

**Impact of Curriculum Review Policies on Music Teaching and Learning:
Case of Public Primary Schools in Kiambu County, Kenya 1999-2019.**

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DECLARATION

‘This THESIS is my own original work and has not been presented for a degree in any University’.

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ACRONYMS AND ABBREVIATIONS

CHE	Commission of Higher Education
CPT	Critical Pedagogy Theory
DEB	District Education Board
ECDE	Early Childhood Development Education
EFA	Education for All
FPE	Free Primary Education
FT	Functionalist Theory
GCM	General Curriculum Model
KICD	Kenya Institute of Curriculum Development
LIST	Linear Interaction Social Theory
MIT	Multiple Intelligence Theory
MOE	Ministry of Education
PPS	Public Primary Schools
PTA	Parents Teachers Association
TIQET	Total Integrated Quality Education and Training
TSC	Teachers Service Commission

OPERATIONAL DEFINITION OF TERMS

Classroom behavior: Stimulus-driven responses that occur specifically within the classroom in response to exposure to music education. It also refers to how students are acting in the classroom in response to what is going on or present around them.

Music Curriculum: The government syllabus that details the study programme of music in primary schools.

Music Education: Teaching and learning of music in public primary schools. This includes the theoretical aspects as well as the practical lessons that entail the use of musical instruments, and learning through audio-visual equipment.

Public Primary School: Government-funded and managed centers of learning for elementary pupils enrolled between standard one and eight.

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ABSTRACT

The place of music in the Kenyan curriculum of education has for long not been assured as a result of curriculum review and changes. In order to understand how Kenya's Curriculum Review Policies have impacted the stakeholders in the Public Primary Schools, this study examined the influence of Kenyan education policy and commissions of inquiry into the education system on the attitude /perception on the teaching and learning of Music as a subject in public primary schools in Kenya. This study identified its statement of the problem as being the various changes in the music curriculum whose impact has not been fully analyzed in literature thus creating a gap as to the relevance of these changes to the overall learning experience in public primary schools. This study sought to achieve the following objectives: to establish how the various music curriculum reviews have influenced classroom behavior and overall learning of music in PPS in Kiambu County; To determine how the music curriculum review and changes have affected the morale, performance and state of music in PPS in Kiambu county and; to explore strategies for better teaching and learning of music as a subject in PPS in Kiambu County. The study is significant as it contributes to knowledge by filling the present gap in literature on how music curriculum changes have affected the teaching and learning of music. Policy makers and scholars can therefore have a vital resource to rely on. The study employed the Functionalist Approach to Attitude Formation and change which suggests that attitudes impel people to react to objects, situations, or propositions in ways that can be called favorable or unfavorable. The study correlated the influence of Curriculum Review Policies (independent variable) as it affects the state of music in PPS, which is the dependent variable. A descriptive Research Design was chosen because it enabled the researcher to present the various opinions and attitudes from the subjects in the most effective way. For purposes of gathering objective data, the study employed participant observation of pupils, questionnaires and interview schedules as primary data collection tools with the findings being complemented by secondary data collected from journals, books, policy documents, and online sources. The research employed purposive sampling technique to select respondents based on the characteristics of a population and their level of engagement with music education curriculum. The study chose as its area of study Kiambu County (Kenya) because it has Public primary schools that have been in existence long enough to have been affected by the Curriculum Review Policies changes. This study shed light on the influence of policy on classroom behavior and the overall learning of music. The study therefore, provides a timely insight into this problem with a view to re-defining learning and teaching of music in the Kenyan public primary schools by proposing measures that are responsive and inclusive of the end users of any music policy. The study revealed that a majority of the respondents were in agreement as to the negative impact of the various music curriculum changes on the overall learning of music and on classroom behaviour. There has also been a marked decline in the place of music in the PPS education curriculum, a situation that has had a negative impact on the attitudes of teachers and pupils towards music.

CHAPTER ONE

INTRODUCTION

1.0 Background to the Study

The impact of music education policy on the teaching and learning of music through the world has been the center of focus in scholarly studies as well as in practice. The quest for the best model that establishes a conducive learning environment has preoccupied policy and scholarly debate world over. In Ohio State of the United States of America (USA), there was a marked growth in the uptake of music by the learners when there were purposive steps initiated to entrench music in the education curriculum. This development at the beginning of the New Millennium revealed the need for purposive steps to address the needs of learners and teachers.

In Macedonia, the influence of globalization, technology, and western culture on music teaching has contributed to an enhanced place of music not just in school but in society in general. After the introduction of music curriculum policies, it was observed that further revisions had to be done to make the system suitable to the teaching and learning of music (Leshkova-Zelenkovska and Islam 2013). It is evident that it takes careful planning and years of policy formulation, implementation, monitoring and review for the appropriate model to be arrived at.

In Africa, Zambia also faced challenges in establishing a clear policy to advance the learning of music despite apparent efforts at training music teachers. The insignificant government support in purchasing musical equipment; the non-examinable nature of music in the seventh grade; the resistance of some administrators to embrace music and the resultant demotivation of teachers are seen as contributing to the dire state of music education (Mubita 2008).

The historical development of the music curriculum from the colonial times to the present reveals a heavy missionary and subsequent Christian influence in the music curriculum where certain aspects of indigenous music education have been ignored with the notion that they contradict Christian teachings (Odwar, 2005 and Digolo, 2003). The decade after Independence ushered in a new era where nationalization of education became a key priority for Kenya and other African nations (Gachathi, 1976). The education system inherited from the British colonial power was found to be inadequate and irrelevant to a post-colonial Kenya seeking to break away from any vestige of colonialism. While the government put an emphasis on building the country's technical expertise in the sciences, agriculture and technology, music education was given less priority (Akuno, 2005). However, the subject was taught at Public Primary Schools (PPS) even as the government gradually sought to enhance its teaching pool through the building of teacher training colleges. More pupils also gained access to education as the *Harambee* effort ensured the building of more primary schools across the country.

In 1985, music education in PPS was made a compulsory subject, examinable at this level. The new 8-4-4 system of education had replaced the 7-4-2-3 system that had been in place since independence. While various policy documents (such as the Bessey Report-1971, Ominde Report-1964, among others) had suggested changes in the music curriculum, the implementation of the same was handicapped by resistance and lack of resources (Akuno, 2005). Music is currently taught as a creative art at primary school level where it is non-examinable. At secondary level, music is an elective subject with even some schools deciding not to offer it altogether. The National Curriculum is further implemented up to teacher training college level but at University level and other post-secondary institutions, the syllabi followed varies from institution to institution. Despite this commendable step, certain drawbacks continue to hinder curriculum enactment in music education. The most threatening

of them all seems to be the fringe position that music and other arts occupy in school curricula activities as regards time allocation and arranging school games activities.

Kenya has attempted to entrench her diverse cultures in its music education by instituting various commissions of inquiries among them the Commissions of Inquiry into Education; Ominde Report of 1964, Gachathi Report of 1976, Kamunge Report of 1988 and the Koech Report of 1999. Recent efforts at reformulating Kenya's music policy have led to a National Music Policy draft (2015) from such drafts as the Draft Music Policy of 2007 and 2012. This has, however, not resulted in a focused approach to music education. Wanyama (2006) notes that the expensive nature of music instruments should be addressed by embracing locally made traditional instruments.

The place of music as a subject in Kenya's education curriculum is deemed to be declining. It seems to have lost its former position of compulsory and examinable status to only being taught as a composite subject of creative arts, but remains non-examinable. Since it is the government through the Ministry of Education (MOE) that is tasked with the responsibility of determining the subjects that are prioritized for teaching, learning, examination, and allocation of resources in school; these efforts directly impact the decisions of teachers and other stakeholders on which subjects are preferred to others.

Further, efforts need to be made to tackle the lack of synergy between primary level music education and secondary level education. Wanyama (2006) observes further that the elective nature of music education has discouraged many music teachers who are seeking other options elsewhere and recommends that the government invests more in music, use of indigenous music education resources and adapting a clear curriculum of education. This study provided an insight into how the curriculum policies review process influences the teaching and learning of music in public primary schools in Kenya.

This study proceeded from the fact that the various curriculum changes have deemphasized the importance of music yet it is at this elementary level that there should be much emphasis on establishing a solid foundation in music learning. Positive or negative attitudes towards music and the enabling environment in terms of a functional curriculum and professional staff highly motivated play a major role in redefining music learning in primary schools. This is necessary bearing in mind that music has been recognized as vital to the realization of the country's development and also in the advancement of the country's heritage (Draft Music Policy, 2007). Furthermore, the disconnect between the dictates of the Sustainable Development Goal number 4 (which requires countries to ensure inclusive and equitable quality education and promote lifelong learning opportunities for all) and the peripheral role of music in PPS requires a study to ascertain the genesis of this situation.

1.1 Statement of the Problem

As a result of the government's implementation of the Koech report (1999), music is now a non-examinable subject at primary school level and as a result there is need to establish how this process has affected the prioritization of music as a subject area and a profession by head teachers, music subject teachers and pupils. The impact of such past curriculum changes has not been fully grasped in the existing literature, especially the lack of synergy between the place of music in PPS and secondary school level. This is despite the fact that the Koech Report (1999) had identified some of the weaknesses of the 8-4-4 system as being the mismatch between curriculum content and time allowed within each level and the hurried implementation of curriculum changes without consultation and adequate preparation.

There appears to be a lack of favorable Curriculum Review Policies to advance the status of music, despite the government investing in the training of teachers and providing other logistical support. Such variance in government plan of action creates an uncertainty on what actually should be the place of music in PPS. In addition to that, the lack of comprehensive

studies on the effects of curriculum changes and the role of various stakeholders in redefining the place of music as a subject necessitates research on the same. Its place as a non-examinable subject vis-à-vis the situation in secondary school that awaits these pupils has a bearing on attitudes by the learners and teachers towards the subject. This study, therefore, sought to establish the resultant effects on teachers and pupils' attitudes and behavior towards the subject in terms of teaching and learning, bearing in mind the government's education policy. This was with a view to determining how the music curriculum changes have been received and their impact on the morale, performance and overall place of music in the Kenyan public primary schools. This was purposefully to inform any calls for refocusing the place of music as a subject in public primary schools (PPS).

1.2 Objectives of the Study

- i. To establish how Curriculum Review Policies in Kenya has influenced classroom behavior and overall learning of music in PPS in Kiambu County.
- ii. To determine how the music curriculum review and changes have affected the morale, performance and state of music in PPS in Kiambu County.
- iii. To explore strategies for better teaching and learning of music as a subject in PPS in Kiambu County.

1.3 Research Questions

- i. How has the Curriculum Review Policies in Kenya influenced the classroom behavior and overall learning of music in PPS in Kiambu County?
- ii. In what ways have the review and changes in music curriculum affected the morale, performance and state of music in PPS in Kiambu County?
- iii. What strategies are needed for better teaching and learning of music in PPS?

