



**Dissertation By  
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**Evaluation of the music education  
programme in the primary teacher training  
colleges : Tanzania**

**1989**

EVALUATION OF THE MUSIC EDUCATION  
PROGRAMME IN THE PRIMARY TEACHER  
TRAINING COLLEGES  
TANZANIA

UD. 05.02  
MEN  
6230

Programme de Petites Subventions  
ARRIVEE  
Enregistré sous le n° 588  
Date 21 MAI 1993

BY

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Submitted to the Faculty of Education  
Njala University College, University  
of Sierra Leone in partial fulfillment  
of the requirements of the degree of  
Master of Education

December, 1989

## DEDICATION

I dedicate this thesis to:

the late Petro Kapendawazima Haule, my father,  
the late Sofia Mbena, my mother, and my Children:  
Prisca Furaha, Flora Nia, Amani Amato and Jacob Mtepa

## ACKNOWLEDGEMENT

'Evaluation of the Music Education Programme in Teacher Training Colleges in Tanzania' is a study for which, I the author, have received assistance from various people and organisations. I am particularly grateful to the following: The director of the Institute of Curriculum Development in Tanzania granted me a two year study leave. Professor Magnus J.A. Cole, who was my major supervisor, had been involved in the study from its inception to conclusion. His moral concern with the study was prominent even during the critical period of his long illness; and Dr. Siaka Kroma (my co-supervisor) who sympathetically continued with the supervision, thus reshaping the first three chapters.

Dr. B.A. Bangura, a specialist in educational research, inspired me to pioneer conducting an evaluation study in this less familiar discipline, music education, to serve as an applied research to the Institute of Curriculum Development. Similarly, Professor Allieu I. Kamara had done much to encourage me to continue writing the report at points of despair. He considerately took the necessary administrative measures whenever obstacles to the study emerged.

Mrs M.J.T. Lavalay, Dr. C.M. Kaikai, Dr. D.S.M. Kamanda and R. T.M. Dugba were among the lecturers of Njala University College, University of Sierra Leone, from whom I gained much knowledge in the different disciplines of education during the coursework of my study. This laid the basis for my embarking on this research.

Dr. Y. Sumra of the University of Dar es Salaam, Tanzania, assisted me in reorganizing the instruments before their administration in Tanzania. In Tanzania also, the college principals, tutors and students in their respective teacher training colleges of the study sample, cooperated with me during field data collection.

Mr. E.A.K., Marenga of the Ministry of Labour and Manpower Development in Tanzania helped me to seek sponsorship. Hence the Commonwealth Secretariat, (C.F.T.C.) in London offered sponsorship mainly to cover my tuition and boarding fees, and air ticket to go to and from Tanzania for collection of the data. Madam Vina Malloo made objective adjustments at times of inconveniences.

The small Grant Fund for Thesis writing in Africa (CODESRIA) in Dakar, Senegal Funded for the field data collection within Tanzania, together with materials for related literature, production and dissemination of this thesis.

Mr. J. Kamara of Njala University College worked out the statistical analysis of the test results. Mrs Mary A. Kabba was a motivator to me as she tirelessly repeated the typing task of the manuscript throughout the different stages of the development of the study. Mr. H.T. Chowo, of the Institute of Curriculum Development worked on the thorough proof reading and editing.

Finally, Gusi and Ambaros in Dar es Salaam, made all their efforts to keep me in touch with my family. Dietrich, my husband and our children, Prisca, Flora, Amani and Mtepa had been patient for a long time for a successful completion of my study.

## ABSTRACT

Music and other cultural subjects received emphasis in the education system in Tanzania during the reform of Education for Self Reliance. It was realized that the cultural values of the nation were dying out, whereas schools and colleges should have the role of transmitting culture to future generations. The aim of establishing music education programmes in teacher training colleges was to prepare teachers who would ensure effectiveness of similar programmes established for primary and secondary schools. The problems affecting music programmes in Tanzania are: unfamiliarity with the subject, hurried training of the teachers, centralized curriculum development, and lack of evaluation.

The purpose of this study has been to evaluate the primary teacher training colleges to find out the extent to which music education, in that category of teacher training colleges, prepares student teachers to teach music in primary schools. Investigations in the study were done on perception of the programme and teaching qualifications as the internal variables of the tutors, and tutors' external variables which comprised availability of teaching-learning materials and programme evaluation.

Literature on studies in similar programmes reveal that new programmes fail to accomplish their goals when such goals, are not adequately perceived by the implementers and when the implementers do not possess adequate qualifications. New programmes also fail to accomplish their goals when there is inavailability of the necessary materials and when the activities are not evaluated from time to time.

Data for this study was collected through survey process using questionnaires, interviews and a cognitive test to the tutors and other music tutors.

The findings reveal that music tutors in teacher training colleges have both a low perception of the programme and low teaching qualifications. There is also limited availability of teaching materials and inappropriate evaluation process to the pro-programme.

Recommendations given involve strengthening relationship between music at the Ministry of Education and Culture, particularly the Inspectorate Department, the Institute of Curriculum Development, the National Examinations Council and Teachers' Colleges for effective fulfillment of their roles.



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## DEFINITIONS AND ABBREVIATIONS

The following definitions have been adopted in this study:

curriculum a planned activity in terms of content and strategies for school or college learning.

curriculum programme: an education plan to be followed in school or college learning under certain established goals.

curriculum development: preparation of content and teaching strategies in the form of syllabus, textbook, teacher's handbook and other teaching-learning materials for a specific level of learners.

curriculum developer: a person whose task is to develop the teaching, learning materials and assess the work of these materials in schools or colleges.

effective learning or effective teaching: respectively, the occurrence, or to cause occurrence of actual desirable and constructive changes in the learner based on the intended goals.

educational evaluation: a systematic approach of examining an educational activity whereby information found judge whether or not the goal for the activity is reached and provide some suggestions for its improvement.

inservice training course: a programme which addresses the specific academic and professional needs of serving teachers.

perception: process by which an individual becomes aware of changes through certain organized ways such as seminars or publications which enable him to see, hear and use other similar senses.

music education: music knowledge provided in schools and other institutions.

teaching-learning materials: publications and other equipments for classroom instruction.

teacher competency: teacher's ability in knowledge and skills to cause effective teaching/learning.

teacher training college: an institution for preparation of teachers.

tutor: a teacher educator or a trainer of student teachers.

seminar: a meeting for giving and discussing an education information.

workshop: a meeting called upon a selected sample of teachers and other education experts in a given subjects for the task of preparing the teaching-learning materials.

The following abbreviations have also been used in this study:

- ESR - Education for Self Reliance
- ICD - Institute of Curriculum Development,
- INSET - Inservice Training or Inservice Teachers
- NECTA - National Examination Council of Tanzania.
- UMISETA - (Kiswahili abbreviation for) Umoja wa Sanaa na Michezo kwa Shule za Msingi Tanzania).
- UMISHUNTA - (Kiswahili abbreviation for Umoja wa Sanaa na Michezo kwa Shule za Sekondari Tanzania Association of Arts and Sports for Secondary Schools in Tanzania)

UMISAVETA - (Kiswahili abbreviation for Umoja wa Sanaa na  
Michezo Kwa Vyuo vya Ualimu Tanzania)  
Association of Arts and Sports for Teacher  
Training Colleges in Tanzania.

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# CHAPTER ONE

## INTRODUCTION: MUSIC EDUCATION IN TANZANIA

### 1. Purpose of the study

After achieving independence, there was awareness among educators in the developing countries that the traditional cultural values were disappearing. It was argued, that the western type of education, introduced in those countries during the colonial period, was not encouraging native cultures (Nyerere, 1967; Milner, 1973; and Hawes, 1975). As part of education reforms, therefore, schools and other institutions were given the responsibility to revive and preserve the national culture for future generations. Hence school learning should include the nation's customs, traditions, songs, dances, legends, heroic exploits, traditional culinary, home remedies and other aspects of the nation's culture (Bishop, 1985).

In Tanzania music and other cultural subjects received much emphasis in response to the reform of Education for Self Reliance (ESR) in 1967. Music programmes were planned for primary and secondary schools and teacher training colleges. Syllabuses were developed for classroom learning, and

competitions in extra-curricular activities related to cultural subjects were also introduced and encouraged in order to ensure that pupils and students were learning both theories and practices in the classroom. Pupils and students were, therefore, encouraged to participate in the actual performances of cultural activities.

If innovations in music are to be meaningful, priority is to be given to primary school learning. Taking this as the criterion, the purpose of this study has been to evaluate the music programme for primary teacher training in Tanzania so as to determine the extent to which the programme prepares student teachers to teach music in primary schools.

## 2. Establishing the need for music education programmes

Historical reasons, political decisions, economic situations, social and cultural needs are all determinants of the curriculum. These determinants tend to change in time and place. The existence of any curricula, therefore, is a historical accident (Kerr, 1978).

Bat-Sheva (1978) lists quite a number of models which can be likened to curriculum change. Among these models are evolution and revolution. Evolution refers to the changes of the climate in the classroom situations as evaluated mainly by the teacher. Revolution, on the other hand,

refers to the political influences on the curriculum. Revolution is radical by nature and may have depended on the evidences of the evolutionary processes of change in a curriculum. However, change by evolution is more important because it is slow, and as such it penetrates deeper into the minds of those involved in it. It involves people of every level and permeates down to the grassroots level.

Taking this into consideration then the teacher who is the major agent of implementation gives views of his experiences and wishes for change. But, changes through evolution are rather slow. Lawton (1978) gives an example of latin which was out of fashion, but continued to remain in school and college timetables, until in recent decades when the goals had to be defined by (or for) those who needed it.

In Tanzania, before and some years after independence, teachers' concept of music education did not extend beyond a singing period. Very often the period was replaced by other subjects or outdoor class activities. For teacher training, music meant a recreation between periods or as a method to teach new concepts particularly for the lower classes (Mselewa, 1971. In recent years the definition of singing was even limited more to political songs (Ministry of Education Inspectorate report, 1983). The situation of music education in Tanzania, therefore, was what Urebvu



(1985) expresses as an educational activity which is completely unplanned and entirely unanticipated, in the unsystematic approach to the curriculum.

Music education programmes in Tanzania, though defined through political influences, seem to be supported by evolutionary changes of music curriculum outside Tanzania.

Basically, the need for music education lies in the general aim of education which is to transmit culture to the next generation (Nyerere, 1967). Thompson (1973) argued:

...it is not surprising that the kind of fuse that is made, say, reading standards never seems to be made about music. Yet more and more teachers are musically inadequate... At the same time children are becoming interested in popular music at an earlier and earlier age. This is part of culture. Have schools come out of touch?

Thompson's argument is about the importance to treat music like other disciplines and the necessity for teacher training to equip students with adequate music knowledge and skills.

In the effort to keep records of one's culture or music, one way of accomplishing this is to put it into written documents (Mselewa, op. cit.). Youths in schools must learn

symbols and signs in the theories and practices of music. Bebey (1969) in his book 'African music: People's culture' writes,

...many African works (*including his book*) have omitted illustrations of musical transcription because the authors lack the knowledge of it.

He further realizes that African music may not fit the symbols of Western music but we must learn it first as a basis to be able to suggest our own. This need was also pointed out by Marshall (1948) in her book 'Songs from overseas' which contained European tunes to assist teaching music in Nigeria.

She admittedly, yet critically wrote:

People in African have beautiful music of their own and a variety of songs for their own games, stories, farming... These songs should be collected and written down by those natives whose music it is.

But with this realization the teaching of music continued for a whole century propagating foreign music in African schools. This has been noted by Hawes (op. cit.).

It is exceptionally ironic still to find children in a culture which has fathered half the popular music in modern world, condemned to drone away in their music lesson over nineteenth century hymn tunes, with dancing relegated to a few minutes at the conclusion of the physical education

lesson.

Similarly, Milner (op.cit.) pointed out in the general culture aspects:

In the pacific, for instance, in less than a century and a half, the old Hawaiian culture has vanished, almost without a trace, and so has the culture of the New Zealand Maori, save in a few of its aspects such as woodcarving, funeral customs and food habits.

From the above quotations it is not surprising that Tanzania found it a necessity to retain its culture through school learning. This was also emphasized by Nyerere (as quoted by Mselewa, 1971) when he posed this question:

How many of our (elites') children can sing their tribal songs?

Finally, related to the need to retain one's culture, appreciation of culture is also a result of learning. Music in schools should help youths to like their culture. Rev. Father Gerald (1959) remarked,

...no matter how well the Africans can sing and dance to European music they will only pretend to feel it. Africans must learn to appreciate and like their own music.

The above quotations have been representation of the many views which emphasize the need for an organized curriculum of music. At the realization of such a need, through evolution, it was necessary for Tanzania to establish music programmes in a revolutionary approach. As a rule,

therefore, teacher education is to be considered as a priority in fulfilling the need for an organized music curriculum.

### 3. The music education programme for teacher training colleges in Tanzania

#### Aims and objectives

The second reform of education, Education for Self Reliance was began with the announcement of the Arusha Declaration in 1967, by the first President Julius Nyerere. Among the many changes that were made were the decision to establish

cultural programmes in schools. These cultural subjects comprised of fine arts, theater arts and music.

The aims and objectives of teaching music education in primary teacher training have been listed in the preliminary section of the 1978 revised syllabus (Ministry of Education, 1978) as follows:

After completion of this syllabus student teachers should be able to:

1. read and write music in simple forms;
2. proceed with further music learning;
3. teach music in primary schools;

4. value, appreciate music through participation in college choir activities, tradition, African dance and playing some local musical instruments and
5. make some research in music, and use the local resources in teaching.

The purpose of music education for inservice training of music tutors is also in the syllabus for that course (Ministry of Education, 1980 revision):

The purpose of this course is to train teachers in the field of music so that they can teach music in primary and secondary schools and teacher training colleges...  
The objectives are:

1. to give the students the basic elements of musicianship
2. to train them in these elements so that they are able to apply them in the classroom situation.

It was emphasized that the teaching and learning of music should be based on the indigenous activities related to it. Such activities were mainly choir songs and indigenous African dances. For this reason competitions of cultural activities were established for the three levels of education: primary and secondary schools and teachers colleges, respectively.

The competitions were established under the title of 'Association of Art and Sports'. Hence the names for the competitions are (abbreviations of Swahili titles) UMISETA,

UMISHUMTA and UMISAVETA; for primary and secondary schools and teacher training colleges, respectively. These competitions are performed every year, respectively, at each level. They involve inter-schools, inter-colleges, zonal and, eventually national level competitions. Awards of certificates and other prizes are given to individual winners and their respective schools, colleges or zones.

#### Primary pre-service teacher education

Tanzania trains two types of residential preservice primary school teachers. They are grade B and grade A certificated teachers. Grade B trainees are student teachers who have done well in the Primary School Leaving Examination but could not be selected for secondary education. The duration of the course is four years. Grade B teacher training, however, is in the plant to be phased out. Grade A level is for student teachers who form a large group and they should have more than four passes in O'level examination. Their training period is two years.

Subjects for teacher training are the general school subjects including music, educational psychology, philosophy of education, methodology, political education and teaching practice. A student teacher for primary schools must learn to teach all subjects at the level of primary education.

The allocation for music education periods in the college timetables is two periods per week for grade B. For grade A, the allocation is, two periods for those taking general course, one period for those specializing in art subjects and one for those who specialize in science subjects. (Basic facts about education in Tanzania: 1984).

In order to qualify in the teaching profession at the end of the course a student must pass:

1. Teacher grade B or teacher grade A final National Examination
2. Teaching Practice
3. Character Assessment

The National Examination Council of Tanzania (NECTA) is responsible for conducting the final national examinations and compiling the results from the three types of assessments listed above.

Music education is also among the subjects offered to primary school teachers during their inservice courses. Such inservice courses are conducted mainly for grade B teachers in order to raise their competence in teaching music. (Ministry of education, 1986).

### Training of music tutors

As in the case with the other cultural subjects (theater arts and fine arts), training of music tutors is done through an inservice programme at Butimba Teachers College. About ten primary school teachers who have experiences of teaching for more than two years and who have to qualify in an interview are enrolled every year. To be selected for music inservice training, teachers should have qualifications in the subject which may vary from obtaining certificates in music theory from Grade I to IV privately, or passing music theory in O'level of NECTA, or even having some kind of good performance as a music teacher in a recognized school choir, African dancing troupes, or similar situations. The training is for two years after which a music certificate is awarded to those successfully completing the programme. They are then posted to teach music in secondary schools and teacher training colleges.

The tutors for the inservice training are supposed to be university graduates, but there have always been shortages and sometimes experts from abroad have been employed to fill the gap (Castle, 1970).



## Curriculum development and the inspector's roles

Tanzania, like many other developing countries, has a centralized national curriculum development centre, the Institute of Curriculum Development (ICD), which is situated in Dar es Salaam City. The ICD is responsible for the development of all curricula (except in religion) for all primary and secondary schools and teacher training colleges (National report for International Conference on Education, Geneva 1986).

The teaching-learning materials being developed by ICD are mainly the syllabuses, student textbooks and teacher's guide. The development of educational materials by the ICD is done by piece meal production, especially for the new programmes which face immediate demand of such materials. The educational materials are written and revised by subject panels in workshops organized by respective subject curriculum developers. The panel members include primary and secondary school teachers, tutors of teacher training colleges, university lecturers and other experts. A curriculum developer for each subject acts as a secretary to his panel and supervises the coordination and organization of the work. The finished materials such as manuscripts are then submitted to the Ministry of Education headquarters, for approval before publication by government agencies.

Thereafter the materials are disseminated by a parastatal of the Ministry of Education, the Tanzania Education Supplies Company (TES).

There is a music inspector at the Inspectorate Department of the Ministry of Education. Among others his role is mainly to inspect the situation of all sectors related to music programmes. His school and college inspectorate reports would particularly be depended upon for development of music materials at the ICD.

#### 4. STATEMENT OF THE PROBLEM

At the beginning of reform of Education for Self Reliance (ESR) in Tanzania, teacher education was in the pattern of training students in not only many, but also unfamiliar activities within a short period of time. Most often the trainers in TTCs were few and not well qualified. (Castle, 1979). It was a reflection of ESR reform which demanded changes in the whole system of education. Some of the new programmes that were established alongside music and other cultural programmes were:

- i) Programmes of the development of Kiswahili to be an official language and a medium of instruction for primary schools, and the training of its teachers.
- ii) Adult education programmes for national development.

iii) Implementation of the policy of 'education for self reliance' in schools.

There were also externally oriented programmes which included:

iv) UPE (Universal Primary Education)

(v) APSP (Science Programmes) and

(vi) ASSP (African Social Studies Programmes).

These, as Castle (op. cit.) observed, were the many calls on slender resources in a reform that was too fast and too far. What was crucial was the fact that the implementation of all these programmes had to start immediately relying on the same teachers especially those for primary level. Hence training of teachers had to be in that pattern: the effort to make students grasp the knowledge and skills of many activities during the short training period (Jeffrey, 1972).

The immediate and main question which this study aimed to answer from the above situation was: To what extent does a music programme in grade A TTCs prepare students to teach music in primary schools?

Specifically, there were four issues which needed to be investigated by this study. First, primary teacher training has the same characteristics as that of the training of its

tutors, i.e. overcrowded timetable that contains new subjects. Music tutors therefore are trained in a hurried way to prepare them to teach music in TTCs. To what extent do tutors perceive the music programme? It is necessary therefore to determine the extent to which music education in TTCs fulfills the objective of preparing student teachers on the basis of the local needs.

Secondly, in addition to training in many and new subjects the type or level of music education offered in training tutors and teachers is almost the same. It is a result of the ad hoc decision to implement, at the same time, music programmes in primary and secondary schools and teacher training colleges. This is clearly stated in the syllabus for the inservice training in music certificate (emphasis by underlining added)

The purpose of this course is to train teachers in the field of music so that they can teach music in primary and secondary schools and colleges of National Education (teacher training colleges). For the time being all teachers will follow the same course whether they are meant to teach in primary or secondary schools, or colleges of national education, as the level of music knowledge is almost the same.

Hence the question can be raised as regards the qualification of tutors after such training to teach music in TTCs.

Third, despite the decision to implement music programmes at the same time at all levels, the implementation too did not wait for the development of necessary teaching-learning materials. The Institute of Curriculum Development, Dar es Salaam had adopted a centralized model while developing its materials through research approach. Since the establishment of the programme, to what extent has the ICD been able to develop the required materials for music teaching and learning in TTCs? Are the materials available in the colleges?

Finally, as a principle, the evaluation process must be applied to the different stages of a curriculum programme in order to ascertain efficiency and ensure that the programme reaches the goals that were intended. (Alccorn, 1959; Wheeler, 1967; Alkin, 1970; Parlett and Hamilton, 1975; and Stenhouse, 1975). Hence the performance of the music curriculum developers and the inspector must be evaluated to determine the extent of success or failure in their assigned roles. This is important especially to the latter being the coordinator of the programme.

Evaluation, when applied to students, serves not only to examine teacher effectiveness, but as an established norm in traditional education, would motivate both tutors and students to concentrate on the programme. How are students

in TTCs evaluated in music? To what extent do tutors influence the knowledge of student teachers?

#### 5. Significance of the study

The significance of this study lies in the principle that the music programme being implemented in Tanzania has to be evaluated at the different stages of its development and implementation, and the different levels of operation. Settidisho (1987) in relation to the implementation of an instructional programme mentioned that:

1. The quality of instructional programmes depends upon the quality of decisions made about the instructional programmes.
2. The quality of decisions depends upon the administrator's ability to identify alternatives which comprise decision situations, and to make sound judgements concerning these alternatives.
3. Making sound judgements requires timely access to valid and reliable information pertaining to alternatives.
4. Availability of such information requires a systematic means to provide it.
5. The process necessary for providing this information for decision making comprise the concept of evaluation.

As a vital process for the improvement of any programme, it has been argued that in educational reforms, many programmes fail to reach the desired goals because these programmes have either omitted the evaluation process or they have only partly and wrongly used it (Beeby, 1970; and Yates, 1972) especially when the actual goals of the programme do not match with the official ones (Hawes, op. cit.).

Nyerere, the founder of ESR (as quoted by Hinzen, 1979) also had doubts about these programmes by stating:

I am becoming increasingly convinced that we in Tanzania either have not yet found the right educational policy, or have not yet succeeded in implementing it - or some combination of these two alternatives.

It is from such similar arguments or doubts that this research needed to get some evidence which would prove whether or not the music education programme in TTCs in Tanzania is preparing student teachers to effectively teach the subject in primary schools.

As a process evaluation, it is anticipated that this study would accomplish a variety of purposes (Stake, 1975) for the music education programme in TTCs in Tanzania as follows:

- (a) to widen the author's knowledge of the music programme in relation to other fields of education;

- (b) to have documents for corrective actions at the Ministry of Education, especially the Inspectorate Department;
- (c) to facilitate the starting point for improved decision-making;
- (d) to facilitate cooperation among the people involved in the programme;
- (e) to facilitate exchange of experiences of the programme with other educationists outside Tanzania.

The many varied purposes of this study have been initiated because, according to the author's understanding, no evaluative study has ever been made since the music education programme was established in Tanzania some two decades ago. Certain hypotheses therefore are being formulated as the basis of this study and for elucidating the status of music education in TTCs in Tanzania.

## 6. Hypotheses

Most student teachers learn music for the first time during the training period. Probably, training of teachers (with the purpose to meet the needs of a new programme) does follow a principle which assumes that anything can be taught to anybody of any level if a systematic approach has been established (Bruner, 1966). Based on this, the assumption



was made that a music programme in TTCs in Tanzania would prepare student teachers to teach music in primary schools if the following hypotheses were justified:

**Hypothesis 1**

Tutors in TTCs have a high perception of music education programme for primary teacher training.

**Hypothesis 2**

Tutors' academic, professional and music qualifications are adequate for primary teacher training.

**Hypothesis 3**

Music teaching-learning materials i.e. the syllabus, student's textbook and teacher's guides are available in TTCs.

