UNIVERSITY OF EDUCATION, WINNEBA

FACTORS INFLUENCING THE ACADEMIC PERFORMANCE OF MUSIC STUDENTS IN SENIOR HIGH SCHOOLS IN THE HO-WEST DISTRICT IN THE VOLTA REGION OF GHANA

FAITH MAWUNYO ABRA ADOM

2016
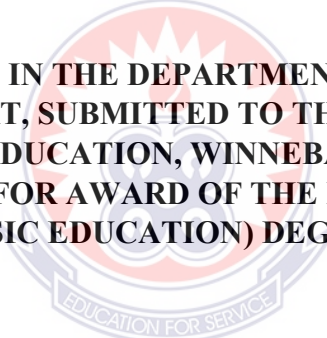
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A DISSERTATION/ THESIS IN THE DEPARTMENT OF MUSIC EDUCATION, SCHOOL OF CREATIVE ART, SUBMITTED TO THE SCHOOL OF GRADUATE STUDIES, UNIVERSITY OF EDUCATION, WINNEBA IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR AWARD OF THE MASTER OF PHILOSOPHY (MUSIC EDUCATION) DEGREE.

July, 2016

DECLARATION

STUDENT'S DECLARATION

I, Faith Mawunyo Abra Adom, declare that this Thesis, with the exception of quotations and references contained in published works which have all been identified and duly acknowledged, is entirely my original work, and it has not been submitted, either in part or whole, for another degree elsewhere.

SIGNATURE……………………………….. DATE…………………………

SUPERVISORS' DECLARATION

I hereby declare that the preparation and presentation of this work was supervised in accordance with the guidelines for supervision of Thesis as laid down by the University of Education, Winneba.

NAME OF SUPERVISOR………………………………………………

SIGNATURE……………………………………………………….

DATE……………………………………………………………….

NAME OF SUPERVISOR………………………………………………

SIGNATURE……………………………………………………….

DATE……………………………………………………………….

ACKNOWLEDGEMENTS

DEDICATION

I dedicate this work to my beloved mother Mrs. Beatrice Adom and to the memory of my late father, Rev. Mark Yao Adom.

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GLOSSARY

BECE	Basic Education Certificate Examination
CRDD	Curriculum Research and Development Division
CSPS	Computerized School Placement System
DCE	District Chief Executive
GES	Ghana Education Service
JHS	Junior High School
MOE	Ministry of Education
NAGRAT	National Association of Graduate Teachers
NGO	Non-Governmental Organization
SHS	Senior High School
SSSCE	Senior Secondary School Certificate Examination
WAEC	West Africa Examinations Council
WASSC	West Africa Senior Secondary Certificate Examination

ABSTRACT
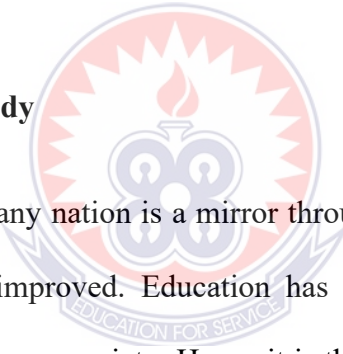
The study interrogated factors that influenced academic performance in Music at the senior high school among General Arts and Visual Arts students in the Ho West District of Volta Region, Ghana. The objectives of the study were to examine attitudes of music teachers and students towards the subject, analyse methods and materials used in teaching music and how prospective students were selected to study music at these schools. The work was done using descriptive method of qualitative research with interview and observation as the main tools. Using the purposive sampling techniques, a sample of three schools and six teachers were selected for in-depth study while I sampled students randomly. Out of the three schools, the study found that, reasons for underperformance were as a result of the unavailability of teaching learning resources, the admission of low grade applicants into the General Arts and Visual Arts departments and negative attitudinal problems towards the subject. It came out of the study that the environment of a school also influenced its academic output. Adequate resourcing, infrastructure, good BECE entry grades, and teachers using different methods and materials in teaching are recommended as remedies towards addressing these problems.

CHAPTER ONE

INTRODUCTION

This chapter provides an introduction to the thesis. It comprises the following subtopics: background to the study, statement of the problem, objectives and research questions. It also spells out the delimitation, limitation and the significance of the study, profile of Ho west District, profile of the study area and outline of the research.

1.1 Background to the Study

The educational system of any nation is a mirror through which the image of that nation can be seen, shaped and improved. Education has been and will continue to be the potential cause of change in any society. Hence it is the desire of every country to have a system of education that is relevant to the needs of the country: equip students with the relevant knowledge to change their private and professional lives, make education accessible to more people, equip schools with adequate resources, improve teaching methods and educational practices and prepare the citizens of the country to face the challenges of globalisation. The above statement is also the aim for the introduction of music education in Ghanaian senior high schools. Parents as active stakeholders in schools should ensure that they are cooperative, participate fully in school activities, provide children with essential needs, check pupils' work, encourage and enforce good

behaviour among pupils and to consult with school authorities to foster good performance of their children. Kundu and Tutoo (2000) believe that home background is the most significant primary factor which influences and shapes children's attitudes, personality and behaviour patterns that lead to good performance at schools. A study conducted by Mugisha (1991) in some selected schools in Kampala District on causes of pupils' poor performance revealed that attitudes of children and their home background positively or negatively influence students' performance in schools. He further pointed out that the home and the school should be accepted as partners to improve pupils' performance. Despite the above studies, none had been done in Ho West senior high schools to find out about students' academic performance. It is the hope of the researcher that the performance of students in Ho West should be very good because of its favourable geographical background.

Practical subjects and activities (music and visual art) were introduced in senior high schools in 1991 to allow students to acquire occupational skills which after apprenticeship would lead to the qualification for self – employment. Practical subject education is also meant to develop manpower for different levels of an economy which is the ultimate guarantee of national self-reliance. The curriculum of senior high schools world over are often intended to offer a wide range of programmes to meet the needs of students, the society in which they live and the country at large (Amuah and Flolu, 2003). According to Nyman and Jenkins (1999), senior high school curriculum rotates around subjects offered in the World War I era and are taught by specialists from the various subject areas.

Music, as one of the subjects offered at the senior high schools, touches on all domains of learning, including the psychomotor domain the cognitive domain, and the affective domain. In Africa for that matter Ghana, the integration of music from pre-school to post-secondary education is common because participation in music is considered a fundamental component of human culture and behaviour. Music education is just as important as formal education to our society because it enhances our awareness about our heritage and culture. Also, with the reason that students have potentials or talents that must be discovered, properly directed and developed using the school system, music education was also included in senior high school's Curriculum.

Amuah and Flolu (2003) provide a general survey of formal education in Ghana with a particular focus on music education. They stated that since colonial time, music education has suffered a kind of problem that remained with the subject to the present day. This dilemma relates to issues of what should be taught and what should not be taught, how to preserve our cultural identity while introducing Western norms of musical behaviour. My concern is what affect the performance of music students and how music education can be effectively done by teachers to promote the aim and objective of the music curriculum which stated that students should be allowed to explore and make meaning out of their own compositions for creativity development.

Effective teaching and learning combined with personal study is a product of good education or excellent performance. Personal study by students involves students' personal and social aspect while educational aspect involves students' attitude towards the subject (music) in the school. Many researchers have conducted comprehensive studies about the factors contributing to students' academic performance with most of

them identifying and analysing the number of factors that affect the academic performance of students at school. Their findings identify students' effort in learning, subjects learnt at previous school, parent educational background, family income and status, self-motivation of students as important factors that affect students' academic performance in different settings. According to Graet (1995) the educational success of students depends mostly on the socio economic status of their parents in the society. In the same vein, Diaz (2003) found factors such as intellectual ability, poor study habit, achievement motivation, lack of vocational goals, low self-concept, low socio-economic status of the family, poor family structure and anxiety as contributing to educational performance.

The academic performance of students may be influenced by various external factors other than students' personal characteristics and socio economic status of parents. So I decided to research into factors that affect the academic performance of music among senior high school students in Ho West. The research will bring out factors which affect students' academic performance.

1.2 Statement of the Problem

A critical assessment of performance in general is an important tool in all spheres of educational life as it helps in quality assurance as well as evaluation processes of the educational sector. It is in view of this cardinal principle that the current study is focused on examining this phenomenon in respect of music education at the senior high level in the Ho West District of Ghana. Evaluating the performance of students in music therefore

will largely influence and improve not only the work of a music teacher at the senior high school but also help prospective generations of youth in their quest to study music. The multiplier effect of this kind of study will ultimately help in shaping educational policy formulation and implementation.

The purpose of senior high school education is to develop quality of life of the learners so that they can properly serve the society according to their roles and responsibilities as good citizens. To achieve this, learning process must be guided, controlled and the learning environment must be conducive and supportive (Skinner, 1945). In other words, learners need to be motivated in whatever they do.

On many occasions, statements made by government officials, heads of schools and other public individuals indicate that the standard of education in Ghana is improving using West African Examinations Council (WAEC) benchmarks. Contrary to these public statements, the District Chief Executive (DCE) and the Director of Education of Ho West District Assembly differ in their assessment of the situation. The two observed during a district staff durbar in 2013 that the standard of students in terms of academic performance in the district continues to fall compared to other districts in the Volta Region. This admission of poor performance by these two officials as far as education is concerned in the district coupled with a personal preliminary observation of the situation constitute not only a societal problem but more importantly, a research problem to unravel the root cause of this phenomenon. I have decided in this regard to research into factors that cause the poor performance in music at the senior high school level in Ho West District of the Volta Region.

1.3 Objectives

The objectives of the study include the following

(i.)   examine attitudes of music teachers and students towards the study of music at the senior high schools in Ho West District.

(ii.)   identify and analyze methods used in teaching music at senior high schools in the district.

(iii.)   identify and examine the materials used in teaching music in the classroom.

(iv.)   investigate how prospective students were selected to study music in the district.

1.4 Research Questions

The following questions guided the research:

i.   What attitude does music teachers and students put up towards the subject in Ho West District?

ii.   What methods are being used in teaching music in senior high schools in the district?

iii.   What teaching and learning materials are most appropriate in the teaching of music at SHS levels in the district?

iv.   How are prospective students selected to study music in Ho West District?

1.5 Delimitation

This research is done in three public schools where music is taught in the Ho West District of Volta Region, Ghana. These schools were Awudome Senior High School, Tsito Senior High Technical School and Dzolo Senior High School

1.6: Limitation

The most significant challenge to this study was poor record keeping at Ho West GES District office and complete reluctance on the part of some school Heads to release official documents such as West African Senior Secondary School Certificate Examination (WASSSCE) results of students.

Also, I missed some lessons in some of the schools due to the distance I travel from to the schools for observation. It however cost me extra time and resources in order to make up for the lost lessons to be able to gather enough information for this study.

1.7 Significance of the Study

This study will be of help to its readers in the following ways:

• It will serve as a database for effective teaching and learning of music in the Senior High Schools.

• It will help District Directors and Heads of the selected schools to strengthen their request for better resources and material support for their schools.

• It will identify effective, useful and functional methodologies to be used to enhance the teaching and learning of music in Ho West District

• Educational planners, administrators, school heads and teachers (who are the implementers of music) will realise the differences in the academic performance of students in music in the schools so as to give those lagging behind the necessary support.

• Parents, students and other stakeholders in the educational enterprise will recognise problems encountered in the schools and be motivated to help the school administrations for quality education for their students.
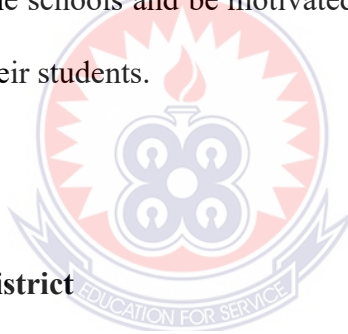
1.8: Profile of Ho West District

Ho West District is one of the newly created districts in the Volta Region. Ho West has about 100 communities with Dzolo-Kpuita as its administrative capital. The district shares political and administrative boundaries with Afadzato South district to the north, South Dayi district to the west, Asuogyaman district towards the south west, North Tongu to the south, Republic of Togo towards the north east, Ho municipal to the east and Adaklu district towards the south east.

This opens the district to a high rate of migration. Most of the people in the district are farmers who cultivate vegetables and other staple crops such as maize, yam, tomatoes,

okra and cassava. The Ho West district has a total of 215 public and private schools. There are 200 publicly owned schools and 15 privately owned schools. The district has one college of education, eight senior high schools, forty nine junior high schools, eighty primary schools and seventy seven kindergarten schools. The study covered three out of the five senior high schools that offer music as a subject of study in Ho west.

1.9 Profile of the Study Area.

Awudome Senior High School (School "A")

Awudome Senior High School (School 'A') has a population of 2,000 students with 105 studying music. It is a mixed- sex school with boarding facilities but some of the students are day students. School 'A' is enclosed with a secured fence wall. The school has a small room as music studio with tables and chairs. Musical instruments found in the studio comprises of traditional drums. The piano used by the teacher is for the chaplaincy of the school. The studio is also used as music classroom. Students from General Arts A and B and Visual arts offer music as their elective.

Tsito Senior High Technical School (School "B")

Tsito Senior High Technical School (School 'B') has a population of 1,050 of which 195 students offer music as a subject. It is a mixed-sex school named after the town in which

it is located. It has a hostel facility for both boys and girls but some of the students are day students. The school was not properly fenced. Some of the students live on their own in the community. The school is not fenced. There are no music studios for practical lessons. The school offers music as a compulsory elective subject for General Art students. Practical works are done under trees and science laboratory or where the teacher finds convenient.

Dzolo Senior High School (School 'C')

Dzolo Senior High School (School 'C') has a population of 1,350 students with 119 studying music as a subject. It is a mixed-sex school with boarding facilities but most of the students are not boarders. They live on their own in the town and near-by towns. The school is not fenced. It has no music studio. The school is situated on Dzolo - Dodome road.

1.10: Outline of the Research

The overall order of sequence in terms of chapters is provided here which includes brief statements relative to the individual chapters as proposed. Chapter one provides an introduction that comprises the following subtopics: background to the study, statement of the problem, objectives and research questions. It also provides the delimitation and limitation, the significant of the study, profile of Ho West, profile of the study area and the organization of the entire work. Chapter Two covers the review of literature relevant

to the topic. This chapter consists of views and findings of different writers as documented in books, Encyclopedias, websites and Journals. The review focuses on factors that influence academic performance, reasons for good foundation, learning styles in music, teaching and learning music.

Chapter Three deals with the strategies adopted in data collection, the sample and sampling technique, research design, administration of research instruments and data analysis plan. This chapter describes the research method employed in exploring the differences in the performance of students in some selected Senior high schools in the Ho West District in the Volta Region. It describes the research approach, research design and sampling technique used. These are followed by the description of instruments, the primary and secondary data, administration of instrument, data collection procedures and data analysis plan. Chapter Four presents the findings while chapter Five discusses the research questions addressed in Chapter Four. Chapter Six presents the summary, conclusions drawn from the study and recommendations for improving the situation in the schools.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

The chapter discusses existing literature on music education in general and brief overview of the current situation in respect of teaching and learning of music. Poor academic achievement in music may be the result of interplay of many factors. Literature is reviewed according to subtitles that directly situate the current work within its academic milieu and relevance. It is to provide for quick reference and easy comprehension of same works.

2.1 Theoretical Framework

Having considered the exploratory nature of the current research project, I found it compelling to make use of a multiple theoretical approach to guide the entire work. According to Skinner's (1945) "Learning Theory", achievement varies among individuals due to several reasons. Level of performance and aspirations of students depend on factors linked to parents' social status, learning environment, teaching and learning methods and materials. The theory further emphasizes the importance of motivation, involvement in learning by learners and involvement of parents in supporting their children's education. Skinner (1945) again advises that for proper learning to take place, learning experience should be guided and appropriately be controlled. This means, the environment or the circumstances under which learning occurs should be supportive and conducive enough for effective learning and achievement. Therefore teachers have to

consider the category of students they are teaching and the teaching and learning environment.

