form of instructional materials, his head would be willing to help.

3. Provision and Management of Teaching Materials

Table 11 shows the responses given by the music teachers on the adequacy and proper use of the requisite instructional materials for music lessons.

Table 11: Availability and the Judicious Use of Teaching Materials.

| Item No | CONTENT | FREQUENCY | | | PERCENTAGE | | |
|-------------------|--|-----------|---|---|------------|-------|---|
| | | A | D | U | A | D | U |
| 4 | I have the requisite teaching materials at my disposal to augment my work as a music teacher | - | 5 | - | - | 100 | - |
| 5 | I use resources meant for the music department judiciously | 5 | - | - | 100 | - | - |
| N = 5 Mean % = | | | | | 100.0 | 100.0 | - |

* A : Agree

D: Disagree

U: Undecided

The data above represent the responses given by the music teachers on the availability of the requisite teaching materials and their judicious use. All the respondents indicated that the teaching materials at their disposal were not adequate. All the five music teachers were also unanimous on their assertion that the few

instruments at their disposal were judiciously used. This is actually in corroboration with the responses obtained from their headmasters (See Table 7).

From the subsequent interviews, it came to light that three out of the five music departments had at least three keyboards each which included some distuned pianos. These were Mfantshipim School, St. Augustine's College and Adisadel College. Ghana National College had one which belonged to the music teacher, Wesley Girls' High School had at the time of my visit, just purchased fifteen (15) Yamaha 'table-top' organs for the school's music department. Asked how the school came by the money used to purchase the keyboards, the music teacher had a pleasant story to tell. This was the teacher who had been released from Adisadel College (See Appendix 5). According to him, he had a seemingly insurmountable problem of coping with the demands of numerous non-music students who wanted to learn the keyboard. In his words, these students had confessed to him that they had wanted to enrol in music but the nature of their respective academic programmes did not allow for music to be on their respective time-tables. The problem of catering for these "disturbed and stranded" students had arisen and grown in magnitude because the music department then had only two functioning keyboards. He therefore had consultations with his head who agreed with him that all students who wanted to learn the keyboard should register with the music department.. Within a fortnight, according to this teacher, many students had applied with the payment of some fees which enabled the department to purchase fifteen electronic keyboards and other accessories like adapters and ear-phones for use by the students.

This teacher with these fifteen new keyboards, like his other four colleagues, still complained that he needed more musical instruments to enhance his work in his

school. All the five music teachers contended that the West African Examination Council's Music Syllabus specifically recommends the use of African ensemble such as, castanets, flutes, xylophones, rattles, horns, and drums, but none of the schools could be said to have of all these. It was found out that only one of the schools, Wesley Girls' High School, had a radio-cassette player used for lessons in music listening. The Mfantshipim School music department was, at the time of this study, occasionally depending on the school's English department for a radio-cassette player for listening lessons. In an answer to a question, the other music teachers revealed that they usually brought their own cassette players for listening classes. One of the respondents complained to this researcher that the school's musical instruments meant for music classes and choir practices had been placed in the custody of the school's Accounts teacher. Asked if the instruments were easily accessible for music lessons, the interviewee, fuming with rage, replied in the negative. A further probe into this revealed that those instruments had found their way into wrong hands due to the alleged mishandling and poor supervision on the use of the instruments by a former music teacher. The enraged teacher however indicated, in an answer to a question, that efforts were being made by him and the Chaplain of the school to get the instruments returned to their real home - the music department.

Programme Requirements as an Influence on Enrolment.

Table 12 presents music teachers' views on enrolment in music and on the question as to whether the programme requirements in the senior secondary schools have a bearing on the number of students who enrol in music.

Table 12: Programme Requirements and Enrolment.

| Item No | CONTENT | FREQUENCY | | | PERCENTAGE | | |
|----------|--|-----------|---|---|------------|---|---|
| | | A | D | U | A | D | U |
| 8 | The number of students who enrol in music is very low in relation to the overall enrolment each year | 5 | - | - | 100 | - | - |
| 9 | Academic programme requirements in the Arts do not allow many interested students to enrol in music. | 5 | - | - | 100 | - | - |
| N = 5 | | | | | 100.0 | - | - |
| Mean % = | | | | | | | |

* A : Agree

D: Disagree

U: Undecided

The responses given by the music teachers corroborated those of the institutional heads in respect of the low number of students enrolled in music every year. All the music teachers agreed that enrolment in music was very low. They were also of the view that the programme requirements internally designed for senior secondary school students by the school administrations restricted many students from taking music as an elective subject. In their view, the strait-jacketed nature of the various time-tables for the various academic programmes in the schools compounds the problem of restricting students in their choice of subjects. This is also in agreement with the headmasters' responses (See Table 8). In the interview, reasons given for this state of affairs were the same as those given by the headmasters. Four of the music teachers agreed with the interviewer that in the former regime of the School Certificate Examination (Ordinary and Advanced Levels) more students could enrol in music than in the present regime of the senior secondary school system. Their reason was that in the School Certificate era which had a longer duration of five

years, a Science, Business, or Technical student could conveniently enrol in music without causing any dislocation in his studies. They concluded that such an arrangement encouraged many talented students to reap the good benefits of music education. As a solution to this problem of low enrolment, three of the music teachers agreed with the researcher that a more sympathetic headmaster could be of good help in finding ways to increase, appreciably, the number of students who enrol in music. In their view, this could be done if headmasters either alternate music with other subjects in all the Arts classes (5 in some schools) and the Vocational/Visual Arts classes (3 in some schools) or make music a compulsory elective subject in one or two classes in the school. At the time of this study, in all the schools only one or two classes had Music alternating with other subjects and none of them had music as an elective compulsory subject in any of the classes.

The Adisadel College music teacher vehemently criticised his assistant headmaster for deliberately making newly enrolled students apathetic to reading music. He alleged that his assistant headmaster in charge of academic affairs and who teaches Government is very unsympathetic to music. "When it comes to giving orientation to newly admitted students," he continued, "this officer would espouse the supposedly good virtues about his subject area, Government, and condemn music as a subject to the new students". Invariably, according to this teacher, this pays off well for this Government teacher because he succeeds in luring many students to enrol in Government. According to this music teacher, his evidence was that, in the 1999 admissions into the school, only ONE student enrolled in music but almost every student in the Arts classes had been conscripted into the Government class.

It is worthy to point out here that this single Adisadel College student was allowed to enrol in music in 1999 for the music programme in the school to continue despite the fact that his headmaster had threatened that he "shall not include music in the school curriculum from January 1998 with less than five students pursuing that course" (See Appendix 5). The Adisadel College music teacher agreed with this researcher that he would have to take an active part in the orientation of newly-admitted students so that he could imbue in them the need to consider offering music as an elective subject. This researcher revealed to him that at Mfantsipim School, for example, the music teacher, during the orientation of new students, teaches the newcomers all the school songs and anthems and it is during such times that the fresh students are conscientized on the need to take music as one of their electives.