**Hypothesis 4**

Formative and summative evaluation is applied to the different stages of the programme.

A total of all these situations would lead to the overall fulfillment of the goals of the programme.

In summary, this chapter has highlighted the need for music programmes within the general purpose of education so as to transmit traditions and culture to the next generation. Individuals should learn theories and practices of music through formal education. In so doing they will value, appreciate, promote, revive and preserve their own culture. After Tanzania had realized this, it was necessary to establish music and other programmes for cultural subjects as part of the reform of ESR after the announcement of the Arusha Declaration.

The aims of music education programmes for grade A TTCc are mainly to equip student teachers with music knowledge, skills and attitudes so as to prepare them to teach music in primary schools. The problems affecting music education in TTCs have been stated to involve:

1. the unfamiliarity of the subject;
2. the rapid training of its tutors;
3. a centralized model and research approach for its curriculum development; and
4. the lack of an evaluative process.

Hence the objective of this study was to investigate the extent to which the following factors contribute to the attainment of the goals of the programme:

1. the way tutors perceive the programme;
2. the adequacy of tutors' qualifications to the role of teaching music in TTCs;
3. availability of music teaching-learning materials in TTCs;
4. the music curriculum evaluation that operate at different levels of the programme;
5. the performance of the inspector as the coordinator of the programme;

The theoretical and research bases for this study are established in the following chapter.

## CHAPTER TWO

### LITERATURE REVIEW ON THEORETICAL CONCEPTS AND EVALUATION

It is very easy to find someone with some music in him or her, in the form of singing, playing musical instruments or dancing. Kabalevsky (1987) stated, that music is open to all. It is also easy to find authors who have been able to put into writing these three forms of music (Bebey, 1969).

Unfortunately, music as a school discipline is like a completely a new field. In the developed countries the subject is not popular (Thompson, 1973). For the developing countries the concept of music education limits itself to a singing period, and although Hawes (1979) mentioned primary school music syllabuses in Uganda, Kenya and Nigeria in the 1960s, we do not have feedback of their success or failures. It is one example of the many new programmes characterized by the lack of evaluation process (Beeby, 1970).

It is with difficulty that one would get any literature of its own, considering the current level of music education in the developing countries. The problem of music education programme in teacher training colleges (TTCs) in Tanzania can only be discussed in relation to those problems of

educational reform in general, and the curriculum process in particular, as experienced in Tanzania and other parts of the world. The literature has been concerned with the four variables which were under the investigation of this study:

1. The essence of tutors' perception of music education programmes;
2. Qualification and attitude of music tutors;
3. Availability of teaching learning materials; and
4. Evaluation of the programme and the role of the inspector.

#### The essence of tutors' perception of the programme

Perception of the programme and that of the teaching role is as important for teacher competence as the qualifications in knowledge of content, teaching skills, and research and evaluation skills (Bowels, 1973). Perception of the programme by the teacher refers to his mastery of the objectives set for the programme. There are two inseparable conditions from which an individual's perception or mastery of a programme's objectives is built: being close to the sources of the goals, and participation in setting such goals.

Bishop (1985) associated the teacher with the role of decision-making because he performs his duty being more close to the origin of the goals than any other participant with special responsibility to the programme. As such the teacher is also the origin of goals. The origins of goals of the programme are the learner, his society, subject matter and learning strategies or factors of human and material resources and language. The task for decision-making therefore, is the sorting out of situations of the origin of goals and compiling them with appropriate theories so that the goals for an instructional programme are philosophical, sociological, psychological and cultural. As such instructional goals would have identified the type (such as level) of the learner and the relevant and appropriate content and learning strategies (Tyler, 1964; Popham, 1970; and Macdonald-Ross, 1973).

Tutors for a music programme in TTCs are seen as people with knowledge of their students and their ability and environment to learn. They can appropriately suggest what music should be learned by students as Tanzanians, or generally Africans, as well as their preparation to teach it in primary schools, and also how best they can learn it. Tutors therefore must be involved in decision making. Participation of tutors in decision making will serve two purposes. First, to a large extent the goals established

for the programme will be real. Secondly tutors' participation in decision-making places the tutors in the other stages of the programme instead of isolating them only to the implementation task. It is after the tutors have gained knowledge in the other tasks of the programme that they can be flexible in implementing the programme effectively.

Marcus and Wilson (1969) had made their analysis on why teachers should be given the opportunity to participate in decision-making. The two educators established their model: the managerial system in which the curriculum functions in three systematic stages: intelligence, design and choice; referring to pre-active deliberation (or planning), active implementation (acting), and positive-reflection (feedback), respectively. The teachers are concerned with the active implementation stage. But, according to the Marcus and Wilson model, the success of each of the three stages depends on the success of the stage before it. Participants in the active stage must be knowledgeable of the first stage. As such the tutors should be directly involved in the first activity of decision making of the programme.

Unfortunately, as Yates (op. cit.) noted, little or no opportunity is given to teachers to participate in curriculum decision-making. Centralized bureaucracy makes,

crucial decisions, and teachers are thus dictated to implement a programme of which they themselves lack knowledge of its objectives. Bowels (op.cit.) viewed the authorities' decisions which are passed over to teachers as application of the military or industrial models to curriculum. They are quite parallel to it. Hence Din (1963) argued that the only solution is to combine the strategies of the skilled decision-makers and those of the unskilled. In this context, if the objectives of music education in TTCs are to be valid and reliable they must be a product of combined ideas and experience, of both authorities and the tutors. Different people in the programme have different potentials and experiences which can be combined in resulting to a set of actual goals for the programme (Emroy and Niland, 1964).

But tutors, authorities as well as other participants of the programme will only be brought together for the decision-making task if there is a network of horizontal and vertical (or top-bottom) communication between them (Shoemaker, 1971; Shipman, 1972; Kelly, 1975; and Mbunda, 1979). Members of one level must communicate between themselves first as colleagues of the same task, effecting horizontal communication, and then they should communicate with the other members below and above them. Tutors need also to detect students' own expression for the need of the



programme. Hence the tutors in TTCs can perceive a music programme if they can communicate among themselves first, and then with students, curriculum developers, inspectors and college principals. Such opportunity enables the tutors to share and gain experience and information from the different TTCs, the Institute of Curriculum Development and the Ministry of Education.

Harding (1975) argued, that the lack of communication between participants of the programme leads to suspicion of one another, which further leads to physical and social distance, prejudice and stereotyping between them. The end product of all these is failure to effect the programme positively. Harding particularly emphasized that publications of the programme, especially its package (i.e. syllabus, students textbook and tutor's guide) provides the primary strategy of communication which aids tutors in building high perception of the programme they implement. Other strategies which bring members together are workshops, meetings and seminars.

When tutors are left to implement a programme with a poor knowledge of objectives, what they actually do is to transfer that poor perception to students (Yates, 1972). Olson's study (1980), 'Teacher constructs and curriculum change' was intended to detect teachers' perception through

competence to teach. He found out that the dominant goal for teachers and students was preparation for passing examinations. Hence lack of the syllabus and use of discussion method (as a strategy for training themselves, in decision-making) was seen as wastage of time to both teachers and students. Olson's study thus revealed how teachers transmit their own traditional way of decision making to students.

Hardings (op. cit.) made a close study on how teachers construe decisions made by authorities. She established four dimensions vis dissatisfaction, acceptability, feasibility and relevance on which the teachers could think of the decisions sent to them by authorities and establish their own decisions so as to adopt or reject a programme. The findings revealed that decisions made earlier in the hierarchy constrained those taken later because the head of department in the school, as the authority, exercised considerable autonomy in the decisions to reject the project which was relevant to the work of the department.

Implications of these findings can best explain the situation of a music programme in TTCs. The curriculum developers and the inspector who are senior to the tutors, the former will certainly tend to defend their decision or work when the latter raise questions about it. It appears,

some programmes continue to exist only on the wish or benefit of its authorities, when such programmes do not accomplish the goals for which they were set (Anderson, 1973).

Olson (op. cit.) argued that authorities decisions result to what he called "ambiguities" to mean the difficulties within teacher's perception for his role and the programme. Some of the ambiguities are:

- time limit and knowledge to accomplish the role
- diverse role expectation
- marginal role
- institutions support
- carrier versus commitments and multiple goals of education

To a large extent such ambiguities might be prevalent to tutors for a music programme in TTCs. Hence the general issue of implementing the programme could be a state of confusion to those teachers.

Studies by Rogers and Shoemaker (1971), Kelly (1971) and Shipman (1972) aimed at testing implementation of the programme relying on individual teacher's perception. Shipman reported the findings of the Keele Integrated Studies (KIS) Project that 38 teachers who were involved in that project reported 38 new projects. Unless the desired

outcomes were mentioned, Shipman's findings show how a complicated situation can result from implementing a programme without specific or clear goals being given to teachers.

As regards lack of communication between the different participants of the programme, Mbunda (op. cit.) reported results of his study on the implementation of the educational policy in Tanzania, Education for Self Reliance (ESR), writing:

Some implemented it focusing on the idea of economic independence, others by endeavoring to increase the output of the schools' 'productive activities' (agricultural, handcrafts, etc.), commodities, and some, thinking that it was a policy for raising the school's prestige as an end in itself, provided activities of no relation of whatsoever with those of the community at large

According to Mbunda (op.cit.) confusion was engendered by the communicating gap between the Ministry of Education and the schools concerned. Teachers try to do what they can under circumstances of unclear and unspecified goals, and lack of knowledge about a new education policy (or programmes) given to them. A study carried out by Jannings-Wray (1980), concerning the impact of unclear education policies revealed, among other traits, the lack of knowledge on educational policy is what contributes more to lack of competence among teachers in the developing countries.

So, while tutors are argued to participate in decision-making, since they are the knowledgeable persons on the origins of goals for the programme, findings also reveal that the tutors need to combine that knowledge with that of philosophy of education (Jeffreys: op.cit.). Jeffreys argued that trainers of tutors are ill equipped in philosophy.

Popham (op. cit.) makes a summary on perception of the programme through mastery of its objectives. According to him, music tutors would be expected to provide a long list of objectives which are specific. This would prove that they know the intents of the programme. If the tutors can remember only a few objectives, such objectives are then very general, an indication, that the programme is implemented in general understanding.

### Qualification and attitude for teaching music in Teacher Training Colleges

Basically, early education theory postulated that an individual who has acquired knowledge does not need a particular skill to transmit it (Witson, 1958). But training of teachers later become necessary mainly to equip individuals with teaching methodology. The traditional term itself, 'teacher-training', therefore overlooked the above

theory when it adopted it for aims of preparation of teachers at different levels. It assumed that student teachers had already acquired enough knowledge in schools, so preparation of teachers was intended to train students in methodology skills only. Perhaps the problem of music education in TTCs in Tanzania begins right from the decision of the Ministry of Education to maintain the traditional name, 'teacher training colleges (TTCs)' for its teacher education institutions. However, in teacher education as a present mode of preparing teachers the objectives, as explained by Tibble (1971) and Yates (op.cit.) should concern:

1. amount of knowledge of the teacher (level of education)
2. amount of skills in teaching methodology.
3. essence of specialization (further education)
4. skills of research (relating knowledge and skills to local environment).

One can immediately observe that the objectives of music education for primary teacher training in Tanzania are stated in the presentation of the above global objectives of teacher education.

But these objectives still refer to those subjects which students have been learning earlier in primary and secondary

schools. They may not properly work for music and other newly introduced programmes which are quite strange to students.

The best principle to be applied to music education in TTCs is to be found in Bruner's hypothesis (1966) that any subject can be taught effectively to the learner of any age in some intellectual honest fashion, if consideration is taken of the learner's level of development and if the subject is presented in terms which he can readily grasp. This being the case, the teaching and learning of music in TTCs must follow principles of Watson (1928), which stress varieties of exercises and immediate application to the local needs for effective learning. It includes Thompson's (op.cit.) and Kabaleviskey's (op.cit.) expression that the need is not merely to learn music but to love it. Tutors must arouse interest in students through playing musical instruments, dancing, singing and many other activities related to it. In fact Kabalevisky stated that during music sessions tutors should not play musical instruments to students but students themselves should learn to play such instruments.

Having identified the aims, content and learning strategies of music education for primary TTCs, what follows is the question of whether tutors possess the necessary

qualifications, knowledge, skills, training contacts and attitudes to the new programme (Anderson, op.cit.).

Howson (1973) argued, for a teacher (tutor) to teach effectively his education must be higher than that of the people he teaches. But Beeby (1973) noted that teachers for new programmes are normally sought for the immediate need of implementation, while their academic knowledge is usually low. Moreover, the knowledge in the content of the programme which they acquire through in service training is also low. A combination of their low academic knowledge and low knowledge in their specialty result in their failure to select appropriate teaching strategies. In such circumstances, seminars and other short in service course should be organized as often as possible in order to upgrade their standard (Bude and Greenland, 1983).

More often the tutors themselves wish for such strategies which add more knowledge particularly in the area of their specialization. For example, Bude and Greenland (op.cit.) reported results of interviews which they conducted at the INSET (In service Education and Training) for primary schools in Anglophone Africa on 'teachers' like' as follows:



- 96% (70% strongly liked) activities which  
 (26% liked) ) increase teacher's own  
 knowledge of the specialized  
 subject (academic need).
- 91% (61% strongly liked) activities which increase  
 (30% liked) ) ability to reach the subject (need  
 on methodology skills)
- 79% (53% strongly liked) activities which increase  
 (26% liked) ) knowledge in education studies  
 (professional need)

What is encouraging from the above results is that most teachers are interested to raise their qualification standards in all studies of teacher training, as opposed to the argument of 'teachers like training as a licence for other careers' which the two authors reported to have only 40 percent. -Certainly, music tutors in TTCs would indicate the same wish.

However, Beeby (op. cit.) is against this whole issue of raising teachers qualification through in service training or short courses which he labels as 'continuing to keep the teacher only a few pages ahead of his students'. According to him, if the programme has to rely on training teachers with the same educational background as the students, we are likely to create inferiority not only to the tutors but to the subject, and the programme at large. He suggested that the only solution for the programme to be effective is to aim at having teachers of higher academic qualifications. For example, a primary school teacher should be the one with

secondary education. A tutor in a teacher training college should, therefore, be a university graduate. Beeby (op.cit.) gives examples of new mathematics projects in Papua Islands which he assumed to have failed because teachers who implanted the programme in primary schools were themselves of primary level of education.

Mosha (1988) conducted a research in primary schools in Tanzania. He found out that pupils from urban schools performed far better in the National Primary School Leaving Examination than those pupils in rural primary schools. Among other factors which he found out was, urban schools had higher numbers of grade A teachers as compared to those in rural areas which had more grade B teachers. It is a result of attractive life in urban areas for educationally capable people including teachers. Mosha's research findings also revealed that experience in teaching does not contribute much to teachers' competence and satisfaction in their profession.

Bude and Greenland (op.cit.), and Hawes (1979) noted that when low qualified teachers, remain for a long time with only the knowledge they received during the initial training for the programme they become frustrated in their job. Their morale for the programme declines and eventually, they engage themselves in other activities which may not be

related, not only to the subject but also to the teaching role. They need prestige, satisfaction and to raise their income. Such unfavorable condition is what may not be related, not only to the subject but also to the teaching role. They need prestige, satisfaction and to raise their income. Such unfavorable condition is what makes teachers not to return to their original job (Hawes, op. cit.) after they have received an opportunity of further studies. As a result of this, shortage of staff may occur which contributes to the deteriorating characteristics of the programme; when expectations have not been effected for quite a long passage of time (Howgon Kim, 1977).

Low competence of teachers also results from the short training period in colleges. As already mentioned, some of the tutors gain music knowledge and skills for the first time during the inservice training period of two years. The student teachers are supposed to cover the content of music syllabus along with many other subjects.

Jeffrey (op.cit.) refers to the training of teachers in irrelevant courses and the short period of the training as a hurried way of obtaining their qualifications. But when a situation happens to be unavoidable as regards academic (or specialty) emphasis, Jeffrey suggested the period of training should be prolonged. He suggested to extend the

period of training from two to three years for training of teachers in the United Kingdom.

If students are properly trained they will form a positive attitude to the new programme. It is a transfer of tutors competence and attitude after they themselves have possessed adequate music knowledge, skill and methodology.

### **Students attitudes**

Students normally prefer courses of their own choice and which should be learned in ways preferred by them, especially at higher levels such as TTCs (Crowley and Shrum, 1977 and Vinton, 1972). Sometimes attitude toward a subject is related to intelligence (Barger, 1973). Students like those subjects which they are able to score highly.

Tainer (1974) conducted a study of the attitudes of Israel High School students towards teaching and found out that while school variables play an important role in the formation of attitudes toward a subject, the teacher of the subject was the main factor.

Another report by Soreson and Voslker (1972) reveals that students' attitude toward a programme and its perspective areas is influenced by the knowledge they possess about the programme. They also asserted that for many students,

attitude toward a programme or subject appear to be related to the educational background of their teacher. Novick and Duvavun (1976) listed a number of variables which affect student attitude toward science subjects. The most significant ones were the curriculum and methodology. Students dislike subjects because of unsatisfactory teacher-pupil relationship in the classroom.

On the other hand, the principal who is the administrator of the college, is also responsible for the success or failure of implementation of the music programme in his respective TTC. As a teacher the principal should be able to figure out the lacking variables which hinder affective teaching and learning music in the TTC. He should especially recognise the need for further education for the tutor's specialty (Olson, op. cit.).

#### Theory of curriculum and models of innovation in curriculum development

Nigel (1961) outlined four senses of theory three of which are: positive senses such as physics laws or principles, variables which are factors to the curriculum (such as income), and any more-or-less systematic set of related concepts. From the last category of Nigel's sense of theory educators were able to define curriculum, and its development

as being systematic in its operation.

Kliebard (1970) further applied Nigel's ideas in explaining curriculum and its development systematically. He began with the origin of theory that theory has its origin from human thought, curiosity, activity, and problems. And so his simple definition of curriculum theory was 'deliberate teaching which requires choices as what to teach'. Curriculum development therefore, is a systematic activity of what should be construed as school knowledge in a particular discipline to a given type of individual, in the identified domain and how to teach or learn it.

Tyler (1950) Wheeler (1971) Kerr (1968) and Lawton (1973), in that succession, established or modified the different models of curriculum. All of these models maintain the characteristics of systemacy and continuity of curriculum development for any education activity. These characteristics should be extended to the teaching and learning in the classroom.

Heubner's work, 'The task of the theories' (1975) indicates that curriculum involves environments which express and concern for history of man and society. As such educational environment must be so construed that the past is in the present as the basis for future projection. This implies

that music as an aspect of culture should be well organized for school learning, if it is to transmit culture appropriately.

On the side of the teacher a systematic instruction should be a series of setting specific goals, identifying content and strategies of teaching-learning, and evaluation of the lesson or course. These series of considerations together make the components of the curriculum. Student teachers need to train in this systematic approach of teaching (Mushi, 1987 and Kaperemela, 1987).

On the other hand, the systematic operation of a curriculum programme refers to the phases of setting aims, goals and objectives, planning curriculum development, implementation and evaluation. The implementation phase to which the tutors have been assigned is crucial here to effect the goals of the programme. But then the tutors can best perform their role of teaching music in TTCs if they are assisted by teaching-learning materials. What is emphasized in this section therefore is the systematic approach in developing reliable and valid materials, and making these materials available.

Several models have been established from which curriculum development centres may select for adoption.

Havelock (1969) identified three main models of innovation to which he suggested a fourth one. His models are:

1. Research, Development and Diffusion Model (R, D and D) where an idea or practice is conceived at the head or centre such as a national curriculum development centre and then fed into a system.
2. The Social Interaction Model (SI) where change proceeds through contacts which may be formal and informal among interested groups of people.
3. The Problem-Solving Model (P-S) where individuals themselves are involved in conceiving, initiating and developing innovation at local level.
4. The Linkage Model which overcomes the weaknesses in the three models mentioned above and modifies their appropriateness.

According to Hawes (op.cit.) and Bishop (op. cit.) the R, D and D model of innovation has attracted many developing countries, including Tanzania. It demands employing specialists of subjects and that developing any curriculum depends on research and relevant data. In its systematic approach it tests the teaching-learning materials before diffusion on a large scale. But at the same time, the R, D and D model has the disadvantages which apart from the high cost, teachers are involved only to a limited extent.



A majority of them are left as passive recipients of the curriculum prepared for them to implement.

Furthermore, because the R, D and D model has a highly centralized nature, it is difficult to take into account the varying local needs in the wide nation. It also involves extensive research. Further problems prevail when there is no efficiency in production of the materials due to reasons such as poor coordination with the Ministry of Education and untrained curriculum developers. For example, a curriculum developer must be aware of the six stages to be followed in developing materials for the programme in order to ensure systemacy and efficiency (Lewy, 1973).

It is clearly seen here that music education programmes in Tanzania may be suffering greatly from the consequences of using the centralized model of the curriculum, especially when the teachers have been ignored as a key to its innovation. Beeby (op. cit.) noted that poorly educated teachers can only teach what they know and cling to the textbook. Unless the necessary books are well developed and are at hand, no instruction can take place. Bishop (op.cit.) also argued that without instructional materials and the cooperation of teachers in the programme, training of teachers and programme implementation become extremely difficult.

Traditionally, it has been a rule to develop teaching-learning materials before the implementation phase of a programme. These materials are prepared in a package mainly comprising of the syllabus, students' textbook and teacher's guide. Authors like Beeby (op.cit.) insist on this traditional teaching approach that an already developed material is an essential assistance for the teacher to positively effect the implementation of a new programme.

But Anderson (op.cit.) called these already developed materials (or traditional materials) as a conceptualized curriculum which becomes something quite different in the hands of teachers who very often are ignorant of it, and are intimidated by it or deliberately sabotage it. Conceptualized curriculum is a product of highly centralized curriculum development institutions.

Howson (op.cit.) argues with the experience in Ceylon (Sri Lanka) that the more a curriculum is centralized the more the individual teachers in their place of work are free to teach differently from the programme.

Hence Aden (1971) is more concerned with the modern approach of developing the curriculum (or teaching materials) in which the teacher must participate in the phase of decision-making and its development. He argues that it is the

teacher who is knowledgeable of the students, the environment of the school and the needs of the community for the new programme. He is, therefore, the major source of information on the real goals, methods and content for developing a good curriculum for implementation of the programme.

However, many studies on the transition from traditional mode to that of implementing programme prior to the development of its teaching-learning materials have proved to have failed (Howson, 1970). At the same time, not many studies have been carried out with this realization to involve the teacher as a major contributor into the development of materials for the programme. But a research carried out by Sabar and Shafriri (1980) would provide a pattern to be copied in developing music materials for TTCs since the programme is already at its implementation phase. It is thus worthy to explain it in detail as follows:

First, Sabar and Shafriri carried out their research in a practical way; conducting a workshop. Secondly, as would be the case with music in TTCs the concern of the workshop was to write mathematics textbooks for classes 4 and 5 which were lacking for the past twenty years since the programme was started in Israel's primary schools. This served as an

incentive for the teachers to participate actively on a relevant need.

Thirdly, the activities of the workshop were gradually established by the teachers themselves. These activities were:

1. planning and setting aims
2. practices of educational philosophy, psychology, and the like
3. expansion of knowledge
4. contribution according to specialty
5. research activities

When they evaluated their timetable they figured out expansion of knowledge (academic studies) had more frequencies which they preferred to indicate as 'teacher training.'

Fourthly, the teachers participated in the workshop as an extra work after teaching hours for the whole period of two years of the workshop. Hence this was an opportunity for the teachers to immediately and frequently try out the new ideas from the workshop and to report the results which were use to improve the curriculum each time with new classroom ideas.

Fifthly, the materials being developed could reach follow teachers (diffusion of the curriculum) in the school and neighboring ones who also could provide some feedback to the workshop through the participating teachers. Finally the teacher and other participants identified the curriculum developer as an important agent of the workshop (or curriculum development).