I agree with Nketia (1999) on his emphasis on the need for multicultural approach to music education in Ghana and Africa as whole. He suggests that music educators in Ghana and elsewhere on the continent need to empower themselves with the requisite knowledge on multicultural implications for music education as it will go a long way to provide students with familiar resources on a cultural diversities in their environments. Flolu and Amuah argue for an integrated approach to music education in Ghana by fusing traditional music with European music (Flolu and Amuah, 2003). I also believe in Suzuki method, where he argues that all people can be well educated in music at the same setting as language learning. Also learning to play music at a high level also involves learning certain character traits. The essential components of his method spring from the desire to create the "right environment" for learning music. He also believes that this positive environment would also help to foster the character trait in students. He believes that every child can learn music as they learn language. The method discourages competitive attitudes between students, and advocates collaboration and mutual encouragement for those of every ability and level. This will encourage a musical community, train teachers, and provide a place where teachers' ideas can easily be spread to the student community. The central belief of Suzuki, based on his language acquisition theories, is that all people can (and will) learn from their environment. It is my belief that this positive (right) environment would help the student to learn well and to foster excellent character in every student.

Students must be saturated in the musical community by involving themselves or attending local musical concerts, making friends with other music students, and listening to music performed by "artists" (professional classical musicians of high talent) in the home and at school. I expect every child to be able to learn to play music well when they were surrounded with a musical environment from infancy. Suzuki pointed out that great artists (such as Mozart) were surrounded with excellent performances from birth, and that the advent of recording technology made this aspect of their environment possible to achieve for large numbers of "ordinary" people whose parents were not themselves great musicians and music teachers like Mozart's father was.

Though a psychologist like Piaget believes in learning through the various cognitive stages of life, I believe in Chomsky who argues that some special mechanisms through which students learn which do not form part of a general cognitive capacity but are confined to the skill in question. Students have to learn some tasks at a certain stage but the environment and some special mechanics aid the learning or make the learning easier. All children within one cultural experience have relatively common exposure and involvement to music, at the beginning. However because of differences in inborn potentials, motivation, or experiences at certain critical periods, the take up of musical knowledge varies from child to child.

To this end I found Reimer's theory of musical sensitivity and pedagogical experience which borders largely on effective teaching of music useful to this research. This theory clearly underscores the necessity for music teachers to have solid foundation in music, and the specialised training in music as the first step or condition for a person to be employed as music teacher. Teachers' level of musical abilities (melodic, rhythmic and

harmonic and music ear) has great impact on the ability of the teacher to teach music. A lot of music teachers in our schools have less or undeveloped melodic music ears and teachers within the Ho-West district assembly are of no exception. Melodic music ear depends on higher neural centers and psychic processes which allow the synthetic perception. Analytical perception includes the splitting of color and frequency within a given key. It is the duty of music educators to develop students' analytic perception of music and the melodic music ear in creation (composition) and reproduction of music. We cannot expect that teachers with undeveloped music ear can teach this successfully. Most teachers cannot follow a given melody with tonal or atonal functions (tonic, dominant and sub- dominant) therefore, will not be able to introduce pupils to a typical folk polyphony and the value of traditional folk music. Another theoretical construct that informs the current work finds expression in the kind or type of schools where the subject is being taught and the facilities available to students. Barry (2005) holds the view that, a student's educational outcome and academic success is greatly influenced by the type of school they attend. The school one attends includes the institutional environment that sets the parameter of a student's learning experience. I intend to also draw on this theoretical assumption to explore the problem at hand.

2.2 Historical Perspective of Music Education in Ghana

Challenges in music education with particular reference to senior high schools in Ghana cannot be exclusively discussed in isolation. Equally, we cannot attribute recent developments relative to music education to current happenings only. There are indeed

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historical antecedents that cannot be glossed over in an academic endeavor of this kind, which is aimed at investigating performance outcomes and future implications. It is also true that commentators on the historical development of church music for that matter music education in Ghana, and Africa as a whole have not been in short supply; Agawu (2003), Agordoh (1997), Amuah and Flolu (2003), Kwami (1994), Kauffman (1964), and Nketia (1966) just to mention a few have in diverse ways added their respective voices to the history of formal study of western music in Ghana. They have all observed that music education is closely knit with the history of church music in Ghana. The history of music education in Ghana cannot be fully appreciated without a constant reference to missionary activities in Ghana and Agordoh (2011) provides a comprehensive report on Christian denominations and their musical legacy in Ghana in which he justifies a link between the arrival of Europeans at Elmina in 1471 and active commencement of western musical traditions in Ghana.

Quite apart from mission schools along the coastal towns established during the colonial period to spread European culture and religion, one remarkable institution that served as an epitome for the study and practice of Western music was the Achimota School established in 1925 as the Prince of Whales College. Agawu (2003) provides a vivid account on how the school was modeled on the Cambridge tradition of the study and performance of western music, where a whole school of music was established as part of the college with adequate resources for both tutors and students. The school administered Ordinary and Advance level examinations every year and the requirements for passing these exams were very demanding at the time in order to keep with the vision of the founders of this institution as a center of excellence. The college eventually became the

ultimate destination for most of the finest teachers and prominent composers of the country either as tutors or students.

2.3 Current Trends in Music Education in Ghana

Education is a form of learning in which knowledge, skills, values, beliefs and habits of a group of people are transferred from one generation to the next through discussions, teaching, training or research. Education may also include informal transmission of information from one person to another. According to the dictionary reference.com, education can also be defined as the act or process of impacting or acquiring general knowledge, developing the powers of reasoning and judgment and generally of preparing oneself or others intellectually for mature life. Formal education occurs in a structured environment whose explicit purpose is teaching students. Most schools systems are designed around a set of values and ideas that govern all educational choices in that system, such choices include curriculum, physical classroom design, and students-teacher interactions, methods of assessment, class size and educational activities. Every child in Ghana has a right to be educated. Parents, teachers, the government and other stakeholders have the primary responsibility to ensure that every child has access to good quality education regardless of their economic circumstance. But currently some aspect in the educational system is been left out even though there is widespread concern about quality of education at all levels in Ghana (equipping students with the requisite skills for the labor market of the 21st century). Even though one of Ghana's educational policy

goals is to improve the quality of teaching and learning to enhance students' achievements. I think with some changes in the education system such as improve management, decentralization and supervision; we can achieve a lot in our educational system. Some basic schools in Ghana do not have access to music education as compared to countries like Kenya and Nigeria. Music is academic; it is a challenging, creative, technical, vocational, practical and intellectual subject. The implications of not having sufficient music education is far more than one can imagine. The introduction of teaching indigenous music and dance, replacing drums with bells for assembling and sending information to students in schools and learning music at the teacher training colleges could not change the situation up till date. The situation gets worse when music as course is not examinable at the basic level because every headmaster wants good grade and percentage for his or her school while passing with good grades is not a comprehensive indication of quality education, thus the neglect of music and dance in school. The music was never as wide- spread as it is nowadays. The music environment in which we live is unfortunately often full of disreputable music. On this level the reception of the music is passive with hardly any emotional and rational involvement. In a sense of a psychological phenomenon we can compare music with speech, because they both function as a means of communication. The music tries to be expressive and at the same time understandable. Music is much less concrete form of communication as compared to speech and yet it can be more powerful than speech. In order to conceive music, understand its speech and be able to comprehend it and recreate it, one should be thought music in the same way as maternal language throughout the time of general education. Research and pedagogical praxis are showing that music in basic schools is often in an

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unequal position as compared to other subject. Yet the basic principles of music and the listening habits and skills can be developed to a certain level in any pupil.

Music education is a field of study associated with teaching and learning music. According to Reimer (2003), music is a basic mode of cognition, (p. 11), a complex function of mind (p. 83). Music is distinguished from other cognitive processes by its non-conceptual, non-discursive qualities. It touches on all learning domains including the psychomotor domain, the cognitive domain and the affective domain. Music education not only directs the music development but also shapes the aesthetic criterions and values and the inner emotional world of pupils. It is important in developing the intellectual abilities and higher mental cognitive functions. It has been proven that music positively affects the successfulness of pupils in schools. Music educators feel that all students should be involve in music education because it has positive impact on other areas of their lives. Music education improves a student' self- discipline, agility, coordination, self-creativity and personal expression.

Reimer in his book, "a philosophy of music education" argues that music should be taught because it systematically develops a form of intelligence that affords meaningful, cognitive experiences unavailable in other ways.   The results of a more recent research on the links between pupil's psychophysical development and music are stressing the importance of music education on emotional, physical and cognitive development of a child (the collaboration between the right and the left hemisphere) including the development of personal identity. Music affects pupils by triggering many emotional processes that influence and intensify their involvement in all subjects.

According to Elliot, music entails unique cognitive challenges and taught processes unavailable in any other way even through other arts. Development of the autonomous, cognitive realm operating in music making results in a form of intelligence that issues and self-growth and self-knowledge. Music is a domain of human activity accessible, achievable and applicable to all. With music we relax pupils and remove stressful situations. Music can also be a means of integrating pupils with special needs into regular schools. Moreover the primary value of music as an end in itself: that is, self-growth, self-knowledge and enjoyment, concedes with and overlap values beneficial to individuals and society. Teaching music is means of enculturation

Daugherty (1996) then argues that, music should be taught because it is a form of non-conceptual cognition that affords humanizing self- knowledge of feeling as a pervasive quality of mental life. He continues to argue that this self-knowledge or intelligence, Reimer argues is educable and can be developed only through music. Ghana's Educational policy targets for music education in the first part of elementary school are based on the values of music culture. These values are emerging in a characteristic trinity of music work, its performance and perception. Therefore, the general music education contains three basic educational areas; performance, creativity and listening. According to Reimer and Elliot cited in Daugherty (1996), music belongs to basic education because musical experiences are necessary for all people if their essential humanness is to be realized. (p. 29).

Ghana was colonised by Britain when Ghana became an independent nation, the issue of bi-culturalism with its attendant paradox of alienation and enculturation continually confronted both local and educated Africans. Reclaiming the African consciousness or

better still, forging this dual identity into a composite whole has been a major issue in African arts, politics, economy and education. This phenomenon has produced a crisis of perspectives or what may be described as 'perspective tangle'. It is within this nexus of dual cultural identities that the issue of bi-musicality can be truly located and discussed in the light of our colonial history of music in Ghana. Coined by Mantle Hood, an ethnomusicologist at the University of California, bimusicality as a concept stresses musical literacy in both one's own culture and Western music. Consequently, various Ghanaian scholars have stressed the need for bi-musicality in our music education programmes, sometimes suggesting frameworks within which the system can work. For example, J.H Nketia outlined a model which combines field research into Ghanaian folklore, traditional music, poetry and dance with publications of music books derived from such researches, as well as a synthesis of formal and informal processes in the training of musicians. Davis (1994, p.147) states that the hybridizing of musical elements of various ethnic origins and the development of new genres and styles occur within secular dance, music that serves the function of recreation permits certain modification without jeopardizing its social purpose. Obidike (2001a, p. 32) says that 'the modern school system has not been able to provide an alternative way of imparting traditional musical knowledge'. To her, the alternative way lies in comprehensive research and documentation of traditional music (p. 32) and a re-education that will make traditional musical idioms a significant part of the vocabulary of the compositional and performance techniques of the music student (Obidike, 2001b, pp. 155–156). In Ghana, musicologists such as Kwabena Nketia, Kongo Zabana, John Collin and others have not only done extensive research on traditional Ghanaian music and musical instruments, they have also

gone ahead to make these research findings and documentations an integral aspect of teaching and learning materials. This is in line with government policy of 'African music renaissance' since the days of the late president Dr Kwame Nkrumah.

2.4 General Aims of Music Education in Ghana

With emphasis on the acquisition of knowledge, skills, competences and attitudes in music for individual and national development, the CRDD (2010) teaching syllabus for music explains the aims of the music syllabus as to help students to:

• appreciate music as an integral part of living.

• develop pride, confidence and patriotism through appreciation of students own compositions.

• acquire skills and compete in modes of appreciation, judgment and criticism in music

• develop the capacity for creativity through exposure to a variety of musical activities using traditional and contemporary music.

• develop the awareness of the values of their own music.

• acquire basic skill for self-employment.

• be aware of the variety of vocations available in the field of music and decide to choose a career in the field of music.

The music programme involves the history, principles and practices of music as a vocation. It is designed to offer the students adequate foundation for further education in music. However, students who may not choose to further their education beyond SHS can also acquire enough knowledge and skills.

2.5 Factors Affecting Student's Performance in Music

Research supports the fact that students' performance in music depend on different socioeconomic, psychological and environmental factors. Students' performance is affected by different factors such as family background, learning environment, motivation, gender, students' and teachers' attitudes towards the subject, good teaching, foundation of the subject, counselling and good administration. Majoribanks (1996) holds the view that family is the key to a student's life outside or in school. Children's first society they find themselves in is their family. It is the most important influence on students' learning and includes factors such as socioeconomic status and family structure. The environment at home is a primary socialization agent and influences a child's interest in school and aspirations for the future. The child's ability to perform very well in some subjects at school depends on their background, family or the environment which they come from. The environments in which music students find themselves affect them positively or negatively.

Similarly, studies of children's educational achievements over time have also confirmed that, social background remains one of the major sources of educational inequality (Graetz, 1995). These show that those children from low socio- economic status families

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are more likely to exhibit some bad behaviours and low interest in learning in terms of educational outcomes as compared to children from high socio- economic status families. If a child is not equipped with most of his or her needs, he or she finds it difficult to concentrate and learn. Coming from low socioeconomic background does not affect a child's behaviour badly, rather can affect the child's performance at school. Therefore, family and environment of the child can hinder the learning of music.

An educational institutions' success is measured by academic performance, or how well a student meets the standard set out by local government and the institution itself. Academic performance, according to the Cambridge Dictionary of English (1995), refers to how well a school, college, university, an individual or a group is able to perform when given a learning task, activity or one's achievement in standardised tests in academic pursuit.

In my view, academic performance embraces how students deal with their studies and how they cope with or accomplish different tasks given to them by their teachers and any examination board. Academic performance is related to content and understanding. This means that academic performance in music depends on the learner's competence in what is taught (music content) and how it is being taught (methodology). The curriculum and the syllabus which go into instructional activities (what to be taught, how it should be taught, why to teach it, where to teach and when to teach it as well as an outline and summary of topics to be covered in an education or training course), is set out by an examination board or a supervisor of the course. They are also used to ensure uniformity between schools but some schools perform better than others.

2.6 Learning Environment for Music education

Learning, according to Farrant (1996), is the process by which we acquire and retain attitudes, knowledge, understanding, skills and capabilities that can be attributed to inherited behavior patterns or physical growth. To Farrant, capacity for learning is innate and is based on psychological factors whiles rate of learning is based on both inherited and environmental factors. In contrast to Farrant's statement, Skinner (as cited in Farrant, 1996) states that learning is seen as a series of experiences, each of which influences behavior. Learning results should therefore be considered in terms of understanding the core processes within the content standards. Farrant further explains that as much as the teacher's job is concerned, it is his duty to help the learner go through each of the learning stages in an efficient manner. I consider learning as a process of developing inborn treat and this can be influence by the environmental and psychological factors therefore the learning environment for music should be conducive with all the necessary instruments so that the learner can go through each learning stage.

Barry (2005) also holds the view that, a student's educational outcome and academic success is greatly influenced by the type of school they attend. The school one attends includes the institutional environment that sets the parameter of a student's learning experience. Schools with all the necessary musical instruments and materials, students will perform massively well.

Also, learning environment which is not free of barriers, obstacles or distractions such as noise, gas/smoke pollutions and so on can create health hazards, which in turn affect or

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reduce the student's concentration or conceptual focus to learning (Sprinthall cited in Basil, 2007). Combination of a healthy family background, good environment and the child being educated in a good conducive environment with appropriate instructional materials or motivational incentives speed academic performance in music whiles a lack of this will retard academic performance.