In an answer to a question on finding ways of recruiting music - biased students from the junior secondary schools into the senior secondary schools, the music teacher of Mfantsipim School revealed that he had, with the consent of his headmaster, contacted in writing the headmaster and the music teacher of a well-known junior secondary school in Accra (Rev. John Teye Memorial Junior Secondary School) where music is taken seriously for a special admission offer to be given to students who would like to pursue the S.S.S. music programme (See Appendix 7). This, according to the respondent, could be a way of increasing enrolment in the music department.

On the question of whether the relatively low number of students enrolled in music could affect the level of administrative support for the music department, all the music teachers were unanimous in their affirmative answers. "How can I expect

something substantial in my department if I have only one student reading music ?", one teacher asked me.

PART THREE:

Responses from Music Students

The third and final part of the analysis presents views obtained from music students from the sampled schools on the way they see the performances of their music teachers in their respective schools. This, in the view of this researcher, will give hints on the justification for the provision of administrative support to the music teacher and his department.

1. Teachers' Class Performance.

Table 13 presents the views of the 147 music students on the performances of their music teachers in the classroom.

Table 13: Music Students' Views on the Performance of their Teachers in Class.

| ITEM NO. | CONTENT | FREQUENCY | | | PERCENTAGE | | |
|----------|--|-----------|----|---|------------|------|---|
| | | A | D | U | A | D | U |
| 1 | Our teacher attends classes regularly | 131 | 16 | - | 89.1 | 10.9 | - |
| 2 | Our teacher attends class punctually | 116 | 31 | - | 78.9 | 21.1 | - |
| 3 | Our teacher makes music classes very lively | 98 | 49 | - | 66.7 | 33.3 | - |
| 4 | I can see from his delivery of lessons that he prepares well before coming to class. | 127 | 20 | - | 86.3 | 13.7 | - |
| N = 147 | | | | | | | |
| Mean % = | | | | | 80.3 | 19.7 | - |

* A : Agree

D: Disagree

U: Undecided

The data above show how the music students perceive their teachers' performances in the classroom. On the question of regularity of teachers to classes, 89.1 percent of the respondents indicated that the teachers were regular but 10.9 said the opposite. While 78.9 percent of the students stressed that their teachers were punctual to classes, 21.1 percent said the teachers were not punctual. These days, with the introduction of new methods of teaching music to make the subject lively, Music teachers must strive to enliven their classes. On this, 66.7 percent representing 98 of the 147 music students said the music classes were lively but 33.3 percent of the responding 99 students indicated that their music classes were not enlivened by their teachers. On the question of preparations before coming to teach, 86.3 percent of the music students, although they are not trained teachers themselves, indicated that they could see from the teachers' handling of the class that he had prepared fully before coming to the class. However, 13.7 percent of the students, representing 20 of the 147 students were of the view that their teachers had not been preparing well before coming to class to teach.

Evidently, the questionnaire results seem to portray a positive attitude of the teacher to music and a positive perception of the music student of the way his teacher handles the music lesson.

2. The Relationship between the Student and the Teacher

Table 14 profiles the views expressed by the music students on the relationship between them and the music teacher.

Table 14: Students' Views on how their Music Teachers Relate with them

| ITEM NO. | CONTENT | FREQUENCY | | | PERCENTAGE | | |
|----------|----------------------------|-----------|----|----|------------|------|-----|
| | | A | D | U | A | D | U |
| 5 | We the music students feel | 85 | 51 | 11 | 57.8 | 34.7 | 7.5 |

| | | | | | | | |
|---|--|----|----|---|------|------|-----|
| | free to approach the music teacher for academic assistance when in need. | | | | | | |
| 6 | Our teacher warmly welcomes us with such assistance. | 98 | 42 | 7 | 66.7 | 28.6 | 4.7 |
| | N = 147 | | | | | | |
| | Mean % = | | | | 62.3 | 31.7 | 6.0 |

* A : Agree D: Disagree U: Undecided

The data above indicate that 85 percent of the respondents were of the view that they were free to approach their music teachers for academic assistance anytime they felt the need to do so. Fifty-one percent however stressed that they did not feel free to do so. On the question of whether their teachers would welcome them cordially with such assistance, 66.7 percent answered in the affirmative but 28.6 percent were of the contrary view; 4.7 percent were neutral.

The interview results revealed differences in the reasons given by students who did not feel free to approach their teachers for assistance in music. About fifty percent of the respondents who shared this view indicated that their teachers would not be found in the house most of the times they (the students) would get time to visit them. The only times they could get their teacher in school would be times when the teachers would be teaching or would be preparing to teach. Others too revealed that the first time they approached their teacher, they were not received warmly and that had put them off. When the interviewer brought to their knowledge that it was they (the students) who would suffer if they kept their distance from the teacher, their reaction was that they tried as much as possible to make maximum use of the teacher in class because, in their view, the teacher became very exhausted after school hours.

3. Teachers' Out-Of-Class Performance.

The table below (Table 15) presents how the music students assessed their teachers' extra-curricular activities in the school.

Table 15: Students' Views on Out-Of-Class Activities Undertaken by the Music

Teacher

| ITEM NO. | CONTENT | FREQUENCY | | | PERCENTAGE | | |
|----------|--|-----------|----|---|------------|------|-----|
| | | A | D | U | A | D | U |
| 7 | I like the way the teacher engages us in out-of-class musical performance. | 112 | 33 | 2 | 76.2 | 22.4 | 1.4 |
| 8 | I like the way the teacher performs other school duties assigned to him by the headmaster. | 134 | 12 | 1 | 91.2 | 8.2 | 0.6 |
| | N = 147 Mean % = | | | | 83.7 | 15.3 | 1.0 |

*A: Agree D. Disagree U. Undecided

In respect of extra-curricular musical activities, such as organizing the school choir, attending the school's worship services and morning devotions, about 76 percent of the music students indicated their satisfaction of their teachers' performance. 22 percent expressed their dissatisfaction in that respect, with 1.4 remaining neutral. On the music teachers' performances in other non-musical duties assigned to them by their headmasters such as being made a housemaster, a form master, the secretary to a school committee or to the PTA, or a member of the school's Disciplinary Committee, among others. 91.2 of the respondents expressed the view that the teachers carried out such duties satisfactorily. In an answer to a question, the Wesley Girls' High School students, for example, supported their positive response with the fact that although their music teacher was a male in a girls' school, apart from being a form master, he had been made a housemaster in the school and the

school's supervisor for external examinations, both positions being very sensitive. It is worth mentioning here that it was this same teacher who, in his own words, "was given a bad name and hanged at Adisadel College only to resurrect at Wesley Girls' High School (See Appendices 5 & 6). Only 8.2 percent of the students representing 12 students from one school (and who asked for anonymity) indicated that their teacher had not been faring well. According to them, their music teacher was made the chairman of the school's Disciplinary Committee and was later removed from the chairmanship. This, in their view, supposedly meant the teacher was not working to the satisfaction of the school administration. Almost all the students agreed with the researcher that a headmaster would have a positive attitude and a special liking for the music teacher, the music students, and the music department in general if the music teacher performs his duties, both curricular and extra-curricular, satisfactorily and conscientiously.