A conclusion for this research was that teachers participation in the process of curriculum development was found to meet the present day demand for more independent, flexible and initiative contribution on the part of the teachers, and that implementation of a programme is part of curriculum development.

However, what is significant in the findings of this research is the role of the curriculum developer in which the teachers found him to be a crucial factor. According to Sabar and shafiriri (op.cit.) a curriculum developer serves as a subject matter specialist and consultant, team leader, coordinator and teacher educator. For a curriculum developer to function effectively in these mentioned responsibility, he must receive an appropriate the adequate training.

The choice of R, D and D model for the development of different curricular in the ICD is therefore an obstacle for allowing enough tutors, for an adequate period of time, to participate in the development of music materials. A major difficulty is lack of resources of funds which also lead to lack of research in the field. Lack of trained curriculum developers is also a problem to the programme.

For the immediate need of curriculum developers, after establishing these programmes, the administrators had to employ subject specialists without initial training. For example, Herlen and Walker (1980) reported from the African Curriculum Organisation (ACO) meeting in Banjul:

Out of 150 curriculum developers about 75 persons do not have any systematic initial training in theory and practice of curriculum development.

A conclusion of thesis ACO report insisted on the recognition of curriculum developers as a prime agent of reform in their respective countries.

On the other hand, Ross (1980) and Ediogu (1980) emphasize, administrators are important internal agents according to their role as consultants, conveyors, trainer-learners, initiators, defenders and knowledge builders. More important, administrators are a primary sponsor of the

programme. Unless administrators are trained properly, educational reform leading to the establishment of different programmes, such as cultural subjects, will suffer from priority judgements for the development of their curricula when shortage of funding is an issue.

### Theories and practices of evaluation in a curriculum programme

An evaluation theory for any programme follows the principles established by Dewey (1977).

1. Evaluation has a purpose
2. It is a social enterprise, individual people act upon it. They must have a way of encouraging them to perform.
3. The actions or behavior of individuals vary in degrees of success and training in relation to the objectives.
4. These varying degrees of success or failure are factors on individuals in performing the programme
5. Individuals need to evaluate themselves in order to prove their performance.
6. Individuals also need to be evaluated by others
7. Results and recommendations must be known to all of the people involved in the curriculum programme, especially the learners.
8. These results are the basis for improving performance

in the different activities.

9. Evaluation then should cycle as a continuous process.

Generally, a theory of evaluation within the curriculum process emphasizes efficiency, accountability, cooperation, accuracy, quality standard, feedback, and systematization in attaining the objectives of the programme.

The principle for evaluation is to make a follow up each step or phase of the curriculum and suggest where and how to make the next step. For this reason the evaluation process reflects those phases of the curriculum process as suggested by Lewy (op. cit.).

1. Decision making and determination of aims.
2. Planning for preparation of instructional materials.
3. Try out and monitoring in teaching-learning situations by observation, discussion, etcetera.
4. Field-trial for modification and collecting evidence for the programme.
5. Implementation by linking with supervisors, teacher training, examination system and collecting evidence of efficiency.
6. Quality Controlling of planning and implementation of recommendations and suggested changes for the programme.



Lewy, et al (1977) explain a systematic process for evaluating change (SPEC) model as a representation of simplified systems approach to problem solving which can be followed in evaluation to make the total system mesh in smooth orderly, efficient and effective manner. They mention four types of evaluation for an instructional programme: Need and feasibility evaluation, input evaluation, process evaluation and product evaluation. Prospectively, they refer to initial evaluation for decision making and setting goals for the programme; evaluation on the hardware and software, particularly curriculum development; evaluation for the implementation and evaluation on the extent to which the programme has attained the intended goals, which also makes an evaluation for the recycling of the curriculum process of the programme. This study, for example, is more of the process type of evaluation when the tutors would be investigated in the implementation phase of the programme.

Stenhouse (1975) distinguishes between two types of evaluation: summative and formative. The former deals with intents, observations and judgements on the intended outcomes of the programme, for example student performance. The latter is a technique to make an extensive evaluation to every phase of the curriculum process in order to 'form' a better finished produce; such as a series of better

personnel, teaching learning materials and the like, so as to ensure positive outcomes for summative evaluation.

The illuminative model of evaluation has been suggested by Parlett and Hamilton (1975). It is concerned with provision of a comprehensive understanding of the complex realities surrounding a curriculum programme with the intention to illuminate a complex array of questions which students, tutors, curriculum developers, inspectors, et cetera may have about it.

Evaluation therefore, is an analysis for the improvement of instructional programmes as opposed to the mere criticism of programmes. The purpose of evaluation is to provide planning, programming, implementing and finally evaluating, thus improving (i.e. recycling through re-evaluation). Evaluation must be an aspect of any programme (Dressel, 1976 and Bude and Greenland, 1983).

For the consumers of the curriculum which is the central purpose of the programme, evaluation must involve music examinations, Hawes (op.cit.) observes that despite the many criticisms, examinations act as an incentive for the teachers and students to fulfil their roles. For the purpose of music education examinations should assess all

the objectives: cognitive affective and psychomotor domains (Bishop, 1985 and Klausmeir et al, 1966).

Thompson (1970) in a review of evaluation "Where Teacher Education Programmes fair", viewed that despite their successes, these programmes seem to fail. He argued that the rate of improvement of these programmes have not kept pace with the rate of change in both requirements of teaching and those directly involved in teacher education, the student teachers and the pupils. He viewed 'misconceptions' to have contributed to a great extent in hindering the improvement of programmes for TTCs. According to Thompson, if we are to consider music tutors in TTCs, we tend to assign students to a very high level of responsibility (as artist) instead of beginning from a craftsman level. Secondly, we do not teach enough psychology, philosophy and sociology for students to understand their pupils. Thirdly, we do not ourselves use a variety of teaching methods for students to copy us. Fourthly, we assume that the student has enough knowledge in subject matter so we should concentrate more on methodology. Fifthly, we do not set specific directives, and finally, the inservice course for many programmes is rather short.

For individuals in the programmes to be conscious of their own evaluation and that to be done over them and as well

providing and receiving feedback and recommendations for improvement, there must be a form of coordination to all the activities. At this point the inspector emerges to be an important person in that role (Cadenza, 1984).

### The role of the inspector

Bone (1966) in his book 'School inspection in Scotland' explains that the role of an educational inspector ranges from administrative to professional and that there is no clear demarcation between the two. In the former case he is responsible for supplying authority with matters concerning college administration such as attendance registers, suggestions for staffing, school records and the like.

In the latter he is to deal with pedagogical matters concerning college curriculum in the areas of teaching and learning materials, timetables, tutor's competence, student's performance in continuous assessment and national examinations, organizing seminars and conferences for tutors. In their wide role (if they were to fulfil them accordingly) inspectors should be called 'mobile libraries' for tutors or teachers in general (Dodd, 1968).

According to the nature of his roles the inspector is supposed to work hand in hand with the respective curriculum

developers. For example, the inspector is the person expected to give information tutors, students and colleges in general, for a curriculum developer to plan and design curriculum appropriately. When the inspector and a curriculum developer function in isolation of one another, then each one of them is trying to fulfil his tasks combining both his role and that of the other. The result of their work must be very unsatisfying (Bone, op.cit.).

This is a stage when in tradition the inspector played his roles as a commander and critic or fault finder and being violent as a technique to keep him safe from job embarrassment (Anderson et al, op. cit.),

Hawes (op.cit.) felt that inspectors in the developing countries are not trusted by teachers to be advisers in the area of upraising their qualifications and dissemination of teaching-learning materials. He suggested that like other administrators inspectors also need training in their role in order that they may learn to establish good social relationship between themselves and curriculum developers, students, other subject specialists.

Evaluation, therefore, is a complex process since it involves individuals in their different roles, determinants of the curriculum and problems encountered throughout the

different phases of the programme as a continuous process. Due to this complexity, together with the fact that evaluation is a newly emphasized field, it has been neither fully understood nor properly applied. Participants in a curriculum programme have perceived evaluation in isolation of one another and have always rushed for it. Students have been anxious with examinations, teachers think of covering the syllabus, inspectors to reach the assigned schools and so on (Hawes, op. cit and Bishop, op. cit). As such, evaluation has not yet been systematic, since the curriculum process itself in practice, has not yet been systematic.

Literature review on the theoretical conception of the study emphasizes four basic conditions for any curriculum programme to accomplish its goals. First, the objectives of the programme need to be a pool or product of both the authorities and tutors. It is necessary to have a well established network of horizontal and vertical communication between all types of the programme's participants. Different types of communication will serve as strategies for tutors to participate in formulation of real and desired goals for the programme.

Secondly, the tutors should possess high qualifications; at least their education and profession should be one level above that of their students. They should particularly

possess high knowledge and skills in their specialty.

Third, it is necessary to maintain the traditional approach of having a programme's package at hand. Valid teaching-learning materials are the ones which research has been made prior to their development; tutors have contributed to their content and strategies; and the curriculum developers have been professionally trained.

Finally, evaluation as part of the programme ensures, efficiency, cooperation, competence and the like in attaining goals. It must be applied to all activities of the programme, particularly those involving the students. The inspector is responsible for coordinating the different evaluation activities.

Literature on evaluation reveals that many curriculum programmes fail to accomplish the goals for which they were set because the curriculum goals were not clear to tutors; tutors had low qualifications; teaching-learning material for the programme were not available, and the evaluation process was omitted in the programme.

## CHAPTER THREE

### RESEARCH METHODOLOGY

In the preceding chapter, on review of literature, college tutors have been identified as important persons for effecting a new curriculum programme. They are in a position to fulfil this if:

1. They can perceive the programme and their role in general;
2. They possess adequate academic and professional qualifications;
3. Appropriate teaching-learning materials are available in the TTCs; and
4. Evaluation is done in all the stages of the programme, particularly involving student teachers whom the programme is set for.

Chapter three gives a description of procedures followed in gathering information on the above four variables. In short, the procedures involve the following stages:

1. Selection of the sample TTCs.
2. Identification of respondents
3. Development of instruments.



4. Administration of the instruments in the collection of data.
5. Data analysis.

#### Selection of the sample TTCs

The United Republic of Tanzania comprises of Mainland Tanzania (formally known as Tanganyika and the Islands of Zanzibar and Pemba (figure 3.1 inset). This study was conducted in Mainland Tanzania which has an area of 939,704 square kilometres.

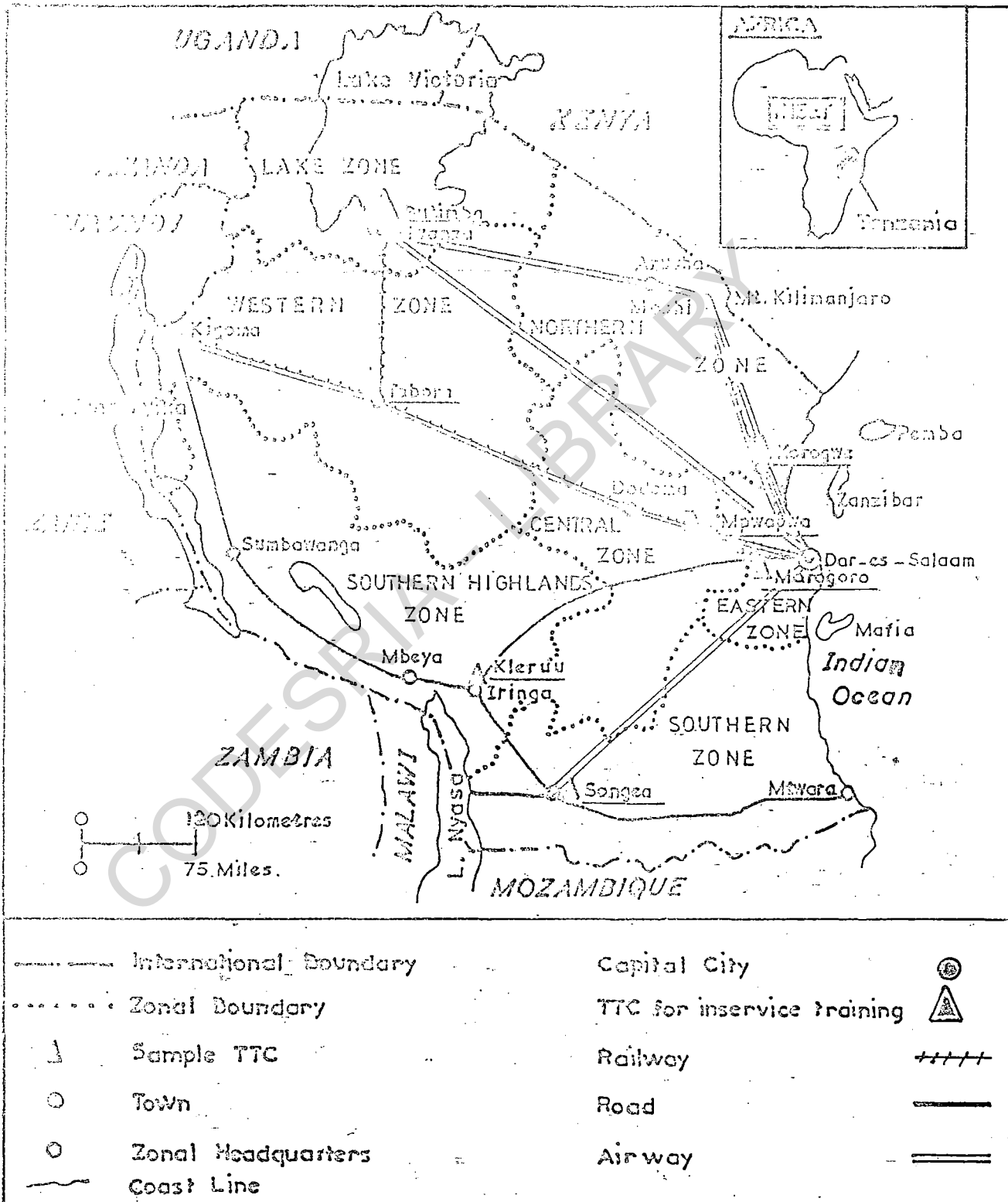
Administratively, Mainland Tanzania is divided into 20 regions. Selection of the sample TTCs was based on seven school inspectorate zones. These included the Eastern, Northern, Lake, Western, Southern Highlands, Southern and Central zones. In that respect, the selected TTCs (one from each zone) were: Morogoro, Korogwe, Butimba, Tabora, Kleruu, Songea and Mpwapwa (table 3.1 and figure 3.1).

Table 3.1: Selected TTCs within the inspectorate zones

Zone	Selected TTC
Eastern Zone Northern Zone Lake Zone Western Zone Southern Highlands Zone Southern Zone Central Zone	Morogoro Korogwe Butimba Tabora Kleruu Songea Mpwapwa

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Fig. 3-1. Location of Sample TTC<sup>s</sup> in Tanzania



There are 40 TTCs in the Mainland Tanzania which mainly offer training for primary and secondary teachers. The type of training of primary teachers desired by this study was therefore that of grade A.

Selection of the sample as explained above, was based on Simons' (1971) suggestion of three conditions to consider when conducting a social study, viz. minimum population, time, and costs, without losing the value of the intention for the study (or evaluation). At the proposal phase of the study at Njala University College, eleven TTCs were decided upon as making a good percentage (25%) for the sample. But due to the high costs and difficulty of transportation to reach some of the colleges, the number of sample colleges was reduced from eleven to seven.

Grade A TTCs include both male and female students. Although four of the TTCs are specifically grade A teacher training, other colleges conduct programmes of inservice courses also, especially during vacation. Also, while Korogwe, Tabora, Kleruu and Songea are specifically grade A TTCs, Morogoro and Mwapwa have programmes for diploma training, and Butimba conducts an inservice programme for certificates in cultural subjects which are theater arts, fine arts and music. For this reason Butimba in the

sampled TTCs served for collection of data for both grade A and inservice teacher training.

### Identification of the respondents

This study aimed at making a general 'process' evaluation (i.e. evaluation of some implementation activities of the music programme in TTCs). Music tutors therefore were a major concern of this study. However, as far as possible, the nature of the study necessitated the inclusion of all the main participants involved in the programme. Hence respondents were the tutors and their students, curriculum developers, inspectors, trainers of tutors, and principals. The characteristics of the respondent to be included in this study were identified according to their assigned roles in the programme.

As regards the tutors, they were major respondents because they are very important in the implementation task of the programme. It was expected that each TTC had one music tutor (Ministry of Education Inspectorate Report of 1984). Information about the quality of music education was to be obtained through assessing nine tutors.

A curriculum developer, a schools inspector and a trainer of tutors constituted a second type of respondents. In the

subject of tutors' perception of the programme, these three persons represented the authorities in a music programme in TTCs. Hence it was necessary to compare their responses with those of the tutors, to seek information which would show whether or not there was cooperation among them in curriculum decision making as Harding (1975) argued. It was also necessary to compare the academic qualifications of the curriculum developer, the inspector and the trainer of tutors in relation to music. In the subject of tutors' qualifications, therefore, the non-tutor respondents represented a group of music tutors with a high academic education. Finally the curriculum developer and the inspector were to respond on their assigned roles relating to the availability of teaching-learning materials, coordination and evaluation of activities of the programme.

The third type of respondents was the consumers of the programme, the student teachers. Final year students were preferred for this research on the assumption that they were ready to teach music in primary schools. One music class of about twenty students responded to the questionnaire at every TTC. The student teachers responded after the normal class (or instruction) was over. The last statement in the questionnaire asked them to remain in class if they were in need of further information, or clarification. In this way an average of five students in

each TTC happened to select themselves to represent a group of students with special interest in music. They had a brief discussion with the researcher.

In this study a trainer of music tutors was also included for reasons given in previous section. College principals were included as administrators, but more as initiators and defenders of the programme in their respective TTCs (Ross, 1980 and Egiogu, 1980). It was necessary to detect their views (or attitude) on the programme through normal conversation. As hosts of the researcher, all the seven principals made a valid source of information for this research. Table 3.1 summarizes the major target population of this research with their roles.

Type of population	Role
1. Tutors	Implementation of the programme
2. Students	Programme Consumption
3. Curriculum developer	Development and dissemination of the programme
4. School Inspector	Programme coordination and evaluation
5. College Principal	Administration, programme initiation and defending

### Development of research instruments

The major instruments used for collection of data for this research were questionnaire, the interview schedule and the objective test. For obtaining reliable information, the questionnaire and the interview schedule were used together for collection of the same type of data as advocated by Hurst (1978). For this reason both the questionnaire and the interview schedule contained four similar sections related to the identified variables for this research i.e. tutors' perception and working qualifications, availability of teaching-learning materials, and evaluation.

What had helped to determine the structure of questions for the variables to be investigated by the instruments was a wide review of works in general education, such as the INSET report (Bude and Greenland, 1983) and curriculum studies. The questions were then modified by my University supervisors at Njala University College. They were later scrutinized and approved by research experts in the Research Sub-department, Department of Education at the University of Dar es Salaam before their administration.

### The questionnaire

There were two types of questionnaires. The first questionnaire was intended to gather information from the tutors. As has been emphasized repeatedly, the tutors have



been a major concern of this study. Their responses needed to be very detailed. So, except for the section on perception which sought the tutors' information of their own experience about the programme's objective in a more free manner, all the other sections contained structured questions (Appendix 2).

A second questionnaire (Appendix 3) was constructed for final year students teachers. The aim of this questionnaire was to get additional supporting evidence, an information which supports that of the tutors. With this need, the questions were limited to only yes/no responses. Although the two scale (yes/no) responses limits students' degree of perception and expression as compared to the five-scale for agree/disagree responses (Inkele, 1983) they were still appropriate for this study which needed general students' views of their music learning in TTCs. The students' questionnaire also served as a lead to arouse attention and participation in the discussion with a small group of students in every TTC who had special interest in music.

### Interview questions

The interview was found the most suitable instrument to be used for gathering data from the curriculum developer and

the school inspector for four reasons. First, they were few. These two persons are important factors in their roles within the Institute of Curriculum Development and the Ministry of Education, respectively. It was appropriate to conduct interviews with them in order to gather as much information as possible from them. Had their number been large it would be time consuming to use the interview instrument. It was also less expensive because the researcher and the respondents of the interview were all residents of the same area, Dar es Salaam.

Secondly, the administration for the interview involved a face to face relationship between the researcher and the respondents. The interview therefore fulfilled the need of the researcher to meet the respondents in their places of work when gathering data for a new programme, like the one under study (Epstain and Tripod, 1977).

Third, as the first evaluation of the programme the intention was to get the most sincere or accurate responses. Hence when a question was not clear to the respondent the interview allowed the researcher to give clarifications and get the required responses.

Finally, in order to obtain the most accurate information, questions were used as a lead for the respondents to

provide their information through free and open talking. For this reason all the questions were unstructured. However, the structured question was the one that required self assessment of the curriculum developer and the inspector on the extent to which they fulfilled their duties under common titles so as to find out whether or not cooperation existed among them.

#### The cognitive test

This study had its focus on the tutors. While perception and qualifications for the programme stood for tutors' internal variables, availability of materials and evaluation, on the other hand, were their external variables. Respondents, apart from the tutors, therefore, were just to provide additional, supporting information to that of tutors' own information. Hence in this context, although the results of the test for students provided evidence of the extent to which the programme has attained its goal, this phenomena only came along with the basic aim, to examine the extent to which tutors use their knowledge to influence student teachers' cognitive learning. For this reason the tutors and students were made to responde to the same test. This approach had also been used by Cole (1976). Using the same instrument of attitudinal tests, Cole compared group attitudes of college

tutors and students, among other groups, regarding attitudes towards the essential elements of new approach in science introduction.

The cognitive test in this study adopted the approach to determine tutor effectiveness by testing the tutors and students, as opposed to the normal approach of testing students alone. Had the latter approach been desired, then a summative evaluation would be the intention of this study, whereby an extensive evaluation would involve more students who would respond to a longer test, the analysis of which would be in a more detailed information.

The appropriate testing for music would be in affective and psychomotor domains. But as Cronbach (1972) noted, educators have not yet been able to establish a systematic evaluation in these two domains. To avoid this problem a cognitive test therefore was constructed to serve the purpose of this study.

The most preferred modern model of evaluative tests is in the form of objective tests which in this case, possesses multiple choice items. Multiple choice items are easy to respond to and to mark. The test contained fifty multiple choice items. Each item had a statement with four responses (lettered a, b, c, d) from which the respondent

had been instructed to circle a letter for the correct response in a separate answer sheet. Content validity of the test was considered during test construction when a table of specification was used (Appendix E<sub>1</sub> and E<sub>2</sub>).

The test was administered to the nine tutors of the sample and 20 final year students of Mpwapwa TTC. That particular TTC was selected only after administration of all the instruments with the criteria that it had a favorable situation for teaching and learning music education.

Visits to the TTCs of the sample (for administration of questionnaire), therefore, served as a pilot study prior to the construction of the test, in order to examine the real situation, instead of relying on the syllabus alone as Hawes (1979) had observed during the visits. For example, during the visits it was learned that all TTCs spent more time teaching rhythm, and practicing music extra curricular activities such as choir songs and traditional African dances. So the content and format of the test had to reflect such a situation. Similarly, the structure and wording for the questions had to be based on teaching methods which is a major concern of teacher training.

### Administration of the instruments

Epstain and Tripod (1979) stated that evaluation of a new programme must concern meeting the staff at their place of work other than sending instruments alone. One of the purposes of meeting the staff at their place of work is to create or encourage a positive attitude among practitioners when they get the chance to experience that sense of cooperation. Another intention was to come out with the most correct evidence as a result of eye witness and face to face interaction.

With this need the researcher had first, to get a letter of permission from the Ministry of Education headquarters, according to regulations, in order to be accepted in TTCs to conduct the research (Appendix F). The researcher also had to visit the Institute of Curriculum Development (ICD) and the Ministry of Education headquarters for administration of the interview for the curriculum developer and the school inspector, respectively.