The music education syllabus is based on three basic educational areas; performance, listening and observation, and creativity. A teacher with undeveloped music abilities cannot successfully perform lessons in any of these areas. Singing is an elementary form of music expression and necessary ingredient of music education. A teacher needs a healthy and trained voice which allows him or her not only to sing but also a proper speech and successful teaching especially in the primary schools where pupils mimic their teachers in almost every aspect of music lessons. The development of music skills in the lower primary school requires a solid and confident demonstration because pupils at these stages gain knowledge by imitation. Thus, teaching and learning should be done under organized, planned, and fortified environment with good and appropriate teaching and learning materials to stimulate students' sense of conception, perception and concentration to facilitate systematic understanding and acquisition of knowledge in them.

Learning environments in schools involve one or more teachers guiding a number of students, usually in well-defined physical settings. These people interact and form a variety of relationships, stated by Salomon (1994) as "a system of interrelated factors that jointly affect learning in interaction with (but separately from) relevant individual and cultural differences". The learning environment has a physical as well as a relationship

dimension. Physically features are a room full of furniture and equipment. Curriculum materials such as books and videotapes may also be present. The curriculum also has a place in the relationship dimension of the environment. But with that, the students and teachers are focused on certain processes and content in the curriculum and have a relationship with that curriculum and the methodologies that are associated with conveying the curriculum. Students and teachers may have very different relationships with different components of the curriculum (Newhouse *et al.,* 2002).

2.7 Achievement of Music Students through Motivation

Motivation involves a collection of beliefs, perceptions, values, interests, and actions that are all closely related. As a result, various approaches to motivation can focus on cognitive behaviors (such as monitoring and strategy use), non-cognitive aspects (such as perceptions, beliefs, and attitudes), or both. For example, Gottfried (1990) defines academic motivation as enjoyment of school learning characterized by a mastery orientation; curiosity; persistence; task-endogeny; and the learning of challenging, difficult, and novel tasks. On the other hand, Turner (1995) considers motivation to be synonymous with cognitive engagement, which he defines as voluntary uses of high-level self-regulated learning strategies, such as paying attention, connection, planning, and monitoring. Music educators have long realized the importance of motivating students to perform well. However, few systematic attempts have been made to study the role of motivation in music education achievement. The study of motivation in music learning

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assumes that the way students perceive themselves and music influences how much they will strive to learn this art.

The values students place on activities can be identified from the reasons they cite for participating in an activity. Inspiring students is also a way of motivation them to learn music. An instructor who listens and speaks with an open mind and heart is a great source of inspiration for students (Smith, 2008). Other students frequently serve as a catalyst for inspiration to fellow classmates. Flexibility (freedom) in Music learning also motivate students a lot to perform well academically. This represents the freedom: whenever and wherever; to access information and communicate with others; to make one's own destiny by personalizing and pursuing one's knowledge interests; and not to follow someone else's prescribed learning. This freedom includes the ability to access continuing education while in the workforce (Koppi *et al.,* 2006).

Motivation of music students go with the use of "popular" music mostly. The definition of popular music has been difficult. Some researchers have tried to define it as: music for common people (Middleton, 1990); mass art (Denisoff and Levine, 1972); standardized (Adorno, 1941).Many cultural theorists have found that popular music defies precise definition and origination. An educational institutions' success is measured by academic performance, or how well a student meets the standard set out by local government and the institution itself. Academic performance according to the Cambridge Dictionary of English (1995) refers to how well a school, college, university, an individual or a group is able to perform when given a learning task, activity or one's achievement in standardized tests in academic pursuit. In my view, academic performance embraces how students deal with their studies and how they cope with or accomplish different tasks given to them by

their teacher and any examination board. Academic performance is related to content and understanding. This means that academic performance in music depends on the learner's competence in what is taught (music content) and how it is being taught (methodology). The curriculum and the syllabus which go into instructional activities (what to be taught, how it should be taught, why to teach it, where to teach and when to teach it and an outline and summary of topics to be covered in an education or training course), is set out by an examination board or a supervisor of the course. They are also use to ensure uniformity between schools but some schools perform better than others.

2.8 The Gap between Male and Female Students in Music Education.

The effect of gender bias at music class affects the performance of students in music education. The effect gender has on students' academic achievement in music has been debated and heavily researched over the past several decades. Nketia (1999) states that individual differences are where students or teachers believe that some performances are for a certain gender badly affect students' performance. Past research has indicated an academic gap between the sexes, with boys ahead of girls. However more recent research shows that the achievement gap has been narrowing and that in some instances girls have higher academic achievement than boys (Majoribanks, 1996).

Gender biases such as dancing being seen as not masculine, and drumming being seen as not feminine in a music class affects student's performance. Girls have been found to out-perform boys within high or low socio-economic groups. Furthermore, the performance

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of boys deteriorates more rapidly than the performance of girls as they move down the socio-economic scale.

A consensus on whether or not a student's participating in extracurricular activities such as sports and cultural festivals will have a positive effect on academic performance has not been reached. From a theoretical point of view, extracurricular activities are viewed as boosting academic performance (Hunt, 2005). Coleman's multiple role theory suggests that extracurricular activities provide additional complimentary role for the students that benefit the students academically because the added role of athlete, for example, increases self-esteem and overall participation/interest in school, which can boost grades (Hunt, 2005).

2.9 Teaching and Learning of Music

Music education is a conversation where students and their teachers pose problems and solve problems together. In music classrooms, this means composing and improvising music in styles consistent with who the students are and the contexts in which they live. Music education broadens the student's view of reality. For music educators, the goal of music teaching and music learning is to affect a change in the way that both student and their teachers perceive the world. In this view, music is conceived as a verb of power (Schmidt, 2002). It evokes critical action (Regelski, 2004) and critical feeling by engaging students in musical activities that are both significant and consistent with what musicians do when they are making music. Music education is transformative. For those teaching a CPME approach, music learning takes place when both the teachers and the

students can acknowledge a change in perception. It is this change or transformation that teachers can assess.

Music provides broad-based information in the history of art, creativity and appreciation. It teaches basic elements and principles of music as well as skills in their application to various practical music processes. The theory aspect is meant to widen the student's scope of music in order to equip them with the requisite communication skills that would enable them talk knowledgeably in the subject. In a collective term, the main objective is to influence the students to develop the love for appreciation of the cultural and aesthetic value of Ghanaian and foreign music. Some of the problems that affect the teaching and learning of music in the basic schools are the quality of the teachers. Good music teachers, according to Reimer (2003), are those with a high degree of musical sensitivity and pedagogical experience. (p. 97). These teachers should have foundation in music and or specialized in music. Teachers' level of musical abilities (melodic, rhythmic and harmonic and music ear) has great impact on the ability of the teacher to teach music. A lot of music teachers in our schools have less or undeveloped melodic music ears. Melodic music ear depends on higher neural centers and psychic processes which allow the synthetic perception. Analytical perception includes the splitting of color and frequency within a given key. It is the duty of music educators to develop students' analytic perception of music and the melodic music ear in creation and reproduction music. This is necessary for understanding and recognition of music. We cannot expect that teachers with undeveloped music ear can teach this successfully. Most teachers cannot follow a given melody with tonal or atonal functions (tonic, dominant and sub-

dominant) therefore, will not be able to introduce pupils to a typical folk polyphony and the value of traditional folk music.

Teaching and learning are therefore described as the two sides of a coin because teaching does not happen without a learner (Amissah, Sam-Tagoe, Amoah and Mereku, 2002). Some other definitions given to teaching by Amissah et al are as follows:

• It is the activity that teachers demonstrate to reflect their philosophy of education.

• Teaching is an interpersonal influence which aimed at changing the way or behavior in which other persons can or will behave.

• It is an activity aimed at the achievement of learning and practiced in such a way as to respect the learners' intellectual integrity and capacity.

The above definitions show how teaching has been subjected to a variety of descriptions and definitions. While some authors describe teaching as an art because it gives the teacher an opportunity to do something creative like molding personalities and the mind, others describe teaching as a science because it hinges on a specified body of knowledge (psychology).

Teaching is the art of encouraging students to behave in ways that are assumed to lead to learning. This implies that teaching is all about creativity because the personality is at play. It is out of passion that a person can teach effectively and it takes a creative teacher to impact on the learner. Therefore teaching can be defined as the art and a conscious act of transmitting knowledge, skills, attitude and values in a systematic and an orderly procedure to induce learning for positive growth and development. According to Kochhar

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(2004), a good teacher must be familiar with the general sayings for effective teaching, some of which are; teach from the known to the unknown, Proceed from Simple to Complex, Proceed from the Concrete to Abstract, Proceed from Particular to General, Proceed from Psychological to Logical, Proceed from Whole to Part, and from Analysis to Synthesis. It is accepted that in the ultimate analysis maxims are meant to be our servants and not masters. Moreover, by and large, they are interrelated. Different maxims suit different situation, therefore it is essential that a thoughtful use be made of each maxim.

According to Eliot (1996), music teachers should possess an appropriate level of musicianship. Be it competent, proficient or expect. They should possess as well a high level of educatorship so that they can be able to diagnose, balance and provide musical challenges appropriate to developing students' musicianship. To Elliot, an expect teacher is an improviser and a reflective practitioner. An important aspect in music education is music performance. It introduces children to new ways of expressing themselves using music. Therefore music teacher should have little knowledge on simple instrumental skills and voice techniques. The teacher should be of high level of musical skills (the vocal techniques and the ability to play various instruments), music creativity on the creative and reproductive fields, practical and musical knowledge and inclination to teach music.

Music education is political. There are issues of power and control inside the music classroom, inside the school building, and inside the community. Those in power make decisions about what is taught, how often classes meet, how much money is allocated to each school subject or program, and so forth. Those who teach the music repel the

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controls that those in power place on them. This is done first in their own classroom by acknowledging that children come to class with knowledge from the society and as such, their knowledge needs to be honored and valued.

There are different approaches used by music educators to teach music. To bring out the importance of African music, Agordoh (1994) has used his book, Studies in African Music to help identify African music and dances within Africa. Flolu et al (2005) also talked on how African dances could be easily taught, in their book Music and Dance for Junior Secondary Schools in Ghana. Performance skills can only be achieved through active involvement of oneself in what he or she knew. African traditional music and dance help to equip and develop the child with the skills and techniques. In order to promote unity, cultural transmission and continuity in Africa and Ghana music for that matter, there is the need to give the chance to everyone to participate in any traditional music learning. The Orff method which is a way of teaching children about music that engages their mind and body through a mixture of singing, dancing, acting and the use of percussions can be used.

There should be no discrimination with regards to gender, social identity or community. In the classroom the teacher must recognize the right of all children to music. According to Ohene-Okantah (2000) he or she must give equal opportunity to both boys and girls to learn to play musical instruments of their choice and take in all musical activities irrespective of gender. The chance must be given to everybody to be a leader and make music in his/her group. Lack of unity is a problem that has to be dealt with. He then explained that although different ethnic groups are in the class and takes part in music and dance in some defined contexts, there are restrictions in the type of dance to perform.

Drumming helps the child in many ways like training the child to communicate, be discipline, associate with others and it promotes unity. Despite the perceptions and values attached to music by Ghanaians, musical attention has not been given to children especially girls when it comes to traditional drumming. Also we have not encouraged the performance of musical genres of other ethnic groups. Researchers from Ghanaian perspective have related that in almost every Ghanaian society, drumming is an insinuated activity for males whiles women are given roles like singing and dancing to play. Other ethnic groups look mean upon other community's customs like drumming and dancing though we are in one country. To ensure the continuation and revitalization of music education in Ghana, the government or Ghana education service need to equip all schools music teachers with the instruments, training and curricular resources they need to teach traditional and popular music that students love.

Farrant (1996) explains teaching as a "process that facilitates learning". According to Smith (1997), teaching is a system of action, involving an agent, end in view, and a situation including two sets of factors which the agent has no control (such as class size, size of classroom, physical characteristics of pupils) and those that the teacher can modify (such as ways of asking questions or ideas gathered). Kochhar (2004) states that "teaching is a complex art of guiding pupils through a variety of selected experiences towards the attainment of a widening field of learning": hence teaching directs growth and development. As the art involves the mind, the heart and the hand, so is teaching. (Amissah et al, 2002).

Teaching activity and instructional procedure are performed by using maxims (rules for presenting terms to make them easy for students understanding) of teaching. They are

the procedures for teaching. The maxims of teaching are very helpful in obtaining the active involvement and participation of the learners in the teaching and learning process. They arouse the interest of the learners and motivate them to learn. They make the students attentive to the teaching process. According to Kochhar (2004), a good teacher must be familiar with the general maxims for effective teaching, some of which are the following; Proceed from the known to the unknown, Proceed from Simple to Complex, Proceed from the Concrete to Abstract, Proceed from Particular to General, Proceed from Psychological to Logical, Proceed from Whole to Part, and from Analysis to Synthesis. Yet, maxims are meant to be our servants and not masters but are connected.

2.10 Characteristics of a Good Music Teacher

A good music teacher is the one who identifies the capabilities of his learners and has understanding of what his or her students need to learn at a particular time. The skill of teaching lies in knowing who, what and how to teach and above all to be able to judge when and, why here to teach. Good teacher demands great skill irrespective of the level he or she is teaching. Teaching has become complicated due to the increasingly complex phase of human personality and society. The ideal thing is that a teacher must bear in mind certain principles of good teaching whiles dealing with the students.

According to Kochhar (2004) good teachers exhibit the following characteristics:

• Recognize individual differences among people (strength and weakness of every child)

• Create the learning situation,

• Challenge the child to learn,

• Encourage and motivate general development,

• Cause, facilitate and promote learning.

From the above, good music teachers must have a sound knowledge of what their students must learn and have the ability to relate the content, method, sequence and pace of work to individual needs. This can be achieve through the use the environment and appropriate material to support learning, use of different teaching strategies skillfully and have passion for the subject. It is the teacher's duty and responsibility to motivate students in discovering their inner strengths and abilities and to realize what truly inspires them. The good teacher is therefore the one who has the willingness and passion to teach, respects and understands the individual learner, and creates learning situations that build up values in the individual learner for personal and societal satisfaction. It is vital therefore for the teachers to teach what they can teach better in order to facilitate effective learning for the students (Siaw, 2009).

2.11 Benefits of Music Education

Children who undergo musical training have better verbal memory, language pronunciation accuracy, reading ability than others. Learning to play an instrument as a child may even predict academic performance and IQ in adulthood. As stated in Merrett et al. 2013, the effect on cognitive development depend on the timing of musical initiation due to sensitive periods during development as well as on several other

modulating variables. Psychological and neuroscientific research demonstrates that, musical training in children is associated with heightening of sound sensitivity as well as enhancement in verbal abilities and general reasoning skills.

Music education enhances children educational experiences and fosters their academic, social and emotional growth. Music is more than enjoyments. A 2005 article in The Midland Chemist found almost all of the past winners of the Siemens Westinghouse Competition in Math, Science and Technology for high school students played one or more instruments supporting a long- debated connection between success in music and science. Studying music also teaches pupils to be more discipline, persevere, hardworking and have Open Avenue to career. Nketia (1999:1) talks about "the importance of providing learning experiences that enable African children to acquire knowledge and understanding of the traditional music and able dance of their own environment and those of their neighbors". He also said "without this preparation, they may not be able to participate fully in the life of the communities to which they belong – they would be strangers among their own people". Also, Nketia (1993:3) cited in Awoyemi et al (2003: 37) argues that "children provided with systematic learning experiences in traditional music will be able to put this knowledge to creative use. They will be able to make their own unique contributions in their mature years to the musical cultures of their societies"

2.12 Factors that Contribute to Student's Success in External Examination

Hipp (2005) holds the view that exams are set to assess not just the knowledge of a course but also students' ability to analyze the material, to solve problem and use the concepts in a practical way. Therefore rote learning (memorization) of material for exams is not often the best strategy. Hipp (2005) outlines some of the effective ways to success towards external examination as: Planning and Time Management, coverage of Syllabus and Regulations, and Managing Revision.