4. The Use of Musical Resources by the Teacher

Table 16 presents the perception of the music students of their music teacher in the handling and supervision of the department's resources, especially the musical instruments.

Table 16: **Students' Views on the Teacher's Use and Supervision of the Department's Musical Resources.**

| ITEM NO. | CONTENT | FREQUENCY | | | PERCENTAGE | | |
|----------|---|-----------|----|----|------------|------|-----|
| | | A | D | U | A | D | U |
| 11 | Our music teacher uses available resources judiciously | 101 | 36 | 10 | 68.7 | 24.4 | 6.9 |
| 12 | Our teacher improvises teaching materials when the need arises. | 84 | 53 | 10 | 57.1 | 36.0 | 6.9 |

| | | | | | | | |
|-----|--|-----|----|---|------|------|---|
| 13. | Our teacher exercises proper supervision of the students' handling of musical instruments. | 114 | 33 | - | 77.6 | 22.4 | - |
|-----|--|-----|----|---|------|------|---|

N = 147

Mean % = 67.8 27.6 4.6

* A : Agree

D: Disagree

U: Undecided

The data presented in Table 16 indicate that 68.7 percent of the music students were of the view that their teachers used musical resources placed in their care judiciously. However, 24.4 percent maintained that their teachers had not been using such materials judiciously. In the subsequent interviews, some students, who begged for anonymity, alleged that there were times when they would need a keyboard for practices but could not find one. Some students also alleged that their music teacher kept one of the two keyboards in his house and this made it not easily accessible to them.

On the question of the ability of the music teacher to improvise teaching materials, about 57 percent of the respondents indicated that their teachers could do that. The commonest instrument they could name in the area of improvisation was the drum.

In the area of supervision of the students' use of the departments' musical instruments, the questionnaire results were quite encouraging. 77.6 percent, representing 114 of the 147 students indicated their satisfaction of the ways the teachers supervised the use of the instruments. In a chat with the students, most of them agreed with the researcher that students are generally daring, curious, and adventurous and so there was the compelling need for the music teacher to exercise

absolute control and supervision of the musical instruments which are relatively very expensive to purchase and to maintain.

5. Motivation of the Teacher through an Increase in Teaching Materials

Table 17 profiles the views of music students on the question if an increase in the musical resources in the department could motivate the teacher to work harder.

Table 17: Reported Students' Views on the Effect of an Increase in Musical Resources.

| ITEM NO. | CONTENT | FREQUENCY | | | PERCENTAGE | | |
|---------------------|---|-----------|---|---|------------|-----|---|
| | | A | D | U | A | D | U |
| 9 | I can see that the teaching materials at the disposal of the music teacher are inadequate | 139 | 8 | - | 94.6 | 5.4 | - |
| 10 | I think an increase in musical resources to the teacher will enable him work harder | 146 | - | 1 | 99.3 | 0.7 | - |
| N = 147 Mean % = | | | | | 97.0 | 3.0 | - |

* A : Agree

D: Disagree

U: Undecided

A very large number of the music students (94.6%) underscored the fact that there is a dearth of musical resources at the disposal of the music teachers for the teaching and learning of music in the schools. When asked to name some materials which the departments lacked, almost all the respondents mentioned the keyboard. When their attention was drawn to the fact that the music department had at least two keyboards, their reaction brought to the fore the fact that the keyboards were woefully inadequate. Some of them even lamented that their teacher had little access to the few musical instruments in the school.

On the question of whether an increase in the provision of instruments and other musical resources would motivate the teacher to work harder, ninety nine percent of the respondents answered in the affirmative.

6. Academic Programme Requirements: A Factor Affecting Enrolment

Table 18 presents the views of music students on enrolment in music and also whether the course requirements in the senior secondary schools prevent some students to study music.

Table 18: Reported Students' Views on Enrolment in Music.

| Item No | CONTENT | FREQUENCY | | | PERCENTAGE | | |
|---------|---|-----------|---|---|------------|---|-----|
| | | A | D | U | A | D | U |
| 14 | Music is one of least enrolled subjects in this school. | 147 | - | - | 100 | - | - |
| 15 | Academic programme requirements in the schools do not allow many students to enrol. | 144 | - | 3 | 98.0 | - | 2.0 |
| | N = 147 | | | | | | |
| | Mean % = | | | | 99.0 | - | 1.0 |

A : Agree D : Disagree U : Undecided

The data show that all the music students in the sampled schools agreed that music is one of the least enrolled subjects in their schools. When asked to give reasons why the music department had very few students in relation to other departments, more than half of them underlined the fact that there were many students in other departments who would have wanted to include music as an elective subject but the constraints on the time-table could not allow them. They, like the headmasters and the music teachers, were of the view that the academic programme requirements in the senior secondary schools restrain many students from reading the subject.

CHAPTER FIVE

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

Music education, in various forms, has been on the school curricular since the introduction of formal education into the Gold Coast. Like religious leaders who use music to support worship, educationalists all over the world, have been using music as a catalyst in learning other subjects and for the enrichment of social life in schools. However, there seems to be the problem of inadequate administrative support for the teaching and learning of music in our senior secondary schools.

Therefore, the purpose of this study was, to investigate the views of headmasters, music teachers, and music students of senior secondary schools on how administrative support for music education can be enhanced in our schools. The research problems were

1. to ascertain the extent to which school heads provide administrative support for music education.
2. to ascertain the views of school heads on the role of the music teachers in ensuring the provision and sustenance of administrative support.
3. to ascertain the views of music teachers on their role in ensuring the provision of administrative support for music education.
4. to determine students' assessment of the music teacher's performance in the school.
5. to ascertain the views of school heads on the need for music education in secondary schools.

The need for the study has been necessitated by the fact that although school administrations recognize the need for music education in the schools, they have been doing very little to help sustain music education in their schools. These headmasters seem to understand the importance of music education and are quick to call on the music teacher and his students to perform important functions during certain critical periods on the schools' annual calendar, like Speech and Prize-Giving Days, but when it comes to funding the music programme they seem to be non-supportive. Consequently, the role that the music teacher should play to make his head support the music programme became paramount in the study since the music teacher is the architect of the music-learning process in schools.

Three questionnaires cast in five-response categories similar to the Likert-type scale, were developed for school heads, music teachers and music students respectively. The school heads' questionnaire consisted of sixteen items in three parts. The first part addressed the headmasters' perception of the role that music plays in our senior secondary schools and what goes into music education by way of administrative support. The second part sought to ascertain the school heads' evaluation of the music teachers in the schools and whether their attitude towards music and their preparedness to discharge other school assignments and responsibilities conscientiously could influence the headmasters' support for the department. The third part addressed the question of the role that music plays in the school and the future of music education in senior secondary schools.