The cognitive test which was developed later as a result of visits to TTCs during administration of the questionnaire, was then sent to TTCs of the sample. Principals of respective TTCs were asked to personally administer the test on behalf of the researcher and return the answer-

sheets to her at the ICD. The idea of testing tutors (particularly in the same test with students) was unusual and not easily supported by some authorities at the ICD. Luckily, there was no report of objection from the tutors themselves or their respective principals. Instead three tutors, with the support of their respective principals, wrote to acknowledge receipt of the instruments which were left with them.

The fact that this study was a process evaluation which involved many activities and that it was the first evaluation to be done to the programme, it was found out during field data collection that there were important omissions in the planned instruments. For example, it was necessary to observe in every TTC a music class in session in order to prove tutors response on the type of teaching method dominantly used. The researcher also had to observe performance of choir and African dance activities, for witness of both tutors and students' attitude in these activities to support their responses in the questionnaire.

Another additional data gathering which was completely not planned was that of securing principals' views about the programme through normal conversation and which was worth to be reported in this work. However, principals' views were to support or negate some tutors' and inspector's

responses on the attitude of the principals towards the programme.

The schedule followed in collecting data in all TTCs was generally uniform. On the first day the researcher normally had discussions with the principal as a host. It is worth to report that all the 7 principals were present in their respective TTCs during the visits. The second day was spent on observation of a music class followed by students responding to the questionnaire and then discussion with the smaller group of students interested in music. On the third day student teachers of the interest group continued responding to the questionnaire. Also students' exercise books were observed to give the researcher more insight, in addition to the syllabus, to construct the cognitive test.

Observation of choir and African dance, and musical instruments was done during evening hours. It was fortunate during that time all TTCs were preparing for inter college cultural competitions, popularly known as UMISAVETA.



## Analysis of the data

The collected data for this research was compiled according to the identified tutors' internal and external variable for investigation. Data for tutors' perception of the programme was compiled on a master table under subjects of educational and 'political objectives of the programme. From the master table, responses were recorded and then analysed in aspects of such as tutors' priority of objectives in implementing the programme, their ability to state objectives and source of information for formation of their perception of the programme. Tables of frequencies of response with their percentage, also figures, were used to present the data and illustrate various situations.

Similarly, data for tutors' teaching qualifications was compiled on a single data roster sheet from which tables of numbers and percentages were used to present the different categories of qualifications which included distribution of the tutors in TTCs, their level of education, professional qualifications, qualifications in music education and experience in teaching. Data for tutors' attitude to teach music was presented in relation to tutors' performance in the different activities in the colleges.

As regards tutors' internal variables, the data for the availability of the teaching-learning materials was presented in the subjects of development of music materials, music materials available in TTCs, tutors' participation in the development of music materials and qualifications of the curriculum developer.

Presentation of the data for evaluation was given in three aspects: system of evaluating students' performance in TTCs, the inspectors' role in the programme and results of the cognitive test.

The last part of presentation of data for each of the four variables contained the analysis of students responses.

Generally, analysis of the data for this work has been expressed in both qualitative and quantitative measures, details of which are to be found in the following chapter.

## CHAPTER FOUR

### ANALYSIS OF THE DATA

The purpose of this chapter is to present an analysis of the data for the variables identified in this research as regard:

1. Tutors' perception of music education programme in TTCs
2. Tutors' teaching qualifications
3. Availability of the teaching and learning materials in the TTCs
4. Evaluation of the programme.

1. Tutors' perception of the music education programme in teacher training colleges

Perception for this research was tested on whether the tutors have mastered the objectives of teaching music in TTCs. The tutors were to state objectives on the question, "what are the aims of teaching music in TTCs?"

#### Objectives of music education in teacher training colleges

For a fair analysis of the responses it was necessary to base the testing on three sets of objectives. The first was

a series of political objectives. They are the politically influenced objectives on the general need for music education programmes as explained in chapter one. The second is a list of educational objectives derived from syllabuses of grade A TTCs and those of the inservice training. These are the official objectives formulated from the universal aims of teacher education, and they may be expressed as the autocratic type of objectives, as established by the curriculum developers. Finally, a third set of objectives was obtained after sorting out and compiling the different responses of music tutors in the sample grade A TTCs. These tutor stated objectives may be called the 'actual objectives' with which the tutors implement the programme (Hawes, 1979). Table 4.1 presents a layout of political, autocratic, and tutor stated objectives of which the political and autocratic objectives are derived from the syllabus by the author, while the tutor stated objectives have been obtained from data collected in the research.

Table 4.1. Political, autocratic and tutor stated objective in the implementation of the music programme in TTCS

Need: Political established objectives	Syllabus: official/ autocratic objectives	Tutor stated actual objectives
1. Transmission of culture	1. Students' academic need: (a) for basic music knowledge (b) for further studies	1. Students' academic need (basic music knowledge)
2. Professional need	2. Students' professional need	2. Students' professional need
3. Academic need	3. Appreciation of culture	3. Promotion of culture
4. Preservation of culture	4. Research on the indigenous music	4. Preservation of culture
5. Retaining culture		5. Appreciate of culture
		6. Publishing culture
		7. Maintaining culture
		8. Transmission of culture

As it can be studied from table 4.1, some of the objectives such as students' academic and professional needs are common in all the three lists. Other objectives, like preservation of culture, are common in two of the three lists. Objectives like promotion of culture are unique. Hence with

the exception of transmission of culture which is a general purpose of education, (i.e. it is covered in other objectives) all the other objectives in table 4.1 were reconciled to present a comprehensive list of ten objectives shown below:

1. Students' academic need
2. Students' professional need
3. Students' further education
4. Students' need for knowledge in research
5. Retaining culture
6. Preservation of culture
7. Promotion of culture
8. Culture appreciation
9. Publicising culture
10. Maintaining culture.

In the final categorization, the motive for implementing new programmes in the developing countries may be either educational (objectives 1 to 4) or political (objectives 5-10), or both as it appears to be the case of this study (Bockarie, 1982). In the above list of objectives, therefore, the first four are educational objectives and the last six are the political ones (table 4.2).

Tutors' responses on aims of teaching music in TTCs were therefore to reflect on the above list of objectives. Other respondents, the trainer of tutors, curriculum developer and the inspector (codes 10, 11 and 12, respectively) responded to represent the authorities for comparison purposes. Table 4.2 gives general information on how the tutors and the authorities responded to the question of listing objectives of music education in TTCs.

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Table 4.2. General information on responses on the objectives of teaching music in TTCs

Respondents' Codes	Objectives(as represented by their respective numbers above)										
	Educational objectives				Political objectives						
	1	2	3	4	5	6	7	8	9	10	Total
1							1	1			2
2	1	1									2
3							1		1		2
4		1					1				2
5	1	1						1			3
6					1					1	2
7	1	1				1					3
8	1	1		1			1	1			5
9	1	1					1	1			4
Total A	5	6	0	1	2	1	4	4	1	1	25
CODING LIBRARY											
10*	1	1	1	1	1	1	1				6
11**	1	1	1			1	1	1		1	8
12**	1	1	-	1		1	1	1			6
Total B	3	3	2	3	1	2	3	2	0	1	20
CODING LIBRARY											
Total A&B	8	9	2	4	3	3	7	6	1	2	45



## Key

Codes 1-9 = tutors

Codes 10-12 = authorities: trainer of tutors, curriculum  
developer and inspectors

\* = trainer of tutors

\*\* = curriculum developer

\*\*\* = inspector

Total A = total responses of tutors

Total E = total responses of authorities

Total A & B = total responses of all respondents

Total number of objectives = 10

Expected total responses from 9 tutors = 9

Expected total responses from three authorities = 30

Expected total responses from all respondents = 120

From table 4.2 tutors' perception of a music programme can be analysed in several ways.

### Tutors' priority of objectives in implementing the programme

One way of testing tutors' perception of a music programme is to assess their preference of objectives in order to determine priority of objectives with which they are implementing the programme. Tutors' preference of objectives can then be related or compared to that of the

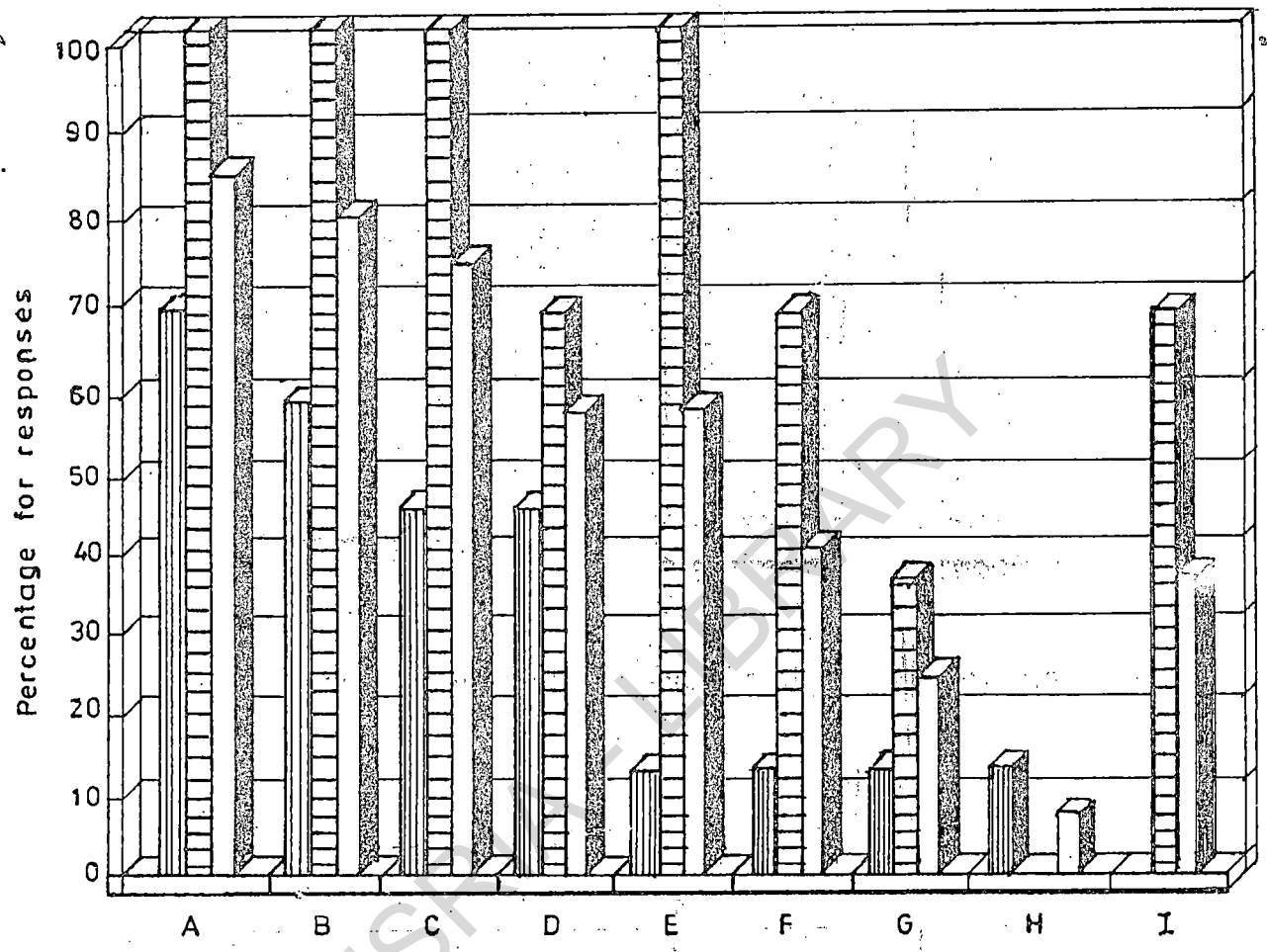
authorities. Thereafter its effect can be detected by combining the result of the two and computing their averages (Table 4.3).

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**Table 4.3. Tutors' priority of objectives as compared to that of the authorities and its effect to the perception of the programme by the verage perception among the participants.**

Objectives	Perception by					
	Tutors		authorities		all parti ipants	
	No.of objec- tive	%	No.of objec- tive	%	No.of objec- tive	%
Students' professional training	6	67	3	100	9	84
Students' academic knowledge	5	56	3	100	8	78
Promotion of culture	4	44	3	100	7	72
Culture appreciation	4	44	2	67	6	56
Retaining culture	2	22	1	33	3	23
Students' need for training in research	1	11	3	100	4	56
Preservation of culture	1	11	2	67	3	39
Maintaining culture	1	11	1	33	2	22
Publicising culture	1	11	0	0	1	6
Students' further education	0	0	2	67	2	38
Total responses	25	277	20	667	45	424
Number of respondents	9	9	3	3	12	12
Average responses	2.7	307	6.6	222	3.7	35.3

Figure 4.1 Tutors preference of objectives and how it affects high perception of the authorities



Key

-  Responses of tutors
-  Responses of authorities
-  Responses of both the tutors and the authorities

- A Students' professional training
- B Students' academic knowledge
- C Promotion of culture
- D Culture appreciation
- E Retaining culture
- F Students' need for training in research
- G Preservation of culture
- H Maintaining culture
- I Publisizing culture
- J Students' further education

On the positive side (though only to some extent) the tutors are aware of implementing the programme with priority given to the first two educational objectives. However, for them first priority is student need for professional training followed by student need for academic knowledge. It is just a reverse of the modern teacher education principles which would apply to the music programme, that academic knowledge should be considered first. The tutors do not at all respond to the objective of students' need for further education (table 4.3). At the same time the authorities indicate to have a higher perception of the programme, when on the average they can state about seven objectives. Authorities perception of the programme is particularly high on the educational objectives. But then it is affected by the perception of the tutors in the total number of participants. This phenomenon is best understood by studying figure 4.1. Figure 4.1 also shows that the political objectives are more homogenous.

#### Tutors' ability to state objectives

Another way of determining tutors' perception of the programme is to assess the extent to which they are able to state the programme's objectives. The results will be an indication of how much of the programme is being implemented. Once again, the number of tutors' objectives

can be compared to those of the authorities, and this can lead to an indication of the influences of tutors' perception on the programme implementation (table 4.4 and 4.5).

**Table 4.4. Ability of tutors to state objectives**

Tutors' Codes	Number of perceived objectives/ responses	Percentage by the objectives	Percentage from all responses
1	2	20%	2.2%
2	2	20%	2.2%
3	2	20%	2.2%
4	2	20%	2.2%
5	3	30%	3.3%
6	2	20%	3.3%
7	3	30%	3.3%
8	5	50%	5.6%
9	4	40%	4.4%
Total responses	25	250%	27.6%
Total	3	30%	3.0%

Total number of objectives = 10 = 100%

Expected total number of tutors' responses = 90

**Table 4.5. Authorities' ability to spell out the objectives of music education in TTCs**

Respondents' code	Number of perceived objectives	Percentage from the 10 objectives	Percentage from all responses
10	6	60%	4.98
11	8	80%	6.64
12	6	60%	4.98
Total 9	20	200%	16.8%
Average	7	67%	5.5

Total number of objectives = 10

Total responses = 30

Percentage of all responses = 100%

In the above two tables it is revealed that the authorities perceive the music programme much higher (67 percent) than do the tutors who perceive it only at 30 percent. But as analysed in figure 4.1 tutors' influence to the programme is so great that perception of the programme by all of its practitioners is only 28% or 135 on the assumption that 100% = 360. This phenomenon is shown in figure 4.2 below.

Figure 4.2 The effect of tutors' perception, in relation to the perception of the authorities

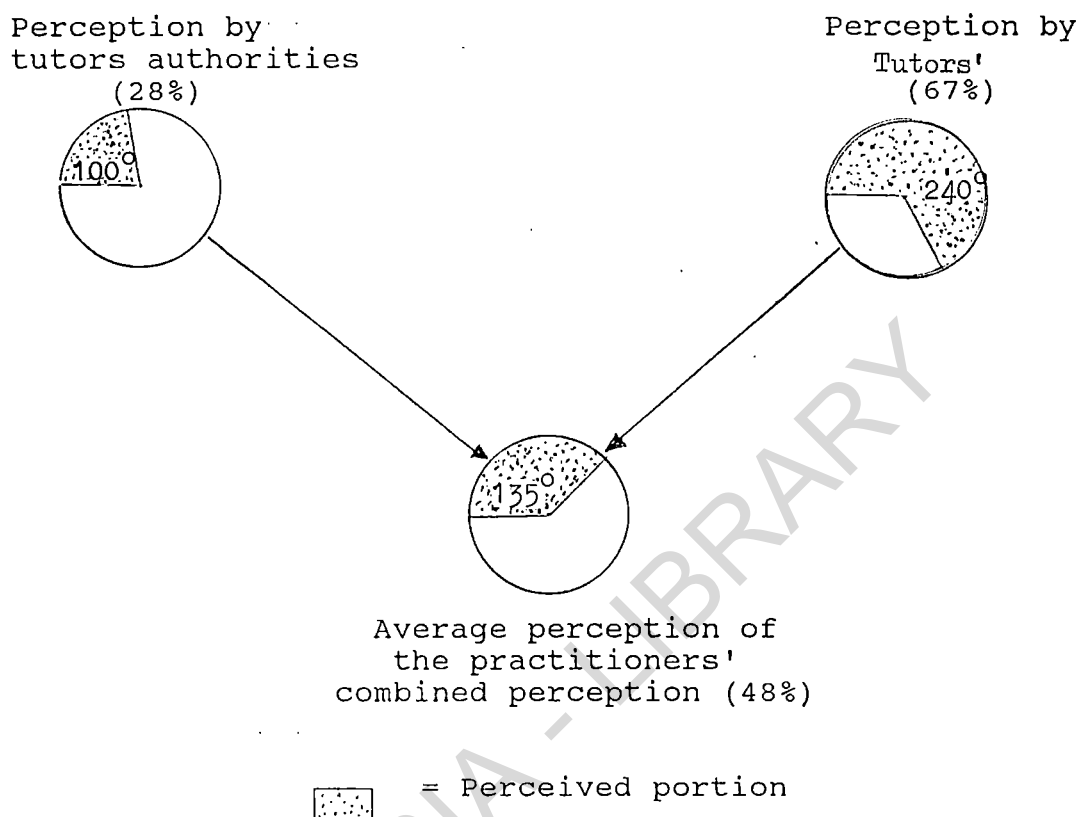


Figure 4.2 a so suggests that there is no linkage between tutors and their authorities.

A comparison of educational and political objectives in implementing the music programme

A further interesting situation from tables 4.1 is the slight but significant information that the tutors tend to perceive the programme more on the political objectives than is expected from them for them for the educational



objectives. Their perception on the educational and the political objectives is 48% and 52% respectively, as opposed to that of the authorities which in that respect is 55% and 45% (table 4.6).

**Table 4.6. Tutors' perception of educational objectives as compare to the political objectives**

Responses	Educational objectives		Political objectives		Total	
	No. of %	%	No. of %	%	No. of %	%
Tutors	12	48%	13	52%	25	100%
Authorities	11	55%	9	45%	20	0

On the overall the analysis of tutors' perception of the programme reveals that the tutors' perceive the programme far below average. Although the authorities perception of the programme is high, it is considerably affected by the tutors who constitute a large number of the programme's participants. Table 4.6 also shows that the tutors perceive the political objectives of the programme more than they do perceive the educational ones.

Source of information for tutors' formation of perception of the programme.

One of the major influences for the formation of perception in individuals is the source of information available to the tutors. The tutors were asked to list the different ways which aided them to know the different objectives of teaching music in TTCs. Their responses were compiled as shown in table 4.7.

Table 4.7 Tutors' sources of information for formation of their perception

Source of information	Number of tutor responses	Percentage of responses
1. Speeches	7	26%
2. Teacher training (mainly inservice training)	6	22%
3. Newspapers & other books	6	22%
4. Syllabus	5	19%
5. Radio	3	11%
Total	27	100%

Whereas training and the syllabus are organized or planned by the Ministry of Education for the tutors, the rest involve tutors' individual effort. In the developing countries, most public speeches happen to be political and then they are recorded in radios and newspapers. In table 4.7 above the educationally organized source of information

contribute less to the provision of tutors' perception of the programme as compared to the politically oriented ones. The ratio for the two is 10.15 (2:3).

The tutors were also asked to state whether they had participated in any workshop, for example, for preparing a music syllabus. The responses for all the tutors was 'no'.

Finally, it is also necessary to examine transmission of tutors' perception of the programme to student teachers.

#### Students' response on the need to learn music in TTCs

A group of student teachers with special interest to music provided their views on their need to study music in TTCs. The need merited as follows:

- (1) To promote culture
- (2) To preserve culture
- (3) To make music as an option teaching subject
- (4) To make music a speciality
- (5) To acquire knowledge which will enable them to transcribe songs, dances and jazz band music
- (6) To acquire knowledge which can enable them to read music pieces.

Qualifications of the tutors

**Table 4.8. General information on the qualifications of tutors and authorities.**

Tutors	Respondents		Level of education				Professional qualifications					background in music education																	
	Code	Sex	A	B	C	D	E	F	G	H	I	Gr. T.M								Inset	No.	Sem. att.	T.exp.						
												i	ii	iii	iv	v	vi	vii	viii					Year	X*	X	Years		
Tutors	1	Female	1			1																		1986	1	3	8		
	2	Male		1			1				1	1	1	1											1979	3	3	13	
	3	Male		1			1							1	1													4	
	4	Male		1			1																				1	8	
	5	Female		1			1				1	1	1	1	1												2	8	
	6	Male	1			1					1	1	1	1												1980	1	2	17
	7	Male		1			1							1													1	6	
	8	Male			1				1					1	1	1	1	1	1	1	1	1	1	1	1972	1	5	26	
	9	Male		1			1						1	1	1											1984	1	1	10
	Total			2	6	1	2	6	1		3	4	6	7	2	1	1	1	1								3	18	
Authority	10	Male		1			1	1	1				1	1	1	1	1	1	1	1	1	1	1	1979	1	3	19		
	11	Male		1			1		1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1974	2	5	19		
	12	Male		1			1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1973	2	5	21		
	Total			3			3	2	2	1	2	2	2	3	3	3	3	3	3							5	13		

Key

Codes 1-9 = tutors

Gr.T.M. = Graes for theories of music

No.sem.att.= Number of Seminars attended

Y = seminars in other subjects

A = primary education  
= enrolled but failed

X = 2nd. degree, M.A.

Codes 10-12 = authorities

Inset = Inservice Training

X\* = music seminars not specially organized for the programme)

T.exp. = teaching experience  
= positive response/passed

B = 0 level

C = A level

D = university

E = primary grade B training

F = primary grade A training

G = diploma

H = 1st.degree,B.A

## Tutors' teaching qualifications

### General information

Tutors' teaching qualifications are analysed in the aspects of:

- . their distribution in TTCs;
- . their level of education;
- . professional qualifications;
- . qualification in music education;
- . the quality of music education they possess;
- . their experience in teaching; and
- . their attitudes to teaching music.

The qualifications of the authorities in the programme which comprise of the trainer of tutors, the curriculum developer and the inspector, have been included for the purpose of comparing with those of the tutors. For the curriculum developer and the inspector the qualifications are also used in the later sections for the analysis of their performance of their rôles.

Table 4.8 presents the general qualifications of the tutors and the authorities.

### Distribution of tutors in teacher training colleges

Table 4.8 shows that most music tutors in TTCs are males. The ratio of male tutors to that of females is 7.2 which is about 78 percent and 22 percent respectively. Further findings from the inspector's questionnaire reveal that while a few TTCs have more than one tutor, eight or 20% of the TTCs do not have music tutors. Such TTCs, as the inspector responded, include Marangu and Katoke, which were not part of the sample.

Butimba TTC which trains music tutors was found to have only 2 tutors.

"We need at least two more tutors", remarked the principal at Butimba TTC.

### Tutors' level of education

Tutors' level of education can be studied in table 4.9.

Table 4.9 Tutors' level of education

Level of education	Number of tutors	Percentage
Primary	2	22%
O'Level	6	67%
A'Level	1	11%
University	0	0%

Table 4.9 shows that most music tutors (67 percent) have an education of O'level. For the remaining tutors, 22 percent and 11 percent have a background of primary and A'level of education respectively. None of the tutors has a university education. (table 4.8).