A well-known saying is "if you fail to plan, you plan to fail". Planning and time management are key to success. Therefore one needs to use a timetable to plan and organize study period available to the person. The person should try not to review for more than a couple of hours before the exam.
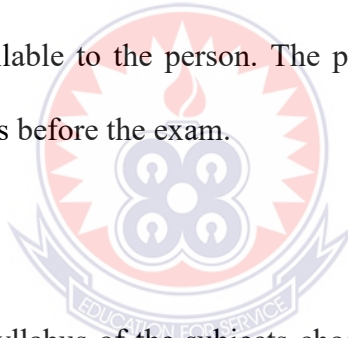
It is important to get the syllabus of the subjects chosen and study the topics by getting the required textbooks and study consistently over a long period. But it is observed in Ghana that music is ignored at the basic level and learnt at the senior high school where external examination is being written. This affects students' performance because they have little or no fundament ideas about the subjects. Dixon (1998) advises students to avoid reliance on "short notes" at the beginning of learning a topic. According to him, the fact about the topics must sink into the students. He also advises students to study the regulations governing examinations, particularly about desired behavior in examination, so that students do not ignorantly involved themselves in malpractice with serious consequences.

Hipp (2005) suggests that it is relevant to learn to answer questions after each topic. This, according to him, will enable the students to determine how far they have assimilated the topic. Students should use past questions, or form their own related questions on the specific topic studied.

Revision is an indispensable part of preparation for exam. Revision helps learning to mature. One can complete his course and learns well but it is not the end of it. It should be revised again and again. Revision does not take much time because you have already learnt it but you revise to refresh your learning. It is important to keep in mind at all times that exams are a test of recall, not recognition. All revision and exam preparation should be directed towards practicing and testing recall. Learning to recall the information requires a much more active approach.
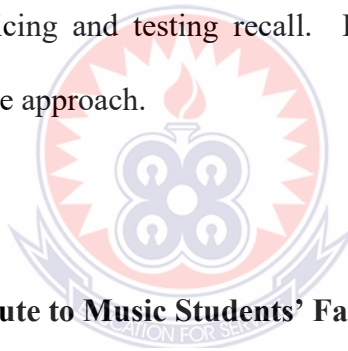
2.13 Factors that Contribute to Music Students' Failure in External Examination

Poor academic performance, according to Aremu and Sokan (2003) is a performance that is adjudged by the examinee. Poor academic performance has been observed in secondary school subjects (Adesemowo, 2005). Aremu and Oluwole (2000) stress that academic failure is not only frustrating to the students and the parents, its effects are equally grave on the society in terms of shortage of manpower in all spheres of the economy and politics.

Morakinyo (2003) believes that the falling level of academic achievement is attributable to teachers' non-use of verbal reinforcement strategy. Adesemowo (2005) found out that

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the attitude of some teachers to their job is reflected in their poor attendance to lessons, lateness to school, unpleasant comments about students' performance that could damage their ego and poor method of teaching. The question therefore is what is the cause of this fallen standard and poor academic performance of students in music especially? Is the fault entirely that of teachers or students or both of them? Is it that students of today are non-achievers because they have low intelligent quotient and a good neutral mechanism to be able to act purposefully, think rationally and deal effectively with academic tasks? Or is it because teachers are no longer putting in much commitment as before? Or is it in teachers' method of teaching and interaction with pupils? Or is the poor performance of students caused by parents' neglect, separation and poverty?
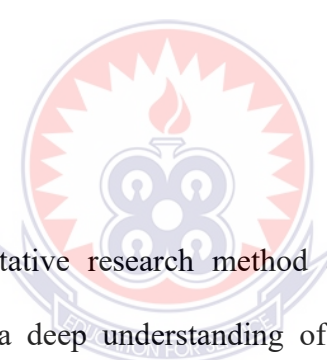
CHAPTER THREE

METHODOLOGY

This chapter described the research method employed in exploring factors that influence the performance of music students in some selected senior high schools in the Ho West District in the Volta Region. This involved the research approach, research design and sampling technique. These were followed by the description of instruments, the primary and secondary data, administration of instrument, data collection procedures and data analysis plan.

3.1 Research Methods

The study employed qualitative research method and instruments to stimulate data because I wanted to gain a deep understanding of a specific occurrence rather than surface description of a large sample of a population. I provided an explicit representation of the problem and broad patterns found among groups of participants.

Qualitative research does not manipulate variables, or impose the researcher's operational definitions of variables on the participants and let the meaning emerge from the participants. I employed case study to give an account of activities, events and problems that contain the real proposed situation. It is more flexible so it can adjust to the setting of the research. Concepts, data collection tools, and data collection methods can be adjusted as the research progresses. The researcher chose qualitative research because it aims to get a better understanding through first-hand experience, truthful reporting, and

quotations of actual conversations. The qualitative research approach provides an inside perspective as well as in-depth insight into the phenomenon under study. According to Rubin and Babbie (2001), qualitative research has the ability to provide the researcher with a comprehensive perspective of the problem resulting in a deeper understanding. For Bell (2004), qualitative approach offers the researcher insight and understanding into the individual's perceptions of the world. According to Denzin and Lincoln (2000), qualitative approach focuses on how social experience is created and given meaning.

3.2 Research Design

Descriptive research design was selected for qualitative research approach because qualitative research paradigm has a high trend to achieve both in-depth and insight perspective of the phenomenon under study as well as to provide answers to the research questions set. The researcher adopted qualitative research method for this study to ensure that the research is developed by the strength of the approach. I employed purposive sampling in choosing the schools because it is a cluster and simple random sampling to select students and collect my data from the schools.

3.3 Population of the Study

According to McMillan and Schumacher (2001), population is a group of elements or cases, whether individuals, objects or events that conform to specific criteria in research. Research population comprised a large collection of individuals that is the main focus of

the research. In this research, the target population was made up of all teachers and students of all classes in all public Senior High Schools in Ho West District of Volta Region. The accessible population was three senior high schools from Ho West District of Volta Region.

The target population included Kpedze senior high school, Avatime senior high school, Dzolo senior high school, Akorme Senior High School, Awudome Senior High school and Tsito Senior High Technical School students and teachers. This adds up to 8950 people. The accessible population included Awudome senior High, Tsito Senior High Technical and Dzolo Senior High Schools. Using this population will greatly improve the outcome of the study; however, this is often most unworkable due to the research instruments I chose. Therefore sampling became the only effective means for conducting the study.
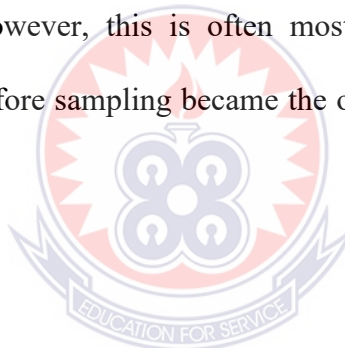
3.4 The Sample

A sample is a subset of the target population which represents the population. This aided me to conduct the study to individuals (respondents) from the populations and the results of the study were used to derive conclusions that were applied to the entire population. According to Ghana Education Service (GES) records, there are six public Senior High Schools, one secondary technical school and two community senior high schools in Ho West District. In all, the district has nine senior high schools. Five of the senior high schools study music. Of the number, the researcher chose three schools out of five senior high schools purposively because two are closer to each other while one is closer to

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where I stay and I needed to analyze data in a concurrent manner. Music is studied by General Arts and Visual arts students as an elective subject in some of the schools. The study respondents consisted of six teachers and 180 students from each class. Each participating school provided two teachers and 60 students.

3.5 Sampling Techniques

The purposive sampling technique was used to choose the schools and teachers while simple random technique was used to select students on whom to base the study randomly. The purposive sampling technique ensured that three schools, teachers and students offering Music were selected. I chose three schools which were close from the population to use for the research because I wanted to look at cluster of schools which have similar facilities. The research objectives, the characteristics of the study population (such as size and diversity) and data collection instruments determined which and how many people to select. I selected the student respondents randomly by writing numbers on pieces of paper according to each class list. I then chose twenty folded papers from all after jumbling them in a bowl. All the individuals bearing the numbers picked by the researcher were the subjects for the study. I chose the names from the register according to the chosen numbers they correspond with up to the twenty papers, since I needed twenty students from each class. Each member of the class had an equal chance of been selected for the research. I selected this method because it is a fair way of selecting a sample from a given population since every member is given equal opportunities of being

selected. This method is also representative of the population because student respondents were chosen by luck.

3.6 Data Collection Instruments

The most appropriate research instruments considered and employed were observation and interview. Observation falls in the category of researcher-completed instruments while interview falls into informant-completed instruments (Frankel and Walled, 1996). Data from multiple choice sources was collected with the aim that all would converge to establish a particular theory or an opinion (Leedey and Ormond, 2002).

3.6.1 Observation

According to the Sage Encyclopedia of Qualitative Research Methods (2008), observation is the use of one's senses to look and listen in a systematic and purposeful way to learn about a phenomenon of interest. I used observation to gain insight into the various teaching techniques, methods and materials used by the teachers in the music class for the theory and practical lessons. Non- participant observation was used in the classrooms so that the researcher will observe with limited interaction with the people observed. Non participant observation is the type of observation with limited interaction with the people one observes.

I acted as a complete observer and sat in the classrooms during instructional hours to collect data from students and teachers in the three selected schools without participating in the activities they engaged in. The focus was on the teacher-student interactions during the instructional hours for both theory and practical lessons. How the lessons were delivered and how appropriate materials were used during lessons in classrooms. For one academic term I used seven weeks of direct observation of classroom and practical activities in the three sampled schools. Each observation lasted 20 to 45 minutes per visit. I used seven weeks for the observation because the first year students did not report early due to the change in the academic calendar. During my observation, I realised that another problem which impedes music education in Ho West district is lack of instructional materials and space to teach the subject. There are limited or no instruments in the schools for teaching the subject. In school "A" the music laboratory which is also used as a classroom is very small. Students cannot even go there to practice on their musical instruments after classes because keys to the place are kept with teachers. These cannot be solved by only teachers since some materials are very expensive and complex for teachers to buy. Teachers cannot improvise the materials too because children need real materials to experiment on as the subject. The observation guide will be seen at appendix 3.

3.6.2 Interviews

Frankel and Wallen (1996) explain that interviews are used to find out from people things that we cannot directly observed or notice. It is a private meeting between people where questions are asked and answered for the reason of getting a view or opinion from each other. It point to the fact that one cannot observe everything. It is also a private meeting between people where questions are asked and answered for the purpose of a view of each other or knowing each other. Feelings, thoughts and intentions for example cannot be observed. One also cannot observe the behaviour that took place in the past. In light of this, I structured informal face - to - face interviews with the sampled students, teachers and assistant heads (academic affairs) of the three schools. I brought out needed information and data for the research purpose from the respondents with a systematic method (planned conversation with specific purpose). The interview also touched on issues such as how the subject is treated and regarded in the schools, the resources available for teaching and learning music in each school, students interest in the subject, how students were selected into music class and the past music student's records for example. General interview guidelines will be used so that I will be able to collect the same general areas of information from each interview. Appendixes 1 and 2 have the interview guides for students and teachers.

3.7 Types of Data

The primary sources of data were collected using observation and guided interviews. The secondary source of data collected for the study consisted of books, journals, internet source, reports and records from 2012 to 2015 WASSCE results from the various schools.

3.8 Administration of Instruments

I personally visited the schools with a letter introducing me and the need to be assisted to collect data for my thesis as well as the purpose of it from the Head of music education department to the Heads of the participating schools.

In collecting the primary data from the participating schools, the purpose of the study was explained to the respondents. I encouraged students and teachers to give the needed support and cooperation. The purpose of the study was explained each time of meeting by the researcher. The observation and the guided interviews was administrated and conducted personally by the researcher with the assistance of the music teachers in various schools. Since the observation was conducted during a formal contact session on a particular day, only those students and teachers attending class on the day of the observation was observed, and was interviewed.

The interviews took place after class sections and each interview took an average of 5 minutes. The interviews were done one on one. The questions were simple for easy understanding and accurate responses.

In order to get a fair distribution of interviews and observations, each school was visited six times. On each day of visit in the participating schools, 10 respondent including one teacher and 9 students was interviewed. At the end of the data collection, 171 students, six teachers and 3 assistant headmasters academic making 180 participants was interviewed in the three schools with 57 students participants being interviewed in each of the three schools.

3.9 Data Collection Procedures

I had a schedule with the various teachers for the observation exercise. On the appointed dates, the researcher was guided by an observational checklist to gather her observations. Also I interviewed respondent using the interview guide to make my data collection easy, simple and fast.
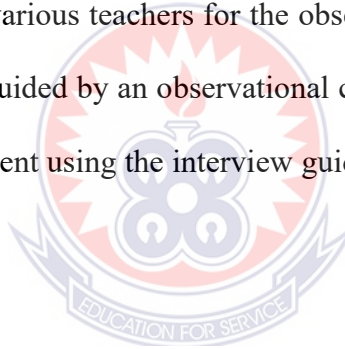
3.10 Data Analysis Plan

The data collection was in the form of field notes through observation and interview. Descriptive and numerical statistics were employed to help the researcher to answer the research questions. The researcher used frequencies, tables and percentages to make the interpretation of the results more meaningful. Conclusions were drawn and recommendations were also made. The details of this will appear in chapter four.

CHAPTER FOUR

PRESENTATION OF FINDINGS

This chapter presents the process for analyzing data gathered through observation, and interviews on factors that influence the performance of music Students in Ho West District in the Volta region of Ghana. The study answered questions on attitudes of teachers and students towards teaching and learning of music, how is music taught in Ho west district, What teaching and learning materials are most appropriate in the teaching of music at SHS levels and how are prospective students selected to study music in Ho west district? It also offers a comparison of WASSCE examination results for the selected schools and explores the factors that explain such variations.

The situation in the Ho-West district has been largely blamed on several educational inputs like unavailability of teaching and learning materials, poor supervision, inappropriate teaching techniques, and unproductive attitude of teachers among others by teachers and school authorities. The schools chosen would be named mostly in this chapter as schools "A", "B", "C" instead of Awudome Senior High School, Tsito Senior High Technical School and Dzolo Senior High School respectively.

4.1 Attitude of Music Teachers and Students towards Music Education

In looking at teachers' and students' attitude to learning and teaching of music, how they perceive the subject and how much interest they have in music, I considered the background of the teachers and students. I observed and interviewed teachers and

students on how they perceive the subject and their attitude to the subject. The study has indicated that teachers in the three sampled schools have traditionally played a role in the musical education of students and had musical training as a part of their professional preparation. I assessed the attitudes of teachers regarding music and music education as well as their perceived level of comfort in performing specific music related activities in their classroom. During my observation in the three schools I observed that two teachers out of the six teachers under study have attitude of devaluation their students. This lessening of students had a significant impact on how they teach (instruction) in senior high school setting (their classrooms). Similarly, teachers' attitudes toward the music program may be an indicator of the value they place upon the importance of music education and the manner in which they support music education.

Some of the teachers indicated that support for music and other arts in the schools are a function of community values and the availability of resources but resources have increasingly been in short supply for music programs. For teachers level of comfort teaching music, all the six teachers submit a more positive or favorable attitude toward music and music education. The results indicate that the respondents felt comfortable teaching and leading music instruction in the classroom. A positive attitude of teachers toward a subject is a key to maintaining a good classroom climate. I looked at teachers' attitude towards teaching and learning of music using three concepts. These are the academic and social benefits of music education, inclusion of music in the curriculum and comfort in teaching and learning music in the classroom. Teachers' attitudes toward music in the curriculum become serious to decisions about the music education of student. Teachers' attitude towards the music program may be an indicator of the value

they place upon the importance of music education and the manner in which they support music education. A music teacher in the classroom often acts as midwives for this sort of transformation, offering, reassurance or advising perseverance when it seems that problems are especially sharp. Odd as this may sound, this approach to change can be applied to instructional design. Teachers do not take into consideration some issues raised in other areas of education like classroom management and problem of multicultural music in the country. I also observed that 2 out of 6 teachers do not teach with enthusiasm. They do not understand that students of music need motivation therefore teachers need to be active and interesting enough to raise their learning interest.