The teachers' questionnaire consisted of nine items. These items focused on the role that the teachers play in the schools as music teachers which, according to

Rainbow, can have a positive or negative influence on the procurement of support for music education.

The fifteen-item students' questionnaire mainly dwelt on the students' assessment of their music teachers' performance in the school in both curricular and extra-curricular musical activities as well as other school assignments not directly related to music.

Informal discussions and consultations the researcher had with music student-teachers in our universities helped greatly in the preparation of the questionnaire and the interview schedules. Two music teachers and four school heads participated in the pilot testing of the questionnaires and the interview guides.

Ten school administrators (five headmasters and five assistant headmasters in charge of academic affairs in their respective schools) constituted the first group of respondents. The second group comprised the music teachers in the sampled schools. One hundred and forty-seven (147) music students from the five schools constituted the third group of the respondents. Because of the relatively low number of schools involved and more importantly the cordial relationship the researcher established with the target population, the return rate of the questionnaire was hundred percent (100%). These questionnaires actually provided usable data for the study.

The statistical treatment of the data included frequencies, means, and percentages.

Interviews conducted with the ten school heads, five music teachers, and seventy-nine music students were used to determine consistency of responses and to elaborate on issues the questionnaires were unable to explore.

Summary of Research Findings

The following are the findings obtained from the study summed up in three parts to correspond with the number of the categorised respondents.

Category One

Summary of Findings from School Heads' Responses

1. The Role of Music in Schools:

- a. All the heads of the five schools agreed that music is indispensable in schools.
- b. Majority of the school heads were of the view that music enriches the social life of the school through, worship, entertainment, and school durbars like Speech Days. The rest who were of a slightly different view opined that enriching the social life of a school could be done through other school activities like entertainment, sports and debates among schools.
- c. The school heads acknowledged the fact that the kingpin for the success of music education in schools is the music teacher and that he cannot be successful without the needed administrative support from the head of the school.

2. Budgeting for the Music Department:

- a. While conceding the fact that the music departments do not receive the required support from the administration, the headmasters were unanimous in their assertion that what goes to the music department by way of finance is relatively proportionate to what the schools receive from Central Government.
- b. The total number of subjects studied in each of the sampled schools ranged between twenty-three (23) and twenty-seven (27). These were

from four or five academic programmes recommended by the Ministry of Education (See Appendix 4) so according to the headmasters, if the music department gets three or four percent of the total academic budget, then it is proportional, although inadequate.

- c. The music departments receive support throughout the year but the support becomes augmented during Speech Day periods, and starts becoming diminished after Speech Days.
- d. The upsurge of financial support for musical activities during Speech Day periods mainly comes from the Old Students' Associations and sometimes from the schools' Parent-Teacher Associations.
- e. Grateful headmasters extend some of the support in the form of incentives to hard-working music teachers to boost their morale since the workload of such teachers increases phenomenally during Speech Day periods.

3. **Teacher-Effectiveness as an Influence on Administrative Support:**

- a. The headmasters were of the view that the incompetence of the music teacher could not in any way affect the level of administrative support that they could give to the music department.
- b. All the headmasters were of the opinion that by withholding support, it is the students and the school who would, unintentionally, be punished by the headmaster, but not the teacher. The teacher's punishment, according to the school heads, would be a release from the school as evidenced from the Adisadel College example (See Appendix 5).

4. **Managing the Musical Resources:**

- a. The heads agreed that the instructional materials in the music departments

were insufficient for effective teaching and learning.

- b. Majority of the headmasters (80%) were satisfied with the judicious use of musical instruments and other instructional materials by the music teachers. One headmaster, however, expressed concern about the misuse and poor handling of his school's musical instruments and the music programme by a former music teacher in the school which, among other factors, led to the teacher's release from the school (See Appendix 5).

5. **Enrolment in Music as an Influence on Administrative Support:**

- a. In all the schools, the headmasters stressed that the number of students who enrol in music each year is less than twenty (20).
- b. They agreed that there were many more students who were interested in music as an academic subject but had been rendered "ineligible" to enrol because of the demands of the academic programmes they were pursuing.
- c. The headmasters agreed that the number of students who enrol in music could have been higher if students were not restricted in choosing subject combinations in the departments of their choice. This is because, in Wesley Girls' High School, for example, a great number of non-music students had enrolled privately with the music teacher for extra-classes in music in the afternoons and during week ends. This had given the music department some few millions of cedis which had been used to purchase about fifteen 'table-top' electronic organs for the department.
- d. All the headmasters were of the view that the low enrolment in music in their schools largely contributed to the low level of administrative support obtained by the various music departments.

Category Two

Summary of Findings from Music Teachers' Responses

1. **Music Teachers' Attitude towards Music and other School Activities:**
 - a. The music teachers were of the view that their positive attitude towards the music programme and their satisfactory performance of other school duties could positively influence the headmasters to increase the department's funds when appropriating the school's academic budget.
 - b. They also agreed that the headmasters' inability or reluctance to provide adequate administrative support for the music department would adversely affect the teachers' effectiveness in the classroom.
 - c. The music teachers indicated that without the necessary assistance from the school heads, the objectives of the music programme could not be achieved, considering the fact that music education requires relatively heavy financing.
 - d. The teachers were all unanimous in their insistence that they perform all other non-musical duties given to them by their heads satisfactorily and conscientiously. This was confirmed by the school heads.
 - e. The teachers agreed that their satisfactory performance of both musical and non-musical functions or duties could largely influence the level of administrative support from the school administration to the music department.
2. **Students' Performance in Music Examinations:**
 - a. The music teachers underlined the fact that their students' performances in both internal and external examinations were creditable.

- b. The teachers (40%) who were yet to send their first batch of students to sit for the Senior Secondary School Certificate Examination in music also expected a good performance from their examination candidates.
- c. They were all in agreement of the fact that a credible performance in external music examinations could greatly influence an unsympathetic headmaster to have a change of attitude towards music. In their view, this could result in an increase in the level of administrative support for music education.

3. **Provision and Management of Teaching Materials:**

- a. All the music teachers expressed concern about the inadequacy of instructional materials in their respective music departments.
- b. They all agreed that the inadequacy of teaching materials did not enhance their work as music teachers.
- c. Some of them (60%) revealed that they had sometimes had to improvise some instructional materials for music lessons.
- d. All the teachers declared that the few instructional materials at their disposal were efficiently managed and also the supervision over their use was unquestionable and commendable.
- e. One of the teachers reported that, through his initiative, fees from non-music students who had enrolled privately for extra classes in music had been used to purchase fifteen Yamaha table-top electronic organs. According to this teacher, the students, numbering about 231, had been put into groups of fifteen each and with the help of another teacher on the teaching staff who plays the key-board, these students were given tuition on the keyboard in the afternoons and during week-ends.