1.4 Research Assumptions

This study proceeded from the assumption that the review and changes in Kenya's education policy have had a negative effect on the place of music in primary schools. This has further demoralized the teachers who, despite being trained by the government are not being fully utilized as the subject they are trained to teach is given less weight in the current curriculum. Furthermore, this study holds that pupils have also been affected by these constant policy reviews and changes as the opportunities previously available for learning and advancement in music have diminished.

1.5 Significance of the Study

For any government education plan to be implemented successfully, it is important for the implementers and those impacted by the policy to institute programs that are in line with its overall policy development. This thesis advances the argument that the government is yet to fully realize the potential in promoting music learning at an early age of its children. Furthermore, few studies carried out have not adequately established a clear link between the music curriculum reviews and the magnitude this has had on the place of music in PPS. Observable varied attitudes offer an immediate way of gauging the internalization of such government venture by the teachers and by extension pupils. This study sought to shed light on the impact of curriculum review policies targeting subjects to be offered in primary schools with more attention towards music in the face of changes in the education policy since 1999. This study was designed to be of benefit to policy makers who will be more conversant with the influence of their policy decisions and awareness of what to consider when embarking on major policy changes in the music sector. This study was also benefit pupils, teachers, and school management since they will gain from an informed policy making exercise that addresses their needs and expectations. Ultimately, this study contributes to academic research in the area of music learning and curriculum review.

1.6 The Scope of the Study

This study limited itself to a study of how the music education curriculum review and policies by the government has promoted (or hindered) the consideration of music as a key subject. The focus was on past music curriculum reviews as carried out by the government. The study was based on the experiences in selected Public Primary schools in Kiambu County with the target respondents being the head teachers, music teachers and pupils in these schools as well as directors at the Ministry of Education (MOE) and Kenya Institute of Curriculum Development (KICD). The county was chosen because of its expansiveness, hence a large number of PPSs that actively take part in school music activities. It therefore offers a unique insight and provides a case scenario for future studies in other counties.

1.7 Limitations of the Study

The study projected the challenge of administering the research instruments over a wide area of the County. This study, therefore, employed two research assistants in order to ease this challenge. In cases where there were challenges of inadequate number of primary sources of information, the study sought to complement these with secondary sources from journal articles, government papers, books and online sources that touch on music education.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.0 Introduction

For the purposes of contextualization of the subject matter of this study in Kenya, this chapter provides various viewpoints on related areas including the history and development of music from a global perspective, music education in Kenya, theories of teaching music, attitudes and learning. This chapter concludes by providing the theoretical framework for the study.

2.1 Emerging Issues in World Music Education Systems

The world over, countries have sought to establish working music education curriculums. This section examines trends in music education systems across the world before focusing on the Kenyan context.

2.1.1 Global Music Education systems

In discussing music education in America (USA), Kelly and Lancaster (2008) acknowledge that modernization in the 21st Century has posed major challenges to music education in Florida. They highlight the various challenges, which include the quality of teaching in public schools, the overarching role of technology in the learning process; the diversity of music genres that act as instructional material and the relevance of music in the overall learning process of learners. Kelly and Lancaster (2008) argue that stakeholders in music cannot avoid the past and present concerns in the music curriculum but have to integrate music in the wider educational demands for physical education, science and other related vocational training needs of students. The documents inform the challenges that music education faces globally. Conclusions of this study showed that it is essential that music teachers should prepare their pupils for a lifetime in music; enable them to experience music as much as possible; expand

the subject to contain as many career avenues and connect the music needs of the children to those of the wider community and the nation as a whole.

Gerrity (2007) studying on the impact of music education policy on the learning of music in Ohio, USA observes that there is a marked growth in the uptake of music by the learners when there were purposive steps initiated to entrench music in the education curriculum. This study offers valuable insights on how purposive, consultative processes in curriculum review policies can engender the growth in the learning of a particular subject. This study therefore sought to examine how Kenya has likewise sought to ensure music uptake in public primary schools.

Leshkova-Zelenkovska and Islam (2013) observe the influence of globalization, technology, and western culture on music teaching in their study on Macedonia where they relate how these three forces have contributed to an enhanced place of music not just in school but in society in general. They claim that efficient music education requires the necessary complementarities of a sound educational policy by increasing the number of classes, or by restoring the former number of classes (for instance from 1 to 2 class hours). Moreover, an additional handicap is the prevailing general opinion that the other teaching subjects are more significant, especially mathematics, native language, computers, studying foreign languages which must be overcome since music education is practically put in an inferior position. The study by Leshkova-Zelenkovska and Islam (2013) informs this study on the hybridization of music due to the forces of globalization and the decreasing place of music in the educational curriculum. This study sought to understand the place of music in primary schools, something which was not fully brought out in the study on music education in Macedonia by Leshkova-Zelenkovska and Islam. This study therefore sought to fill this gap by examining how the education policy has redefined the place of music in Kenya.

The factors affecting music education in Zambia are highlighted by Mubita et al (2008). In their study they state the aims of music education as facilitating the development of each pupil's imaginative, affective and creative qualities and in contributing to the cultural vibrancy of the nation. However, Mubita et al (2008) identify challenges facing music education as being a lack of a clear policy to advance the learning of music despite apparent efforts at training music teachers. They also cite little government support in purchasing musical equipment; the non-examinable nature of music in the seventh grade; the resistance of some administrators to embrace music and the resultant demotivation of teachers as contributing to the dire state of music education. Mubita and others (2008) note that this has affected learning and call for an overhaul of the music system. From this study on Zambia, this study is able to reveal the gravity of the deterioration in music learning in other parts of the world and in an attempt at finding a solution, this study proceeded with its research on the Kenyan case.

Casimir, Nwakego and Umezina (2015) note that African music education systems have been adversely influenced by western culture yet African music has a rich heritage going back centuries. They describe the scenario as is in Nigeria by noting that music education is optional at the primary and secondary level of education and that there is a general national apathy towards music education which has been reflected in the government policies towards the subject. They conclude that it is up to national music departments and institutes of African studies to spearhead changes in the curriculum to correct this deteriorating situation by building a music philosophy that would initiate a new dialogue aimed at embracing Nigerian-initiated music education. The study by Casimir, Nwakego and Umezina (2015) together with the studies on Florida, Macedonia and Zambia reveal a gap in the uptake of music as a subject in various countries and the need for an urgent effort at refocusing on the

role of music and music education to global development. This study endeavored to study the place of music education in primary schools with an aim of finding out its place in education.

2.1.2 Evolution of Music Education in Kenya

In Kenya, relevant ministries and government agencies had goodwill to entrench the learning of music at primary school level, with this subject being recognized as vital to the development of a vibrant culture and heritage that is beneficial to development. Various studies such as done by Andang'o and Mugo (2007), Wanyama (2006) and Senoga-Zake (1986) underscore the importance of music learning at an early age. It is imperative to the government to institute comprehensive education policies that take cognizance of the educational needs of the pupils as well as ensuring the advancement of the morale and ability of the teachers to perform their duties.

Kenya, like most African countries developed formal systems of education at the initiation of colonialism which sought to infuse a new sense of civilization. Before that, Kenya was an amorphous entity, having many ethnicities of Bantu, Nilotic, and Cushitic origin which had developed their own systems of music learning. In these pre-colonial times, localized, relevant indigenous knowledge was very important in the organization and transmission of knowledge. Bunyi (1999); Ntarangwi (2003) and Strayer (1973) while examining the role of the British in the establishment of western education in Kenya highlight the system of education as prevalent in traditional Kenya. Indigenous communities, they note, organized their system of education around the various stages of life of an individual, with appropriate skills being inculcated based on the needs of the individual and the expectations that society had on the individual. They are useful in providing a background of education in the country. The studies also offer vital lessons to policy makers in their explanation of how education was tailor-made for certain stages of a child's development. The studies however do not

develop the angle further to include an assessment of modern education curriculum and whether it is as child-development conscious as the pre-independence traditional version was. This study sought to offer an insight on the need for redefining the place of music at the primary school level of learning.

Informal education practiced in pre-independent Kenya was derived from the culture and tradition of respective communities, with careful attempts being made to nurture an appreciation of a community's way of life in the upcoming generations. Senoga-Zake (1986) in his study points out the major role played by parents, elders, and professionals (such as skilled hunters, blacksmiths, basket makers, instrumentalists, costume makers, and medicine men) in passing on knowledge and skills. Knowledge of the environment, climate, seasons, neighboring communities, and general etiquette was passed on through observation, poems, riddles, tales, and games. A mastery of any one area of a community's way of life was regarded as a superior good to the individual and the community as any vital skills learnt would eventually come in handy to the information perpetuation of the community. Dei (2000) further points to the interactive nature of the teacher and student in pre-colonial Kenya, noting that there was an interactive element to the learning, which was a lifetime process as opposed to formal education where there is a set timetable for an incremental process. Senoga-Zake's study enriches this study in pointing to the importance of inclusivity in the learning process and the continuous way in which education takes place when the stakeholders (in this case the teacher and the pupil) embrace and own the curriculum due to its relevance to their needs. This is further highlighted in Dei's (2000) study and it is what forms the basis on which this study is conceiving one of its objectives of how to explore strategies for better teaching and learning of music as a subject in PPS in Kiambu County as captured in the third objective.

Eshiwani's (1990) historical review of the education sector points to a top-down policy approach where the end-users are there just to implement whether they agree with the policy decisions or not. His study points to a history of non-consultation by the government which results in unpopular and poor policies that do not suit the needs of the population at large. This study proposes that it is this mindset that has lingered on and which has to be rethought to ensure inclusivity in the decision making process. Racial segregation in education remained until 1960, when it was abolished but while it lasted, there was a concerted effort to starve the Africans of formal education while the disruption of African life gradually wrecked the traditional way of life and education. Education, in this wider colonial policy of divide and rule would thus become a status symbol and a means for acceptance by the European colonialist and as a modernizing influence on a very small number of Africans.

Eshiwani (1990) and Akuno (2005) agree that the missionary-driven colonial education lacked any indigenous input, being dominated by western influences and lacking in depth and resources to cater for the demand for it. This study observes that the perpetuation of an unresponsive education system where the centre seemingly knows the needs of its learners and teachers are detrimental to positive strides being made especially in the music sector. The studies by Eshiwani (1990) and Akuno (2005) thus offer useful insights to relate what happened in the colonial and immediate post-independent Kenya to the various policy decisions being taken by the government. These studies however do not address themselves to the issue of the impact the curriculum reviews in education have had on music learning in PPS in Kenya. This is what this study sought to address.