#### Tutors' professional qualifications

Normally, professional qualification goes hand in hand with that of academic qualification of an individual. Whereas all the respondents in the sample are trained or qualified teachers, teachers with a primary education hold grade B teaching certificates which qualify them to teach in the lower classes (I to III) of primary schools. Individuals with an O'level of education qualify as grade A teachers to teach all primary school classes particularly classes IV - VII. Table 4.10 shows the professional qualifications of tutors.

**Table 4.10** Tutors' professional qualifications

Type of training	Number of tutors	Percentage
Grade B	2	22%
Grade A	6	67%
Diploma	1	11%

According to table 4.10, almost all music tutors (89 percent) are originally primary school teachers. The rest (11 percent) have diploma teaching certificates, which according to the past Tanzania's policy of education such teachers were to teach up to O'level in lower secondary schools.

All of the three types of teachers therefore qualified as music tutors after inservice training (table 4.8).

#### Qualifications in music education

There are four ways in which tutors may study music. The first strategy was introduced by the Ministry of Education by mid 1980's. It allows O'level students to study music up to form II. Those who prefer it can make it an option subject for the national examination in the fourth form. According to the findings for this study, none of the tutors is yet a product of this system (table 4.11).

Secondly, teachers and students are among the individuals who (at their own pace of time, expenses and effort) enrol themselves with the Music Conservatoire of Tanzania (MCT). It is an institution run by foreigners (British) at Dar es Salaam. Studies are offered by correspondence. They include theories of music grades I to IV. One can begin at



any grade and continue with the system for grades V to VIII of the Royal School of Music, London, a sister institution of MCT. An award of a certificate for each stage is provided to a candidate who passes its examination. As explained earlier, qualifications in grades I to IV have been major criteria for selection of primary teachers who apply for the inservices training course in music. 78 percent of the tutors enrolled for grades I to IV, 56 percent of whom passed the examination (table 4.10).

Also passes in grades V to VIII is among the qualifications for selection to study music with other combinations at the University of Dar es Salaam. Grades V to VIII may be studied after the inservice training. The percentage of the tutors who enrolled for studies in these grades was only 22 percent, half of whom (11 percent) passed the grade VIII examination.

Third, the inservice training, organized by the Ministry of Education makes a primary strategy assumed to equip qualified and experienced primary teachers with academic, methodology and research education in music. All tutors indicate to have undergone this training (table 4.8).

Finally, seminars and workshops provide another way of learning music. Only 22 percent of the respondents happened

learn some music in the upgrading course for grade B teachers. Table 4.11 summarizes the different categories of tutors' qualifications in music.

**Table 4.11 Tutors' music qualifications**

Type of Studies	Enrolment		Awarded from enrolled		Awarded from total no.	
	No.	%	No.	%	No.	%
1. Examination in O'level	0	0%	0	0%	0	0%
2. Grade I - IV	7	78%	5	56%	4	44%
Grade V - VIII	2	22%	5	55%	1	11%
3. Inservice training	9	100%	9	100%	9	100%
4. Seminar*	2	22%	2	22%	2	22%

**KEY:** \* not specially organized for music education.

Meanwhile, a responses from the inspector's interview on facilities for tutors' private studies revealed that the Ministry of Education is planning for music to be included in the studies by correspondence in the Department of Studies by Correspondence of the Institute of Adult Education at Dar es Salaam, by 1989.

### The quality of music education the tutors possess

Most often the amount of education a teacher receives is measured indirectly through his students' performance, so referred to as teacher competence or teacher effectiveness. In this study, quality of music education in tutors was examined through a general survey of the preparation of the tutors in their inservice training for certificate in music at Butimba TTC.

The major areas of the study as allocated in the syllabus were: practical skills, written skills and music education. These three areas were then expanded to subjects, as shown in table 4.12. Further factors which lead to poor quality of music education to the inservice students is that each student must work in projects (individually or as a group, or both) for self reliance. Worse still the college runs short of trainers by 50 percent.

**Table 4.12 Allocation of time for music lessons for the inservice course**

FIRST YEAR				
	Subjects	Hrs	Subjects	Hrs
WRITTEN	Rudiments & Harmony	3	Harmony	2
	General Musicianship	2	General Musicianship	1
SKILLS	Form and analysis	1	Form and Analysis	1
			Scoring and Arranging	1
PRACTICAL	Piano/Organ/Harmonium	½*	Piano/Organ/Harmonium	11/
	Keyboard Harmony	1	Keyboard Harmony	1
SKILLS	Instrumental Classes	1	Instrumental Classes	1
	African Instrument	1	African Instrument	1
	Choir	1	Choice	2
	Band	1	Band	1
HISTORY OF MUSIC	History of Western Music	1	History of Music in Tanzania	1
	History of African Music	1		1
	Research Methods	1		
MUSIC EDUCATION			Methods of Teaching Music	2
			Music Curriculum	1
Total		15½		16½

\*Each student will receive half an hour tuition per week.

Source; Syllabus of Music certificate, Ministry of Education, Dar es salaam

### Experience in teaching

Tutors' experience in teaching ranged from 4 to 26 years and the calculated average was 12 years (table 4.8). In testing whether experience was a basic strategy for the

tutors to teach music effectively, they were to rate three strategies. A majority of tutors (78 percent) rated the strategies as follows:

1. Studies in music specialty
2. Studies in other education subjects such as philosophy and leadership
3. Studies in methods of teaching music
4. Experience.

Tutors' satisfaction in qualification was tested by their selection of response which was appropriate to them among the total population of the teaching staff in the college. They responded as follows:

One among the highest qualified tutors	0%
One among high qualified tutors	0%
One among average qualified tutors	11%
One among low qualified tutors	67%
One among the least qualified tutors	22%
Total	100%

All tutors in the sample responded positively to the wish for further education up to university level (89 percent and diploma 11 percent) for reasons:

to increase knowledge in music	33%
to learn more on methods	0%
to get promotion within teaching	33%
to be promoted to another job	33%
Total	100%

#### Tutors' attitudes towards teaching music

Attitude was tested through relating tutors preference to the role of teaching music to that of teaching other subjects and fulfilling other responsibilities in their respective TTCs. All tutors indicated to have taught music in primary school, and then either secondary school or TTC during teaching practice, as inservice student teachers. They finally became tutors in TTC after completion of the course. Other subjects which they have been teaching included language (Kiswahili or English) education (translation from 'malezi'), psychology and political education. They were then asked to rate the subjects according to how they enjoyed teaching them. By average music came second by 56 percent of all the tutors of the

sample. Only 11 percent preferred it as the first and 33% as the third teaching subject.

All tutors were found to be responsible in the extra-curricular activities related to music. In each TTC of the sample there was a college choir, traditional African (or tribal) dancing group and at some occasion disco music was arranged for the students. Choir and tribal dance form part of the major activities for UMISAVETA competitions established in the 1970's. Each college was found to have a history of winning different prizes at different times in the past years. 78 percent of the tutors indicated to like assessing the extra-curricular music activities as compared to only 22 percent who enjoyed teaching music in the classroom.

All the tutors supported the idea of continuing to conduct UMISAVETA competitions yearly. Their reasons included:

1. It is the only activity which allows some of the students and tutors from different TTCs in the country to meet.
2. It provides opportunity for sharing ideas and experience of each other.
3. It provides opportunity to travel to other parts of the country.

### Tutors' report of students' performance

In this same aspect the tutors were asked to evaluate the situation of music education for the students. Results for this were:

	<u>Percent</u>
Students perform better in classroom work than in the extra-curricular activities	22%
Students perform better in extra-curricular activities than in theories of music	56%
The performance in both extra-curricular activities and theories of music is the same and is average	22%
The performance in both extra-curricular and theories of music is the same and is poor	0%
	-----
	100%
	-----

### Tutors' other responsibilities

Tutors' other responsibilities included acting as coordinators in the different college projects such as animal keeping, gardening and farming in general. These are projects for raising school fund as part of the practices of implementing Education for Self Reliance. In this same aspect all tutors responded they have personal projects for



the reason of raising their economy because their salary is low. Also some of the tutors (33 percent) were found to be preparing for examination in other subjects. None of the tutors was preparing for music examinations.

### The situation with college music activities

The general situation of music activities in TTCs was examined through tutors and student teachers. In the case of tutors they were asked to rate a list that summarized the activities in the college according to the extent they were kept busy and happy in acting upon them. After sorting, a compilation of the rating was recorded in the following order:

1. Teaching other subjects
2. Assessing outside class activities related to music
3. Teaching music
4. Fulfilling duties in other responsibilities (such as CCM part branch secretary, project coordinator)
5. Working in my personal projects
6. Preparing for my examination

On the side of student teachers, most of them (90 percent) responded they were learning music for the first time during the training course. 93 percent of the students responded

they do not understand music lessons. But students' attitude towards choir music, traditional dances and disco music was above average (52, 54 and 94 percent respectively; Appendix F).

Tutors in all colleges of the sample listed the following as being the major problems of teaching music in TTCs.

1. The number of periods, only two and one period in 5 and 2 colleges of the sample, respectively, is not enough. Tutors suggested 4 or 3 periods a week.
  2. Besides the many contents in the syllabus, still some of the topics are difficult to teach. Such topics were like minor scales, syncopation and melody writing.
  3. Unavailability of teaching learning materials was the most acute problem.
3. Availability of music teaching and learning materials

The teaching-learning materials referred to in this section are resources used in the classroom situation. They comprise of music syllabus, students' textbook and teachers' guide, and they are developed at the Institute of Curriculum Development, Dar es Salaam. Musical instruments too make part of this analysis.

### General development of music materials

Availability of the music syllabus, student's textbook and tutor's guide is more understood in the context of analysing the general development of music curricula at the ICD. The ICD has established a three year system in developing its materials with priority to one level of education every year. It was found out that the task for developing music materials for TTCs as regard student's textbook would begin in the financial year 1988/89, another turn of the year of priority for TTCs' instructional materials after that of 1985/86. In between this period, years 1986/87 and 1987/88 were a priority for developing materials for primary and secondary schools, respectively. Syllabuses for these levels were also issued and manuscripts of textbook for primary school were about to be completed. Manuscripts of textbook for forms I and II had been submitted for publication. No teacher's guide had been developed for any of the three levels. Table 4.13 summarizes the situation of teaching learning materials in music for the three levels.

### Availability of teaching-learning materials in teacher training colleges

As table 4.13 reveals, the syllabus was found to be the only material available in all the seven TTCs of the sample.

However, the tutors of the sample TTCs complained, they were still using the 1978 revision of the syllabus although they had been informed of the most recent (1986) revision.

**Table 4.13**      The situation of music teaching learning materials

Level of education	Syllabus	Textbook	Teaching guide
Primary schools	developed	manuscript: final proof-reading	not developed
Secondary school	developed	Forms I & II only. manuscript publication stage	not developed
Teacher training	developed	not developed	not developed

Findings of the investigation of this situation may be expressed as a tug of war existing between the curriculum developer and the inspector. The former reported to have submitted the finished written manuscript of the syllabus to the Ministry of Education through normal channel used by the ICD, while the inspector claimed not to know anything about it.

One evidence for this research is that, in the absence of the official materials, four TTCs (57 percent) were found to use a book called 'Jifunze Muziki' (learn music) a recommended book by the Ministry of Education to be used in TTCs. The author of the book was the inspector of the

programme. Tutors in all TTCs of the sample complained that the inspector forced them to individually buy copies of that book. In general, TTCs were encouraged to buy copies of that book. They continued saying that during the inspectors' visits to TTCs student teachers were also mobilized to buy personal copies. The book, they reported, was available in every bookshop. Yet, some of the tutors used any music book that could be in their hands and understandable to them. Most of such books were foreign, such as, Rudiments and Theory of Music. While some of the books were college property others were tutors' personal books.

At the same time no student teachers responded to have any music book which is of the college property. Instead 3 percent of students had different types of music books (Appendix F).

On the question of musical instruments, there was no uniform information. 33 percent of the colleges had a history of originating from Christian missionaries. These TTCs had a piano or harmonium, or both. Although some of those instruments were better than the other, all of them were generally out of order. The rest 67 percent of the TTCs had no such instruments. However, 56 percent of the tutors

owned one or two descant recorders which they sometimes used to teach their music classes.

There were different types and sizes of drums in all the seven TTCs. Other instruments included the local wind instrument such as animal horns, bamboo flutes, shakers which were made out of reeds, also goard retles and marimba. The presence of such many and different local instruments in the colleges was mainly based on UMISAVETA competitions.

#### Tutors' participation in the development of music materials

Tutor participation in developing materials was examined by surveying documents from several workshops in the past years (table 4.14). Works were for inservice training was also included.

**Table 4.14 Tutor participation in the development of music teaching-learning materials or TTCs**

	Workshop	Number of participant		
		Tutors	Non-Tutors	Total
1972	Syllabus for inservice training	2	-	2
1982	Revision of syllabus for inservice training	6	1	7
1971	Syllabus for primary schools*	?	?	?
1978	Syllabus for TTCs	7	2	9
1984	Panel meeting	4	8	12
1986	Revision of syllabus for TTCs	4	4	8

Key: \* = The syllabus was also used for TTCs until 1978  
 ? = No record was obtained.

Revision of the syllabus for TTCs therefore has been done twice since 1971; in 1978 and 1986. The latter revision was based on the universal suggestion to make syllabus better understood by including columns of students' and tutors' activities in the classroom.

Furthermore, the ICD has a policy which requires a curriculum developer to prepare a framework of the content for the material before calling for a workshop. Hence the task of the workshop is to provide materials for the already suggested framework.

### Qualifications of the curriculum developer

The curriculum developer for music materials at the ICD had university education (table 4.8). Up to the time of collection of data for this research, he had worked with the ICD for almost 9 years. He had not yet attended any special course in curriculum development. Only arrangements were being made for him to attend a short course.

The curriculum developer reported three strategies which aided him to perform his duties in curriculum development as follows:

1. Studying completed works in other subjects
2. Attending workshops in other subjects
3. Attending meetings of curriculum developers in the normal schedule of the ICD.

The curriculum developer also reported that research in music had never been conducted and that the inspectorate reports received from the Ministry of Education were normally directives on particular sections which needed action to be taken by the ICD.

The extent to which the curriculum developer performed his duties under different titles has been analysed by comparing



with performance of the inspector in the same titles in the following section.

#### 4. Evaluation of the programme

In this section evaluation is an analysis of:

1. System of evaluating students' performance in TTCs;
2. The inspector's role in the programme;
3. Results of the cognitive test.

##### System of evaluating students' performance in teacher training colleges

Music education is one among those subjects being taught in TTCs without a national examination at the completion of the course. In this, the inspector reported that he had made a suggestion to the National Examination Council (NECTA) to include music in the examined subjects by 1990. This information was not yet known to the tutors and the curriculum developer.

Tutors were asked about the current system in which student teachers are evaluated through continuous assessment. Each of the tutors was to select a statement which was appropriately applying to his own way of assessing his students.

The findings revealed:

1. Assessment is based on achievement in music theories 0%
2. Students' assessment is based on participation and ability in choir and African dances 67%
3. Students are assessed in both music theories, and choir and African dance. 33%.

As the findings also reveal, there were no music examinations at college level. But the tutors in all the 7 TTCs of the sample, including inservice training, did not have any records of any student who had failed in using the continuous type of assessment, although many of them ended up with a 'D' grade.

In regard to the idea to include music in the subjects to be examined at the national level:

- 22 percent of the tutors supported the idea
- 45 percent did not indicate any response
- 33 percent did not support the idea.

Further reports from the inspector reveal that music is not taught in the second semester for final year students since there is no national examination for it.

### The inspector's role in the programme

The inspector responded, he visits each of the TTCs in every two or three years. However, the extent to which he fulfills his role was examined by self assessment for statements in which he had to grade himself between points 0 to 10. Points were then compared with those of the curriculum developer (table 4.15).

Table 4.15 A comparison of self assessment scores of the curriculum developer and the inspector

To what extent have you fulfilled your duties as	Scores	
	Curriculum developer	Inspector
music teacher	8	9
music specialist	8	9
curriculum decision maker	8	0
curriculum developer	8	8
inspector	0	10
administrator	5	10
consultant	7	9
coordinator	6	7
evaluator and	5	7
research	5	6
<b>Total</b>	<b>60</b>	<b>85</b>

The table above shows that the inspector's scores are relatively higher than those of his counterpart. The calculated mean and standard deviation, and then Z score are shown in table 4.16 and appendix D<sub>5</sub>.

**Table 4.16**      Calculated results for the curriculum developer and the inspector

	Curriculum developer	Inspector
$\Sigma X$	60	85
X	6	8
S	2.49	1.35
n	10	10

$\Sigma X$  = sum of scores, X = mean, S = standard deviation n = number of items.

The calculated Z score was -2.79, the tabulated Z score was (i.e. calc.Z tab.Z). The results show that there is no cooperation between the curriculum developer and the inspector.

#### Results of the cognitive test

A cognitive test in music was administered to both tutors and student teachers. The aim of the test was to examine

the extent to which the tutors in TTCs use their knowledge to influence student teachers' cognitive learning. The results of the test would give an indication of the extent of attainment of cognitive objectives of the music performance.

From the above results a common z score for the two groups was calculated as 11.24. It was greater than the tabulated Z score of 0.01. (i.e. 11.24 > 0.01; see calculation appendix D.4). This result shows a rejection that there is an extent to which tutors transmit their knowledge to student teachers.

Raw scores of the test for the two groups is given in table 4.17 in which the scores for tutors are relatively higher than those of the students.

**Table 4.17 Raw scores for tutors and student teacher**

Tutors	92	88	88	86	84	84	82	80	78							
Students	68	64	64	60	60	58	54	54	48	46	44	44	42	42	40	36
	28	24	22													

Calculated of the mean and standard deviations for the two groups is presented in table 4.18.

Table 4.18 Results of the cognitive test

	Tutors	Students
$\Sigma X$	762	942
$\bar{X}$	84.67	47.1
S	4.36	13.47
n	9	20

$\Sigma X$  = sum of scores

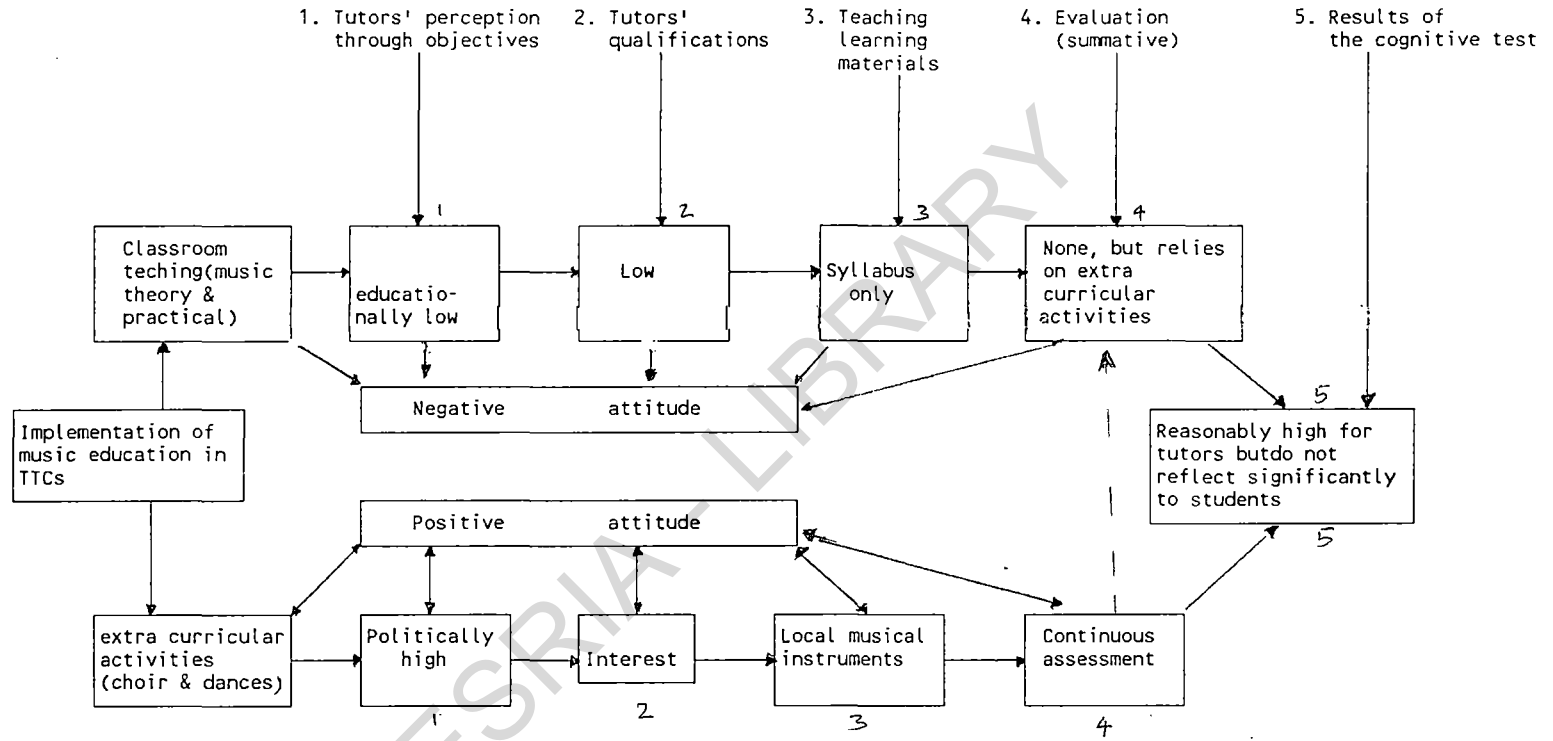
$\bar{X}$  = mean

S = standard deviation

n = number of testee

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Figure 4.3: A summary of the analysis of music education in TTCs



From the above results a common Z score for the two groups was calculated as 11.24. It was greater than the tabulated Z score of 0.01. (i.e.  $11.24 > 0.01$ ; see calculation appendix D.4). This result shows a rejection that there is an extent to which tutors transmit their knowledge to student teachers.

What seems to be a summary of the analysis on the situation of music education in TTCs is summarized in figure 4.3. The aim was to teach music on the bases of the local needs. Figure 4.3. The figure illustrates that classroom teaching and learning activities and extra curriculum activities are performed more or less parallel to each other in all the four variables analysed in this chapter.

Generally, the analysis first reveals that the tutors can impart few objectives of a music programme in TTCs. This is an indication that their perception about the programme is rather low. The cause for this is mainly the lack of interaction between the tutors and their authorities who perceive it well. The lacking means of communication in the programme are the specially organized sources of information such as seminars, and workshops which would enable tutors to participate in decision making. While the inservice course is the only organized strategy, the tutors depend more on



the political strategies as a means to understand the programme.

Secondly, tutors' qualifications are low for them not only to teach music in TTCs but also for their general role of instructors at that level. As a result of their low qualifications together with the analysed political influence in the programme, the tutors tend to be more interested in the extra curricular activities related to music than teaching music in the classroom. A reflection of this, is, students in TTCs are much attracted to choir and indigenous activities.

Third, there is a tremendous lack of teaching-learning materials in TTCs. The syllabus has been found to be the only material used to teach music in TTCs. The cause for this unavailability of the teaching-learning materials is that the ICD lacks: trained music curriculum developers, research in music, adequate tutor participation in developing music curricular and feedback of evaluation by the music inspector at the Ministry of Education. Findings further show that there is no cooperation between the curriculum developer and the inspector as they overlap in performing their different duties under common titles.

Finally, it has been found that continuous assessment is the

only type of evaluation applied to students' doing extra curricular activities in music.

Results of the cognitive test show that tutors' knowledge in music is reasonably above that of students. However, the tutors do not reflect their knowledge to a desired extent. In actual fact, results of the cognitive test support the other analysed findings that little music education is taught in TTCs, as will be discussed further in chapter five.