4. **The Effect of Academic Programme Requirements on Enrolment:**

- a. All the music teachers were totally supportive of the fact that the course requirements in senior secondary schools have worked to the detriment of music education in the secondary schools. In their view, the design of the programme requirements has shepherded musically-oriented students into the science departments, thereby depriving the music departments of music talents. They all stressed the fact that the obsession of parents to see their wards enrolled in the sciences results in a stiff competition in such enrolments. For this reason students with the best grades end up in the science departments where music and other elective subjects in the arts cannot, according to the headmasters, be accommodated on the science department time-tables. But contrary to the directives from the Ministry of Education that music can be an elective subject in the General Science Programme for Senior Secondary Schools (See Appendix 4), only one of the Cape Coast schools, Adisadel College, had music as an elective subject in the Science programme. The music teachers therefore concluded that this scenario had greatly contributed to the low enrolment in music in the secondary schools.
- b. Most of the music teachers acknowledged the fact that the recommendation by the Ministry of Education that music could be taken as an elective subject in all the SSS programmes except Technical. (See Appendix 4) had not been made possible by the school heads because of the subject requirements of the various academic programmes in the senior secondary schools.
- c. The music teacher from Adisadel College lamented that the low enrolment problem in his school has been compounded by his Assistant Headmaster who.

in giving orientation to newly admitted students on choice of programmes, “condemns” music and “praises” his subject area - Government - with the aim of luring the greenhorns to read Government. It is noteworthy to state here that in one of the two Accra schools used in the pilot-study, the music teacher there expressed the same sentiments with regards to the perception of his Assistant Headmaster who myopically perceives music as a hobby only.

- d. All the music teachers acknowledged the fact that the number of students enrolled in a department is a factor in deciding the level of administrative support to be given to that department. One of the teachers had this to say, “regrettably, they do not consider the relative cost of the instructional materials we use here”.

Category Three

Summary of Findings from Music Students’ Responses

1. **Teachers’ Performance in Class:**

Majority of the students stressed that their teachers’ performances in class were appreciable. They agreed that the teachers were regular, punctual and that music classes were made lively by their teachers.

2. **Teacher-Student Relationship:**

More than two-thirds of the students indicated that there existed a cordial relationship between them and their music teachers, and that they could approach the teachers with their academic problems at any time the teachers were available. The remaining one-third revealed that it was difficult for them to reach their teachers for assistance since the latter would almost always

not be available when the students needed them after school hours or because of restrictions placed by the school administration on their movements. At Ghana National College, the students said the fact that the music teacher did not stay on the school compound made it relatively difficult for them, especially the females, to have regular interaction with the teacher after school hours.

3. **Teacher's Out-Of-Class Performance:**

The extra-curricular musical activities of the teachers, like organizing the school choir and attending school worship services, according to majority of the students, were commendable. They also expressed their appreciation for the way the teachers carried out other school duties and responsibilities assigned to them by their headmasters.

4. **Managing and Supervising the Use of Resources:**

The responses obtained from the music students pointed out that music teachers, generally, handled musical resources judiciously. They were also of the view that their teachers were meticulous in their supervision of the use of musical instruments by students.

The students, however, opined that their music departments lacked most of the requisite materials recommended by the West African Examinations Council for the study of music in schools. These included tape recorders, orchestral instruments and traditional musical instruments. It was their view that an increase in musical resources to the departments would go a long way to motivate both the teachers and the students to put of their best.

5. **The Nature of the Programme Requirements as Factor on Enrolment:**

Like the headmasters and the music teachers, the students were of the view that the academic programme requirements in the SSS system prevent many good and talented students from enrolling in music. They added that each academic programme in the SSS system is loaded with its related elective subjects. This, in their contention, has resulted in the low enrolment in music and therefore, correspondingly, resulted in the provision of little administrative support.

CONCLUSIONS

Based on the findings discussed above, the following conclusions have been made:

- a. The level of administrative support for music education in senior secondary schools is very low despite the fact that school heads continue to acknowledge the important role music plays in schools.
- b. The low level of support for music education was principally attributed to the relatively low enrolment in the music programme.
- c. Factors accounting for this low enrolment include:
 - i) The structure of the programme requirements in the senior secondary schools which, inadvertently, shepherd musically good students into other school programmes like the sciences, where according to the headmasters, music as a subject cannot be justifiably accommodated.
 - ii) The biases of some headmasters and assistant headmasters which make them misinform newly - admitted students on the attributes of music. These personnel, it was found, condemn music and praise their individual

subject areas. This invariably results in low enrolment in music but relatively high enrolment in their subject areas.

- d. Administrative support for the music programme phenomenally increases during Speech Day periods. This augmentation of support which significantly starts diminishing immediately after Speech Days, it was found out, usually comes from Old Students' Associations and the schools' Associations and the schools' Parent - Teacher Associations.
- e. Ineffectiveness and incompetence on the part of music teachers, according to the headmasters, could not make them withhold support for music education. School heads were of the view that withholding support would adversely affect the students but not the teacher. The incompetent teacher, in this situation, in the view of the headmasters, would have to be released from the school as a way of punishing him.
- f. Judicious use and proper supervision of musical instruments and other teaching materials by the music teacher could largely influence a school head to help the music department by way of providing adequate administrative support.

RECOMMENDATIONS

Based on the findings presented above, the following recommendations seem in order:

- 1. Since school heads acknowledge the potential role music plays in the schools, they should intensify efforts to ensure the provision of adequate sustainable administrative support to the music departments.

2. Music is not an ornament to be reserved and polished for annual school durbars so the music teacher should, through his headmaster, explore avenues to reach the sponsors of such school durbars to support the music departments throughout the year. In this way, the strain and stress through which the music teacher goes in preparing his musical groups during Speech Day periods will be minimized considerably and the department will be in a position to deliver the goods at any time, any day.
3. Music teachers need to handle musical instruments and other instructional materials in their care very well. It is only in such conditions that a headmaster would be inclined to provide more assistance to the department.
4. In exploring more on the use of musical gadgets, especially the electronic ones, students being curious as they are usually end up damaging them. The onus rests on the music teacher to be very vigilant on the students' handling of such instruments to ensure a longer life-span for them. No headmaster will keep on pumping money into a department whose students do not take good care of the instructional materials of that department.
5. Music teachers must not relent in their efforts to secure a good scheduling for music on the time-table for many students to enrol in music, especially in all the Arts and Vocational classes. With a larger number of students enrolling in music, the proportion of the budget that will go into the music programme in the school will also increase proportionately.
6. Music teachers should be seriously involved in the organisation of orientation activities for newly-admitted students. His role here will be to teach the newcomers the school's songs and anthems. During the singing sessions he will

be in a position to inculcate into the new students the need to consider taking music among their elective subjects.