In their studies on post-independent education Kenya, Eshiwani (1990) and Kinuthia (2009) claim that Kenya, just like any other African country gaining independence sought to break the colonial yoke by Africanizing its key sectors. The pressing need to provide a skilled

labour force in sectors of government and the private sector as well as fighting “ignorance, hunger, and disease” as President Kenyatta stated then needed an overhaul of the colonial system of education (Kinuthia, 2009). Eshiwani (1990) and Kinuthia’s (2009) studies and Kenyatta’s pronouncement point to early attempts at reshaping Kenya’s education sector. This study gathers from these studies that Kenya’s education sector could have made solid gains had the government proceeded to diligently form and implement its educational policies to the letter.

2.1.3 System of Education in Kenya

Ntarangwi (2003) documents the efforts of the government in establishing the 7-4-2-3 education structure that was modeled on the British system and which contained seven years of primary learning, four years of lower secondary education, and a further two years in upper secondary education that would eventually culminate into three years of university education. Ntarangwi’s (2003) study is relevant to this study in providing a historical analysis of Kenya’s education sector. The study however is limited in its examination of the issue of how curriculum changes have impacted on learners and teachers. This study seeks to fill the gap in Ntarangwi’s (2003) study which is otherwise vital. Eshiwani (1990) observes that an expansion in the number of schools was spearheaded by Kenyatta’s rallying call of *Harambee* meaning a pulling together of resources as well as a partnership between the government, church missions, and organizations to allocate manpower. At independence there were 6056 primary schools and 891 000 pupils enrolled in primary schools but this number has grown, with the number of primary schools estimated in 2013 as being over 27,000 and 8,000 high schools with a combined enrolment of two million pupils (World Bank, 2014).

After more than two decades of the 7-4-2-3 system which had its own share of challenges, the government in 1985 adopted the 8-4-4 system with eight years at primary school, four years secondary, and four years at the University. In 2003 the new National Rainbow Coalition government honored their campaign pledge and implemented Free Primary Education (FPE), which saw primary enrolment increase by 1.2 million. Whilst this contributed towards advancing Millennium Development Goal 2: Universal Primary Education, it also led to severe overcrowding in public primary schools, which in turn affected the quality of education provided. However, the country has made major strides in improving overall literacy (at 92%), with the government now devoting over 21% of its budget to the education sector, though issues of salaries, low manpower and the relevance of the 8-4-4 system have continued to dominate debates on how to align the education sector with the demands of the 21st century (Kinuthia, 2009).

As regards the place of music in the education sector, various scholars have documented its position. Andang'o and Mugo (2007) observe that at nursery school, music is integrated in learning, and used heavily as a tool for teaching other areas of the curriculum. Senoga-Zake (1986), in examining folk music has highlighted the role of music in teaching in the pre-colonial era and how western influence has eroded this music. Wanyama (2006), Andang'o (2009) and Akuno (2005) have focused their studies on the influence missionary education had on reshaping the focus of the content of music education-from a traditional to a western-oriented one. They further note that after independence, while the country sought to replace the colonial curriculum and in employing African teachers, the lasting influence of choral music, hymnals, and western learning aids would persist.

These studies by Senoga-Zake, Wanyama, Andang'o and Mugo and Akuno offer rich insights on Kenya's traditional music education as well as highlighting the way such education was

age-based and therefore well-timed for certain stages of a child's development. These studies also offer insights into child education in post-independent Kenya and the challenges facing the music education sector. They however inadequately address the impact of changes in the music curriculum on the overall learning in PPS. Lirumba (2007) argues that free education is basically free of knowledge, an assertion which this study was aligned with to the extent that music education is being reduced to a pastime subject, thus affecting its content. This study sought to fill this gap in literature by carrying out a study on music education and the need to redefine the music curriculum to suit the demands of the learners and the development of the country.

In 1985, the country introduced the 8-4-4 system of education which made music a compulsory (examinable) subject at primary school. Despite provisions being put in place, a national curriculum review in 1999 led to the removal of music subject in primary school syllabus in 2001. After much lobbying and protests from music educators, it was restored as part of a non-examinable subject called creative arts in 2002. This study benefited from this background of developments in education by highlighting the impact of curriculum review policies on music teaching and learning. Subsequently, this study proceeded to examine the contribution of various stakeholders to the current position of music as well as establishing how this existing position has affected the attitudes of the learners and teachers towards music.

2.2 Education Policy Development

Akuno (2005) traces the government policies in education, beginning with the long lasting impact of the colonial policies on music. Akuno (2005) emphasizes the effect of British policies on language and on music literacy, alongside the heavy influence of missionary education on post-independent Kenya music performances. Odwar (2005) concurs, while

noting its influence on hymnals, set pieces as performed in church services and at music festivals. At Independence, the government would make efforts at Africanizing music teaching just as it was making similar efforts in other spheres of the country's indigenization efforts (Gachathi 1976). Wanyama (2006) and Chang'ach (2013) examine the history of the country's education policy changes since independence. They are of the opinion that Kenya's education sector has not lived up to expectations and as the country gears itself towards a middle income country-as envisioned in its Vision 2030- there is need to factor in the key drivers of this development. They argue that the country's policies on education as a whole militate against the developmental goals as they downgrade music to a secondary role. They maintain that the education policy must be relevant to all the stakeholders. This study examined how music as a subject in PPS has evolved from a compulsory subject to an elective one and how this has affected pupils and teachers.

Studies by Chang'ach (2013), Wanyama (2006) and Odwar (2005) helped this study to document the history of policy making in the education sector. These studies are useful in their background of policy changes since independence. Wanyama (2006) and Chang'ach (2013) relate this to music development in the country but as much as they showcase the development of music policy, they do not examine the collective impact of the various policies on learning in general and music in particular.

Advanced learning in music is experienced at both public and private universities, that offer a variety of courses in music or music related areas. In between these major policy changes in 1985 and 1999 were various policy initiatives as conceived by commissions of inquiries and reports. Among these were the Commissions of Inquiry into Education of 1964 (Ominde Report, 1964), Gachathi Report of 1976 (Gachathi, 1976), Kamunge Report of 1988 (Odwar, 2005) and the Koech Report of 1999 (Koech, 1999). The Ministry of Culture and Sports then,

initiated efforts at harmonizing the music policy into a single blueprint as now contained in the Draft Music Policy (2007). This process began in 2007 with various drafts being under scrutiny eventually culminating in the music policy 2015 that still awaits legislative approvals.

In the Ominde Report of 1964 to 1965, the Commission recommended the introduction of a new system of Education in Kenya. English was to be used as the language of communication in teaching from Standard one. It recommended the use of radio as a means of teaching in primary, secondary and teachers' training colleges. Entry age of a child to a school was to be six years; Science Education was to be emphasized in all Levels of Learning and primary schools were to be supervised by the government. Kiswahili also became a compulsory subject from primary school. Music was given a primary place, being an examinable subject taught from the elementary class right up to secondary school. The report also recommended the end to racial segregation and urged the government to make it a pillar of promoting national unity. The Commission endorsed free primary education, the creation of the Kenya Institute of Education, and recommended a 7-4-2-3 system model of education, seven years of primary cycle, four years of secondary education, two years of advanced secondary education, and a minimum of three years of university education. The Commission also recommended the establishment of the East African Examinations Board and the creation of national schools. The Sessional Paper No. 10 of 1965 also shared the sentiments of the Ominde Commission in recommending for universal primary education. This study benefitted from these reports in their evaluations of the role of education in the growth of the country's human resource base. This was to be contrasted with the current education policy as regards music and how it affects the place of music in PPS- the foundational stage in career identification and training.

The Bessy Report of 1972 recommended to the government to institute measures to ensure the increased uptake of CRE and music in schools. It also recommended the combining of History and Geography to be known as Social Studies. It established the Parents Teachers Association (PTA) and planned the school curriculum into three phases of Lower, Middle and Upper.

Acts of parliament established the Teachers Service Commission (TSC) and the Kenya Institute of Education (KIE) in 1961 and 1968 respectively to oversee manpower development and ensuring the monitoring and evaluation of schools and the education sector as a whole. The Ndegwa Commission of 1971 recommended the establishment of District Education Boards (DEB) to enable primary schools respond effectively to local needs. The phasing out of teachers without secondary education was to ensure professionalism among teachers. Secondary schools were encouraged to introduce more vocational and technical subjects. The Gachathi Report 1976 redefined policies and emphasized national unity and socio-economic and cultural aspirations of Kenya while the Mackay Report of 1981 removed A-Level education and established Moi University, 8-4-4 and the Commission for Higher Education (CHE). The Kamunge Report of 1988 focused on education financing, quality, and relevance. This led to cost sharing in schools in an effort to reduce the burden of funding on the government.

On the other hand, the Koech Report (1999) proposed the Total Integrated Quality Education and Training (TIQET) and although the Government did not adopt it, it has been a reference point in efforts at improving the quality of education. The Koech Report (1999) had noted one of the strengths of the 8-4-4 education system as being the introduction of practical subjects (such as music). According to the Report, these practical subjects introduced children to life skills and laid the foundation for skills development. However, the Koech

Report (1999) which had been established in 1998 to recommend ways of molding the education system to meet the developmental goals of the nation, identified several weaknesses in the existing system. It revealed disparities in the curriculum formulation and implementation and poor transition mechanism from primary to higher levels of learning. Despite the recommendations put forward, the government seems to have ignored the Koech Report's suggestions though it sought to review certain sections of the 8-4-4 syllabus. In 2001, music became an elective subject in PPS. This study observes that the 2001 curriculum change was a knee jerk response by the government that failed to consider the effects of its action on the life skills and career development of pupils. This study sought to validate this argument and to highlight how music has been placed in PPS as well as how the learners and teachers' attitudes have been influenced by this curriculum change. The study further analyzed the strategies of refocusing the place of music in PPS, considering the renewed efforts to position music as a pillar to the achievement of Kenya's development.

The government has also initiated or adopted various policies in the education sector, among them the Education for All (EFA) Dakar Framework for Education (that obliges countries to meet learning needs of children, youth and adults by 2015), and the Early Childhood Development and Education (ECDE) 2008. The Kenya Vision 2030, instituted in 2008 seeks to meet the universal target of education for all that is relevant to the current development needs. This was entrenched in the New Constitution which provided free and compulsory basic education at primary level. The developments in the education policy point to a concerted effort by the government to come up with a workable formula for addressing the educational needs of the country. These studies enriched this study by assisting it to situate the music subject in these developments. It is with an understanding of the quest for a workable curriculum that it can be understood how the government revised the place of music in PPS. These policies build up the opinion advanced by this study that the curriculum

changes have an influence on the learning of music and there is need to embark on a redefinition of the place of music in the education curriculum in PPS.