Hargreaves (1998) asserts that the emotional dimensions of teaching are often ignored or neglected in teacher education or staff development programs, yet the emotional mood of the classroom is of great significance to teachers. "Good teaching is charged with positive emotion. It is not just a matter of knowing one's subject, being efficient, having the correct competencies, or learning all the right techniques. Good teachers are not just well-oiled machines. They are emotional, passionate beings who connect with their students and fill their work and classes with pleasure, creativity, challenge, and joy" (Hargreaves, 1998, p. 835). Questions were asked to examine the extent to which social and personal aspects of students affect students' attitudes toward the subject, how their involvement in studying music as well as the degree of influence about the subject. In order to examine students' engagement in music, respondents were asked to indicate whether they involved themselves in practical lessons or not. Students were also asked to rate their engagement in music practical lessons by reflecting on their effort towards the subject.

Music education is especially open to this support, since thinking and feeling merge in the artistic processes of performance, creation, perception, analysis, and response as well as in teaching and learning music. Artistry in the classroom emerges in those teachers who are sensitive to the ways that meaning can be conveyed and expressed through sound, gesture, image, symbol, and word. The emotional dimensions of the classroom influence what is remembered, what is acted upon, and what is incorporated into students' lives outside of the classroom.

How teachers perceive music education can be separated into: planning, teaching, and assessing. These are processes that teachers use before, during, and after direct interaction with students. Teachers select materials and repertoires, design activities, create imaginative assignments, organize, and structure instructional time. Music classrooms are especially dynamic and flowing, since musical understanding reveals itself in many ways and at many speeds. Teachers complain that students do not bring diverse skills, expressive capabilities, desires, intentions while learning new works and concepts. Attitudes toward music appreciation were found to be positive. Teachers displayed positive attitude toward the statement regarding using different kinds of music in their lesson. Teachers' attitudes concerning their desire to teach and their comfort in teaching music in the classroom were positive. This was seen where they agreed on the statement regarding the playing of musical games, teaching music in relation to history and culture, and teaching a music listening lesson.

The transition from primary to secondary school or from grade to grade can change students' attitudes towards a specific school subject. In order to examine whether the transition from one class to another can influence students' attitudes towards the subject

of Music in school, as well as the degree of change in their attitude, students were asked to indicate whether their attitudes towards music in school had changed since the previous academic year ('more positive', 'more negative', 'not changed'). For each response, space was provided for further explanation.

4.1.1 Students' attitude to music as a subject

The kind of attitudes and perception that students have toward a programme plays a very crucial role in assessing or evaluating the impact of the program and the effectiveness of the program (Smith 2001). As a way of eliciting information to answer research question each student respondents were asked to rate their attitude on the importance of music education to individual development and the importance of music education to national development. Students were asked to state their interest in the subject. The table 3 below shows the responses from students.
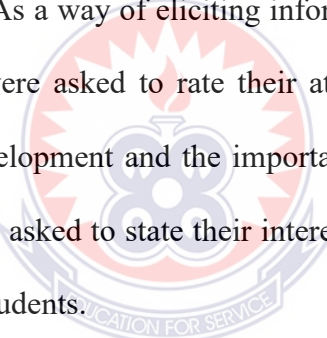
Table 1: Students' Attitude toward music Education

Statement	Number &percentage of students who are in favour		Number &percentage of students who are not in favour	
It is waste of time to study music	137	80%	34	20%
music education should be for people who are talented	130	76%	41	24%
Offering music is expensive	150	88%	21	12%
Music education can be used to reduce the high incidence of unemployment	31	18%	140	82%
music education is an important tool for transmitting our culture	50	29%	121	71%

As a means of measuring the kind of attitude that music students have toward music education, students were asked to rate their levels of agreement by ticking either Strongly Disagree, Disagree and Agree or Strongly Agree. Students' responses were categorized

into two that is favourable attitude (agree and strongly agree) and unfavourable attitude (disagree and strongly disagree).

An disapproving finding from this study was that an over whelming majority of the respondents expressed negative attitudes toward music education and that most of the students do not acknowledge the importance of music for the individual development as well as the total development of the nation as a whole. In addition to this approximately 87% of the respondents indicated that music education should be organized for all people who talented or want to study it. This means majority of students were not aware that music education is very important for individual development. Out of 171 students, 137 which is 80% of the students disclosed to the researcher that they don't have interest in the subject because they are not talented, the subject requires much time which they don't have and they don't like some of their teachers because the teachers scare them. In order to examine how students engage themselves in musical activities and with any kind of musical activity, inside or outside of school, pupils were asked to indicate their participation in activities, including the school choir and any other related musical activity inside and outside of school.

4.1.2 How students perceive music as a subject

87% of students respondents look at music education as wasting time because they really do not know or identity what they can do (job) with music after school. In an interview with the respondents 80% said music is about singing alone and they do not know what they can do with singing after school while 7% also agreed that there is no job opportunity for music student. However, music education gives a broad base of skills like

self-management –mental and physical self-discipline through regular practice. Students develop their memory and concentration through performance and practice. Students can develop their communication skills through performance and engaging listeners or audience. Socialization or teamwork can be developed through working in groups. Students can also gain knowledge on how music is used in different communities and other cultures and develop an understanding of professional ethics in the arts world.

When I asked the respondents if they are aware that the brain of a musician even a young one, works differently than that of a non-musician. Those who involve themselves in music have larger growth of neural activity than people not training in music because when you are a musician and you are playing an instrument you have to be using your brain more. 150 students which made up of almost 88% disagreed with me.
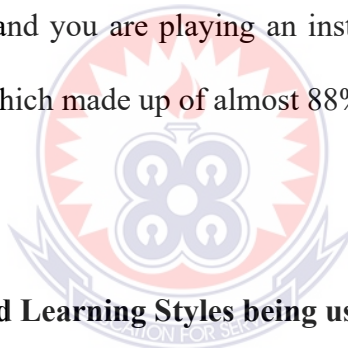
4.2 Teaching Methods and Learning Styles being used in Teaching Music

The Teaching-learning process is at the heart of education. The fulfillment of the aims and objectives of education depends on teaching and learning. It is the most powerful instrument of education to bring about desired changes in the students (Laurillard, 1994). If both teaching and learning are not done well, there will be no change in students. In observing teaching and learning processes in the sampled schools, I used the following indicators; teaching methods versus learning style, instructional periods for music lessons, syllabus, and frequency of practical lessons.

The study revealed that out of 180 students' responses, 15 (9%) did not have any idea as to how they learn while 156 (91%) knew how they learn best through practical or learning by doing, and independent learning. This 9% of students could probably excel if they apply their best learning styles to what is taught them. This is supported by Giles et al (2003) who indicate that once a person's learning style is discovered, accommodation can be made to increase academic achievement and creativity, as well as improve attitudes towards learning. This is shown in Fig 4.1

Fig 4.1 Students' Learning Styles
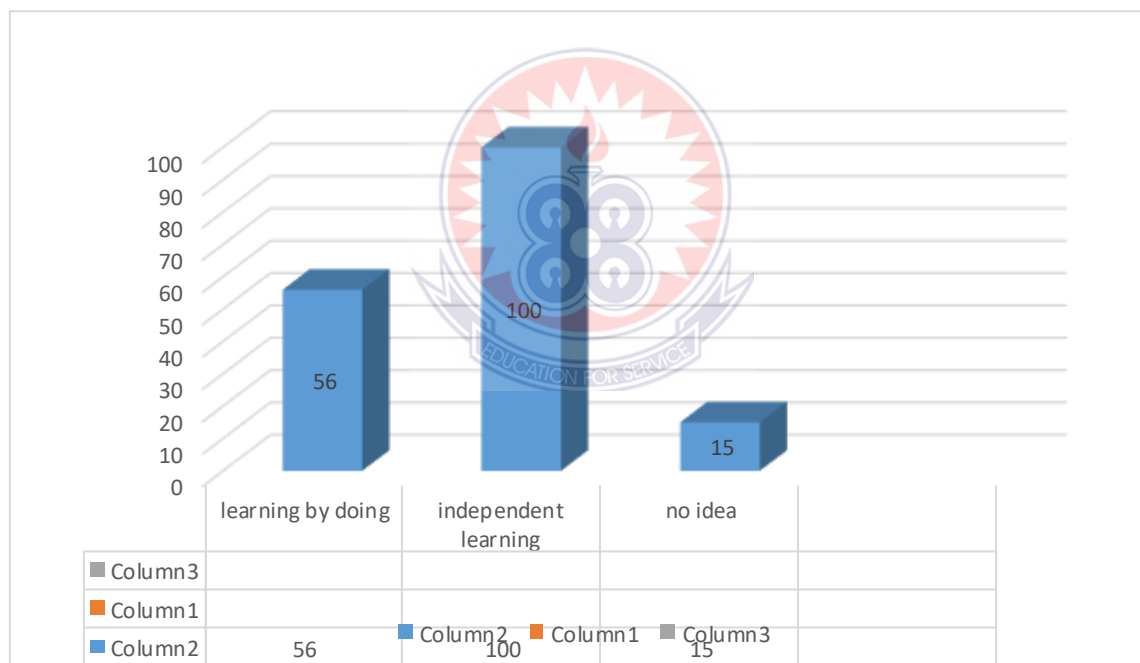
On how a teaching strategy can be used to instruct a learner and influence the learner's learning style, the questionnaire administered revealed that four of the teachers in the sampled schools preferred using discussion method, group method, activity method, demonstration and brainstorming to deliver the music lessons. Two of the teachers added

the lecture and eclectic method. However, on my observation during music lessons in Schools 'A' and 'C' some teachers used the lecture method. This suggests that students who are not auditory learners may be put off by long lectures and may not benefit from the lessons. The planners of the music syllabus (CRDD, 2010) recommend that practical activities (skills) must be given 70% of teaching and learning time. This is because learning of music is more towards the acquisition of practical skills in composition, performance and aural culture at the senior high level.

The syllabus planners also suggested that the remaining 30% of music instructional hours can be used for theoretical aspect of music such as the history and literature and rudiments and theory. From the findings, it can be said that it is unhealthy for music teachers to use the lecture method as the main strategy in teaching this practical subject. The lecture method of teaching could not fulfill the rationale for the programme which is to equip students with knowledge and practical skills and to enable them to pursue further in music at the tertiary level; so that they can prepare themselves to enter the job market as self-employed musicians (arrangers and composers), dancers, instrument makers and studio engineers. (CRDD, 2010).

4.2.1 Instructional periods for music lessons

Three out of six teacher respondents reported that the period allocated to music lessons is not adequate to teach all the topics listed in the syllabus and do practical. The music syllabus covers music theory and composition, performance, appreciation (listening, history and literature) computer application to music and an integrated aspect of

regenerative health and nutrition (IRHN). The responses obtained indicated that School A operates five periods; School B has six periods and C four periods per week. Whiles the syllabus indicates seven periods per week (CRDD 2010). This indicates that the six teacher respondents are not complying with the stipulated number of periods recommended by the syllabus and therefore will not be able to complete the syllabus. As the syllabus stipulates, two periods per week should be allocated to composition, music theory (rudiment) and literature, while five periods per week should be allocated to the practical (listening and appreciation) (CRDD, 2010). The implication is that those with enough instructional periods will have more time for both practical and theory lessons if the time is utilized well.

4.2.2 Practical lessons per week

One of the general aims of learning music is to help students to perform reasonably well as soloists and as members of an ensemble and appreciate and talk intelligently about music. In accordance with this aim, the teaching syllabus instructs that five periods per week which is 40 minutes each should be allocated to the practical component of the course (CRDD, 2010). However, Fig 4.2 indicates that the teachers do not adhere to the periods allocated to the practical aspect of the subject in the syllabus.

Figure 4.2 practice lesson per
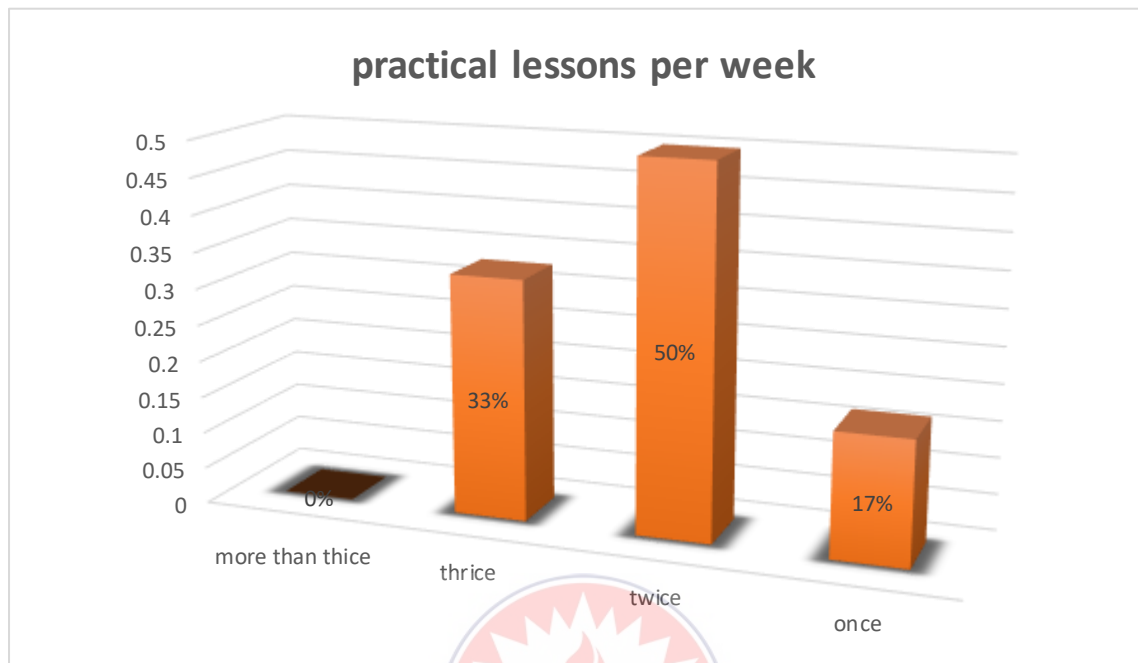
Source: fieldwork 2015.

A critical look at Fig 4.2 shows that 3(50%) of the teachers indicated that the students have two practical lessons (two periods) per week during weekends or any extra or free time. With 2 (33%) of the teachers indicating that they have practical lessons thrice (three periods) in a week and 1(17%) indicating that students have practical lessons only once due to time available. The practical lessons will be done at the teacher's convenient time or when the teacher is free and it is done usually with final year students. This means that practical lessons will not be done in some weekend that teachers were engaged. This shows that practical lessons are inadequately done in the schools under study. Looking at the importance of practical lessons in music education (70% of instructional time as specified by CRDD, 2010), should be used. This finding has the potential to negatively affect the performance of the students. However, almost a quarter 42 (24.6%) of the

students indicated that they have more than five practical lessons in a term. The data further shows that the tendency for students to have a single practical lesson per term is highest in School C with 30% responses. The details are provided in Table below.

Table 2: Number of Practical Lessons per Terms

Number of Practical Lessons per Term	School A		School B		School C		Total
	Frequency of respondents	%	Frequency of respondents	%	Frequency of respondents	%	
Once	0	0%	8	13.3%	14	28%	22
Twice	12	21%	10	16.7%	12	24%	34
Thrice	6	12%	8	13.3%	5	10%	19
Four times	8	14%	12	20%	10	20%	30
Five times	10	17.5%	0	0%	9	18%	19
More than seven times	20	35%	22	36.7%	0	0%	46
Total	57	100%	60	100%	50	100%	167

Source: Fieldwork, 2015.