7. Headmasters pride themselves with the quality and percentage each subject obtains at the SSSCE to enable them have something palatable for their annual Speech Day guests. Music teachers must therefore not sacrifice academic work for musical performances. Both should be in top gear. It would be an added vintage if, before a Speech Day gathering, the headmaster crowns the good performance of the school musical groups with an announcement that the music department scored a hundred percent pass (100%) in the previous years' Senior Secondary School Certificate Examinations.
8. Music teachers can be a source of inspiration to their students. They can be effective vehicles by which students can be drawn into the music programme. The teacher's handling of content, method, and teaching materials during class periods largely determines how the students evaluate his performance. Therefore, the teacher should do these in a professional and more competent manner so as to capture the interest of his students. The teacher should not forget that it is these same students who would unconsciously "sell" him and his subject, music, to the school administration, parents, and their own mates in other departments and even in other schools. If students see that the music teacher is more accommodating and more responsive to their problems, they will be attracted to enrol in music and with a swell in enrolment, there will, hopefully, be a swell in support.
9. The music teacher, in collaboration with his headmaster, must explore ways of founding a school band. This will help greatly in enhancing the image of the school. More importantly, it has the potential of opening up reliable avenues

for bringing in extra funds to the department when the band plays at quasi-school functions such as playing at fund-raising dinners organised by old students or the PTA, or at school sporting and entertainment activities at fun-fairs where gate fees are charged.

10. The music teacher should explore avenues to organize extra-classes in music, especially in key-board playing in which students are interested, for students who, because of the strait-jacket nature of the school time-table, have been denied the benefits of music education. This can be done in the afternoons and during week-ends. These extra-classes will serve as a way of augmenting the financial support for the music department since the students involved will be made to pay something extra to the music teacher and the music department.
11. It is very important for the music teacher to be housed on the school premises. This will facilitate his work as a music teacher since, among other things, he will be required to attend morning assemblies where he may be required to play the organ, attend school choir practices, very often, after students' evening studies and occasionally supervise the school band, especially during evening entertainments.

Recommendations for Further Studies

For the fact that this study was limited to the five senior secondary schools in the Cape Coast municipality, I would recommend that further studies should be made to cover the whole central region and subsequently other regions of Ghana. I also suggest further investigations of the role of the music teacher in attracting high enrolment into the music programme. This is necessary and urgent since the study

revealed that the low enrolment has a significant bearing on the level of administrative support for the music programme

It is also recommended that headmasters and their assistants must be impressed upon by the Ministry of Education and other stakeholders in education to abide by the Ministry's own directives on selection of subjects in the senior secondary schools. This is because it was not for nothing that the ministry directed that students must be offered the opportunity to read music as a possible elective subject in all but one of the academic programmes.

APPENDICES

APPENDIX 1

SCHOOL HEADS' QUESTIONNAIRE

Dear Sir Madam,

This questionnaire (in three parts) seeks to ascertain the level of administrative assistance which is offered to your music department and seeks for your views as to the role that your music teacher should play to attract such a support.

Your co-operation in ensuring the success of this survey will be very much appreciated

Please, indicate the level of your agreement with each of the following statements by circling the letter which represents your opinion in each category.

(Part One)

| | Strongly Agree (S. A.) | Agree (A.) | Not sure (N.S.) | Disagree (D.) | Strongly Disagree (S.D.) |
|--|---------------------------|---------------|--------------------|------------------|-----------------------------|
| 1. Music plays an important role in my school | 8 | 2 | - | - | - |
| 2. The music department gets a fair of the total budget for the school. | 1 | 1 | - | 5 | 3 |
| 3. Support from the school head for music programmes goes on throughout the year | 3 | 3 | 1 | 2 | 1 |
| 4. Support for musical activities is greater during Speech Day periods | 10 | - | - | - | - |

| | Strongly Agree (S.A.) | Agree (A.) | Not sure (N.S.) | Disagree (D.) | Strongly Disagree (S.D.) |
|--|--------------------------|---------------|--------------------|------------------|-----------------------------|
| PART TWO | | | | | |
| 5. Support for music is constant irrespective of the music teacher's attitude towards the subject. | 4 | 2 | 2 | 2 | - |
| 6. Support for the music department depends on the quality of passes obtained by students in external examinations. | - | - | - | 2 | 8 |
| 7. Support depends on the success of the music teacher's extra-curricular musical activities in the school. | - | - | - | 2 | 8 |
| 8. Support for the music department is dependent on the performance of the music teacher in other school duties assigned to him by his head. | - | - | - | 1 | 9 |
| 9. The teaching materials in the music department are adequate for instructions in music. | - | - | - | 4 | 6 |
| 10. The music teacher uses musical resources provided for the department judiciously. | 5 | 4 | - | - | 1 |
| PART THREE | | | | | |
| 11. Music is necessary in the life of a school. | 6 | 4 | - | - | - |

| | Strongly Agree (S A) | Agree (A) | Not sure (N S) | Disagree (D) | Strongly Disagree (S D) |
|---|-------------------------|--------------|-------------------|-----------------|----------------------------|
| 12 Successful school durbars like Speech Days depend on the active participation of the music teacher | 10 | - | - | - | - |
| 13 Music enriches the social life of the school | 4 | 4 | - | 2 | - |
| 14 Music education should be encouraged in senior secondary schools | 2 | 5 | 1 | 1 | 1 |
| 15 The number of students who enrol in music every year is less than twenty(20) | 10 | - | - | 7 | 3 |
| 16 The course requirements in the school do not allow many interested students to enrol in music | 9 | 1 | - | - | - |

| | Strongly Agree (S A) | Agree (A) | Not sure (N S) | Disagree (D) | Strongly Disagree (S D) |
|---|-------------------------|--------------|-------------------|-----------------|----------------------------|
| 12 Successful school durbars like Speech Days depend on the active participation of the music teacher | 10 | - | - | - | - |
| 13 Music enriches the social life of the school | 4 | 4 | - | 2 | - |
| 14 Music education should be encouraged in senior secondary schools | 2 | 5 | 1 | 1 | 1 |
| 15 The number of students who enrol in music every year is less than twenty(20) | 10 | - | - | - | - |
| 16 The course requirements in the school do not allow many interested students to enrol in music | 9 | 1 | - | - | - |

APPENDIX 2

MUSIC TEACHERS' QUESTIONNAIRE

Dear Colleague

This questionnaire seeks to ascertain the level of administrative assistance which music departments enjoy in our senior secondary schools and to investigate the role that the music teacher can play to attract more support for music education.

Your co-operation in ensuring the success of this survey will be very much appreciated.