2.3 Theories of Teaching Music

The question arising out of this study is concerned with the relevance of music education in Public Primary School (PPS) to a young Kenyan generation. Does the present Music education curriculum fully empower the pupil to advance in music? The cultural identity of Africa's children is a right enshrined in the UN *Convention on the Rights of the Child* (1989). Africans in general and Kenyans in particular are facing the challenge of trying to formulate music policies that enable the child to grow in appreciation of music. Furthermore, there is a need to make these policies as user friendly as possible by acknowledging the values and predispositions of the teachers and stakeholders. Nsamenang and Tchombe (2011) argue that Africa finds itself in an era of global knowledge waves where civilization is a benchmark for acceptance and the world frowns on anything *archaic*. Their study further advanced the argument that Africa's education, compared to that of the West which it copies without any domestic input, does not match curricular contents with the learners' local realities. They, therefore, highlighted the importance of homegrown curricula that is suitable to the children on the African continent. They however do not give a comprehensive look at how teacher and learners' attitudes are affected by curriculum changes and how these changes impact on their performance in music.

Nsamenang and Tchombe (2011) advance the Generative Curriculum Model (GCM) theory which posits that education always occurs in a specific ecological and cultural context. This eco-culture significantly influences the educational experience and the environment in which the learners find themselves in. It is, therefore, appropriate that their education is best promoted in light of the cultural practices and circumstances of their families and

communities, which also change. Once we accept and understand the value and role of context and its culture in education, they claim, the next step is to recognize the importance of cultural conceptualizations of education and of the educational theories and practices that follow on from these in a given community. The Generative Curriculum Model shifts away from a firm search for a universal educational approach to a celebration of the reality and richness of diversity in educational ideas and practices. This theorizing, however fails to address the finer details of teaching music as a curriculum and can, therefore, offer general ideas on how to approach education suited for the child in Africa.

Bigge and Shermis (2004) put forward the Linear Interactive Social theory (LIST). This theory views a person's learning, perception, and behavior as taking place sequentially. They argue that learning happens in stages from the rudimentary to the complex. This subsequently implies that topics in a subject should be ordered without any gap and this sequence should be flowing in a gradual incremental manner.

Even though classroom teachers are often less comfortable teaching music than music specialists are, gaining a better understanding of Gardner's (1983) theory of Multiple Intelligences can enable teachers to capitalize on students' learning styles and kinds of intelligence. Gardner (1983) acknowledged that many different and discrete facets of cognition exist and that people have different cognitive strengths and contrasting cognitive styles. Gardner's theory of Multiple Intelligences (MI) proposes that there are at least eight different types of "intelligences" rather than just one single quotient; musical intelligence is one of them. Gardner (1983) also explained that music may be a privileged organizer of cognitive processes, especially among young people. Based on Gardner's theory of multiple intelligences (1983), it is the teacher's responsibility to integrate diversified instructional techniques to help all students' learning in school to incrementally grasp the concepts under

tutelage. This theory, though offering a useful insight into how teachers should handle pupils in the classroom setting, it does not envisage drawbacks to this learning because of curriculum shifts. In the same vein, Caine and Caine (1994) argue that teachers should know that learning always involves conscious and unconscious process and teaching needs to be designed to help students benefit maximally from unconscious processing.

There is, therefore, a need to integrate musical concepts in teaching and not just as teaching aids to aid concentration and understanding in other subjects but also to independently internalize and practice what they have learnt. These two theorists come close to appreciating the role of attitude to the overall appreciation of music as a career and as a subject. Abrahams (2005) on the other hand advances the theory of Critical Pedagogy (CP) for Music Education as developed by Paulo Freire. This approach assumes a holistic method of the teacher and the learner combining in the regeneration of knowledge as a continuous process. Critical Pedagogy invites teachers to use many different teaching strategies to accomplish the mission, which is to empower children to be musicians. To observe Critical Pedagogy in the music classroom, Abrahams (2005) posits that, one might see children playing classroom instruments, using hand-signs and moving or reacting in some physical way to the sounds they hear and the teacher with the students interacting in the musical context. Critical Pedagogy acknowledges the importance of the school, and the classroom in particular, in offering a healthy breeding ground for the right attitudes and inclinations to blossom in the promotion of music. Abrahams (2005), however, is reluctant to advance the positive contribution a sound music policy has on positive attitudes that would automatically translate into better uptake of a particular policy and in inculcating the same in pupils. This study therefore fills this gap.

The Functionalist Theory (FT), according to De Marrais and Le Compte (1998), states that music education performs a certain societal function which is because of the contextual placement of such music within an environment that produces the same. Music education, therefore, has to be clear, notable, and society based. Students deserve to be prepared to take part fruitfully in the musical practices of society, without deviating from the immediate musical context of the student. This study argued that the education policy in Kenya has not managed to achieve this and thus the place of music needs to be redefined in order for the subject to attain its status as career-building to pupils aspiring to contribute to the country's development.

2.4 The Role of Teachers in Learning

Cummins (2008) asserts that the overt and implicit messages received by newcomer children from their teachers and whole school community affect the degree of academic engagement and that positive messages about their cultures, beliefs, and their preferences help children to develop pride in who they are. It has been proved that teachers have an important influence on pupils' academic achievement. According to Afe (2001), teachers play a crucial role in educational attainment as they are tasked with the responsibility of translating policy into action and principles based on practice during interaction with the students. In their study, Wright, Horn, and Sanders (1997) conclude that the most important factor-influencing student learning is the teacher. Teachers stand in the interface of the transmission of knowledge, values, and skills in the learning process. If the teacher is ineffective, students under the teacher's tutelage will achieve inadequate progress academically. This is regardless of how similar or different the students are in terms of individual potential in academic achievement.

Perkins (2013) indicates that teacher's attitude contributes significantly to student's attention in classrooms whereas Adesoji and Olatunbosun (2008) illustrate that student's attitude is related to teacher characteristics. The implication is that teacher's attitude directly affect students' attitude. These studies introduce various angles to the learning process. The teacher is identified as a key player in implementing government policies, in shaping the attitudes of learners and in ensuring their career advancement. These studies by Perkins (2013), Adesoji and Olatunbosun (2008) benefited this study in pointing out the importance of involving other stakeholders such as teachers and stakeholders in curriculum review processes, policy formulation and implementation.

2.5 Theoretical Framework

This study was guided by the theory of Attitude Formation and Change which conceives *attitude* as an emotional or affective component in a subject's response towards a change in the policy environment. Within this theory are several distinct approaches. Among these are the Functionalist approach by De Marrais and Le Compte (1998), and the Classical Conditioning theory by Pavlov. These approaches regard *attitude* as being a favorable or unfavorable evaluative reaction toward something or someone exhibited in one's beliefs, feelings or intended behavior (Robert, 2001: 36). For purposes of enhancing this study, the Functionalist Approach of Attitude Formation and Change as advanced by Katz (1960) was employed. According to Katz (1960), attitudes are determined by the functions they serve the particular individual. Accordingly, People hold given attitudes because these attitudes assist them achieve their basic goals. Katz outlines four functions of attitudes;

- i. Instrumental- human beings develop favorable attitudes toward things that aid or reward them and change attitudes if doing so allows them to achieve their goals or avoid undesirable consequences.

- ii. Knowledge- attitudes provide a meaningful and structured environment through which we can get standards of evaluation in order to bring order and clarity to human life.
- iii. Value-expression: attitudes help us express basic values and improve self-image.
- iv. Ego- defensive: some attitudes protect us from acknowledging basic truths from ourselves or harsh realities of life hence acting as a defense mechanism.

This theory also explains why attitudes change. According to Katz, an attitude changes when it no longer serves its function. As a result, an individual feels blocked/ frustrated. He further argues that by changing a person's underlying motivation or needs, his/her attitude is bound to change.

The theory of attitude formation and change has been discussed further in the works of various scholars such as Eagly and Chicken (1993), Radford and Govier (1991) and Robert (2001). Attitudes impel people to react to objects, situations, or propositions in ways that can be called favorable or unfavorable (Guilford, 2004). Sprinthall (1987) enumerates two general sources of attitudes: external influences from parents, peer, teachers, and students and the internal influences due to personal conflicts as students making a choice of career to pursue. Career choice is a complex exercise involving unconscious decisions that are constrained by culture and social traditions.

By making an inference to this Functionalist approach, it is evident that environmental, curriculum and administrative-related factors influence students' and teachers' attitudes towards art and design curriculum. This is further affected by what happens in their schools, homes, cultural norms and labor market orientations (Kithyo and Petrina, 2002). Factors influencing students' and teachers' attitudes towards art and design curriculum may be formed due to past experiences encounters and due to one's past behavior and actions. All

these may be termed as environmental influences. In other words, attitudes as described here indicate that they are strongly held beliefs, opinions and feelings, which are reflected in people's behaviors. Similarly, administrative related factors such as the school policy may demand that art and design should only be offered in one stream out of five or six streams (Wagah, 2009). This hinders talent nurturing for the students who may not be in the stream that offers art and design curriculum. Everybody can be an artist except that the talent is never given room to grow (Kiama et al., 2007).

If the school is not supportive in terms of facility provision and favorable learning environment, attitude development may occur towards the curriculum such as the number of schools offering the curriculum declining and students' enrolment being as low as one student. Pettman (1986) has shown that both feelings and information are critical factors in the formation of attitudes and that attitudes are critical components of cross-cultural understanding. Attitude also affects implementation of the objectives, content, methods of teaching and evaluation procedures of art and design curriculum by the students especially if the students' attitude is negative.

The Functionalist approach informed this study's data analysis in establishing the impact of changes in education policy on music education with a focus on the success, challenges, attitude of music administrators, teachers, stakeholders, and the effectiveness of structures for teaching and learning music. Finally, this theory was employed as a yardstick for the study upon which gaps and strengths identified were used to develop recommendations necessary for the conclusion and the way forward.

Another theory that was useful to this study is the theory of self-efficacy as put forward by Bandura (1986). He defines self-efficacy as the belief in one's capabilities to organize and execute the sources of action required to manage situations. This involves an individual's

self-awareness of their competence and a belief in the rewarding outcome of their endeavors. The application of this theory is that teachers and pupils will be more predisposed to learning of music if they value the system put in place and consider it as beneficial to their career aspirations. The successful uptake of the music curriculum reviews undertaken by the MOE therefore depends on the positive attitude and ownership by the teachers and pupils.

CHAPTER THREE

METHODOLOGY

3.0 Introduction

This chapter gives an outline of the methodological framework that guided this study. It outlines the research design, the area under study, and the instruments that were employed. An outline of how the data collection and analysis was done is also provided.

3.1 Research Design

This study employed qualitative research design. In this qualitative framework, it employed a descriptive research design that seeks to understand the belief that curriculum review and policies targeting specific subjects has influenced the teaching and learning of music in public primary schools in Kenya. According to Glass and Hopkins (1984), descriptive research involves gathering data that describes events, tabulates, depicts, and describes data collection. It seeks to answer the question, what is the situation? Descriptive research utilizes both elements of qualitative and quantitative methodologies. Its advantage is derived from its ability to depict actual human beliefs and reactions to the environment. This assists the researcher to make informed analyses based on factual data. Quantitative methodology involves collection of information that can be tabulated along a continuum in a numerical

form such as scores while qualitative methodology involves collecting descriptive data that explains a concept under review. It accommodates the use of visual aids such as graphs and charts that helps the reader to easily understand data distribution. Furthermore, narrative description is used for explanation of finer details. Generally; this design used description as a tool to organize data into patterns that emerged during analysis.