A study of Table 2 indicates that having more practical lessons per term is highest in school B. However, the difference between Schools A and B in terms of the number of practical lessons per term is not all that wide, considering the 35% and 36.7% responses given by students in the area of more than seven times respectively. Respondents reveal to me that the practical lessons were normally or mostly done with the final year students. Meanwhile the music syllabus reveals that the programme is purposefully designed to provide employable skills and avenue for self -expression to its students hence the emphasis on practical skills (CRDD, 2010).

Interactions with two teachers in School B and A revealed that though the school provides funding sometimes for some of the expensive materials and instruments, students complain of not having money to buy the few ones which are not provided by the school. It was also revealed through interviews with the Visual Art and General Art students and confirmed during the observation that since Visual Art subject, normally do practical exercise in two other elective visual Art subject music students from that class find it difficult to contribute for and do practical work as they are expected to do. This attribute is negatively affecting the performance of music Students particularly visual arts students. Music teachers must therefore address this problem because the practical component is so vital that the music syllabus emphasizes it (CRDD, 2010).

4.2.3 Preparation before, during and after examination

Although preparation toward examination might be more intense when the examination is near, preparation must start as early as possible to increase the chances of a good result.

The Questionnaire on Preparation Before, During and After Examination in appendix 4 sought to answer questions on Evaluation, Area of Specialization, answering of examination questions, filling and using of the WAEC Answer Sheet.

a) Evaluation
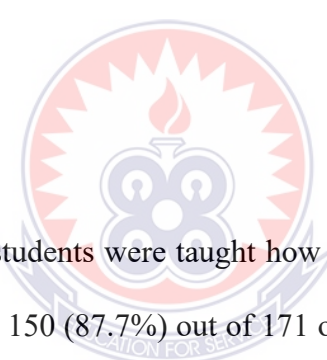
The preservation of good educational programmes and the enhancement of techniques and procedures of education also require good evaluation. According to Eshun & Effrim (2008), Evaluation is the pivot of educational system which gives an exact idea of what has actually been achieved at the end of a particular period or stage as a result of the teaching-learning experiences, provided in the classroom. It concludes the extent to which the aims and objectives are being attained by both the teacher and students. In assessing students' evaluation during and after lessons, all the teacher respondents (100) agreed to students' evaluation during and after lessons. The above information is significant to the study because evaluating lessons helps in knowing to what extent instructional objectives had been achieved, to identify the strengths and weaknesses of individual students, identity the strength and weakness of the teacher and help the teacher in reflect on the lesson taught. This will enhance students' academic performance and the teacher's teaching skills.

b) Answering of examination questions

How to answer questions in examination has a big impact on how many marks one will be awarded in examinations. This is one of the candidate weakness stated in the Chief

Examiners Report (2005-2009). The entire respondents representing 100% (comprising both teachers and students) agreed to the statement in the questionnaire that "students must be well informed on how to answer examination questions". On whether students were taught how to answer examination questions or not, 80 students' respondents representing (46.8%) indicated that they have not been taught how to answer questions in examination. This was contrary to the teachers' view as 100% of them indicated they had taught their students how to answer questions in examination. However, students in School A emerged as first in terms of being taught how to answer examination questions. This was followed by students in Schools B and C.

c) WAEC answer sheet
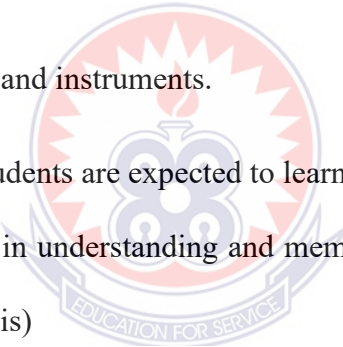
In response to whether the students were taught how to correctly fill the WAEC Answer Sheet, majority representing 150 (87.7%) out of 171 of the respondents said "Yes" with a minority of 15 (8.7%) responding "No" 6 (3.5%) did not answer that question. With the question of whether students are using the Answer Sheet in their terminal exams, a significant majority of the respondents answered "No". The interview sessions exposed that the three sampled schools did not use the WAEC Answer Sheet in their terminal examination. It was detected that, only Form three students use the WAEC Answer Sheet in their mock exams. The teachers revealed that though it is of importance for students to be taught how to fill and use the Answer Sheet in their terminal examination, it is very expensive to acquire the answer sheet because of the student population. This suggests that lack of practice with the answer sheet could affect the performance of students in the

WASSCE examination since some of the students will not be able to shade their index numbers as well as the answers properly.

4.2.4 Challenges in teaching and learning of music

When I asked teachers and students to list the difficulties they encounter as they teach and learn music, 133 (74%) of the 180 students and the six teachers raise the following factors:

The students noted:

- Lack of music studios and instruments.

- The things music students are expected to learn are too many.

- They have problem in understanding and memorizing some topics (aural culture and form and analysis)

- The music textbooks are not adequate. Some students have no copies.

Teachers challenges stated were:

- Teaching syllabus has no accompanying textbooks or teacher's guide.

- Students chosen to learn music have no or little knowledge in music

- Students are not able to acquire the needed instruments and materials for practical exercise.

• Periods allocated to music lessons in some schools are not enough to help students obtain in-depth knowledge on the subject.

• Much attention is given to the subject by the school authorities.

• Authorities sometimes find it difficult to release funds for practical works and materials.

Therefore, intervention is needed for the above mentioned challenges by teachers and students to help raise students' performance in music at WASSCE.

4.2.5 Measures to improve the quality of teaching and learning of music

Teachers and students suggested that:

• Music textbooks should be made available so that all students can have access to it.

• Enough instruments and gadgets should be provided by school authorities.

• There should be well furnished music studio

• There should be departmental library for music students

• There should be enough reading materials for students and teachers.

• Schools libraries should be stocked with books on music.

• The authorities should always provide instrument and materials which are not already in the school for teachers to demonstrate with at practical lessons.

- There should be time for field trips

- There should be time for students to showcase what they have been learning

4.2.6 How to improve students' confidence level

Music education is more of practical so to improve students' confidence level and improve their desire to learn music are, the teacher need to involve students in the following:

• Educational Trips

• Speech Day

a) Educational Trips

Field trip is one of the recommended educational exercises that help to understand and have first-hand experience in some of the concept presented in the classroom setting. The questionnaire revealed that only 40 (23.4%) of the 171 students had ever gone on an educational field trip while 70% said they had never been anywhere. Those students who went to field trip revealed in the interview that they went only once when they came to first year. These students are currently in form three. This will also affect students' performance because students remember things taught mostly when they see or touch it. Going to places of interest will also boost student moral to learn more, knowing that there higher schools or job opportunities for them.

b) Speech and Prize Giving Day

The study reveals that School A sometimes organizes Speech and Prize Giving Day in which students of excellence and good behaviour are celebrated and prizes were given to honour them. The music department in Schools A was put in charge of the singing and dancing activities of the day. School B did not organize any Speech and Prize Giving Day since 2008. School C also had its last second Speech and Prize Giving Day in 2010. But the schools annually celebrate carol night which music department and the chaplaincy board were put in charge. This according to the teachers in the Schools make the music students feel they are part of the school, expose and it increases their self- confidence and self- esteem.

4.2.6 Environmental factors affecting music lessons

A good learning environment is one that is free of barriers or obstacles or distractions such as noise, gas or smoke. It is also the environment that is free from pollutions because pollutions can create health hazards, which in turn affect or reduce student's concentration or abstract focus to learning. The survey reveals that Schools A is sited near road which can be a distraction to students learning. According to Basil (2007), markets and garages located near schools have always posed a threat to students. Noise and pollution from vehicles have always endangered students' life and concentration. Therefore for an effective learning and high academic performance, schools in both rural and sub-urban and urban areas should be located off zones from smoke/gas pollutions,

market centres or garages, as conducive learning environments inspire learning, understanding, high concentration and high perception.

4.3: Teaching and Learning Materials / Instruments Used in Music Lessons

The fieldwork revealed that there is complete lack of resources and instruments in the three selected schools. This was measured by the availability of resources and instruments including music studio, manuscript board (a board which has the staff already drawn on it), funding for practical works, supply of textbooks and technological resource of music lessons. The observation and interview revealed the existence of some small and unequipped music studios, no textbooks, timeworn syllabus, no computers and little funding in some of the schools. School A had greater access to resources than Schools B and C.
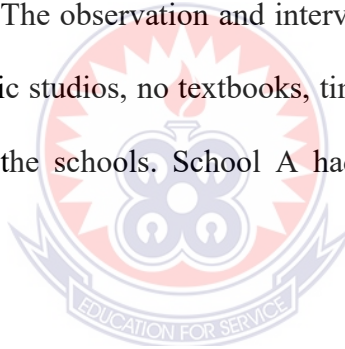
4.3.1 The music syllabus

CRDD (2008) defines syllabus as an outline and summary of topics to be covered in an education. A syllabus is the teacher's first reference book because it outlines programs to be done in a term. But in the three schools under study the school's syllabus is a longstanding one. Virtually all of the teachers bought or borrowed syllabus from their

friends. When the question was asked whether teachers in the various schools use the WAEC scheme of work alongside the Ghana Education Service (GES) syllabus, the responses was few of the teachers know of the scheme of work but a minority of 2 (33.3%) out of 6 teachers do not use it. They make use of only the GES syllabus with the reason that the WAEC syllabus is often not available. However, the interview indicated that 4 (66.7%) out of 6 teacher respondents in schools make use of the WAEC scheme of work alongside the GES syllabus. This is important because the WAEC scheme of work serves as a guideline when getting set for examination. It outlines the areas needed for concentration in each sub-topic in the general topic.

4.3.2 Unavailability of music studio

The research revealed that Schools B and C had no music studio. The alternative resources used by the students in Schools B and C for practical works include the science laboratory, classroom, school compound, dormitory, hostel and home space. Where to use is normally determined by teachers. But for private learning, 80 (70%) out of 114 students use their classrooms for practical works. This is followed by the use of school compound by 20 students (17.5%), hostel and dormitory space 9 students (7.9%) and home spaces 5 students (4.4%). This makes it quite difficult for the students to execute their practical works and for them to display such works for appreciation and exhibition. Music as a subject is placed under the Social Studies department in the schools, so there is no separate library for music student to use for quick and easy identification and use. Adedeji & Owoeye (2002) point out that attractive facilities such as laboratories,

libraries, instructional materials, instruments and studio are a major contributing factor to high academic performance.

4.3.3 Technological resources for music department

The music teaching syllabus demands that students handle and use computers for computer application of music. The study shows that no computers had been allocated to the music Departments of all the Schools under study to help teachers demonstrate any concept to the students. The ICT laboratories in the sampled schools are so choked with activities that no space can be allotted to the music students. This implies that music students are not being exposed to application of modern technologies to the subject.
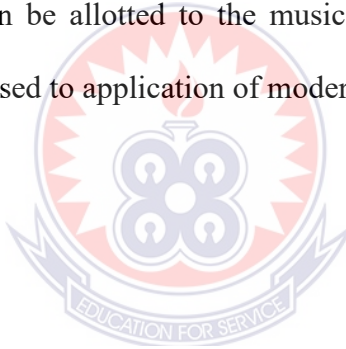
4.3.4 Supply of textbooks

The study revealed that availability of textbooks for the study of music is virtually nonexistent as teachers had to depend on personal efforts to get books to be used. This suggests that students lack enough reading materials. All the teachers in the sampled schools under study were not satisfied with the content of the books they use in teaching but are compelled to continue using them as they hope and prayed for the situation to change. According to the teachers in the sampled schools, they look for and use pass questions to supplement the books they often use mostly because they do not find much in the book.

4.3.5 Funding of practical lessons in music

In view of the student respondents, the second unavailable resource in the selected schools is funding. Out of 180 student respondents, 9 (5%) of the students' respondents indicated that their school provides funds for the purchase of instruments and materials for practical works. The study revealed that 162 (90%) of the student respondents did not have access to funding provided by their school. On the part of the teachers, four of teachers out of six indicated that their schools do not provide funds for the music instrument. Some of the teachers borrow from their various churches while others go to town and others from their school chaplaincy. Two of the teachers representing 33% from school A said their school provide fund for materials sometimes. The study revealed that School A is better financed than School B and C. This suggests that a school with adequate funds will be able to acquire enough materials for practical work.

The questionnaire revealed other sources of funding as from teachers, departmental contribution and Class Contributions. The study indicates that 100 (56%) of students in the absence of funding from their school, make personal financial contributions either in class or through their department to purchase materials for practical work. Also teachers sometimes use their personal money for these materials and hiring of instruments for practical work.

4.4 How Music Students are selected into Music Programmes

Among the problems identified with the educational system in relation to the research included:

a. Poor quality of teaching and learning in the schools as a result of unavailability of teaching and learning materials, learning and management practices, inadequate time for practical lessons.

b. Persistent low regard for and poor attitude of the Ghanaian public towards music education.

The latter problem supports the point whereby students with low grades at the Basic Education Certificate Examination are virtually offer music in most of the senior high Schools. However, prospective music students have no basic knowledge of the subject as compared to other elective subjects they learn, For instance, English, literature, mathematics, science, Ghanaian language and arts. Students who wrote Basic Education Certificate Examination have been placed into the senior high schools across the country by the Computerized School Selection Placement System (CSSPS). The CSSPS is a system used by the Ghana Education Service (GES) to place qualified Basic Education Certificate Examination (BECE) candidates into Senior High School (SHS), Technical Institutes (TI) and Vocational Institutes. These students chose their courses to study at senior high school level at Junior high school when registering for their BECE without little or no orientation making them do some courses they have no basic knowledge about. Out of 171 students who answered questions and were interviewed on whether they have any knowledge of music subject from basic school, 153 students who form 90% of the total student respondents revealed that they have no knowledge about music subject before senior high school. The uses and functions of music in African societies cannot be overemphasized as Aduonum (1980), cited in (Flolu & Amuah 2003). Because the African child is born, named, initiated, fortified, fed, nurtured and buried with music.

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But formal study of music has not received the needed status in the school curriculum, especially at the basic level, even however its importance has long been acknowledged. Nketia (1997) argues that the importance of music is as an avenue for the realization of Pan- African objectives in our schools, as the classroom is a unifying institution, for it brings together children from different ethnic groups. This happened to be some encounters that resulted in hindrances in the studying of music at the senior high level thereby making the subject a bit difficult.

4. 4.1 Grades of students who offer music in the three schools.

Academic performance of music students in the selected schools between 2012 and 2014 was compared to identify their similarities and differences. This was done to get the category of students who study music in the schools and the result they acquired in their final examination. This was based on the WAEC grading system for WASSCE. The results are analyzed as shown in Table 3.

Table 3: BECE Results of Visual Arts and General Arts students in the selected schools from 2012 to 2014.

2012	Designation

Grade	School A	School B	School C
	Number of students %	Number of students %	Number of students %
6 – 12	31 49.2	2 2.9	2 3.3
13 – 25	21 33.3	55 78.5	38 63.3
26 and above	11 17.5	13 18.6	20 33.3
Total	63 100	70 100	60 100

2013	
	Designation

Grade	School A	School B	School C
	Number of students %	Number of students %	Number of students %
6 – 12	30 60	10 14.3	3 5.5
13 – 24	10 20	46 65.7	30 54.5
25 – 29	10 20	9 12.9	15 27.3
30 and above	0 0	5 7.1	7 12.7
Total	50 100	70 100	55 100

2014	

	Designation					
Grade	School A		School B		School C	
	Number of students	%	Number of students	%	Number of students	%
6 – 10	0		0		0	
	0		0		0	
11- 20	30		20		17	
	85.7		33.3		34	
21 and above	5		40		33	
	14.3		66.7		66	
Total	35		60		50	
	100		100		100	

Source: Fieldwork 2015.