## CHAPTER FIVE

### DISCUSSION OF RESULTS

The chapter on the analysis of data had provided the indicators which reveal tutors' performance in teaching music education in TTCs. In this chapter, the indicators or findings, are discussed in relation to the variables under study.

#### Tutors' perception of the programme

Tutors, or generally teachers, comprise of a group of people relied upon, for an effective implementation of any instructional programme. Presumably, one of the first steps for the establishment of a music programme in TTCs was to ensure that the tutors perceive it well. While there are many ways of testing perception, tutors in this study were to state the objectives of teaching music in TTCs. Goals, aims and objectives in this discussion have been used interchangeably although they may differ in definition.

Traditionally, the tutors would be expected to elucidate a set of objectives written in a music syllabus for TTCs and other relevant materials. By so doing, we would be testing

them on the official goals, as opposed to the testing of what actually happens with music education in TTCs (Hawes 1979). So long as the national policies are normally dictated, they may not be quite understood by educationists such as curriculum developers whose responsibility is to translate or elaborate them in the curricula.

As the ICD's brochure for business advertisement states:

The Institute of Education (now Institute of Curriculum Development, Dar es Salaam) is a National Curriculum Development Centre. Its responsibilities are to develop and promote or initiate education programmes in consonance with national goals.

It is possible therefore that music objectives given in the syllabus (Table 4.1) are vaguely defined. Even if the tutors had participated in setting these objectives, there is doubt if their ideas have any place in the already prepared framework, a policy followed by curriculum developers at the ICD while preparing curriculum workshops.

When such unclear objectives are passed on to the tutors for implementation of the programme a further ambiguous situation may be expected. It is like telling the tutors to implement the programme in their own understanding of its goals.

This was indicated by the tutors responses. It seemed to be a difficult task for them to recall the objectives written in the syllabus. This then is a clear evidence which further stressed on the necessity to consider tutor stated objectives for this study. It can be studied from table 4.1 that some of the tutors objectives were neither included in the objectives in the syllabus, nor were they included among political objectives which were assumed to be the initiation evaluation for establishment of the programme.

Table 4.1 draws an interesting point that despite contributing more, tutors' objectives are also similar to the political ones than to the educational goals given in the syllabus. This leads to discussion of the tutors' perception of the programme based on two types of objectives; the educational and the political goals (table 4.2). But, the tutors are not themselves the cause of their own perception of the programme. The authorities in the programme, especially the inspector and the curriculum developers, must be included.

In the first place, it is necessary to understand that according to the nature of their role (of implementing the programme) together with the fact that they constitute the largest group of participants of the programme, the tutors have a big influence on it. For example, tutors' freedom to

teach music in their own preference of goals is what actually, in practice, determines priority of goals for the whole programme (figure 4.1). While priority in the syllabus and the global goals of teacher training would be to equip students with as much music as possible, for the tutors, training in methodology is the first purpose.

Also as the tutors teach, they do not encourage and provide the type of education which will enable students learn music further on their own. This was indicated when all of them (100 percent) did not respond to the objective of students' need for further education. Although for the authorities, tutors' further education is important, this objective remains without being implemented. Tutors' negative response to the need of students' further education must be a transference of their own lack of this same potential, it seems.

Nevertheless, the test of the ability to state objectives of teaching music in TTCs was mainly aimed at detecting tutors' perception of the programme. Individual tutors were able, on the average, to provide only about three out of the ten objectives. This is an indication that the tutors' perception of the programme is only about 30 percent. But at the same time the inspector, the curriculum developer and

the trainer of tutors perceive the programme much higher (about 70 percent) than the tutors.

As was revealed in the tutors' preference of objectives, the low perception (17 percent) of the programme has two implications. First, it implies that the programme is implemented at that low perception. It leads to the second implication that, according to the nature of the tutors' role, together with the fact that the tutors constitute a large number of the programme participant, their low perception therefore affects the high perception of the authorities (figure 4.2). Hence, unless the authorities and the tutors come together in the decision-making for establishing the goals for the programme, the high perception of the authorities has little impact to the programme.

It seems the programme lacks communication between its participants at the Ministry of Education, the ICD and TTCs. The participants would be brought together if seminars and workshops would be organized, for example, for producing music teaching learning materials for the TTCs. In this way a set of objectives given in the syllabus would not only be common knowledge to all the participants, but they would also be a product of team work.

One would also be interested to know which type of goals is dominant in the tutors' perception of the programme. There are two types of observations:

The first is that their ability to state the educational objectives and to compare their ability in stating the educational objectives to that of the political ones. Two out of the nine tutors of the sample TTCs had completely missed the educational objectives. It is an indication that these tutors fail to mention the general aims of teacher training. Hence they are not fully aware of their general role as tutors of TTCs.

As has been argued earlier that TTCs are among institutions of higher learning. Failure of music tutors to realize the educational goals is a proof that they themselves have not yet acquired an adequate qualification even in the general teaching in TTCs. Since they are already in TTCs, their teaching is biased on political objectives (table 4.5).

The second observation is that the question of tutors' high ability to state the political goals of the programme depends largely on the type of sources of information they use. Table 4.6 shows that politically oriented strategies contribute more (at 59 percent) than strategies specially organized for the programme which aid the tutors at only 41



percent to perceive the programme. In developing countries, most public speeches are political. They are then recorded to be repeated in radios and newspapers. What is attracting about political oriented sources of information is that they are more recent. For example, during the time of data collection for this work Comrade Anna Makinda (a minister in the Vice President's Office in Tanzania) being a guest of honour in the nation's Jazz bands competitions in Dar es Salaam, gave a speech which insisted promotion of culture. This was also reflected as an example in tutors' responses.

In contrast to the above, strategies provided by the Ministry of Education are not kept up to date. Training and the syllabus (table 4.7) are actually meant to orient the tutors in the programme. If a tutor was trained, say, fifteen years ago while the syllabus is revised ten years after then obviously the tutor will turn to rely more on political sources of information. Strategies which would keep the teachers up to date with the goals of the programme include relevant teaching-learning materials, seminars and workshops. None of the tutors responding had attended any workshop.

Desired goals aid in directing the tutor to teach music effectively. In so doing he convinces not only students but the whole college community at large, to realize and support

the essence of the programme. Creating such a situation is important especially at times of debate on the overcrowded timetable to reduce the number of periods or even to completely omit unfamiliar or new subjects like music.

The teaching of music must especially buy the attention of the college principals. According to the findings all principals have no objection to the programme. However, it is not yet clear whether their support stands for music education in the classroom or that their interest is more in the related outside activities which give the college prestige in UMISAVETA competitions. The two (19 percent) principals who have been reported not to prefer music to be taught in their respective TTCs might be indicating not to be happy with the performance of their music tutors. That being the case, instead of waiting for the tutors to form positive attitude (Ross 1980), it is necessary for college principals, as administrators, to establish their own strategies of perceiving the programme. Thereafter they will be in a position to exactly identify what music tutors lack. They may be lacking the necessary education. Hence, the principal should take the necessary measures to ensure that such tutors get the appropriate education.

Literature has argued that training in philosophy of education puts the teacher in a better position of setting

appropriate goals. But it seems training of teachers in Tanzania has overlooked this. In the first place, there is lack of qualified trainers in the programme. The University of Dar es Salaam, for example, which trains students to become tutors in TTCs, philosophy of education is taught as an option subject and only at the introductory level (one unit or three credit hours) to the final year students. The subject is thus not popular to most tutors. Hence trainers of music tutors might possess very little knowledge in philosophy of education.

Yet what actually is confusing in the education system in Tanzania is the fact that there is too much concentration on political education to the extent that philosophy of education is assumed to be covered in political education. The analysis for the quality of music education the tutors possess reveal that philosophy of education has been excluded in their inservice course.

Generally, the analysis shows that tutors have every reason to treat music more in the political based goals. This then is transmitted to students who in general do not quite see the need to include music in their training, except for only 19 percent of them. But the small group of students interested in music also have interesting views. First, their opinion of the objectives of goals seems to reflect

how they learn it from their tutors. Their first concern or priority in the political goals. Thereafter, their educational objectives are even more real because they relate them to their normal and everyday activities.

### Tutors' teaching qualifications

As regards the quality of tutors it is necessary to include the question of their quantity too. A programme is believed to be implemented effectively if there are enough tutors. It has been reported that 29 percent (two TTCs of the sample) of the TTCs each have two music tutors. At the same time findings show that 20 percent of all TTCs in the country do not have music tutors. Hence the remaining 51 percent of the TTCs have one tutor each. This analysis indicates an administrative fault at the Ministry of Education. If some distribution justifications were made to the present number of tutors, every TTC would have one tutor.

Another straight forward observation, is that there is lack of planning at the Ministry of Education. The intake of students for the INSET in music at Dar es Salaam, and later at Butimba has continued to be ten teachers or even less from the time when the programme was launched in 1972 up until now. By then the number of TTCs was less than thirty.

There are now forty TTCs. Certainly, the number of students in TTCs has also increased. It is surprising, therefore, the number of students in the inservice course does not increase according to the increasing number of TTCs, schools and students.

The same applies to the lack of trainers of tutors at Butimba at a level of more than 50 percent. It seems there are not enough University graduates with music qualification in music. The few who graduate are also needed in other important areas such as curriculum development. It is also possible that after obtaining their degrees or any other higher learning qualifications, teachers do not want to return to their former jobs especially when teaching had meant frustration to them.

Besides, the problems of lack of qualified teachers for the inservice training is a discouraging situation that during this period (late 1980s) there are hardly any teachers with some music qualifications going to the University of Dar es Salaam, the University changed its selection policy that qualification in cultural subjects had to be combined with qualifications in A' Level in other subjects. For this reason one tutor (11 percent, tables 4.8 and 4.11) with grade VIII music certificates could not go to the University.

Howson (1973) argued that tutors' knowledge should be above that of the students he teaches. Findings in this work reveal that 67 percent of the tutors possess the same level of education as their students. 22 percent of the tutors have an education below that of the students (primary) and only 11 percent of them have an education slightly above that of students (A' level). Except for the 11 percent, all music tutors are therefore trained teachers for primary teaching. Their qualification to teach in TTCs is only based on the INSET.

Even with the music qualifications, not all tutors qualified at the desired level to be selected for the inservice course. (Tables 4.8 and 4.11). On that basis, then, the implication is that only 44 percent of the new intake produce grade IV certificates of music theory during the interview for selection to the inservice training. According to the findings, 33 percent of them were selected to the course with certificates in the lower grades (I, II and III). Also, 22 percent of the tutors did not have any qualifications in music theory. Their selection to attend the course was therefore based on the criterion of interest in music and music activities such as organizing outstanding choirs, or indigenous African dancing groups in the country. But eventually they are the music tutors in TTCs whom the author studied.

Currently, the Ministry of Education has given more effort to the introduction of music in secondary schools (Table 4.11). For example, the few secondary school students who opted for music education sat their O' level national music examination in 1984. Thus emphasis of music education in secondary schools may be the only hope in the near future to get more individuals with appropriate music in combinations with other qualifications both for the inservice teacher training and entry into the university.

Qualifications may not necessarily tell us much on the quality of education individuals possess, especially in regard to the question of immediate need of staff in a new programme. As far as the findings reveal, a programme of music in TTCs in Tanzania relies totally on the inservice training where all of its tutors have been produced. The analysis for table 4.12 shows, not only that a master weekly timetable is too overcrowded, but also that too many subjects and activities have been involved in that programme which is believed to be preparing music tutors. One wonders if there is any seriousness in the professional training which can be compared to a primary school learning, where the aim is to give an individual some basic education in as many subjects as possible. Or else, it should be said that the course is also intended to train teachers in other subjects they are familiar with, and which truly divert them

from the speciality they were intended for. This is more evident when the course lacks more than half the number of trainers.

In actual practices of teaching music in TTCs, individual tutors themselves realise that their qualifications are not adequate enough, and that for competence to teach music effectively they have to widen their knowledge, methodology, and experience (Greenland and Bude, 1987). Music tutors also admit that they are among the tutors with low qualification in TTCs.

Tutors would build a positive attitude to do their specialty (and their role) if they proved to be competent in it. Only 11 percent of them teach music as their first subject while the majority of them (56 percent) and (33 percent) teach music as their second and third subject respectively. When teaching music does not satisfy the tutors, they will easily switch over to other subjects if:

- (a) they had acquired more experience in such subjects during their primary teaching;
- (b) the inservice course seems to have aided them in their former subjects;



(c) as Howes (1979) observed, in reforms of education, which also applies to the ESR in Tanzania, there are many certain and uncertain activities in which teachers and tutors have a choice of alternatives.

Seventy eight percent of the music tutors, and students are attracted more to choir and indigenous African dance activities than classroom teaching. It seems, the tutors have overlooked the demand that TTCs need also to establish theories for these activities. If the tutors are not adequately qualified they cannot fulfil this need.

Competitions on cultural subjects were introduced to allow pupils and students to participate in these activities, something which was not encouraged during the colonial education. Competitions of UMISHUMTA, UMISETA and UMISAVETA were established alongside music duration programmes, for primary and secondary schools and TTCs, respectively, as strategies to ensure that cultural subjects are practically performed by pupils and students in their learning institutions. Practices of choir and African dances in TTCs are therefore part of the music programme, of which according to the findings, UMISAVETA competitions had proved an effective strategy for attainment of its goals.

The reason which tutors gave regarding the importance of UMISAVETA competitions was the fact that the activities are based on the real needs of the people for the programme, first, and secondly the way they operate involves collective efforts of students, tutors, principals and other authorities. Hence decision-making, strategies, assessment, rewards and the like are worked out cooperatively within and across its different levels.

In comparison to its extra curricular activities, music education in the classroom seems not to be interesting. Its teaching and learning setting may not have been based on the real needs of the programme. Students tend to show that they need music education to aid them transcribe the songs and other forms of music. It is an indication that classroom music is too theoretical or even beyond that, it is utopian, and so it does not succeed in reaching the intended goals.

Furthermore, when tutors' music teaching attitude was tested within the summarized 'many activities' (at least six) they are involved in teaching music came third, followed by the activity of assessing choir and indigenous dances. Teaching other subjects is their major concern. It was also revealed that tutors are not interested in enrolling themselves in music examinations. This relates to the previous negative

response of tutors to the goal of students' need for further education. Tutors might be transferring their own low education and music qualifications to student teachers. Perhaps arrangements for studies by correspondence, as the inspector insisted, will in future help tutors enrol in examinations and further studies, especially those studies in music.

Time spent on the training of student teachers in TTCs is another way of assessing whether the programme prepares students to teach music in primary schools. Two issues were discovered. First the number of periods in each TTC is either 47 or 48 per week. In the former case there is only one music period while in the later there are two periods per week.

As in the case of the inservice training for tutors, the present policy of preparing primary school teachers in all subjects does not allow students to spare their limited time to concentrate on what is to them not only new, but also a strange subject. Whatever they learn will be on temporary basis. The tutors themselves have expressed their incapability to teach some of the topics in a long syllabus which is never covered. Increasing the number of periods may not be possible in the competition of many subjects. Instead of this, the music syllabus should be reduced to few

realistic topics and activities which will provide for primary music learning.

Secondly, the inspector's report revealed that all TTCs do not teach music in the second semester for the final year students. The reason given is that, music tutors have no control over the situation because it is a period when students prepare for their national examinations in subjects other than music. In a two year programme of training primary teachers the period of training students in music education is therefore only one and a half years. Students would acquire a reasonable extent of music education if they were to learn throughout the two years of the training period.

**Availability of teaching learning materials:**

The programme in discussion would be effectively preparing students to teach music in primary schools if relevant facilities of learning and teaching materials were available in TTCs. The study shows no students' text and tutors' guide books have been developed over since the programme was launched. The training of music education, therefore, relies totally on the syllabus, about which some of its problems have already been pointed out as too much and irrelevant content. To a large extent the problems indicate

that the syllabus was not developed in the normal procedure of six stages as it is stressed to be one of the principles for the development of curricula materials. The concern relates to the low qualification of its curriculum developers and the model the ICD operates to accomplish the role of developing the teaching and learning materials.

As it has been shown, it also relates to the need of subject specialists. The ICD usually employs experienced teachers who have not yet undergone training in curriculum development. Currently a majority of curriculum developers at the ICD including the music curriculum developer, are university graduates with either first or second degrees (Table 4.8). The ICD then has assumed that individuals whom she employs as subject specialists with a reasonable level of subject specialization and experience in teaching are automatically capable of accomplishing the role of curriculum development. At the University of Dar es Salaam where most of the curriculum developers obtained their degrees, like in philosophy of education, curriculum development is offered only as a one unit option for final year students. The course in fact is an introduction to curriculum development, and is pure theory.

The technique of observing or studying the developed materials, attending workshops in other subjects, and

attending meetings on relevant tasks, as findings reveal, are used by curriculum developers at the ICD, and are more of additional efforts to give these curriculum developers only some understanding of their role. These techniques should not be assumed to equip one with basic professional skills.

Although the ICD has a programme of training its curriculum developers, it is becoming difficult to obtain scholarships which the ICD is not a controller. In this research the information is that a music curriculum developer was employed in 1980. Up to the time of field data collection for this work (nine years after his appointment), arrangements were only being made for him to attend a short course in the field of curriculum development.

When consequences of critical situations like this have not been realized by authorities, curriculum developers with their lack of knowledge in their career certainly fail to accomplish what they were employed for. As years go by, the curriculum developers become more and more reluctant and professionally insecure in their role. Since there may be many curriculum developers of that type, it may become a norm of the ICD. Those who manage to develop materials under secondary techniques as discussed above, the validity of such materials as regards the rationale of content,

teaching-learning strategies and formality might have many questions.

What seems a fault of the ICD is that she has not established a system to at least orient and train her employee locally in curriculum development; to combine their title of subject specialists and teaching, to their new, heavy and delicate task of curriculum development. Such orientation and short training would be the first activity to be done to the newly employed curriculum developers before they are assigned to their specific fields. It all means that the ICD needs to have experts in curriculum development of her own, or borrowed from somewhere, whose task from time to time would mainly be to train the newly employed and untrained curriculum developers. The period for the orientation would be decided by the trainers themselves.

However, training makes one face of the coin for equipping curriculum developers with appropriate skills in their task. The other concern is the means which helps them to develop valid materials as regards the rationale of content and teaching-learning strategies. Conducting research is a primary means which will enable the curriculum developers to gather information in the possible expansive area of the discipline. For music information on songs, dances and

musical instruments, their nature and uses must represent the many tribes of the country. Findings show that ever since the programme was established in 1970s no research has been conducted.

It seems the ICD does not distinguish between research and evaluation, as they may be used to mean the same. Hence, newly introduced programmes of music, fine arts, theatre arts, agriculture and others, are considered in the same way or even less, as the well established programmes, such as geography, maths, or languages, in priorities of deciding amount of funds for their operation.

New programmes like that of music and pre-school education programme need research in order to write books for the first time. For programmes which are well established, evaluation is necessary in order to improve them and their existing materials.

Whether expensive or not, research needs to be done. Based on research the ICD can establish a system of getting copies of project reports done by final year students in music and other cultural subjects. Since 1973 when the first cohort graduated up to now the ICD could have collected more than 150 dissertations. Although these dissertations might be of low quality, still some of them could be useful. More



important, the subjects of the dissertation of the accumulating research materials involve participation at the grassroots level, i.e. teacher and student level. Another way could be to utilize the collection of music activities recorded by Radio Tanzania Dar es Salaam (RTD).

Developing materials through workshops is a second strategy believed to aid the curriculum developers in obtaining the required content and teaching strategies from relevant tutors and teachers of the programme. It is widely used by curriculum developers. Table 4.14 shows that tutors are involved in workshops except that the number is rather small as compared to the number of TTCs in the country. It also contradicts with the analysis on tutor participation for establishing goals where none of the tutors responded to have participated in any workshop. A close look in the participants' names in the syllabus itself revealed that except for two names, the rest were actually trainers of tutors. Since there is little tutor participation, the content and strategies in the syllabus might not be a reality to the programme.

Feedback of reports from the Inspectorate Department of the Ministry of Education provides another source for curriculum developers to get information which can help them suggest better content and strategies in the materials. Findings

show that there is much contact between the inspector and tutors, and it is more limited between the inspector and the curriculum developer. Hence the development of music materials at the ICD has not benefitted from the inspector's evaluation report. The unclear whereabouts of the manuscript of the syllabus revision of 1986, as findings reveal, is an evidence of lack of cooperation between the inspector and the curriculum developers.

In the absence of the official teaching-learning materials, developed by the ICD books examined to be valid are recommended by the Ministry of Education to be used in schools and TTCs. It seems, when such decisions are made curriculum developers are not involved. Problems of curriculum development at the ICD are, therefore, not shared by the Ministry of Education for positive solutions.

Surprisingly, as some works of the ICD are not acknowledged by the Ministry of Education, private books, whose authors are subject specialists at the Ministry of Education are recommended by officials of the Ministry of Education to be used in schools and TTCs. As a result, suspicion among people of the same field begins. It is therefore crucial that people who play similar roles, should cooperate in order to complement each other's efforts for the betterment of the programme. The study findings give the impression

that because of his position, the inspector performs even the duties which would otherwise be those of his colleagues.

As it has been revealed, tutors are being forced to buy books written by inspectors. This creates confusion among them as to whether the music programme is the inspector's dictation or part and parcel of their expected role to play.

One does not speak of teaching or learning music without the use of musical instruments. It seems there is no meaning to speak of the standardized instruments such as the piano. They are expensive to order from abroad. However, the cheapest musical instrument to obtain is the distant recorder. For an effective learning each student needs to have his own recorder during the class. When only a tutor is having it, we should know that little music is taught in TTCs.

An alternative to the standardized musical instruments are locally available ones which can be used in learning the different rhythmic patterns. Where choir songs and traditional African songs are not combined to form classroom music as discussed previously, the implication is that local music and its musical instrument cannot be appreciated in TTCs as part of an appropriate way of reaching the goals of the programme.

### Evaluation:

The question of evaluation in the general music programme for TTCs seems to have been overlooked. At the level of single TTCs, evaluation like terminal tests and yearly examinations are not encouraged. It is strange, therefore, for both students and tutors to understand at once the phenomenon behind introducing the national examination.

The continuous assessment which is used by tutors to evaluate students in TTCs is quite appropriate for the extra curricular activities of choir and traditional African dances, on the basis that theory of music is less emphasized at the primary school level. However, when results of assessment in these activities are then used to judge students' performance in theory and practice in music in the classroom, it destroys the meaning of evaluating students in music education. Unless students are also evaluated in the actual classroom activities of music education, the current system of evaluation does not attempt to assess students on the extent of their acquisition of music knowledge and skills as a preparation for them to teach music in primary schools.

The continuous assessment as a means of evaluating students' performance in the extracurricular activities of music

education is an inadequate assessment of the programme and the classroom learning activities.

On the other hand, there is evidence that the extra curricular activities are so well established in TTCs that they can be evaluated. Classroom music, is little taught and therefore cannot be evaluated. As such, it is covered by using results of performance in extra curricular music activities. If from the beginning of the course students were taught music education on the basis of the activities of choir songs and indigenous dances then the music education would have been appropriate for that programme. Hence examinations and continuous assessment would thus apply to both classroom and extra-curricular activities.

The problem of evaluation for music education in TTCs seems to have its roots in the Ministry of Education and the ICD. In the Ministry of Education the inspectorate role seems to limit itself to inspection of TTCs. However, this sounds more administrative and the reports produced do not reach other participants, such as the curriculum developer, who might use them in the task of developing music materials. Findings reveal, lack of cooperation between the inspector and the curriculum developer is what partly contributes to the inefficiency in developing music materials. The inspector and the curriculum developer need to work together

in all matters of the programme. They need to decide together on how to organize seminars, workshops, and inservice training for tutors and other similar activities.

Failure of the inspectors, tutors and curriculum developers to cooperate in their roles, is what leads to the failure of tutors to implement the programme effectively. As a result, little music is taught in TTCs as a preparation for student teachers to teach music in primary schools. Evaluation seems also to be less well organized and less effective.