The main purpose of this design was to describe, explain, and validate findings hence yielding data that led to important recommendations. In reference to this study's research questions, the descriptive research design was the method chosen as it enabled the researcher to describe, explain and validate the data gathered. This research design was hinged on the postulations of Mash (1992) who recommends that such a design is suitable when carrying out an elaborate research on how prevailing norms and attitudes in a society pose a challenge or influence reactions and modes of behavior in support or opposition of such norms.

3.2 Area of Study

The research was carried out in selected public primary schools (PPS) situated in Kiambu County. The County was chosen due to the fact that in many primary schools, music is taught and also takes part in music activities such as Kenya Music Festival. Furthermore, it has a large pupil population. These are schools that present a test case for study- so chosen because they are public schools which carry out policy implementations of the government's MOE. With an average population of over 800 pupils and 30 teachers per school (and a teacher: pupil ratio of 1:30), Kiambu County offered an ideal setting to undertake the study as the schools have been in existence long enough to have been affected by the various music policy changes. The absence of a study conducted in the area on the variables under investigation was the justification for this study.

3.3 Target Population

The target population for this study was chosen from the school community of sampled PPS from Kiambu County. The study pre-selected the following respondents: The Directors of Education in MOE and KICD, Head teachers and music teachers in PPS and selected private schools and pupils.

3.4 Sampling

The researcher employed purposive sampling to come up with a representation of the target population. This method focused on particular characteristics of a population that were of interest and, which would best enable him answer the research questions. This sampling technique best suited this study in that it matched well with the descriptive research design used in this chapter.

The sample frame comprised of 925 primary schools; 576 PPS and 349 private primary schools (County Government of Kiambu, 2019). A total of 90 Primary schools were sampled; 80 public and 10 private that acted as control experiment for the variables being tested. The 80 were arrived at by sampling 8 schools from ten sub-counties. The ten preselected private schools were arrived at by sampling one school from each from the ten of the thirteen sub-counties. The researcher selected five (5) officials each from the MOE and KICD as respondents based on their level of engagement with the education policy and curriculum development for PPS.

3.5 Reliability and Validity

This study ensured the reliability and validity of the data gathered through the corroboration of the data through multiple data gathering processes. The Test-Retest method was further employed where respondents were administered the same research instrument at varying

times. This enabled the researcher to refine the research instruments, especially during the piloting phase.

Cross-checking or triangulation of data collection mechanisms was used to guarantee data validity and reliability. The study further tested the reliability of the research instruments by conducting a pilot study on two PPS and one private school in order to ensure they were able to collect data promptly.

3.6 Data Collection

The study collected data through participant observation where the respondents (pupils) were closely observed in their school environment to deduce their reactions and behavior before, during, and after the music learning session. The information was gathered from note taking and video recordings of participant-observer sessions. In order to corroborate the data collected from participant observation, the study also obtained data through questionnaires administered to head teachers and music teachers as well as interviews with MOE and KICD officials.

3.7 Data Analysis

The data collected was analyzed both qualitatively and quantitatively. This was because the views and opinions of respondents required a content analysis in order to make logical and informed opinions on the effect the independent variable (curriculum review policies) had on the dependent variable (music teaching and learning in public primary schools). The data obtained through observation was therefore analyzed qualitatively; by arranging it thematically and then making inferences. Quantitative data was also subjected to analysis through statistical calculations and the findings presented in table and figure format.

3.8 Research Instruments

This study used questionnaires and interview schedules to gather primary data. The questionnaires were administered to the Head teachers and Music teachers. Questionnaires were a competent tool that guided the respondents to give the right answers to the research questions. The Interview schedules for the MOE and KICD officials were administered by the researcher thus enabling him to get clarification on pertinent areas that affect the research topic. Participant observation schedule for pupils was also administered.

3.9 Research Equipment

Cameras, audio recorders and note books were used to capture the data from the fieldwork which was presented as video clips, pictures, audio, as well as opinions in diagram format.

3.10 Ethical Considerations

The researcher obtained authority to do this research from the graduate school of Kenyatta University as well as a permit from the National Commission for Science and Technology Innovation (NACOSTI).

This study ensured the privacy of the respondents and the confidentiality of the information supplied by them by including an introductory letter attached to the research instruments to ensure full disclosure of the nature of the study and included alternatives for opting out of the research at any given time. The study further made efforts to test the research instruments in order to ensure their reliability and usefulness to the study.

CHAPTER FOUR

DATA PRESENTATION, INTERPRETATION AND ANALYSIS

4.1 Introduction

A descriptive research study was carried out to establish the magnitude of the effect of music curriculum changes in Kenya on the teaching and learning of music in public primary schools. The research was conducted in Kiambu County in Central Kenya. In this chapter, the results of the data collected from the respondents are presented. In this presentation of the findings, the study is guided by the objectives of this study which were to establish how Curriculum Review Policies has influenced classroom behavior and overall learning of music in PPS in Kiambu County; to determine how the music curriculum changes have been received and their impact on morale, performance and state of music in PPS in Kiambu County and to explore strategies for better teaching and learning of music as a subject in PPS in Kiambu County. To achieve this, the study collected data from interviews with senior Ministry of Education and KICD staff as well as questionnaires administered to head teachers and subject teachers and participant observation schedule to pupils.

4.2 Return Rate

The participants in this study were drawn from Kiambu County, Kenya. Kiambu County has thirteen sub counties. The researcher purposively selected one private school from ten of the thirteen sub counties in Kiambu County. Concurrently, eight PPS were selected from ten of the thirteen sub-counties. As the table below shows, 90 questionnaires were administered. 72 respondents managed to successfully fill and turn in their responses, for a return rate of 80%. As per the recommendations in Mugenda (2009) and Baruch (1999) this return rate surpasses the 78% threshold required for onward analysis of the responses.

This section (4.2) presents the return rate from the various clusters of respondents; head teachers, subject teachers, public and private schools. This is with a view of showcasing the various responses and indicating the validity of the subsequent analysis.

Table 4.1: Overall Return Rate

Response	Frequency (No.)	Percentage (%)
Responded	72	80
Did not Respond	18	20
Total	90	100

4.2.1 Head Teachers' Response Rate

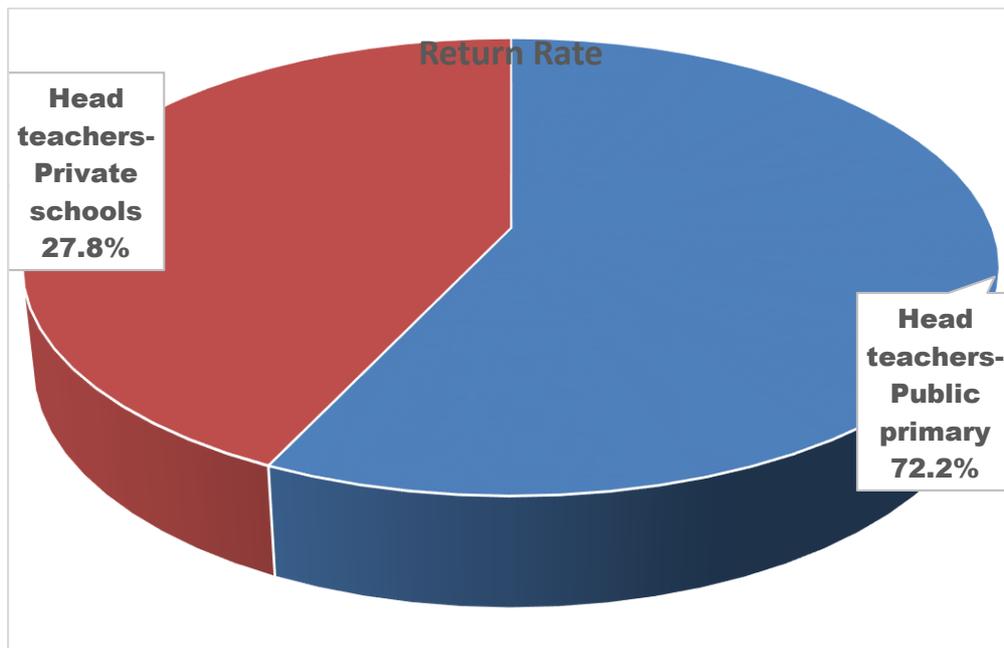
Primary school head teachers have a responsibility of creating an enabling environment for the teaching and learning of music in their institutions. They are tasked with ensuring that their schools engage in sustained co-curricular music activities for the nurturing of music talent abilities among the learners. It is with this in mind that they were chosen as respondents for this study.

Table 4.2: Head Teachers' Response Rate

Response	Frequency N	Percentage (%)
Responded	30	83.3
Did not Respond	6	16.7
Total	36	100

40% (36 respondents) of the total sample population (of 90 respondents) was composed of head teachers, with 26 of these being head teachers from PPS. This represented 72.2%. The remainder, 10 respondents formed the 27.8% were head teachers from private primary schools.

Figure 4.1 Head Teachers Response Rate



Of the head teachers sampled, 22 from PPS returned their responses from a target of 26 while 8 head teachers from Private primary schools returned responses from a target of 10. It can be concluded that most of the head teachers were able to fill and return their questionnaires on time as scheduled. The 83.3% response rate is sufficient to warrant a subsequent analysis of their responses.

4.2.2 Music Teachers' Response Rate

As instructors on music at the primary school level, music teachers play a significant role in ensuring the implementation of the MOE's curriculum on music. They are therefore key

determinants in shaping the design and implementation of music teaching. They also play a big role in the upbringing of a music-embracing generation who eventually become scholars, practitioners, policy makers, employers and employees in the music sector. It was with this in mind that these teachers were selected, for their insight on the subject matter. Table 4.3 shows the return rate of the questionnaires administered;

Table 4.3 Music Teachers’ Response Rate

	Target	Frequency N	Percentage (%)
Responded		42	77.8
Public	36	29	
Private	18	13	
Did not Respond		12	22.2
Public		7	
Private		5	
Total	54	54	100

From the table above, it is evident that the response rate among music teachers varied slightly among the two sets of institutions. From an overall target of 54 respondents, 42 returned their responses, with the shortfall of 12 (22.2%) originating from 7 PPS music teachers and 5 Private school music teachers. As evident from the table, a 77.8% return rate is adequately representation of the population as per the Baruch (1999). Subsequent inferences were made of the data provided by the said respondents.