Data as presented in Table 3, shows that out of 63 students admitted into school A in 2012, 31 (49%) had aggregate 6 – 12 (distinction). In school C, as many as 38 out of the

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total of 60 students admitted had grade 13 – 25 as against the 21 out of 63 in school A. It is also seen that school C recorded the second highest average students and highest weak grades of candidates, whiles the school A recorded the highest grade of candidates. School B admitted more average students. Out of 70 students admitted the school took 55(78.5) average grade candidates and second in weak grade of candidates. The year 2013 did not show much difference over the previous year.

School A did not admit any students with grade 30 or above but took a few of the average performance students which is 10 (20%) out of the 50 students. The school also recorded the highest number of good students which comprise 30 (60%) students. School B admitted more of the average students 46 (65.7%) out of the 70 students admitted. School C recorded the second highest intake of the average students, highest weak students and lowest students with distinction 3(5.5).

The year 2014 displayed much difference as 30 (85.7) out of 35 students admitted into school A had from grade 11 – 20 with only 5 (14.3%) having grade 21 - 30 students. School B was the second highest with students having grade 11- 20 and highest with students having aggregate 21-30. School C had the highest weak candidates with 17out of 50 having 11 - 20 in total.

Findings on the grades of students reveal that School A admitted majority of students with only BECE aggregate 6 -12 with few average grades of 13-24 and few grade 30 depending on the subject area. The more of the poor grades are pushed down to Schools B and C. This infers that inputs reflect in the output for School A, B and C.

Table 4: WASSCE Result for music students from 2012 -2014.

2012 Grade	School A		School B		School C	
	Number of students %		Number of students %		Number of students %	
A1	4	11.1%	0	0%	0	0%
B2	4	11.1%	2	3.2%	0	0%
B3	17	47.2%	5	8.1%	0	0%
C4	2	5.6%	8	12.9%	0	0%
C5	2	5.6%	6	9.7%	5	9.3%
C6	5	13.8%	10	16.1%	5	9.3%
D7	2	5.6%	9	14.5%	6	11.1%
E8	0	0%	12	19.4%	20	37%
F9	0	0%	10	16.1%	18	33.3%

Total	36	100%	62	100%	54	100%

2013 Grade	School A		School B		School C	
	Number of students	%	Number of students	%	Number of students	%
A1	5	12.5%	1	1.8%	0	0%
B2	7	17.5%	0	0%	0	0%
B3	2	5%	4	7%	0	0%
C4	4	10%	5	8.8%	5	9.4%
C5	0	0%	11	19.3%	18	34%
C6	10	25%	2	3.6%	12	22.6%
D7	3	7.5%	8	14%	0	0%
E8	9	22.5%	10	17.5%	8	15.1%
F9	0	0%	16	28%	10	18.9%

Total	40	100%	57	100%	53	100%

2014 Grade	School A		School B		School C	
	Number of students %		Number of students %		Number of students %	
A1	3	4.8%	1	1.4%	1	1.7%
B2	7	11.1%	4	5.7%	3	5%
B3	12	19.1%	2	2.9%	7	11.7%
C4	4	6.3%	12	17.1%	3	5%
C5	15	23.8%	2	2.9%	12	20%
C6	2	3.2%	9	12.9%	5	8.3%
D7	10	15.9%	17	24.3%	7	11.7%
E8	6	9.5%	14	20%	10	16.6%
F9	4	6.3%	9	12.8%	12	20%

Total	63	100%	70	100%	60	100%

Source: Fieldwork 2015.

Majority of students in School A scored grade B2 and B3 in 2012. From 2012-2013 no students in School A had grade F with few grade C4 to E8. In 2012 no students in school C scored grade A1 to C4. A significant majority of students in School B and C scored from grade C5 to E8 in 2012. A significant number of students from School C failed the subject in 2012. Grade D7 to F9 in School C and B kept on rise and fall cycle from 2012-2014 as shown in Table 4. A study of Table 4 indicates that students' performance in Schools B and C in the music subject was not all that good.

It can be concluded from Table 3 and Table 4 that students' performance varies in relation to schools. School A receives the good grade students and therefore their output tends to be better at WASSCE than Schools B and C which receive the majority of weak and average students. This infers that inputs reflect in the output for School A. This confirms Adedeji & Owoeye's (2002) idea that the educational background or foundation of a student is a major contributing factor to teaching and learning processes and also serves as a spring board for further education.

4.5 Comparison of the Sampled Schools based on Findings

The findings from the questionnaire, observation and interview for objective one, two, three and four which sought to examine how music teachers and students behave towards
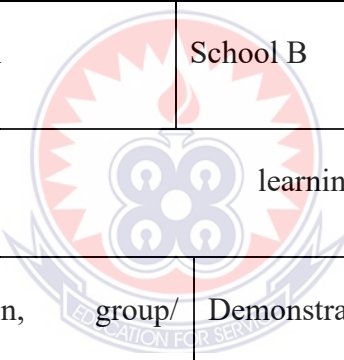
the subject in senior high schools in Ho west district, to identity methods used in teaching music at senior high schools in Ho west district, to identity the materials used in teaching music in the classroom in Ho west district and to investigate how prospective students are selected to study music in Ho west districts indicated that the following factors contribute to the performance of students in music at WASSCE negatively or positively:

• Teaching and learning Process of music in the sampled schools

• Unavailability of teaching and learning resources (materials) for music lessons (both theory and practical)

• Entry Grade of BECE applicant of Visual Art and General Arts students in the sampled schools Ho West District

• Music students' attitude towards the subject in Ho West District

• Music teachers' attitude towards the subject in Ho West District

• Other factors summarized in the table below:

Table 5: findings from the three schools

Findings	School 'A'	%	School 'B'	%	School 'C'	%
Entry Grades of students from 2012 – 2014	Total number of students	100%	Total number of students from 2012-	100%	Total number of students from 2012-2014 = 165	100%

	from 2012-2014 = 148		2014 = 200			
Above average	61	41.2	12	6	5	3
Average	61	41.2	121	60.5	85	51.5
Below average	26	17.6	67	33.5	75	45.5

Findings	School A	School B	School C
Teaching	and	learning	process
Teaching methods used	Discussion, group/ activity and lecture	Demonstration, lecture, group and activity method	Activity method, brainstorming and discussion method
Instructional periods used per week	Five periods (35 minutes for every period)	Six periods (35 minutes for every period)	Four periods (35 minutes for every periods)
Availability of music syllabus	Music syllabus is been use	Music syllabus is been use	Music syllabus is been use

Practical lesson per term	More than seven times	More than seven times	Five times

Findings	School A	School B	School C
Availability of teaching and learning resources			
Funding	Little fund (figure not disclosed)	Little fund (figure not disclosed)	Little fund (figure not disclosed)
Music studio	Small studio and classroom	None (classrooms and tress under are being used	None (dining halls and classrooms are being used)
Teacher competency	Specialized in music (pursuing post graduates)	Specialized in music (degree)	Specialized in music (degree)
Educational trips in one year	Twice	None	None

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Technological resources	no computer		No computer		No computer	
Students attitude towards music teaching and learning	attitude was positive	65%	attitude was poor	45%	attitude was very poor	40%
Teachers attitude towards music education	Teachers attitude was positive	80%	Teacher attitude was positive	80%	Teachers attitude was positive	77%

The major problem of teaching and learning of music is from planning, organizing and the development of the music curriculum for both basic and senior school level. One of the major reasons that students hesitate to study music at the senior high school is the gap between their elementary school music curriculum and high school music curriculum. Many first-year students release that their senior high school music lessons are basically different from their basic school music courses. The syllabus of the senior high school experts students to analyze music, compose a melody, harmonize a song with four or two parts, set a text to a melody, write music they listen to orally on a C.D and write on

western and African music while the basic school syllabus comprises of African music and dance. Akrofi (1998) says that the division within the music education profession with one group supporting the government's prescription of Ghanaian / African music as the basis of school music education and another determined to keep western music is not the best to improve upon music education. The basic level curriculum stress on the teaching of African dances while the senior school curriculum is full of the western classical music. This makes students who enter the senior high schools fear the subject or do not do very well in the subject because there is no foundation of what they are supposed to learn at the senior secondary school.

CHAPTER FIVE

DISCUSSIONS

5.1 Discussions on the Research Questions Addressed in Chapter Four

This chapter provides the discussion of some of the factors that influenced the academic performance in music at Ho West district in the Volta Region. The studies have been carried out to identify and analyze the numerous factors that affect academic performance of music students in various centers of learning. The findings identify students' experience during previous schooling (background characteristics of respondents), self-motivation, teaching and learning process, preparation before, during and after examination, class attendance, teachers and students challenges, working experience of teachers and entry qualifications as factors that have a significant effect on the students'

academic performance in music. The utility of this study lies in the need to undertake corrective measures that improve the academic performance of music students especially in public funded institutions. Although there has been considerable debate about the determinants of poor academic performance among educators, policy makers, academics and other stakeholders, it is generally agreed that the impact of these determinants vary - level and direction with circumstance for instance culture determinants, the institution and the course of study.

I found out that the public – funded senior high schools are under inspection especially because of the current global economic down turn which demands that governments improve efficiency in financial resource allocation and utilization. So the headmasters and other stakeholders involved are very vigilant and careful in using their resources. Also headmasters now admit everybody that the computer picks to go to senior high schools.
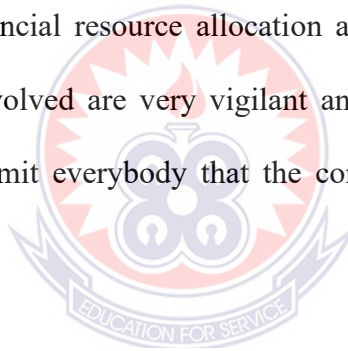
5.2 Teachers' and Students' Attitude toward Music Teaching and Learning

Teachers have the most contact time with students and they are the sole providers of music instruction; their attitudes toward music instruction are very important in supporting students' music education. It seems apparent that the attitudes of teachers are an important component of supporting music education in the school experience. Teacher attitudes toward music education affect time spent on music and may foster a valuing rather than a devaluing of music education in the learning community.

Given the potential impact of teachers' attitudes toward music in the curriculum during the current era of high stakes testing, state standards, and accountability, the attitudes of teachers are of significant importance. Students' attitudes towards music are related to their personal strengths and weaknesses. In situations where students achieve success in music, their attitudes are likely to be positive. However, in situations where they encounter weaknesses and relative failure, then they tend to avoid and dislike the subject and their attitudes are likely to be negative.

Teachers and students can build a strong relationship and be partners in the search of knowledge. These are considered as important aspects of a successful transformation of music education, which serves the pupils' effective learning. The personality and abilities of the music teacher are thus vital factors in determining students' attitudes towards the subject. The students' preferred choices of lesson (private or school) were related to their overall attitudes, so the teachers appeared to affect directly the development of their attitude towards music. The teacher's impact upon a student runs alongside the influence of others, notably family members and school friends. The following section describes the role of family and peers in the construction of pupils' attitudes.

The connection between earlier musical experience and positive attitude toward music education was good as well. The study indicated that the more extensive the prior musical experiences, the more positive the attitude towards music education. Similarly, this correlation between teaching performance and attitudes toward the subject has also been revealed by the teachers. The most prominent finding was the positive attitude towards the statement regarding the advantages of music instruction being scheduled for more than three periods where one period is 40 minutes per week. The current study indicated

that the more extensive the prior musical experiences, the more positive the attitudes concerning the amount of music instruction and its delivery.

5.3 Teaching and Learning Process (Preference)

A good match between students' learning preference and instructor's teaching style has been demonstrated to have positive effect on student's performance. According to Reid (1995) learning preference refers to a person's natural habitual and preference way of assimilating new information. This implies that individual differ in regards to what mode of instruction or study is most effective for them. Some students learn better when information is presented through words (verbal learning) whereas some seems to learn better when it is presented in the form of pictures (visuals learners) and some by toughing or operating on the objects. This shows clearly that in a class where only one instructional method is employed, there is a strong possibility that a number of students will find the learning environment less optimal and this could affect their academic performance. This happened in some classes where music practical is not taught well. Some teachers teach the practical lesson as theory with the reason that they do not have time, equipment and space to teach the practical lessons. Even though planners of the music syllabus (CRDD, 2010) recommend that practical activities (skills) must be given 70% of teaching and learning time. Curriculum planners said that because learning of music is more towards the acquisition of practical skills in composition, performance and aural culture at the senior high level.

Felder (1993) argues that alignment between students' learning preferences and instructors' teaching styles lead to better recall and better understanding. There is a strong possibility that learning preference of students will also depend on the subject matter being taught either visual, aural, read and write and kinetic learners.

5.3.1 Teaching and learning methods

Some music educators also advocate for the use of methods that are home grown by drawing on such approaches as Kodally and Orff-Schulwerk systems in African schools. Amuah and Flolu (2003) state that in some music scholars advocated for Comprehensive Musicianship Approach which was considered as the current innovative system in America Schools because the approach emphasis on an integrated approach in which the various branches of music, history, theory form and analysis are taught. The senior high school curriculum concept is geared towards the socio- economic development and manpower requirements of the country. This means that students who completed senior high school can compose and perform well as a soloist or on an instrument, participate in an ensemble, know their local and foreign musicians. With teaching methods of teachers and Learning styles of students, I address questions, for example, how does learning happen? How does motivation occur? What influences students' development? Out of the six teachers observed four teach Ghanaian music as foreign music because the approach used is based on western classical approach (they teach African music without material), and secondly teachers find it difficult to teach what is in the syllabus because the content does not have a common theme that links the various topics. Learning is the ability to

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understand the general process, repeat or reinforce that process in day to day activities. Learning takes place when students' observable behaviour and internal thought change. It is the environment in which the learning is taking place that aids learning and determines what is learned, not the individual learner. So in the three schools, I look at what the authorities and teachers planned to teach (if what they planned correspond with the syllabus and WAECE's scheme) and how they implement what they planned. I found out that the teachers go according to the syllabus but do not have enough time and resources for the practical lessons. Meanwhile the practical lessons take 70% of the instructional time because learning music is how people make sense of their experience. Teachers need to break learning in short manageable blocks that build on previously learned lessons but two teachers from school B and C tried loading the students at one period and this make the students to be more confused. The various sources reviewed, made me aware of external factors (learning environment, culture, experience) that can affect learning. This drew my attention on how the post-modernism approach to learning is relevant to this study because it allows for different learning styles, and also takes into consideration the varying learning abilities of a learner. Many of the respondent stated in their answers that they believe students learn better when they are allowed to manipulate things or learning materials and come out with their own answers. Ormrod (1995) defines discovery learning as, an approach to instruction through which students interact with their environment by exploring and manipulating objects, wrestling with questions and controversies, or performing experiments. In discovery learning, the learner is not an empty vessel into which to pour knowledge. Instead, the learner actively explores problems, discovering the principles or concepts to

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be learned. Flolu and Amuah (2003) also discussed that both sociologists and anthropologists point out that music does not have aesthetic worth if it is not socially true. Therefore, learning African music requires the understanding of the cultural system, the creative principles of the music and the method by which that music is transferred from one person to another. It will be useful to teach all music of the world in a particular style. African music should be taught practically by listening, observing and participating in the lesson to develop learner's musicianship.

5.3:2 Approaches to learning and studying

Students used different approaches to learning – some want an increase in knowledge, some memorize procedures, some look for the meaning of the concept and others are interested in learning for their own sake, they want to understand ideas for themselves and learn by transforming. The students who want to understand ideas tend to:

• Relate ideas to previous knowledge and skill

• Look for patterns and underlying principles

• Be actively involved and interested in course content

• Adopt an evidence based approach

• Critically examine arguments

Students who adopt a surface approach to learning often want merely to get through a course and learn by reproducing. They tend to:

• Study without reflecting on approach

• Memorize facts and procedures by rote

• Treat the course as unrelated sets of knowledge

• Have difficulty in making sense of new ideas and concepts

• Feel pressured about the amount of work involved in the process.