Please, indicate the level of your agreement with each of the following statements by circling the letter which represents your opinion in each category.

| | Strongly Agree (S A) | Agree (A) | Not sure (N S) | Disagree (D) | Strongly Disagree (S D) |
|---|-------------------------|--------------|-------------------|-----------------|----------------------------|
| 1. My attitude towards music in the school is dependent on the headmaster's support for the music department. | 3 | 1 | - | 1 | - |
| 2. I perform other non-musical duties assigned to me by my head satisfactorily. | 5 | - | - | - | - |
| 3. I work hard to prepare the school's musical groups for school functions. | 5 | - | - | - | - |

| | Strongly Agree (S A) | Agree (A) | Not sure (N S) | Disagree (D) | Strongly Disagree (S D) |
|--|-------------------------|--------------|-------------------|-----------------|----------------------------|
| 4 I have the requisite teaching materials at my disposal to augment my work as a music teacher | - | - | - | - | 5 |
| 5 I use resources meant for the music department judiciously | 5 | - | - | - | - |
| 6 My music students perform creditably in internal examinations | 5 | - | - | - | - |
| 7 My music students perform creditably in external examinations, especially at the SSSCE | 3 | - | 2 | 1 | - |
| 8 The number of students who enrol in music is very low in relation to the overall enrolment each year | 5 | - | - | - | - |
| 9 The course requirements in the SSS programme do not allow many interested students to enrol in music | 5 | - | - | - | - |

APPENDIX 3

MUSIC STUDENTS' QUESTIONNAIRE

My Dear Student

This questionnaire seeks to investigate how school administrations can help their music departments with adequate and sustainable administrative support to enhance the teaching and learning of music in our senior secondary schools

Your co-operation in ensuring the success of this study will be very much appreciated

Please, indicate the level of your agreement with each of the following statements by circling the letter which represents your opinion in each category

| | Strongly Agree (S A) | Agree (A) | Not sure (N S) | Disagree (D) | Strongly Disagree (S D) |
|---|-------------------------|--------------|-------------------|-----------------|----------------------------|
| 1 Our teacher attends classes regularly | 99 | 32 | - | 7 | 0 |
| 2 Our teacher attends classes punctually | 92 | 24 | - | 14 | 17 |
| 3 Our teacher makes music classes very lively | 29 | 69 | - | 19 | 30 |
| 4 I can see from his delivery of lessons that he prepares well before coming to class | 95 | 32 | 11 | 1 | 19 |

| | Strongly Agree (S A) | Agreed (A) | Not sure (N S) | Disagree (D) | Strongly Disagree (S D) |
|--|-------------------------|---------------|-------------------|-----------------|----------------------------|
| 13 Our teacher exercises proper supervision of the students' handling of musical instruments | 100 | 14 | - | 23 | 10 |
| 14 Music is one of the least enrolled subjects in this school | 147 | - | - | - | - |
| 15 The course requirements in the schools do not allow many students to enrol. | 141 | 3 | - | 2 | 1 |

APPENDIX 4

GHANA EDUCATION SERVICE

HEADQUARTERS
MINISTRY BRANCH POST OFFICE
P. O. BOX M-45
ACCRA
October 4, 1996

My Ref No SS 851 111/131

SELECTION OF SUBJECTS IN SENIOR SECONDARY SCHOOL

With the approval of new Guidelines for implementation of the Improved School Education Reforms Programme, a new pattern of selection of subjects at the senior secondary school level has been evolved. Though the programmes remain unchanged, the existing mode of selection through pre-determined programme - options has changed. Henceforth students will be guided to select a number of subjects approved for each programme.

It has been decided that the subjects under the various programmes in the SSS should now read as follows:

i. CORE SUBJECTS

There shall be four (4) subjects, namely:

1. English Language
2. Mathematics
3. Integrated Science (including Agricultural & Environmental Studies)
4. Social Studies (formerly Life Skills, and embracing Economics, Geography, History, Government etc.)

The above subjects will be examined both internally and externally. In addition, the following subjects will also be offered:

- i. Physical Education (to be examined internally)
- ii. Religious/Moral Education (to be examined internally)

II GENERAL PROGRAMME (Science)

Students are required to study

- 1 Mathematics (Elective)
- 2 Two or Three of the following subjects
 - Physics
 - Chemistry
 - Biology
 - Technical Drawing
 - Geography
- 3 French or Music

III. GENERAL PROGRAMME (Arts)

Students are required to study any Three or Four of the following subjects.

- Literature-In-English
- French
- Ghanaian Language
- Music
- Christian or Islamic or Traditional Religious Studies
- Economics
- Geography
- History
- Government
- Mathematics (Elective)
- General Knowledge in Art

Choice of subjects will depend on the subjects being offered in the school

IV BUSINESS PROGRAMME

- (a) Accounting Option

Students are required to study

- 1 Introduction To Business Management
- 2 Accounting
- 3 Any one or two of the following
 - Business Mathematics or Principles of Costing
 - Economics
 - Mathematics (Elective)
 - Typewriting
 - French or Music

b Secretarial Option

Students are required to study:

- 1 Introduction To Business Management
- 2 Typewriting
- 3 Any one of two of the following:
 - Accounting
 - Business Mathematics or Principles of Costing
 - Mathematics (Elective)
 - Economics
 - French or Music or Literature

V VOCATIONAL PROGRAMME

a Visual Arts Option

Students are required to study

- 1 General Knowledge in Art
- 2 One of the following:
 - Graphic Design
 - Picturemaking
- 3 One of the following:
 - Ceramics
 - Sculpture
 - Basketry
 - Leather work
 - Textiles
 - Jewellery
- 4 In addition any one of the following subjects may be selected:
 - French
 - Music
 - Economics
 - Literature-In-English

VI TECHNICAL PROGRAMME

Students are required to study

- 1 Technical Drawing
- 2 One of the following

- Applied Drawing
- Electronics
- Auto Mechanics
- Building Construction
- Metalwork
- Woodwork

3. Any one or two of the following

- Physics
- Mathematics (Elective)
- French

SGD
FRANK S. ESSIEN
AG DIRECTOR (SECONDARY EDUCATION)
for: DIRECTOR-GENERAL

DISTRIBUTION

ALL REGIONAL DIRECTORS
ALL DISTRICT DIRECTORS
ALL HEADS OF SSS

APPENDIX 5

ADISADEL COLLEGE



P. O. Box 83

Cape Coast

(042) 32543 Office

(042) 32393 Acropolis

Fax (042) 32382

Telegram: *Santaclaus*

our Ref: FF.1/96-97

our Ref:

10th October 1997

RELEASE FROM ADISADEL COLLEGEMrs. J. S. KILSON (TUITION)

Your frequent absence from school on grounds of ill-health, without proper permission is causing a lot of stir among both staff and students.

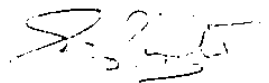
Your students are patiently waiting a while and are worried about their ability to pass the final examinations.

Even the morning singing periods have been stopped by you. The few boys who learn to play musical instruments do it on their own. Most of the music students have stopped taking the subject. I have tried to admonish you to no avail.

I am therefore humbly asking you to find another school because I shall not include music in the school curriculum from January 1998, with less than five students pursuing that course.

Thank you.