4.3 Demographic Information

Data about the gender of the respondents, their age as well as their work experience was gathered for appropriate inferences to be made. The gathering of this type of data was justified as it reveals the representativeness of the sample vis-à-vis the population while at the

same time indicating the respondent characteristics that play a significant role in affecting the uptake of music in primary schools.

4.3.1 Gender of the Respondents

The respondents were asked to indicate their gender with the results relayed as per the table 4.4.

Table 4.4: Gender of the Respondents

Respondents Gender	Male	Female	Percentage	
			Male	Female
Head teachers	18	12	60	40
Teachers of Music	19	23	43.2	57.8
Total	37	35	51	49

From the findings in Table 4.4 above, the overall number of male respondents were 51% while 49% were female. This indicates an almost equal ratio distribution of gender in schools in Kiambu. The ratio is however skewed in favor of the male gender when the head teachers are put in perspective. Of these, more respondents in the rank of head teacher were male (60%) while 40% were female. A higher number of music teachers were recorded as female (57.8%) than the male (43.2%). This indicates that more female teachers in Kiambu County are engaged in the teaching of music than male teachers while the supervisors (the head teachers) were predominantly male.

When the gender of the respondents is broken down in the public and private schools, the representativeness is as in table 4.5;

Table 4.5: Respondents Gender in PPS

Respondents Gender	Male	Female	Percentage	
			Male	Female
Head teachers	18	8	70.6	29.4
Teachers of Music	13	16	44.8	55.2
Total	31	24	56.3	43.7

As evidenced in Table 4.5 above, of the 55 respondents surveyed in the Public primary schools, 31 were male while 24 were female. This represented 56.3 and 43.7 percent respectively. Head teachers were predominantly male (70.6%) with the female being the minority (29.4%). This contrasts with 44.8% to 55.2% difference between the male and female music teachers respectively.

In table 4.6, there an indication that a slightly higher percentage of staff were of the female gender. 62.5% of the leadership positions (head teachers) were female while 55.2% were female music teachers. It can be concluded that both the male and female gender were equitably represented in this survey and therefore an interpretation of the answers from these respondents is in order.

Table 4.6: Respondents Gender in Private Primary Schools

Respondents Gender	Male	Female	Percentage	
			Male	Female
Head teachers	3	5	32.5	62.5
Teachers of Music	6	7	44.8	55.2
Total	9	12	42.8	57.2

4.3.2 Respondents Age Bracket

The respondents were also analyzed according to their age with an aim of providing an insight on their representation as revealed in table 4.6. Age, alongside work experience usually denotes ability and knowledge about curriculum changes and their long-term impact on music teaching and learning in primary schools. This is corroborated by the views put forward by Chang'ach (2013) who emphasizes that the continuous learning and exposure to a system of education usually produces an individual who is well grounded in matters related to music.

Table 4.7: Respondents Age

Respondents Age		Frequency	Percentage
Head teachers	31-40	4	13
	41—50	12	40
	Over 50	14	47
	Total	30	100
Teachers of Music	21-30	10	23.8
	31-40	15	35.7
	Over 40	17	40.5
	Total	42	100

From table 4.7, a combined 87% of head teacher recorded their ages as being above 41 years. This shows that a majority of the head teachers have lived through a major section of the music curriculum changes or are knowledgeable of the dynamics of these changes and its impact on the teaching and learning of music. It can also be inferred that the survey captured respondents from all the staff engaged in the implementation of the music curriculum at the primary school level. The table also indicates that a majority of the teachers (76.2%) have

been teaching for a while and are knowledgeable about matters affecting music teaching and learning in primary schools. It can also be deduced that fewer teachers are picking music as their career subject and that those teaching the subject are those that have been in employment for a long period of time.

4.3.3 Length of Service

The focus on the duration of service was chosen as an indicator of experience and a litmus on knowledge of the work environment. Furthermore, this category was chosen to shed light on the challenges these staff may have encountered in their long tenure of service.

Table 4.8: Length of Service

	Respondents Duration of service (years)	Frequency	Percentage
Head teachers	1-9	6	20
	10-19	10	33.3
	Over 20	14	46.7
	Total	30	100
Teachers of Music	1-9	7	14.9
	10-19	16	40.3
	Over 20	19	44.8
	Total	42	100

From the findings of the survey as presented in table 4.8, it was established that a majority of the head teachers had substantial experience in the running of schools; in ensuring the implementation of the music curriculum, sustaining the music department in schools, and facilitation of music programs in schools such as financing and ensuring the participation of

their schools in music festivals. It can be deduced that these head teachers have experience that is valuable data for this study.

4.3.4 Teachers' Professional Qualifications

The researcher sought to establish the level of academic qualifications possessed by the head teachers and teachers of music. The findings are displayed in table 4.9.

Table 4.9: Teachers' Professional Qualifications

Respondents		Frequency	Percentage
Professional Qualifications	(years)		
Head teachers	Graduate (degree)	7	23.3
	Diploma	13	43.3
	S1	8	26.7
	P1	2	6.7
	Total	30	100
Teachers of Music	Degree	6	14.3
	Diploma	9	21.4
	P 1	18	42.9
	ATS IV	9	21.4
	Total	42	100

Just as Wright, Horn, and Sanders (1997) indicate in their study, the most important factor-influencing student learning is the teacher. Teachers are valuable links to the delivery of knowledge and in inculcating relevant skills that are required for the eventual growth of a country's human resource. This survey reveals that 42.9 % of the music teachers have attained P1 certification as music teachers, with a combined 37.4% having either a degree or diploma. This proves that the studies by Wright, Horn and Sanders (1997) that training is a

major prerequisite in enabling staff to understand and teach pupils in their varied stages of growth. As Perkins (2013) averred, if the teacher is unqualified, the pupils under the teacher's tutelage may not realize their potential. The survey further indicated that the respondents were credible to supply the relevant information to this study.

Of the head teachers, the study found out that 23.3% of those surveyed had a degree while 43.3% had attained a diploma. 26.7% were S1 holders and only 2 (6.7%) were P1 holders. This shows that a majority of the respondents in this category were knowledgeable about matters of the educational curriculum. Based on this and the duration of their experiences, it can be concluded that these head teachers fully understood their roles as managers, supervisors, evaluators and good judges on the effect of music curriculum changes on the teaching and learning of music in primary schools. This study therefore proceeded to analyze the responses from these teachers and head teachers.

4.4 Participant Observation Report

Direct observation was conducted to determine the learning experience in both public and private primary schools. This was done in 10 of the PPS and 3 Private primary schools. Of the classes selected for observation, the researcher was able to make valuable observations that augmented the findings of this study.

4.5 Determination of how Curriculum Review Policies Has Influenced Classroom Behaviour and Overall Learning of Music

The first objective of the study was to establish how Curriculum Review Policies has influenced classroom behaviour and overall learning of music in PPS in Kiambu County. In order to achieve this, the following parameter were considered; the teachers' and pupils' attitudes towards music learning as represented in the sections below.

4.5.1 Head Teachers' Response on the Influence of Curriculum Review Policies on Classroom Behaviour and Overall Learning

When the head teachers were investigated as regards to this first objective, a majority responded as follows;

Table 4.10: Descriptive Statistics on the Influence of Curriculum Review Policies

	N	Mean	Std. Deviation
Head Teachers' Attitude is positive	30	2.16	0.235
Teachers Value their Roles as trainers	30	2.92	0.516
Music Curriculum Changes have improved learning	30	1.98	0.363
Teachers are Finding it Easier to Interact with their Pupils in Class	30	2.08	0.271
Pupils are being exposed to more music Learning as a Result of Music Curriculum Changes	30	2.02	0.218
Total	30	2.23	0.320

N= The total number of respondents

The mean is an aggregate of the opinions combined from the head teachers on a scale of 1 to 4. In this Four-point Likert Scale, a score of 1 on the Likert scale represented least approval while 4 represented the highest approval rating. This is revealed in Table 4.11 below.

Table 4.11 Likert Scale on the Influence of Curriculum Review Policies

Do you agree...?	1	2	3	4
Your attitude towards curriculum review policies and their impact on the teaching and learning of music				
Your teachers value their role as trainers?				
That music curriculum changes have improved learning?				
Teachers now find it easier to interact with pupils in class?				

Pupils are being exposed to more music learning as a result of the music curriculum changes?				
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The Standard deviation measure indicated the dispersion of the opinions among the respondents. On a scale of 0 to 1, any measure close to 0 indicates that the data collected was closer to the mean but if the measure is close to 1 indicates that the opinions expressed were widely distributed.

In Table 4.10, there is an ambivalent attitude towards the influence of these music curriculum changes on the overall learning of music in primary schools. Of the respondents surveyed, a majority of them indicated that their attitude towards the teaching and learning of music has gravitated towards dislike and that they (as head teachers) only support music activities when their schools are participating in the music festivals. It was however evident that in the private schools, there was a more proactive attitude towards the learning of music and the schools were paying more attention towards improving the stature of music in the classrooms. This coincides with a study carried out by Shitandi (2005) who had observed that music has mainly been considered for co-curricular activities and singing during pastoral/ school functions in school and not necessarily for learning.

It was however established that the head teachers rated their staff as willing and capable of teaching music (with a mean of 2.92). However, this was not unanimous, with some heads stating that some of the music teachers have developed the opinion that music is a less important subject since it is not examinable. By implication, more time is spent taking the pupils through the examinable subjects with less time spent on covering the music curriculum. This tallies with the study carried out by Mochere (2016), which found out that a majority of the primary school pupils surveyed indicated that they had not been exposed to music at all (76.9%). In that study, it was established that more pupils from private schools were exposed to music than those from Public schools.

According to the findings of the study, the meaning of music education in primary schools has been rethought, to be mainly a tool of improving cognition in lower primary schools and for furtherance of respective schools' music abilities in music festivals. This has to a large extent negated the meaning of music education as categorized by Elliot (1995). According to him, music education comprised of : a) teaching and learning of music making and music listening; b) Education about music which involves teaching and learning formal knowledge about music making, music listening, music history and music theory; c) Education for music which may be taken in two ways; either teaching and learning as preparation for beginning to study music or preparation for a career as a performer, composer, historian, critic researcher or teacher; and d) Education by means of music which overlaps with the first three.

Based on the survey of head teachers it is clear that teachers are finding the new music curriculum less favourable in promoting learning and as had been indicated above, the emphasis is being placed on examinable subjects.

4.5.2 Teachers' Response on the Influence of Curriculum Review Policies on Classroom Behavior and Overall Learning

Subject teachers of music were also asked to give their responses as regards to the influence of Curriculum Review Policies on classroom behavior and overall learning. The findings are represented in the table below.