## CHAPTER SIX

### SUMMARY, CONCLUSION AND RECOMMENDATIONS

#### Summary

This study was concerned with a music programme in grade A teacher training colleges in Tanzania. The purpose of the study was to find out the extent to which the programme of music at the TTCs in Tanzania prepares students to teach music in primary schools. This study therefore was mainly an evaluation of the programme at its implementation phase. So, the tutors were identified as a target population to be investigated in their internal and external variables.

Tutors' internal variables were identified as:

1. The tutors' perception of the programme;
2. Tutors' teaching qualifications

Tutors' external variables were:

3. Availability of the teaching-learning materials in TTCs;
4. Whether evaluation is made to the programme.

Review of literature on theoretical conception and practices of curriculum stress the importance to have a well established network of communication between all

practitioners of the programme. Communication strategies such as workshops, seminars and publication of the programme's package bring authorities and tutors together for decision making and setting of goals. Studies reveal that desired goals are not achieved when curriculum programmes are implemented without clear policy to teachers, and when communication between them and the authorities is lacking. Programmes also fail to accomplish what they were intended for when the teachers have low qualifications, and when there is lack of the necessary teaching-learning materials and evaluation.

Data for this study was collected through survey process involving the use of questionnaires, interview and a cognitive test.

Findings show that music tutors in TTCs possess just a limited perception of the programme. These tutors also possess low qualifications both academically and professionally, particularly in their music specialty. Regarding the tutors external variables, only a music syllabus was available in TTCs and that there was almost no evaluation taking place in the different activities of the programme particularly in the area of students' achievement. As a result of all the above findings, it is revealed that little music is taught in TTCs.



## Conclusions

Music programmes in TTCs were established with the assumption that although students are learning music for the first time they can still acquire some cognitive music knowledge and skills which will enable them to teach music in primary schools. It was assumed that this could be possible if certain conditions were well established. Such conditions were, therefore, the variables emphasized in this research and which were also stated in hypotheses form. The conclusions in this study are therefore given by relating the hypotheses to the findings.

### **Hypothesis 1:**

Music education in TTCs prepares students to teach music in primary schools if tutors have high perception of the programme

The findings of this research reveal that tutors are able to identify only three out of the ten objectives of teaching music in TTCs. Hence, their perception is only 30 percent of the programme and that is an evidence of the limited extent to which the programme is implemented by the tutors. Moreover, the small portion of the objectives which the tutors perceive is more biased on political goals.

According to the findings therefore, there is lack of organized communication between tutors themselves and between tutors and the authorities. No tutor has been involved in workshops for decision making, and except for the syllabus there are no other official publications developed for the tutors to be able to implement the programme.

**Hypothesis 2:**

Music education in TTCs prepares students to teach music in primary schools if the tutors possess adequate qualifications.

Academically, 22 percent of the tutors have a background of only primary education. Their education is thus lower than that of the students they teach. 67 percent possess an O'level education which is the same as that of their students. Only 11 percent of the tutors have an education which is slightly higher (A'level) than that of students. In the case of the first two categories they are the teachers whose profession and experience is to teach primary schools. The rest 11 percent have training and experience to teach in lower secondary schools.

The inservice course which initiated them to become music tutors in TTCs is short, overcrowded and lacks enough

trainers. After the inservice training no other courses and seminars are organized by the Ministry of Education to raise the tutors' competence to teach in TTCs. Relatively, only 11 percent of the tutors have responded to be teaching music as their first subject. The rest, 56 percent of them teach music as their second subject and 33 percent teach it as a third preferred subject. It is not surprising, therefore, to see that Tutors have every reason for directing their interest to extra curricular activities, teaching other subjects and spending their time more in personal projects.

**Hypothesis 3:**

Music education in TTCs prepares students to teach music in primary schools if teaching-learning materials are available in the colleges

A programme is believed to be implemented if its package has been developed and is being used in the actual teaching. According to the findings of this study, the syllabus has been the only material available for the teaching of music in TTCs, since the programme was launched some 20 years ago. Obstacles which have led to this problem are: first its curriculum developers at the ICD are not trained in curriculum development. secondly, the ICD is centralized and it is the only curriculum development centre to serve all primary and secondary schools to in the large country.

It fails to accomplish its work by using the model it has adopted. So, there is a chronic delay in developing materials because:

1. research in music has never been conducted to enable curriculum developers obtain content and teaching-learning strategies relevant to primary teacher training in Tanzania;
2. tutors are another source from which relevant content and strategies could be obtained, but due to the high costs and the centralized nature of the ICD, only a limited number of tutors are involved to participate in the few workshops the ICD affords to organize;
3. the Inspectorate Department at the Ministry of Education does not send its copies of music inspection reports to the ICD. Therefore, Curriculum developers do not obtain relevant information which would help them in developing materials. There is lack of special musical instruments too which are essential for effective teaching.
4. Tutors have also not been trained to use the local instruments in classroom teaching

**Hypothesis 4:**

**Music education in TTCs prepares students to teach music in primary schools if the different activities of the programme are evaluated.**

As has been stressed, a programme is said to be operating systematically if its different activities are evaluated in all the phases, so that evaluation is part of the programme. This study could not find any scientific evaluation reports at the Ministry of Education, ICD and in TTCs. In the case of Ministry of Education, as already mentioned, evaluation seems to be at the level of college inspection, the results of which are more administrative reports which do not reach other areas such as the ICD. At the ICD also evaluation seems to limit itself to filling in forms for administrative purposes. No official reports are sent to TTCs so that the tutors would be informed of the situation of materials for teaching and learning music.

Evaluation was expected to be especially necessary in TTCs whereby students could be assessed on how much cognitive music knowledge and skills they have acquired over the term, year and at the end of the course. No such evaluation is being done. Instead, continuous assessment in extra curricular activities for every student is taken for granted to be measuring their ability in theories and practices of music in the classroom.

In the overall, findings concerning evaluation show that the inspector seems to be failing in his role as the coordinator of all the activities of the programme at all levels he is involved. Instead, he seems to be biased because he tends to show more interest in his own music activities on the expense of the programme. Hence, as the highest authority, he seems to show that the programme can be made a tool for private or personal interest.

Results of the administered test add to the findings in all other areas and provide a concluding statement that although the tutors possess some reasonable knowledge of music content they do not significantly affect transfer of their knowledge to student teachers' learning.

### Recommendations

The rationale for the evaluation of the TTC music programme was to measure the extent to which the different activities of that programme operate. In this study music education in TTCs has not been evaluated for the purpose of rejecting the programme, but to recommend corrections in the programme where necessary. What is required therefore is to adopt some adjustments of the music education programme on the basis of the findings and discussion in this study. The

following are recommendations directly related to the variable of this study.

In order to strengthen music tutors' perceptions of the programme in TTCs;

1. It is necessary to review and readjust the objectives of the programme to fit real needs. The objectives must be so stated that they combine music theories and practices from traditional songs and dances using available local musical instruments.
2. Since students come from the different parts of the country, songs and dances they perform in TTCs should be samples of music activities practiced in Tanzania.
3. Tutors should be involved in giving detailed objectives of needed music education as the ICD and the Ministry of Education would involve them in workshops for goal setting. If involving a large number of tutors is too expensive, well designed forms or questionnaires may be distributed to TTCs for tutors to suggest ideas for music education and return them to the ICD. The task of sorting out the ideas and compiling statements of goals, aims and objectives must be done by a group of people representing tutors, teachers, inspectors, curriculum developers and other music experts. In this

way the objectives of the programme in the teaching-learning process will be a pool of ideas from students, tutors, curriculum developers, experts in music and the authorities at the Ministry of Education. The programme, therefore, will not be strange to its practitioners.

- 4 Based on the findings of this study it is also recommended that the objectives of the inservice course in music certificate at Butimba, which is meant for the training of tutors, should be reviewed and remodelled.

In order to improve the tutors' teaching qualifications it is recommended that:

1. It is the responsibility of the Ministry of Education to act upon a long term solution. To do this, secondary schools should include music in the curriculum and examination. More secondary schools should include music in the curriculum to facilitate success of the music programme in TTCs. The music programme should depend upon the inflow of secondary school leavers into the TTCs. This is the only reliable strategy which will benefit the programme in two ways: students selected to join TTCs will have some basic knowledge of music, and the same will apply to



those individuals who will continue to higher education levels including inservice training. Training in TTCs will therefore mean a continuation of the development of musical knowledge and skills, as opposed to the present training which only introduces student teachers to basic music education.

2. The Ministry of Education and the ICD should immediately organize seminars or short courses which will enable tutors to update the knowledge they got through inservice training. According to the findings, some tutors had attended such training some 19 years ago.
3. The ICD together with the Ministry of Education should prepare handouts and books which will enable the tutors to educate themselves in their speciality.
4. Plans should be made to include music in the subjects to be studied through correspondence, by both tutors and students, as the inspector had suggested.
5. The Ministry of Education should expand the inservice training in order to increase the number of tutors in TTCs, and teachers in secondary schools.

To improve the production of teaching-learning materials qualitatively and quantitatively:

1. The ICD should first and foremost be very much concerned with the question of training curriculum

developers in their wide and complicated task of curriculum development. Since it is normal to employ untrained individuals because of the lack of qualified staff, the ICD must make sure that the first activity should be to orient the new curriculum developers in curriculum development before they are assigned to their specific jobs. The ICD therefore must have a training department with its own lecturers or borrowed ones whose main task is to train those curriculum developers who have not received any special course in curriculum development. The training can be conducted with the employees individually or as a group, and the training period can be determined by the trainers themselves.

2. The ICD should discuss with the University of Dar es Salaam regarding the possibility of expanding the course in curriculum development so that it covers areas of curriculum implementation and curriculum evaluation. If the ICD was conducting its own courses, students at the University of Dar es Salaam would be making use of such a programme for practices in curriculum development during field work. Such a course is important to individuals, for example, to make them aware that the development of any learning materials must be carried out in the appropriate stages.

3. The ICD must make sure that music research is conducted nation-wide. This will make it possible to cover music activities of as many tribes as possible in the country.
4. The ICD should get copies of inspection reports from the Ministry of Education and utilize them in addition to its own research.
5. The ICD should utilize reports of projects done by the final year students at Butimba. The ICD may establish a system of receiving one copy from each final year student, such that in one year a curriculum developer can get information from ten different areas in the country.
6. The ICD should utilize the Radio Tanzania Dar es Salaam (RTD) collection of different types of music it has.
7. The ICD, the Ministry of Education and the TTCs should cooperate in recommending essential books for the programme.
8. There is also a need for coordination of activities and responsibilities between the ICD and the Department of Curriculum Development at the Ministry of Education.

In the area of programme evaluation:

1. The Ministry of Education, ICD and TTCs must evaluate their activities, and should make their evaluation reports available to each other.
2. The inspector should recognize that it is his major task to coordinate the evaluation activities.
3. Tests and examinations in TTCs will encourage (or motivate) tutors and students to concentrate on what is expected from them in the music programme.

It is, therefore, summarised that if the situation of objectives, qualification of tutors, availability of teaching-learning materials, and evaluation are treated more objectively, tutors could build up a more effective music teaching in primary schools. This would then be a basis for meaningful music education in all levels of Education in Tanzania.

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# APPENDIX A

NJALA UNIVERSITY COLLEGE

UNIVERSITY OF SIERRA LEONE

TUTORS' QUESTIONNAIRE ON THE EVALUATION OF A MUSIC EDUCATION PROGRAMME IN TEACHER TRAINING COLLEGES IN TANZANIA.

The aim of this questionnaire is to assess a music education programme in the primary teacher training in Tanzania and provide suggestion for its improvement. We request your contribution by giving your honest and frank opinion in answering the contained questions. The questions require information about your perception of the programme, your qualifications, availability of music teaching and learning materials in TTCs and evaluation strategies. We insist here that this questionnaire is intended to examine a music programme and not you personally. For this reason the answers you give will be kept a complete secret by the investigator.

You are requested to answer yes or no, give brief information, tick (  ), or rate as appropriate. The abbreviation TTCs used in this questionnaire stands for Teacher Training Colleges.

Section I: Your perception of music education programme in TTCs.

1. What are the aims of teaching music in TTCs? Please list the objectives in the space provided.

.....  
 .....  
 .....  
 .....

2. In the spaces below, please mention the different ways which aided you to know the objectives you have listed above.

.....  
 .....  
 .....

3. Have you participated in any workshop, for example, preparing a music syllabus where you could contribute to establish goals for teaching music in TTCs?

If yes, fill in the column below as appropriate.

Name	Type of workshop	Place	Year	Duration
1.....	.....	.....	.....	.....
2..... etc.	.....	.....	.....	.....

Section 2: Your teaching qualifications.

4. What is the level of your education?

Tick as appropriate in the column provided and write the name of school and year which you completed.

Tick ( )	Class reached	Name of School	Year of completion
( )	Primary School Std.VII		
( )	Primary School Std.VIII		
( )	O'Level		
( )	A'Level		
( )	University		
( )	Any other		

5. What is your professional qualification? State which college and year you obtained it by responding to the table below. (You may have more than one answer).

Tick	Teaching Certificate /diploma/degree	College	Year
( )	Grade C		
( )	Grade B		
( )	Grade A		
( )	Certificate in music		
( )	Diploma		
( )	Degree B.A. (Ed.)/B.Ed. /B.Sc.(Ed.)		
( )	Any other		

6. When did you study music education (theories of music) for the first time? Please tick as appropriate.

You may have more than one answer:

- ( ) a) in primary school
- ( ) b) in secondary school up to form II
- ( ) c) as an option subject in forms III and IV where I did the national examination and which I passed/did not pass (delete the inappropriate).
- ( ) d) during my training in the college
- ( ) e) during the Inservice Training for the certificate in music.
- ( ) f) any other situation.....

7 Have you ever studied music by correspondence?

Yes  No

If yes, tick as appropriate indicating year and whether you passed or failed.

a) Music conservatoire of Tanzania

Grade	I <input type="checkbox"/>	II <input type="checkbox"/>	III <input type="checkbox"/>	IV <input type="checkbox"/>
Year				
Passed				
Failed				

b) The Royal School of Music London

Grade	V <input type="checkbox"/>	VI <input type="checkbox"/>	VII <input type="checkbox"/>	VIII <input type="checkbox"/>
Year				
Passed				
Failed				

8. Have you attended the inservice training in music certificate? Yes  No

If yes, which year did you complete the course?.....

9. When did you qualify to teach in TTCs? Tick as appropriate.

Before attending the inservice training course

After attending the inservice training course

10. How long have you been teaching? At what level?

Which subjects? Give your answers by responding to the table below. Please note that in filling the column for the subject the first subject should mean your most favourite, in that respect, the last mentioned subject is your least favoured one.

Tick	Number of years	Level	Subjects taught
( )		Primary	(1) (2) (3)
( )		Secondary School	etc.
( )		Teacher training college	
( )		Any other	

11. Have you attended any short course or seminar in

a) Music? Yes  No

b) Any other subject? Yes  No

If your response to question 11 is yes fill in the table as appropriate.

	Type of Course/seminar Place	Year
a) Music	1. 2. 3.	
b) Other subjects	1. 2. 3.	

12. Which method dominates your teaching music lesson like the one the researcher observe? Tick one appropriate answer.

lecture

practices such as playing musical instruments and transcription.

discussion

practices of singing and dancing in the classroom



13. Which of the phrases below helps to increase your competence to teach? Tick as appropriate.

- My academic level of education
- My ability to apply the different teaching methods
- My long experience in teaching

14. To which group of tutors in this TTC would you belong to?

Tick as appropriate.

- One among the most highly qualified tutors
- One among highly qualified tutors
- One among average qualified tutors
- One among lowly qualified tutors
- One among the least qualified tutors

15. Are you satisfied with your teaching qualification?

Yes  No

16. Are you preparing for any examination now?

Yes  No

If yes, state which subject.....

17. Do you wish for further education?

Yes

No

If yes, up to what level?.....

18. What is your main reason for your need for further education? Please tick for one answer.

- to increase my knowledge in music and other subjects.
- to learn more about teaching methods
- to get promotion within teaching
- to be promoted to another job

State any other reasons

.....  
.....  
.....  
.....

Other roles and attitude to teach

19. Besides teaching what are your other responsibilities in this TTC?

- a).....
- b).....
- c).....
- etc.....

20. Tick as appropriate.

Is there a college choir? Yes  No

Is there a college africana dancing group?

Yes  No

Are there occasions when students dance to modern music such as disco? Yes  No

21. Does this TTC participate in UMISAVETA (abbreviation of Kiswahili for Association of Arts and Sports for Teacher Training Colleges, Tanzania) competitions?

Yes  No

If your answer is yes, complete the columns of the table below to state year and rank if this college has ever won any prize in the past competitions.

Activity	Year	Level (e.g.zonal)	Winning rank (e.g. first prize, etc.)
Choir			
African dance			

22. What is true about the situation in this TTC?

(Tick for one appropriate statement)

- Students perform better in music theories than choir and African dance
- Students perform better in choir and dance than in music theories.
- Students' performance in both theories of music and choir and African dance is the same and is average.
- Students' performance in both theories of music and choir and African dance is the same and is poor.

23. Are UMISAVETA competitions important?

Please give reasons for your answer

- a).....
- b).....
- c).....

24. Do you have any project of your own? Yes  No

If your answer is yes, what project is it and why should you have a project of your own?.....  
.....

25. The following list gives a general summary of your activities as a tutor in TTCs. Please rank these activities according to how you are kept busy and enjoy in fulfilling them. Write the numbers in the space provided.

- Teaching music
- Teaching other subjects
- Assessing performances of choir and African dance and UMISAVETA activities in general
- Preparing for my examinations

Fulfilling duties in my responsibilities (such as Part Secretary, or Co-ordinator for college projects)

Working in my personal projects such as farming.

26. In the space below list some of the major problems of teaching music in this TTC.

.....  
.....  
.....

SECTION 3: Availability of the teaching and learning materials.

27. Are the following music materials available in this college? (Tick as appropriate and give the year of revision if your answer is yes)

	Yes	revision of year	No
a) The syllabus	<input type="checkbox"/>	.....	<input type="checkbox"/>
b) Student's text book	<input type="checkbox"/>	.....	<input type="checkbox"/>
c) Tutors guide	<input type="checkbox"/>	.....	<input type="checkbox"/>

- d) Others (if any) give title and name of the author and whether they are college property or private.

Title of the book	Authors/name	Property of

28. Which musical instruments are available in this college? (Give the names of the instruments. You may give a Kiswahili name if you are not sure of the English one).

.....

.....

.....

.....

29. What is true about most of the musical instruments you have mentioned above? (Tick as appropriate)

they are used mainly for music lessons

they are used mainly for choir and tribal (African) dance.

SECTION 4: Evaluation for music education in TTCs.

30. In the present system of evaluating students' performance in music; which statements apply more to the situation in this TTC? (Tick for one statement)

- Assessment is based on achievement in classroom work which as music tests in music theories
- Assessment is based mainly on student's participation and performance in choir and African dance
- Students are assessed in both classroom achievement and participation and performance in choir and African dance.

31. Are there any failures of music education?

Yes  No.

32. Would you support the idea of introducing a music National Examination in TTCs?

Thank you for your cooperation

*Bende*  
B.H. Mende

(Researcher)



## APPENDIX B

### NJALA UNIVERSITY COLLEGE

### UNIVERSITY OF SIERRA LEONE

STUDENTS QUESTIONNAIRE ON THE EVALUATION OF A MUSIC EDUCATION PROGRAMME IN TEACHER TRAINING COLLEGES IN TANZANIA.

The aim of this questionnaire is to assess a music education programme in the primary teacher training colleges in Tanzania. The questions are short and require general information. You are required to respond either yes or no by ticking  as appropriate. Please do not write your name anywhere in this questionnaire as the intention is not to get your personal information.

The abbreviation TTCs used in this questionnaire stands for Teacher Training Colleges.

Name of TTC.....

	<u>Yes</u>	<u>No</u>
1. Do you need to study music during your training?	<input type="checkbox"/>	<input type="checkbox"/>
2. Did you learn any music before you came to this TTC?	<input type="checkbox"/>	<input type="checkbox"/>
3. Do you generally understand music lessons?	<input type="checkbox"/>	<input type="checkbox"/>
4. Do you have any music book which is a college property?	<input type="checkbox"/>	<input type="checkbox"/>
5. Do you have a music book of your own?	<input type="checkbox"/>	<input type="checkbox"/>
6. Can you play any musical instrument?	<input type="checkbox"/>	<input type="checkbox"/>
7. Are you a member of College choir?	<input type="checkbox"/>	<input type="checkbox"/>
8. Are you a member of African dancing group in this TTC?	<input type="checkbox"/>	<input type="checkbox"/>
9. Do you dance to modern music such as disco?	<input type="checkbox"/>	<input type="checkbox"/>
10. Would you want a music national examination to be introduced in TTCs?	<input type="checkbox"/>	<input type="checkbox"/>

If you are interested in the problems of music education  
please remain in this room for a short discussion with the  
researcher.

Thank you,

*Mende*

B.H. Mende

(Researcher)

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## APPENDIX C

NJALA UNIVERSITY COLLEGE

UNIVERSITY OF SIERRA LEONE

**AN INTERVIEW WITH THE CURRICULUM DEVELOPER FOR THE  
EVALUATION OF A MUSIC EDUCATION PROGRAMME IN TEACHERS  
TRAINING COLLEGES IN TANZANIA.**

The aim of this questionnaire is to assess a music education programme in the primary teacher training colleges in Tanzania. We request your contribution by giving your honest and frank opinion in answering the contained questions. The questions require information about your perception of the programme, your qualifications, availability of music teaching and learning materials in TTCs and evaluation strategies. We insist here that this questionnaire is intended to examine a music programme and not you personally. For this reason the answers you give will be kept a complete secret by the investigator.

In this interview you are required to provide the answers for the questions as you feel it is appropriate. Short answers with some explanations will be appreciated by the researcher, for the task of recording them. The

abbreviation TTCs, used in this questionnaire stands for Teacher Training Colleges.

Name of your working station/institution:

.....  
.....

**Section 1: Your perception about music education programmes in TTCs:**

1. What are the aims of teaching music in TTCs?
2. Which ways aided you to know these aims?
3. Are you involved in curriculum decision making and establishment of goals for music education in TTC?

**Section 2: Your General qualifications:**

4. What is your level of education?
5. Have you been a teacher? If yes, what teaching certificate do you hold? How long have you taught? In which level(s)?

6. Can you briefly explain how you obtained music qualifications?

**Section 3: Your qualifications and performance for  
availability of music  
teaching-learning materials:**

7. Can you briefly explain how you got promoted to the post of music curriculum developer?
8. What are your general duties?
9. Did you attend any special course in curriculum development? If not, how did/do you learn to perform your different duties?
10. Do you wish for training/course in curriculum development?
11. Which music materials have been developed for TTCs? How often are they revised? Which other materials have been developed? How do TTCs get musical instruments?
12. Are tutors involved in developing music materials for TTCs? Can you please provide some documents in this

subject? Which other people are involved in developing music curriculum?

**Section 4: Evaluation for the programme:**

13. Do you ever visit TTCs?

14. The following list contains some of the title in fulfilling your studies in various situations. Please assess your performance in each of these titles, use points from zero (0) to ten (10); such that a zero (0) point will mean you have absolutely not done anything in the title in that respective, a 10 point should be the highest level of performance.

Your performance as a music	Points
1. Inspector.....	
2. Specialist.....	
3. decision maker.....	
4. administrator.....	
5. curriculum developer.....	
6. evaluator.....	
7. consultant.....	
8. researcher.....	
Total.....	

Thank you.

*B.H. Mende*

B.H. Mende

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## APPENDIX D

NJALA UNIVERSITY COLLEGE

UNIVERSITY OF SIERRA LEONE

### AN INTERVIEW WITH THE INSPECTOR ON THE EVALUATION OF A MUSIC EDUCATION PROGRAMME IN TEACHER TRAINING COLLEGES IN TANZANIA.