Yours faithfully,


J. S. KILSON
HEADMASTER

1. ✓ Mrs. J. S. KILSON, ADISADEL COLLEGE O/CC/83
 2. THE DIST. DIRECTOR, C.E.C., O/CC/83
 3. THE DIST. DIRECTOR, C.E.C., O/CC/83
 4. THE SECRETARY, ADISADEL COLLEGE O/CC/83
- ADISADEL COLLEGE
O/CC/83

APPENDIX 6

REGIONAL EDUCATION OFFICE

Ref. No.:
Date: 23/10/98

Regional Education Office,
P. O. Box 111,
Cape Coast.

23 October 1998

TRANSFER OF TEACHERS

Mr. A. Brown,
M.P. No. 1, P.O. (M.P.) 103,
.....

Your assurance letter ref. No.:
.....

... 01/20th October, 1998 ... is relevant.

With reference to your above-quoted assurance letter I have to inform you that the teacher named-above is transferred from Wesley Girls' High School, P.O. Box 61, Cape Coast to M.P. No. 1, P.O. (M.P.) 103, with effect from 20th October, 1998.

Regional Manager,

2. By a copy of this letter, the Headmaster/Headmistress/Principal of is requested to transfer Mr/Miss/Msrs. Ato Brown's salary to your Payroll.

3. By a copy of this letter, Headmaster/Headmistress/Principal Wesley Girls' High School of is requested to report the date of Mr/Miss/Msrs. Ato Brown's assumption of duty.

E. Thompson
E.D. THOMPSON (MRS.)
ASSISTANT DIRECTOR

for: REGIONAL DIRECTOR OF EDUCATION
(Cape Coast)

THE HEADMASTER/HEADMISTRESS/PRINCIPAL
WESLEY GIRLS' HIGH SCHOOL,
P.O. BOX 61,
CAPE COAST

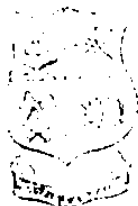
cc: The Headmaster/Headmistress/Principal
Methodist Educational Unit,
P.O. Box 452,
Cape Coast

Mr/Miss/Msrs. J. Ato Brown,
Wesley Girls' High School,
P.O. Box 61,
Cape Coast

122
370
23/10/98

APPENDIX 7

MFANTSIPIM

TELEPHONE
No. 32430P.O. BOX 101
CAPE COAST
GHANA
WEST AFRICA
10th August , 2000

FUND 1077

Headmaster
C. K. ASHUN, U.S.C. (EM)

REF: 12 SF.7/2000

JK REF:

The Head of Music Department,
Rev. John Teye School,
Achimota.

Through:

The Headmaster,
Rev. John Teye School,
Achimota.

Dear Colleague,

SPECIAL OFFER FOR MUSIC STUDENTS

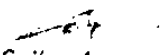
With the consent of my Headmaster, my school is prepared to offer a limited number of admissions to music students and instrumentalists in the January 2001 admissions in a bid to strengthen our school band and the music department with students who are gifted in music.


I would therefore be grateful if you convey this information to your JSS leavers, to contact me, first in writing for assistance if they would like to avail themselves to this offer.

However, I need to stress that such admissions will be based on a good performance in the BECE.

Thank you.

Yours faithfully,


C.K. Ashun
HEADMASTER


(Peter Light Koomson)
HEAD OF MUSIC DEPT.

APPENDIX 8
HEADMASTERS' INTERVIEW QUESTIONS

1. In what ways do you consider music indispensable to your school?
- 2a. Do you subscribe to the view that music education be encouraged in senior secondary schools?
- b. Could you, please, give some reasons for your answer?
- 3a. What percentage of the school academic budget goes to the music department?
- b. Please, do you consider that adequate?
- c. If NO, in what ways could this be increased?
4. Why does the support for the music department go up during Speech Day periods?
5. Could you please tell the sources of this phenomenal increase in support?
6. Could these sources be sustained to the music department throughout the year?
7. Can the performance of the Music teacher in both curricular and extra-curricular musical activities in the school be a yardstick for determining what goes into the music department by way of support?
8. Have you noticed any misuse of the school's musical instruments by the teacher?
9. Is your music teacher able to exercise proper supervisory control over his students' use of the school musical instruments?
10. If YES, could this have an influence on the provision of support for the music department?
11. Have you had any occasion to release a music teacher because of poor performance?
12. Do you consider the instructional materials in the music department adequate?
13. If NO, please, what efforts is the school administration making to ameliorate the situation?

APPENDIX 9**MUSIC TEACHERS' INTERVIEW QUESTIONS**

1. Could you explain why your attitude towards the music programme is dependent on the support you get from your head?
2. Could you please enumerate the musical instruments you have now and those you will need for effective teaching and learning of music?
3. In what ways do you think the number of students who enrol in music can be increased?
4. Can an increased number of students in the department result in an increase in administrative support?
5. In what ways do you engage your students in extra-curricular musical activities?
6. Do these activities help in enhancing the image of your school?
7. If YES, does this influence your head to augment support for the music department?
8. How do you assess your students' performance in both internal and external examinations?
9. How many times have you sent students to sit for external examinations, like the SSSCE conducted by the WAEC?
10. Do you consider the success or failure of your students in such examinations as a factor that can influence your head to support your department?
11. Have you been assigned with extra school duties in the school by your head?

12. If YES, how do you rate your performance in such areas?
13. Has your headmaster ever reprimanded you for lapses in your work?
14. Do you consider your performance in your work in extra-curricular activities an influence in attracting support for the music department?
15. Is the music department in a position to raise funds for its programmes?
16. If YES, what are your sources of raising such funds?
17. How do you account for the funds so raised?

APPENDIX 10**MUSIC STUDENTS' INTERVIEW QUESTIONS**

1. In what ways is the music teacher responsive to your academic needs after normal school hours?
2. Is there an occasion when the music teacher has turned you away when you approached him for academic assistance after class hours?
3. How do you describe the relationship between the music students and the teacher?
4. What are some of the extra-curricular musical activities engaged in by the music department?
5. Is your teacher usually present at the times these activities are held?
6. Has your music teacher been given other school duties (or positions) by the headmaster?
7. How do you see his performance in these areas?
8. Which musical instruments are available in the department?
9. Do you have easy access to them?
10. Is your teacher usually present to assist you on the instruments?
11. Do you consider the instruments sufficient for the department?
12. If NO, which others do you consider necessary to be added?
13. Have you had an occasion to notice any misuse of the instruments by your teacher, for example, using the instruments for his own private gains?
14. Do you see your teacher as exercising proper supervision of the department's musical instruments?

- 15 Is there an occasion when your teacher has improvised any teaching material for lessons?
- 16 What in your opinion, can be done for more students to enrol in music?
- 17 Do you think an increase in instructional materials to the music department will motivate the music teacher to work harder?
- 18 Do you (all music Students) have other sources of raising funds for the department?
- 19 If YES, enumerate some of the sources
- 20 Why do you think other non-music students are interested in learning how to play some musical instruments?

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