Table 4.12: Teachers Perceptions on Curriculum Review Policies

	N	Mean	Std. Deviation
Teachers' Classroom Attitude is positive	42	2.05	0.241
Teachers Value their Roles as trainers	42	3.12	0.532
Music Curriculum Changes have improved Classroom Behavior during Music Learning	42	1.98	0.226

Teachers are Finding it Easier to Interact with their Pupils in Class	42	1.99	0.215
Pupils are being exposed to more music Learning as a Result of Music Curriculum Changes	42	1.87	0.199
Total	42	2.02	0.282

According to the findings shown in Table 4.12, the study found out that as a result of the Curriculum Review Policies, the music teachers have had their attitudes move away from being positive to indecisive (2.02). On being asked about the influence of the Curriculum Review Policies on classroom behavior, a mean of 1.99 was returned. This indicated that there has been an adverse effect of the Curriculum Review Policies on the teaching and learning of music in primary schools. This was more marked in primary schools than in private schools.

4.5.3 Pupils' Classroom Behavior

A mean of 1.98 was returned when the music teachers were asked whether music curriculum changes have improved the classroom behavior during music learning. This indicated that the pupils were putting less emphasis on the learning of music as they sought to finish assignments due in other subjects. These findings were corroborated in the participant observation findings which revealed a lethargic approach towards music and the enthusiasm levels were markedly higher when it came to music practical lessons. This observation was also confirmed by the Executive Secretary, Kenya Music Festivals in the MOE, who conceded that whereas the teaching staff is competent in music teaching, the ministry has observed general apathy towards music teaching and learning owing to the current focus on examinable subjects. The wrong perception created is that music is all about singing.

4.6 Determination of how the Music Curriculum Changes have affected Morale, Performance and State of Music in Primary Schools

The researcher sought to measure the second objective indicated above. The study sought to determine whether there was a significant relationship between the various music curriculum changes and the morale of the teachers and learners, and the state of music in primary schools in Kiambu. The respondents were required to give responses on whether the music curriculum is best suited to the needs of pupils; whether the teachers and pupils are now motivated in growing the music experience in primary schools and whether the music environment has promoted music learning. Here below are the findings.

$$\text{Standard Deviation } (s) = \sqrt{\frac{1}{n-1} \left[\sum fx^2 - \frac{(\sum fx)^2}{n} \right]}$$

N= Number

X= mean

F= individual values

Table 4.13: Music Curriculum Changes and their Effect on Morale of Teachers

Statements	N	Mean	Std. Deviation
Music is an Interesting Subject to teach as a result of the Curriculum changes	72	2.09	0.125
The Music Curriculum Changes have improved Music Teaching and learning	72	1.89	0.206
Pupils now perform better in music Lessons due to Curriculum Changes	72	2.01	0.183
Teachers of music often face challenges when teaching than in other subjects	72	1.97	0.248

The school environment has promoted the teaching and learning of music	72	2.03	0.274
Total	72	1.99	0.207

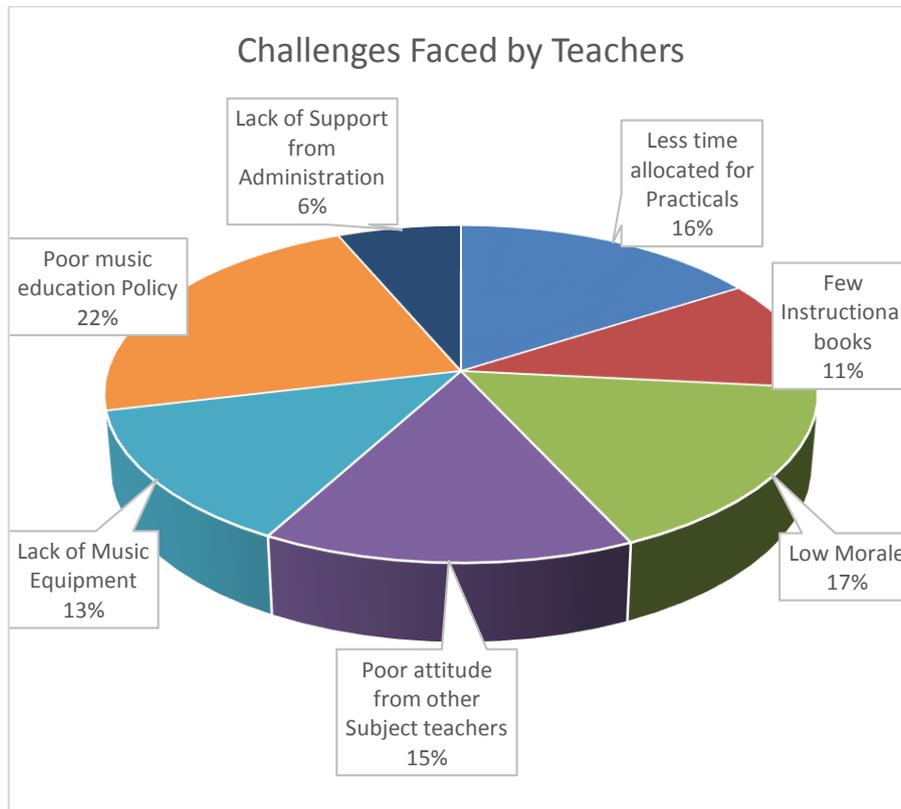
Table 4.13 above shows that the general perception about the music curriculum changes returned a mean score of 1.99 against an approval ceiling of 4. The result implied that the respondents did not find the music curriculum changes as creating an enabling environment for the teaching and learning of music in primary schools. As per the findings, music as a subject is no longer as interesting as it used to be. This corroborates the findings from the participant observation sessions whereby the pupils appeared to be apathetic to music teaching except when there was the incorporation of music instruments playing and music practice for the festivals.

The researcher also observed that music assignments issued to pupils were less in frequency and number as those issued in other subjects. From table 4.13, it was revealed that the music experience (the teaching and learning) did not qualitatively and quantitatively increase as a result of the music curriculum changes. The mean of 2.01 indicated that pupils' performance drastically decreased in this new curriculum set-up. One of the reasons for this performance was cited by a KICD official. In an interview, she explained that in practice, what is not examinable is not taught since it does not contribute to the overall grade of a pupil and the school performance as a whole. The KICD official explained that the schools have reoriented their curriculum to be examination-focused, with less emphasis on the creative arts. She however, noted that the new curriculum has sought to reverse this trend by introducing specialization and talent nurturing at the earliest stage.

From findings of the study on Objective 2 (as relayed in Table 4.13 above), it was established that both public and private primary school teachers now have numerous challenges that they

have to surmount in their attempt to teach music to their pupils. With a mean of 1.97, it was evident that there were several challenges encountered by teachers in the performance of their duties. When asked to enumerate some of the major challenges, the findings were as follows.

Figure 4.2: Challenges Faced by Teachers



From the findings above, it can be inferred that music teachers are encountering various challenges; which range from challenges of policy formulation and implementation, administrative, finances, as well as morale. It was established that the teachers cited the Curriculum Review Policies (22%), low morale among teachers and pupils (17%) less time allocated for music practical (16%), and few instructional books and other music equipment (24%). It can be deduced that the music curriculum changes have to a large extent accentuated the challenges experienced in the teaching of music. The rendering of music to be a non-examinable subject in primary schools has created a rift between examinable and non-examinable subjects, with music being on the other side of the divide. The interpretation, by respondents, is that in the ranking of subjects and their prioritization, it is prudent for more

focus to be put on subjects that raise the mean grade and enable a pupil to join a reputable secondary school. This has implied that there are fewer resources (time, books, and music equipment) employed in the teaching and learning of music.

This has had a major impact on the attitudes towards the teaching and learning of music in primary schools. In the table below, it is evident that the attitudes towards music have tended to be muted or indifferent or even negative. The respondents interviewed displayed generally negative attitudes towards music.

Table 4.14: Respondents’ Attitudes towards Music

Attitudes	N	Min	Max	Overall Mean
Behaviour	72	1	5	2.258
Feelings	72	1	5	2.387
Belief	72	1	5	1.936
Mean	72	1	5	2.19

4.7 Overall Strategies for Better Teaching and Learning of Music

The study sought to achieve objective 3 which was to explore strategies for better teaching and learning of music in PPS in Kiambu County. From the survey of the various respondents, the findings are as below;

Table 4.15: Strategies for Better Teaching and Learning of Music

Type of Strategy	Level of Involvement (Priority)		
	N	Should be Prioritized	Percentage
Make Music an examinable Subject	72	√√√√√	92
Purchase Teaching Aids and Music Instruments	72	√√√√	63
Foster Music Training	72	√√√	65

Allocate more Time for the Teaching and Learning of Music	72	√√√√	86
Fund more Music Activities	72	√√√√	70

From the responses in table 4.15, it was clear that an overwhelming number of respondents were in favour of a review of the music education curriculum for primary schools. They identified the music curriculum as unfavorable to the learning and teaching of music. They stated that the best strategy was for a policy change that would ensure that music becomes an examinable subject as before. The rationale was that this will ensure that more time is accorded to the teaching and learning of this subject unlike the case now where there is less focus because of the perception that it is not worth the time since a pupil's grades will not be "boosted" by this. The lack of examination of the subject was also highlighted as a determinant of its timetable allocation and in the co-curricular activities. Furthermore, the subject has subsequently attracted less production of instructional materials, something that does not augur well for overall music development in the country.

On whether a new curriculum was best suited to restoring the place of music in the primary education syllabus, the study interviewed the Director of Education, Field Services and Co-Curricular Services who averred that there are major strides being made, with the coming into force of the new 2-6-3-3-3 curriculum. He observed that the curriculum introduces specialization at an early stage and allows for sustained growth in such fields. However, on whether there are elaborate mechanisms put in place for the teaching of music in this curriculum, was unclear. The director's sentiments were echoed by other officials like the Assistant Director of Education, MOE and the Executive Secretary, Kenya Music Festivals. They however emphasized the need for sustained curriculum implementation in this skills-based curriculum.

The respondents, when probed for any other strategy to improve the teaching and learning of music, suggested the allocation of more time for the teaching of music. 86% of the respondents agreed that music education in primary schools will improve if there is a commensurate increase in the learning time. The respondents, on being probed, explained that this will eliminate the tag associated with the subject as being a secondary subject. In essence, this will boost morale, enthusiasm and dedication of the teachers and learners to the subject. These arguments corroborate with those of Alvidrez (2009), whose study on teachers' attitude found out that pupils taught by teachers with negative attitude towards English were low achievers in English. Therefore, one way of boosting morale in both teachers and pupils is accord more time to its teaching. By inference, it can also be stated that such a move would be a clear statement of intent as to the central place of music in the curriculum and in the achievement of Vision 2030.