The aim of this questionnaire is to assess a music education programme in the primary teacher training colleges in Tanzania. We request your contribution by giving your honest and frank opinion in answering the contained questions. The questions require information about your perception of the programme, your qualifications, availability of music teaching and learning materials in TTCs and evaluation strategies. We insist here that this questionnaire is intended to examine a music programme and not you personally. For this reason the answers you give will be kept a complete secret by the investigator.

In this interview you are required to provide the answers for the questions as you feel it is appropriate. Short answers with some explanations will be appreciated by the researcher for the task of recording them. Please note that

the abbreviation TTCs used in this interview stands for Teacher Training Colleges.

Name of your working station/institution:

.....  
.....  
.....

**Section 1: Your perception about music education programmes in TTCs.**

1. What are the aims of teaching music in TTCs?
2. Which ways aided you to know these objectives?
3. How are you involved in curriculum decision making and establishment of goals for music education in TTCs?

**Section 2: Your qualifications**

4. What is the level of your education?
5. Have you been a teacher? If yes, which teaching certificate do you hold? In what level(s) have you taught? How long have you taught?

researcher for the task of recording them. Please note that the abbreviation TTCs used in this interview stands for Teacher Training Colleges.

Name of your working station/institution:

.....  
.....  
.....

**Section 1: Your perception about music education programmes in TTCs.**

1. What are the aims of teaching music in TTCs?
2. Which ways aided you to know these objectives?
3. How are you involved in curriculum decision making and establishment of goals for music education in TTCs?

**Section 2: Your qualifications**

4. What is the level of your education?
5. Have you been a teacher? If yes, which teaching certificate do you hold? In what level(s) have you taught? How long have you taught?

6. Can you briefly explain how and where you obtained music qualifications?
7. How did you get promoted to be a music instructor?
8. What are your general duties? Did you attend any special course in inspectorate? If not, how did/do you learn to perform your different duties? Do you need training in the inspectorate role?

**Section 3: Your participation and performance for availability of teaching-learning materials:**

9. Are the following materials available in TTCs?
  - a. Music syllabus.
  - b. Students's textbook.
  - c. Tutor's guide.
  - d. Any other.
10. Supposing that there are no specially prepared materials for music teaching in TTC, what alternatives are made? By who?

Your title or performance as a music	Points
Specialist	.....
Curriculum decision maker	.....
Curriculum developer	.....
Inspector	.....
Administrator	.....
Consultant	.....
Evaluator and	.....
Researcher	.....

Thank you  
*B.H. Mende*  
B.H. Mende  
(Researcher)

CODESRIA LIBRARY

# APPENDIX E<sub>1</sub>

NJALA UNIVERSITY COLLEGE

UNIVERSITY OF SIERRA LEONE

A COGNITIVE TEST FOR THE EVALUATION OF A MUSIC PROGRAMME IN  
THE TEACHER TRAINING COLLEGES IN TANZANIA.

Time: 2 hours.



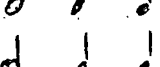

Direction: This test is composed of 50 multiple choice questions. Each question carries two marks. You are advised to answer all questions. For each item you are to circle the letter of the most correct response in the provided answer sheet.

1. Musical notes are symbols:
  - a. representing the strength of voices;
  - b. representing the duration of sounds;
  - c. indicating different rhythmic patterns;
  - d. indicating different pitches.

2. A music teacher was explaining to his class three pupils two ways of writing a quarter note, one of which was:

- a. 
- b. 
- c. 
- d. 

3. If a dot is placed after a note it carries half the value of that note; so..... is the same as

- a. 
- b. 
- c. 
- d. 


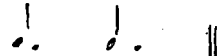


4. Another teacher was explaining to class four children, "... the number on the top indicates the number of beats to be found in every bar while the bottom one indicates the type of note used in that rhythm ...". That teacher was therefore, explaining generally about:

- a. key signature;
- b. simple time signature;
- c. compound time signature;
- d. time signature.

5. If later in his explanations that teacher gave an example of 4 rhythm, for the pupils to practice, then they were practicing to identify for each bar:

- a. four crotchet beats;
- b. four minimum beats
- c. two crotchet beats
- d. two minimum beats.

6. Which of the following bars contains two crotchets?

- a. 
- b. 
- c. 
- d. 

7. The correct time signature for the answer in question 6 should be:

- a.  $\frac{2}{2}$
- b.  $\frac{6}{8}$
- c.  $\frac{2}{4}$
- d.  $\frac{4}{4}$

8. In the following rhythm, which rest can complete the last bar in the space shown by an asteric (\*)?

$\frac{3}{8}$  

- a. 
- b. 
- c. 
- d. 



9. If a sixth bar was added to the rhythm in question 8, that bar could be:

- a. 
- b. 
- c. 
- d. 

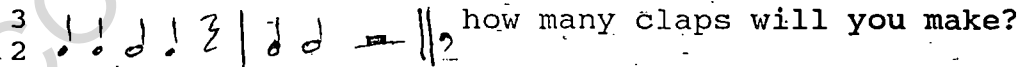
10. Class five pupils were directed by their music teacher to march at the playground responding to a taped tune in the following rhythm:



What type of marching were they to demonstrate?

- a. Walking any how;
- b. slow march demonstration;
- c. both slow and quick march demonstration;
- d. quick march demonstration.

11. If you are to clap for this rhythm:



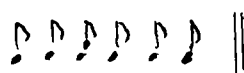
- a. eight
- b. six
- c. three
- d. two.


12. An off beat rhythm is the one which is: .....
- a. syncopated
  - b. anacrustic
  - c. ornamented
  - d. on the beat.

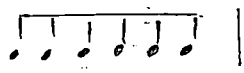
13. What is true about an off beat rhythm?
- a. The first bar is a complete measure;
  - b. the last bar is incomplete and it may be left out;
  - c. the beats in the first and the last bars are added to have a complete measure;
  - d. it starts on a strong beat.

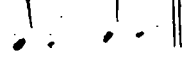
14. The main idea behind compound time is the:
- a. use of dotted notes as the main beats;
  - b. frequent use of quaver beats;
  - c. frequent use of crotchet beats;
  - d. frequent use of the minimum and semibreve beats.

15. The meaning of  $\frac{6}{8}$  time is best illustrated in:

a.  $\frac{6}{8}$  

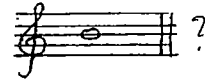
b.  $\frac{6}{8}$  

c.  $\frac{6}{8}$  

d.  $\frac{6}{8}$  

16. Which instrument is mainly for rhythmic purpose?
- a. the guitar;
  - b. the recorder;
  - c. the drum;
  - d. the acordion.
17. For music to be taught in the schools in a developing country like Tanzania a music teacher should:
- a. wait for standardized instruments from abroad;
  - b. think to start with the local instruments available;
  - c. invite expert musicians;
  - d. leave pupils to study on their own.
18. Any musical sound be it low or high is termed:
- a. 'tune';
  - b. 'melody';
  - c. 'voice';
  - d. 'pitch'.
19. Any note in a stave can be named only if there is:
- ..... before it;
  - key signature;
  - key;
  - clef;

20. What is the name for this note,

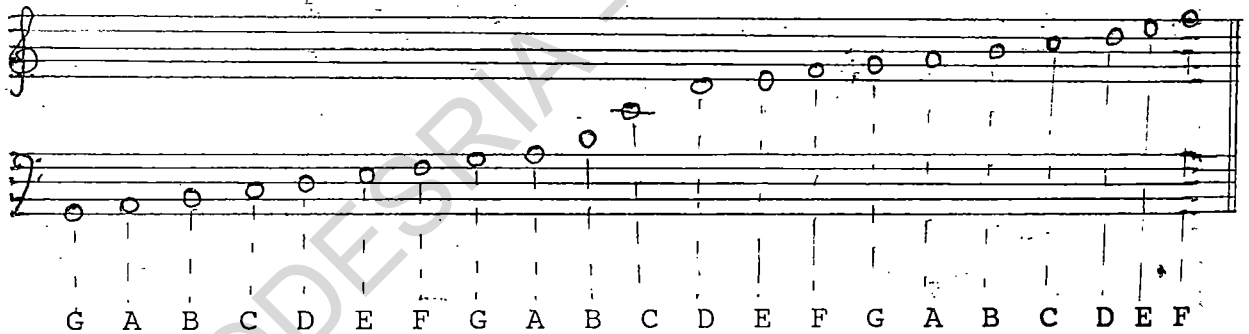


- a. G      b. A      c. B      d. C

21. The shortest interval between two nearby notes which have different pitch is:

- a. a semitone;  
b. a tone  
c. one and a half tones  
d. two tones.

Study the following illustration in order to answer questions 22 - 28.



22. The illustration shows that, with staff notation the names of notes keep on repeating:

- a. all alphabets;
- b. the first eight alphabets;
- c. the first seven alphabets;
- d. the last eight alphabets.

23. A note on the second line in the treble clef is found on the first line in the bass clef. Hence each note in the treble clef bears the same name as:

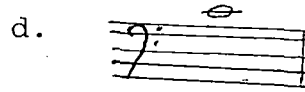
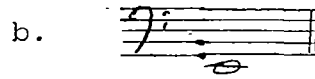
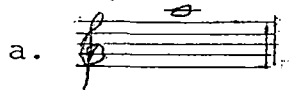
.....  
.....  
.....

- a. in the same space or line;
- b. the first note above;
- c. the second note below;
- d. the third note below.

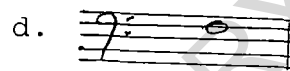
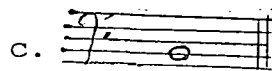
24. Middle C is important because:

- a. it is the centre note for most human voice;
- b. it is crossed by a ledger line;
- c. it is found between the treble and bass staves;
- d. all the answers given above are correct.

25. One pupil was told to write middle C using the bass staff; The correct note therefore is:



26. A fifth note above middle C is at:



27. A teacher helped his students to master the notes of the staff by forming words. A word that is formed by a series of notes in the spaces in the treble staff is:

- a. cage      b. badge      c. face      d. feed

28. Between which notes do semitones appear naturally in the keyboard?

- a. AB and BE      b. BC and EF  
c. EF and FG      d. FC and GA

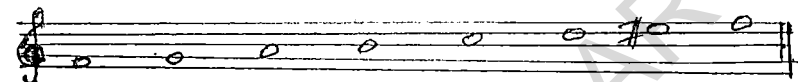
29. Narina wanted to have a semitone between notes G and A. So she wrote the two notes in this way:

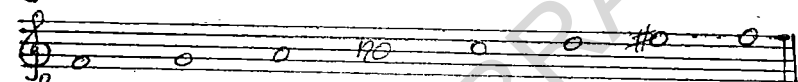
- a.      b.  
c.      d.

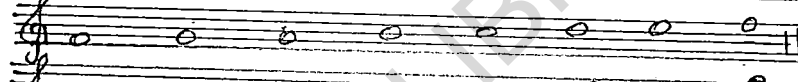
30. What is the correct arrangement of tones and semitones in any major scale?

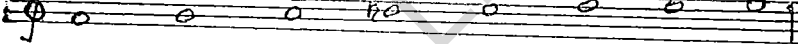
- a. T S T T S T T
- b. T S T T T TS S
- c. T T S T T T S
- d. S T T TS S T T

31. In respect to the arrangement of tones and semitone F major is written:

a. 

b. 

c. 

d. 

32. Which scale has a key signature of three sharps?

- a. A minor
- b. A major
- c. Bh major
- d. C major

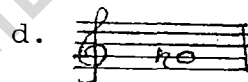
33. When playing a tune in C major, Angaasege's flute sounded one tone lower. What key should she play in order to sing the tune at its proper pitch?

- a. D major
- b. Bh major
- c. C major
- d. F major

34. One Kigogo tune in G major later modulated to a key of which its tonic sounded a minor third below. What key was it? Its:

- a. relative dominant B major;
- b. relative subdominant, C major;
- c. relative minor key, E minor
- d. the minor key of its relative dominant, B minor.

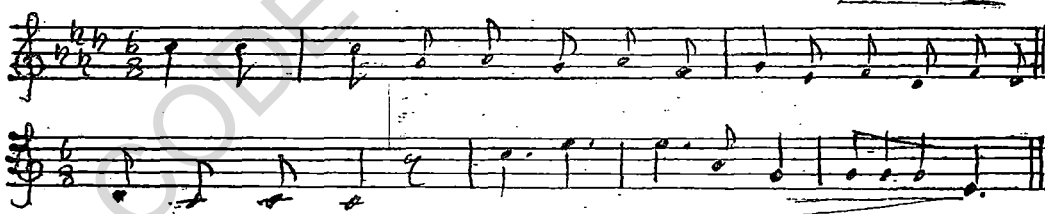
35. The proper way of writing the seventh note in the descending order of a minor scale which is preceded by that of the ascending is:



Study the following melody and then answer questions

36 - 47.

Mgandu





36. The above tune is in:
- a. Ab major
  - b. C major
  - c. E $\flat$  major
  - d. F minor.
37. How long is it?
- a. seven bars
  - b. six bars
  - c. five bars
  - d. four bars.
38. The tune begins on the ..... note of the scale:
- a. tonic
  - b. supertonic
  - c. mediant
  - d. dominant.
39. How does the first phrase differ from that of the second?:
- a. there is no difference;
  - b. the first phrase is shorter than the second phrase;
  - c. the second phrase is shorter than the first phrase;
  - d. the first phrase is faster than the second.

40. If this tune is transposed to a key, which is a major third above it, the new key will be:

- a. C minor;
- b. C major
- c. E minor;
- d. E major.

41. If you are asked to sing the last three bars in solfa you would read ....

- a. d m d l s s s s m
- b. l d l f m m m m d
- c. s t s r d d d d l
- d. m s s d t t t t s

42. Which instrument is more suitable and simple in practicing this tune?


- a. a bamboo flute
- b. a trumpet
- c. a recorder
- d. a horn.

43. What is true about this tune:

- a. it is to be sung loudly throughout;
- b. it becomes softer towards its middle as well as towards the end;
- c. it begins softly and ends loudly;
- d. it is to be sung softly throughout.

44. What does *f* indicate in the tune?

- a. soft
- b. very soft.
- c. loud
- d. very loud.

45. What sign could be written at the end of it after this mark,  ?

- a. *f*
- b. *ff*
- c. *p*
- d. *pp*

46. Generally what type of tune is it?

- a. African
- b. European
- c. Asian
- d. is not clear.

47. What is the difference between these signs, i.e.  ?



- a. there is no difference between them;
- b. they both bind the notes that form one beat;
- c. the first is a tie while the second is a slur;
- d. the first is a slur while the second is a tie.

48. If a choir consists of male and female youths:

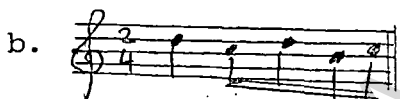
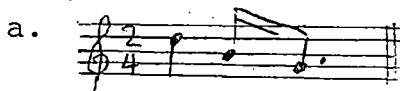
- a. the girls should sign soprano and alto parts;
- b. the girls should sing soprano and tenor parts;
- c. the boys should sing alto and bass parts;
- d. the boys should sing the bass part.

49. what is the function of musical ornaments?
- they change the general rhythm of the tune;
  - they temporally change the key of a tune;
  - they decorate to cause that sweet feeling of music by playing the indicated smaller notes.
  - they group smaller notes into bigger ones.

50.



is the same as:



## APPENDIX E<sub>2</sub>

	Learning outcomes	Under standing terminology	Comprehensi on of facts and principles	Ability to explain/ illustrate	Ability to calculate/ estimate	Ability to predict	Ability to evaluate	Weight in Curriculum
NOTE VALUE	Note	1						3
	Rests		1					
	Dotted notes			1				
RHYTHM	Time signature		1	1				13
	Simple time	1	1	1		1		
	Compound time	1	1		1	1		
	Anacruic rhythm	1		1	1			
	Pitch	1						9
	Clef		1					
	Staff notation	1	1	1	1			
	Middle		1	1	1			
INTERVAL S	Accidental tone and semitone	1	1					7
	Major intervals	1					1	
	Minor intervals	1	1	1				

APPENDIX E, CONTINUED

SCALES	Major scales	1		1		1		6
	Minor scales				1			
OTHER ELEMENTS	Melody	1		1			1	3
	Harmony		1					1
	Transposition					1		1
	Modulation				1			1
	Terms, signs and ornaments	1	1	1	1			4
	Musical instruments			1	1			2
	Total items	13	11	12	8	3	4	50

APPENDIX E<sub>3</sub>(a)

CALCULATION OF THE SIGNIFICANCE FOR THE EXTENT TO WHICH TUTORS TRANSMIT THEIR MUSIC KNOWLEDGE TO STUDENTS

	Tutors	Students
X	84.67	47.1
S		
n		

$$H_0: t = s$$

$$H_1: t \neq s$$

$$\frac{X_t - X_s}{\sqrt{\frac{S^2}{n_t} + \frac{S^2}{n_s}}} = \frac{84.67 - 47.1}{\sqrt{\frac{19.01}{9} + \frac{180.36}{20}}} = \frac{37.57}{\sqrt{11.13 + 3.34}} = \frac{37.57}{\sqrt{14.47}} = 11.24 \quad (\text{i.e. Calculated } Z)$$

tabulated Z  
i.e. = 0.01

$$- 2.76 \quad -2.76$$

Z Calculated > Z tabulated (significantly different)

It is a rejection that there is an extent to which tutors transmit their music knowledge to students.

## APPENDIX E<sub>3</sub> (b)

### CALCULATION FOR THE SIGNIFICANCE FOR COOPERATION BETWEEN THE CURRICULUM DEVELOPER AND THE INSPECTOR

	Curriculum developer	Inspector
X	60	85
X	6	8.5
S	2.49	1.35
n	10	10

$$H_0 : \quad cd =$$

$$H_1 : \quad cd$$

X = Sum of scores  
 X = mean  
 S = standard deviation  
 n = number of titles

$$\begin{array}{rcl}
 X_{cd} - X_1 & & 6 - 8.5 \\
 \hline
 S^2_{cd} + E^2_1 & = & 6.20 \quad 1.82 \\
 \hline
 n_{cd} \quad n_1 & & 10 \quad 10 \\
 \hline
 & = & \frac{-2.5}{0.896} = 2.79 \text{ (Calc.)} \\
 & & 2.79 > \underline{\quad\quad} 4979
 \end{array}$$

$$-2.76 \quad 2.76 \quad Z \text{ calculated} > Z \text{ tabulated}$$

The results reject that there is any relationship between the curriculum developer and the inspector; that is there is no cooperation between them.



# APPENDIX F<sub>1</sub>

## STUDENTS' RESPONSE ON THE QUESTIONNAIRE

Item	Yes		No	
	No. %	%	No.	No.
<b>Attitude</b>	62	44	78	56
1. I need to study music				
2. I learned music before training	14	10	126	90
<b>Evaluation</b>	10	7	130	93
3. I understand music lessons				
<b>Teaching-learning Materials</b>	0	0	140	100
4. I have a music book which is a college property	4	3	136	97
5. I have a music book of my own				
<b>Attitude</b>	30	21	110	79
6. I can play musical instrument				
7. I am a member of college choir	74	52	48	69
8. I am a member of African dancing troupe	76	54	64	46
9. I dance to.....	132	94	8	6
<b>Evaluation</b>	0	0	140	
10. I want a music examination to be introduced	100			

Total No. of students = 140 (100%)

## APPENDIX F<sub>2</sub>

### RESPONSES OF STUDENTS WITH SPECIAL INTEREST TO MUSIC

Students with special interest to music gave their views on their need to study music which merited as follows:

1. Further studies	32	100%
2. To make music as an option teaching subject	29	90%
3. To make music a specialty	24	75%
4. For interest to acquire knowledge to transcribe songs of tribal dances, choir songs and jazz band music	22	69%
5. Acquire knowledge which can enable us to read music pieces	18	56%

Number of students with special interest to music = 32

AMKENDLA 93

186

**LETTER OF PERMISSION FROM MINISTRY OF EDUCATION,  
DAR-ES-SALAAM TO CONDUCT RESEARCH IN TEACHER TRAINING COLLEGES.  
UNITED REPUBLIC OF TANZANIA**

Cables: ELIMU, DAR ES SALAAM  
Telephone 27903 & 27211  
In reply please quote:

Ref. No. EBI/A3/10/46



MINISTRY OF EDUCATION  
P. O. BOX 912  
DAR ES SALAAM.  
Date 5/10/88

Ndugu B.H. Mende,  
Taasisi-ya Ukuzaji-Mitaala,  
S.L.F. 35094,  
DAR ES SALAAM.

Ndugu,

YAN: KIBALI CHA KUFANYA UTAFTITI

Rejea barua yako ya Kumb. Na. IE/FF/206/89 ya tarehe 4/10/88 kuhusu maombi ya Kibali cha kufanya utafiti wa Sema la Muziki katika Vyuo vya Ualimu nchini. Minafurahi kukuarifu kwamba Kibali hicho kimetolewa na Wizara ya Ualimu na kwa nakala ya barua hii wakuu wa Vyuo vifuatavyo wanaombwa wakupe msaidizi unaohitaji ili kufanikisha utafiti huo:-

- |    |                         |                 |
|----|-------------------------|-----------------|
| 1. | Mkuu wa Chuo cha Ualimu | Butimba         |
| 2. | Mkuu wa Chuo cha Ualimu | Tabara          |
| 3. | " " "                   | Iipwapwa        |
| 4. | " " "                   | Morogoro        |
| 5. | " " "                   | Kleruu - Iringa |
| 6. | " " "                   | Songea          |
| 7. | " " "                   | Korogwe.        |

Vile vile Maafisa Elimu wa Mikoa inayohusika wanaombwa wakupe kila mtakaohitaji.

Nakutakia kila la heri katika utafiti wako.

J. Hongoke  
k.n.y. KATIBU MKUU

c.c. R.E.O.'s - Mwanza, Tabora, Morogoro, Iringa, Songea (Ipelakwa, Mtafiti)  
" D.E.O.'s - Korogwe, Mpwapwa (Ipelakwa, Mtafiti)

## APPENDIX G<sub>2</sub>

### TRANSLATION OF LETTER OF PERMISSION FOR CONDUCTING RESEARCH

Cables: EDUCATION, DAR ES SALAAM MINISTRY OF EDUCATION  
TELEPHONE 27903 & 21211 P.O. Box 9122  
In reply please quote DAR ES SALAAM

Ref. No. EDI/A3/10/46 5/10/1988

Madam B.H. Mende  
Institute of Curriculum Development  
P.O. Box 35044  
DAR ES SALAAM

Madam,

Ref: PERMIT FOR CONDUCTING RESEARCH

Refer your letter Ref. No. IE/PF/206/89 of 4/10/88 concerning your request to conduct a research in music education in the teacher training colleges in this country. I am happy to inform you that training colleges in this country. I am happy to inform you that with this letter the Ministry of Education has granted you permission to conduct the research. Principals in the following teacher training colleges should assist you to effectively conduct your research.

- |    |               |         |                  |         |   |   |
|----|---------------|---------|------------------|---------|---|---|
| 1. | The Principal | Butimba | Teacher Training | College |   |   |
| 2. | "             | "       | Tabora           | "       | " | " |
| 3. | "             | "       | Mpwapwa          | "       | " | " |
|    |               |         | Morogoro         | "       | " | " |
|    |               |         | Kleruu           | "       | " | " |
|    |               |         | Songea           | "       | " | " |
|    |               |         | Korogwe          | "       | " | " |

Also Regional Education officers in the respective teacher training colleges should assist you accordingly:

I wish you all the best in your research.

Sgd: C.J. Hongoke  
for PRINCIPAL SECRETARY

- c.c. R.E.O.'s - Mwanza, Tabora, Morogoro, Iringa Songea (to be sent by the researcher)  
D.E.O.'s - Korogwe, Mpwapwa (to be sent by the researcher)

QUOTATION OF REF. NO. ESSENTIAL