5.3.3 How students attend music class
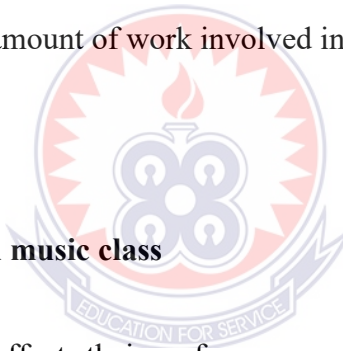
Students' class attendance affects their performance positively or negatively. Students not attending class can affect the teaching and learning process too. During an interview with teachers, most teachers complain of not meeting students in class when they organized extra class for students at the weekend. For instance, if a teacher prepares for three or four times to help a child who is lacking behind and do not find the child in the class, the teacher will not put effort in helping again. Globally, there is wide recognition of the importance of education in socio economic development of countries in general and those in the developing world in particular. A major concern that has emerged over the last decade has been the need to ensure that children, particularly the girl-child, are given the requisite opportunity to access education in their respective communities. Students

constitute the future, human capital of the society and therefore have potential to exercise significant impact on the growth and development of the economy.

How offend or regular students attend classes is due to assessment pressures, poor delivery of teachers, timing of lesson (the time allocated for it) and commitment of teachers. With my interviews with teachers and students I deduced that some lesson especially practical lessons were put on weekends. This made some students not to come because they have other things like going to farm to help parents, guidance or for their school fess or money for their out keep and going to the house on exeat scheduled on some of these weekends. Sometimes teachers also have other things like funnels and weddings to attend on those days because they are the church organists.

5.3.4 Preparation before, during and after examination

Testing promotes learning. Not just midterms and finals, but also quizzes along the way. They ensure that students keep up with the material, but also aid spaced practice. Before introducing a new topic, prepare students with "pre-questions" or relevant knowledge to make students understand the lesson well. Students are not particularly good at judging whether they've mastered a particular concept at the very least, they should be taught to make these kinds of judgment after a delay has elapsed since learning. Teachers have to help students allocate their free time and use them effectively because students are not better at managing their time than ability. And teachers need to provide corrective feedback (not just a quiz score) but checkmark or grade in the upper right-hand corner of the first page of an assignment.

5.3.5 Teachers' and students' challenges

African music could help develop the child fully but it is only experienced during choral festivals at basic schools in Ho west district. It is in this view that the importance of quality teacher training was established to equip teachers efficiently for the job to benefit the country but this is not seen at Ho West so most students who found themselves at the senior high schools to study music find it difficult. The teacher trainee's syllabus was designed to help the trainee to enhance his/her capacity to create music in an authentic African idiom, respond and appreciate African music through listening, performance and composition and acquire the skill to help children to understand and enjoy African music but this is now learn in one semester. According to Flolu and Amuah (2002), it is the duty of the colleges to develop in teachers an artistic attitude in the three dimensional medium of music. Colleges also develop in teachers how to discover potential teaching materials to compose songs and instruments, creativity and being able to teach all kinds of music including western music but almost one third of teachers in basic schools at Ho West cannot teach music.

5.3.6 Challenges in practical lessons

It was revealed during that period was not allocated on the time table for practical lessons so teacher and students find time during their weekends to do practical lessons. If

teachers give their students authentic materials, it will boost their confidence and experience.

Authentic materials will no-doubt expose music students to their culture, because they will learn their culture with the real instruments. So students will learn with the instruments instead of watching it on video. The fact that these resources are the real instruments will also increase students' motivation and better meet the learner's needs. The goal is to understand and use music in real life, so using authentic resources will teach the student what he or she needs to know to get there. Pictures really are worth a thousand words -- even, in a literature course, "maps" of plotlines and the relationships among characters. Before handing out authentic materials, make sure you test and use them to plan lessons and in-class activities. Integrate the concrete with the abstract. Illustrate abstract concepts with many and varied concrete examples.

5.3.7 Environmental factors affecting music classes

Teachers can provide students with step-by-step solutions to sample problems, but they should also make sure that students have the opportunity to solve similar problems by themselves. For instance students should be the opportunity to compose, analyze and appreciate music. At the very least, students should alternate between textbook and chalkboard examples that have already been worked out, and problems they must solve on their own, gradually decreasing the former and increasing the latter. The teacher need to ask himself or herself whether the content relevant or interesting? The teacher have to try to pick topics that are relevant and of interest to students. While the teacher may be a fan of the classical music, students may be overwhelmed by African music. Providing

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materials that are both practical and applicable can spark interest, while helping students to see the relevance of learning their music and others in classroom. Anything the teacher can do to make study material richer will also make it more memorable.

The length of the content can cost lesson and students more than the teacher can ever imagined. Therefore teachers should not scare their students off with a lengthy composition questions or lengthy rhythms. Instead, provide compositions that could be worked on in an hour class period or less. More so, music teacher should remember to choose material that is not too difficult for students.
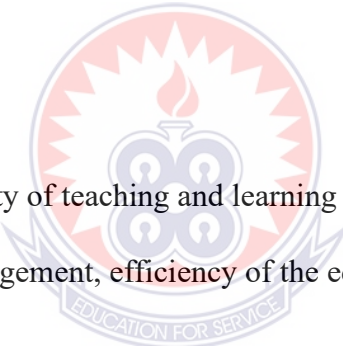
5.4 Teaching Learning Materials and Space (Availability of TLM)

Another problem which impedes music education is lack of instructional materials and space to teach the subject. These cannot be solved by only teachers since some materials are very expensive for teachers to buy and complex for them to improvise. Teachers cannot improvise some the materials (drums) because children need real materials to experiment on as the subject. Teachers need to make authentic materials fun and interesting by seasoning their classroom activities with a lot of creative activities. Shorter study sessions, interspersed with other activities, yield better long-term retention than the same amount of study all at once. Authentic materials bridge the gap between classroom

language use and real life language use by bringing familiar musical instruments and music right into the classroom.

Once a teacher has identified the key facts, terms, concepts, and skills to be learned, students to be exposed to each of them at least twice, separated by a period of several weeks, and arrange assignments and exams to promote distributed practice.

Also, the only official source of information for Senior high Schools music subject in some of the schools is the music syllabus for the Senior Secondary School, which was issued by the Ministry of Education (MOE) in 2001. In this, the rationale and the content of the music programme have been discussed as follows:

- Improving the quality of teaching and learning
- Improving the management, efficiency of the education sector

5.5 Entry Qualifications, Prerequisites and Placement Satisfactory of Students

Students' admission in to the senior high school is based on a number of different qualifications to the extent that students receiving instructions in the same course differ widely in terms of their prior knowledge. Almost 85% of students admitted into the music class even have below average grades in two of the schools under study in Ho west district in the Volta region. This shows that most of the authorities in the schools look

down on the subject (music) and think that is appropriate to give it to those with low grades.

It is important for educators to have an idea of how well or ill- prepared admitted students are based on their qualification. I found out that out of 180 students of participants, 162 which made up of 90% did not have any previous knowledge on music either from their previous schools attended or elsewhere. With this problem it is important to identify students who might need extra attention based on level of prior competencies upon admission and do extra tuition for them. But sort of tuition was not going on in the three schools under study. Some teachers do extra tuition for money and not for those "unprivileged" students but for anybody who want to attend and have money. Some teachers also complained that student were not even willing to come to the class because they claim the subject is difficult or do not know the benefit of learning music. Some students also claim they were forced to study music which they do not have interest in.

CHAPTER SIX

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

6.1 Summary

The study aimed at finding out the factors that influence the performance of Music subject among students in the Visual Art and General Art Course at WASSCE in the Ho West District.

Studio for practical lessons and working tables are not available in School 'B' and 'C' and in school 'A' the room is not big enough. The small room studio at school 'A' is being used as a classroom too. Students therefore do their practical works on the school compound and in the dining halls and in classroom. This does not augur well for the quality of practical work that Music students in these schools need to do in order to compete positively at WASSCE with those who study under good environments since all SHS students write the same final examinations in Ghana.

As the study clearly reveals, the BECE results cited in the study indicate that students admitted into School A are generally those who had few above average and average BECE grades and therefore their output tends to be better at WASSCE while those in schools 'B' and 'C' had average and below average so their result at WASSCE is not all that good. This concludes that inputs reflect in the output for School 'A', 'B' and 'C'.

It emerged from the study that the music textbook is not in the schools of study so teachers buy and use books they release will be good for the students. The study reveals that teachers in School 'B' and 'C' do not go for in service training to upgrade themselves. Also the survey reveals that Schools 'A' is sited near roads. The Learning Environments that are free of barriers or distractions such as noise, gas/smoke pollutions and so on can constitute health hazards, which in turn affect or reduce the student's concentration or conceptual focus to learning.

6.2 Conclusions

The major conclusion drawn from this research is that, the identified differences between the schools have to be resolved through adequate resourcing, infrastructure, good environment, good supervision, good BECE entry grades and experienced teachers, in order to address the differences and enhance academic achievement for students across the country.

The lack of Music textbooks, absence of practical studios, inadequate practical lesson, practical computer lessons and lack of up-to-date textbooks in the teaching of music also places serious limitations on the knowledge and skills that the students could absorb on the programme.

Music should be made compulsory subject or core subject for all teacher training colleges so that every teacher can at least teach the fundamentals of music and its theories not only at the basic schools, but also at the junior and senior high levels. This will help every child especially those who will offer music at the higher level immensely. Music should be maintained properly and promoted efficiently as an important part in basic schools education for easy continuity in higher levels.

Music has been considered as a significant part of education system for years. Therefore curriculum planners of today fail to recognize the importance of music and they wrongly take music education as play time and make it non examinable at the basic level. According to Gardner (2008) music is one of the basic human forms of intelligence. They need to understand and appreciate the importance of music education that it develop the child holistically and enhance them appreciate their culture. Make the music curriculum relevant to the needs of the students and the culture of the society, bear in mind the

multicultural and diverse nature of the country and select practical oriented tasks to develop the curriculum so that pupils will be involved in the lessons.

Educational development in Ghana had for ages been patterned along the colonialist dictates and needs. Therefore there should be a useful study exploring Ghanaian teachers' understandings of teaching, learning and assessment. I think poorly trained teachers with badly reasoned professional practices may bring out a more complex situation. However, given the right circumstances, teachers can reflect on their practices and produce a more refined account of teaching and learning. Ghana should improve quality of teaching and learning through the review and revision of teaching materials, new measures on teacher incentives and a focus on in-service teacher training and Strengthen management at both central and district level. Music educators, composers and musicians should form a group which can assume the role of the organization in intellectual leadership, curriculum development, professional development, advocacy, and professional standards. They should have a strong vision for the group and always defend and remind themselves of it. They should form small groups and assign the work and the objectives to them. For instance, one group will take up the responsibility of developing the curriculum, for the training of teachers, for supervision and implementations. The association of the music educators, composer and musicians should involve themselves in research concerning the profession and the study of the subjects. One of the most critical needs of the music education profession at this 21st century is a strong central unifying philosophy. The organization has to develop one strong professional philosophy which will govern and direct music teachers and curriculum developers. They have to take into consideration the need of children and the society before developing the philosophy. The profession has to

be developed in psychology and focused their efforts on musical perception, cognition, and other specialized interests.

The organization should be involved in the development of the music curricula for schools and colleges. Advocacy can also be an effective way for promoting music education in Ghana to make the public more aware of the role of music education in Ghanaian society. The public has to know the importance and uses of music to the child and the society at large. I think this will promote the involvement of music to examinable subjects and the learning of it in the schools and colleges since Ghana's policy state that non examinable subjects should not be given much attention.

6.3 Recommendations

Having studied the problem I came out with these recommendations that

1. Teachers should employ different methods of teaching and should also make music class very interesting for students, especially those who did not study music at their basic school.

2. It would be beneficial for music students to encourage and help each other by holding more discussions/group work. Teachers should also have practical approach in teaching music.

3. School administrations should provide funds for teaching and learning materials or instruments (drums, keyboard, rattle, *atɛntɛbɛn*) for effective practical training of the students.

4. Headmasters should solicit funds from NGOs, School Management Committees and other stakeholders engaged in development of school programmes and provision of school infrastructure to provide purpose-built music studios to encourage effective teaching and learning and running of the music programme in all schools. This will sustain quality music education in Ghana.

5. Prospective students of music should be oriented and counseled before choosing the subject.
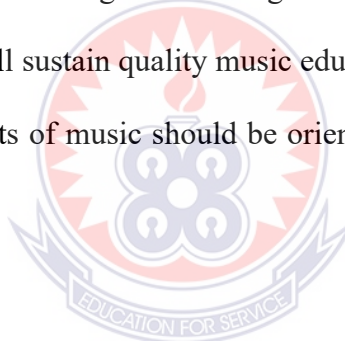
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APPENDICES

APPENDIX 1

Interview Guide for Music Teachers

- Is teaching of music enjoyable as you taught?

- Is special tuition given to students who had low scores in terminal examination?

- Are Music textbooks and hand-outs available for students to learn?

- Are you teaching in your area of specialization?

- Do teachers involve students in the teaching and learning process?

- Have your students been supplied with the government approved Music textbooks?

- Are you satisfied with the content of the Music textbooks?

- What problems do you face as a music Teacher?

- Which aspect of music do you find more challenging?

- Did you ever attended any music seminar?
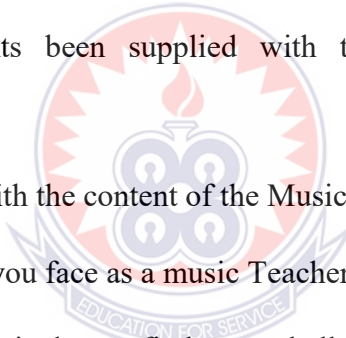
APPENDIX 2

Interview Guide for Music Students

- How often do you have music practical in your school?

- Did you choose to do music yourself?

- Have you ever studied music subject before?

- Have you ever travelled out on an Educational trip?

- How often do you have Speech and Prize Giving Day in you school?

- What roles did music students play during Speech and Prize Giving Day?

- What problems did you have in studying music?

APPENDIX 3

OBSERVATION GUIDE

Angle of Observation Rating Scale

Teaching and learning

	5	4	3	2	1
1. Preparation before lessons					
2. In-depth knowledge of subject					
3. Relating subject matter to previous lesson					
4. Kind of examples given					
5. Attitude towards subject					
6. Communication					
7. Clarity of communication					
8. Evaluation of lesson delivered					
9. Teacher-response to questions and answers from Student					

10. How Lessons are Organised

Rating scale

	Excellent	Very Good	Good	Poor
1. Lesson aid and material				
2. Available music studio				
3. Available instruments and materials				
4. The use of text books and handouts				

APPENDIX 4

WAEC Grading Scale for WASSCE 2012- 2015

Marks	WASSCE Grade	Remarks
100- 80	A1	Excellent
79-70	B2	Very good
69-65	B3	Good
64-60	C4	Credit
59-55	C5	Credit
54-50	C6	Credit
49-45	D7	Pass
44-40	E8	Pass
39 and below	F9	Fail

Source: WAEC

APPENDIX 5

LETTER OF INTRODUCTION

UNIVERSITY OF EDUCATION WINNEBA
DEPARTMENT OF MUSIC EDUCATION

P. O. Box 25, Winneba, Ghana. Tel. 03323 22035 e-mail: dmu@uew.edu.gh

Our Ref: SCA/DTA/166/Vol.1/Vol.2/
Your Ref:

Date: 9th October, 2015

TO WHOM IT MAY CONCERN

Dear Sir/Madam,

LETTER OF INTRODUCTION:
ADOM FAITH MAWUNYO

The above mentioned name is a second year Master of Philosophy in Music Education student of the University of Education, Winneba, Graduate School, with student identification number 8140120015.

She is currently writing her thesis on the topic "Factors that influence the performance in music of Senior High School students in the Ho West District in the Volta Region : A case study in three selected Senior High Schools" and therefore needs your assistance to enable her acquire the necessary information for her thesis.

I am officially introducing her to your institution to provide her with the necessary information and assistance that she might need.

We count very much on your cooperation and understanding in this regard.

Yours faithfully,

Dr. Eva Akosua Ebeli
Ag. Head of Department

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