There were further strong suggestions for the purchase of teaching aids and music instruments (63%) and for increased funding for music activities (70%). The respondents underscored the importance of improving the learning experience by creating an enabling environment for better learning of music in primary schools. In the current state, a survey of music equipment and facilities revealed the following;

Table 4.16: Music Equipment Availability and Use in Schools

Type of Technology	Availability in Schools		Usage	
	Frequency (Number of schools)	Percentage	Frequency (Number of schools)	Percentage
Computer	36	50	21	15.12
Radio	22	30	8	12
Recorder	23	32	37	51
Electronic Keyboard	18	25	30	42

Piano	11	15	21	30
Locally made Instruments (drums, flutes, tambourines, harps)	49	68	43	60
Books	32	23	60	83

From table 4.16, there is inadequate investment in music facilities. This is illustrated by the high number of locally made music instruments whose quality has often been viewed to be compromised, thus compromising the quality of instruction and the music experience. By locally made products, the researcher is attributing their construction to amateurs, mostly students whose skill is yet to be refined in the construction of music instruments. Whereas these instruments supplement the meager resources available, they do not adequately raise the standards of music teaching and learning. Furthermore, it is evident that the resources available are mostly being underutilized. This can be attributed to the less time allocated for the teaching and learning of music. It is therefore evident that in as much as there ought to be more investments in the music equipment available to primary schools, there has to be more time allocated for their use, to add onto that, mechanisms have to be put in place to ensure adequate and proper use. The respondents were therefore largely in agreement that investments in equipment will go a long way in improving the teaching and learning of music in primary schools. It is however worth noting that private schools were more proactive in ensuring the availability and use of music equipment in their schools. In a study carried out by Mochere (2016), it was also evident that music equipment were rare in availability and use.

4.8 Correlation Analysis

In order to validate the link between the various factors interacting to shape music teaching and learning in primary schools, the Pearson Product Moment Correlation analysis was used. In this framework of analysis, the correlative value ranged between -1 and +1 as a measure of

the degree of correlation between variables. In such a matrix, the coefficient (r) between 0.10 and 0.29 was considered loose-minimal correlation, if the r value ranged between 0.30 and 0.49, the variables were considered to be averagely affecting each other. However, when the coefficient value was from 0.50 to 1.0, r value is deemed strong. Furthermore, if the value is positive, this implies a positive link while if it is negative, the link is negative. The Formula

$$r = \frac{n(\sum xy) - (\sum x)(\sum y)}{\sqrt{[n\sum x^2 - (\sum x)^2][n\sum y^2 - (\sum y)^2]}}$$

employed is as follows;

- Where r = The correlative value
- x = The independent variable
- y = The dependent variable
- n = Sample size

Table 4.17: Correlation Analysis

		Percepti on on the success of Music Educatio n in Primary Schools	Music should be Examina ble	Morale of Teachers and Pupils	Stakehold er Involveme nt	Staffing and Training /Resource Mobilizat ion
Perception on the success of Music Education in Primary Schools	Pearson Correlation Sig. (2- tailed)	1 .				
Music should be Examinable	Pearson Correlation Sig. (2- tailed)	.786 0.021	1 .			
Morale of teachers and Pupils	Pearson Correlation Sig. (2- tailed)	.775 0.07	.503 .015	1 .		
Increased Time allocation	Pearson Correlation Sig. (2- tailed)	.632 .002	.504 .019	.667 .048	1 .	
Staffing and Training/Resourc	Pearson Correlation	.559 .025	-.503 .019	.629 .012	.514 .013	1 .

e Mobilization	Sig. (2-tailed)					
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From the data presented in 4.17 above, there is a positive relationship between the perception that music education in primary schools can be enhanced if there is adequate time allocated to it. With a 95% confidence level established in this correlation, it can be deduced that the teaching and learning of music in primary schools will work if the organization resolves challenges around the place of music in the education curriculum (0.021), increasing the morale of the teachers and pupils (0.07), increasing time allocated (0.002), and ensuring proper staffing and training as well as resource mobilization (0.025).

4.9 Discussion

This study was instituted to answer the following research questions; how has the Curriculum Review Policies influenced the classroom behavior and overall learning of music in PPS in Kiambu County? In what ways have the changes in music curriculum affected the morale, performance and state of music in PPS in Kiambu County? What strategies are needed for better teaching and learning of music in PPS?

In an effort to systematically answer these questions and shed light on the status of music education in primary schools, the study carried out a literature review that indicating limited studies on the status of primary music education, with majority focusing on secondary and tertiary institutions. Of the few that focused on primary schools, they did not adequately address the effect of music curriculum changes on the teaching and learning of music. Subsequently, this study sought to highlight the effect of these curriculum changes in primary schools in Kiambu County.

It was therefore inferred that curriculum review policies have to be clear, notable, and informed by societal needs. Students deserve to be prepared to take part fruitfully in the

musical practices of society, without deviating from the immediate musical context of the student. It can be argued that the functional nature of music education in primary schools has been to a large extent eroded by the numerous music curriculum changes and the role of music is being negated at the critical foundational level of instruction.

The functionality of this education has been limited owing to the less emphasis placed on its teaching. Since it is no longer an examinable subject, there has been diminished class time and practice time allocated to it. On the first research question as to how the Curriculum Review Policies has influenced the classroom behavior and overall learning of music in PPS in Kiambu County, it has been established that music teaching and learning has been adversely affected as Table 4.10 and 4.11 illustrated. The overall classroom behavior and learning of music has been directly affected by these curriculum changes.

As for the second research question on what ways the changes in music curriculum have affected the morale, performance and state of music in PPS in Kiambu County, Table 4.12 and 4.13 as well as the correlation matrix indicate that the teachers of music give less assignments, they spend less music time, they are being regarded as inferior because they are teaching a non-examinable subject and there are less resources being invested in music equipment. The findings of this study corroborate with the observations made by Akuno (2013:118-130). In her study, she observes that the several curriculum reviews have significantly played a major role in the prominence of music in PPS curriculum. She further observes that the failure of the government to boldly pronounce itself on arts and music has directly translated into less attention given by schools on music, thus declining favorable attitudes in the same subject. It is therefore true, as cited in the correlation matrix score of 0.07, which indicates that there is a positive relationship between morale and the teaching and learning of music in primary schools.

On the strategies that could restore music teaching and learning in primary schools, results displayed in Table 4.14 indicated a majority of the respondents (92%) cited the restoration of music as an examinable subject in schools. An equally substantial number of respondents (86%) identified more time, more funding (70%) as well as in providing teaching aids. When asked on the order of implementation of these strategies, the respondents responded as follows;

Table 4.18: Order of Strategy Implementation

Type of Strategy	Level of Involvement (Priority)		
	N	Should come First	Percentage
Make Music an examinable Subject	72	1	78
Allocate more Time for the Teaching and Learning of Music	72	2	60
Fund more Music Activities	72	3	58
Purchase Teaching Aids and Music Instruments	72	4	57
Foster Music Training	72	5	50

The head teachers and teachers of music were emphatic on what should be given priority when reversing the losses in music education. From the interviews carried out with senior MOE officials, they pointed to the inception of the new education curriculum as having come at the right time as it provided the much needed space in the learning of music. They advanced the argument that the 2-6-6-3 Competence-based curriculum will ensure sustained skill development in pupils and will promote sufficient training for staff to be in a good position to offer relevant content to the pupils. Whereas the curriculum is in its early inception stage, its impact is yet to be established on the overall learning of music. It should be noted that music still faces hurdles in this new curriculum and it is grouped with creative arts as an optional subject and as pupils advance, music becomes deemphasized.

CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.1 Introduction

This chapter provides a summary of the study findings and conclusions based on these findings. The chapter also offers a set of recommendations for further research and for purposes of implementation.

5.2 Summary of Findings

The study aimed at investigating the impact of curriculum review policies on music education in public primary schools in Kiambu County. The study focused on establishing how Curriculum Review Policies has influenced classroom behavior and overall learning of music in PPS in Kiambu County; determining how the music curriculum changes have been received and their impact on morale, performance and state of music in PPS in Kiambu County and to explore strategies for better teaching and learning of music as a subject in PPS in Kiambu County.

This study adopted a descriptive research design. The sample population of the study was 90 primary schools, where 64 were public and 8 were private. The study also settled on 36 head teachers and 54 subject teachers. This sample was arrived through purposive sampling technique. Data collection was done using questionnaires, interviews and participant observation. Of the classes selected for observation, the researcher was able to make valuable observations that augmented the findings of this study. The researcher also interviewed the Director of Education, Field studies and Co-Curricular activities in MOE, the Executive Secretary, Kenya Music Festivals, the Assistant Director of Education, MOE and the Head of Department, Music Education, KICD. The research instruments were initially piloted in two public schools and one private school and the necessary adjustments conducted. The content validity of the instruments was subsequently arrived at through expert

analysis. The resultant data gathered was analyzed statistically by the Statistical Package for Social Sciences (SPSS V.22.0). Furthermore, there was qualitative inferences made from the interviews and participant observation sessions.

5.2.1 Determination of how Curriculum Review Policies Has Influenced Classroom Behaviour and Overall Learning of Music

The study revealed that a majority of the respondents were in agreement as to the negative impact of the various music curriculum changes on the overall learning of music and on classroom behaviour. On a four point Likert scale (as illustrated by table 4.11), the head teachers posted a mean of 2.23 to express their dissatisfaction at the manner in which music education has diminished in terms of magnitude and frequency. This score tallied with the teachers who returned a mean score of 2.02. It is evident that there is a positive link between the curriculum changes and the diminishing place of music.

This study further revealed a systematic process of de-emphasis on music activities except for a marked presence of music activities related to the Kenya Music Festivals. This decreasing place of music in primary schools was mirrored in the study conducted by Mochere (2016) who had recorded a similar scenario in Nairobi County.

5.2.2 Determination of how the Music Curriculum Changes have affected Morale, Performance and State of Music in Primary Schools

From this study, it was established that the attitudes of a majority of the teachers and pupils have been deduced to have been negatively shaped by the curriculum changes. A mean of 2.19 was returned from the teachers who pointed to an environment that was not proactively favorable to the learning of music. They pointed to policies, poor resources available, the negative attitudes of fellow teachers of other subjects and to an extent the views of parents who wanted their pupils to pursue “proper” career subjects. These findings corresponded with those of Alvidrez (2009) who had demonstrated the same in teaching of English.

Furthermore, the study revealed that the school environment in primary schools has a big impact on the teaching and learning of music. It is therefore important that a conducive school environment ought to be nurtured for a positive culture to be sustained for a better learning experience.

5.2.3 Strategies for Better Teaching and Learning of Music

The research study also revealed the rank of strategies which were pointed out as necessary for the promotion of music education in primary schools in Kiambu. 92% of the respondents were in agreement that the music education curriculum should be reviewed. A further 86% of the respondents sought for more time allocation for proper teaching and learning of music. When asked what was more urgent/ required as at now, the respondents ranked making music as an examinable subject as the priority.

As revealed in the Correlation Matrix, there was a positive relationship established between the implementation of these strategies and the successful teaching and learning of music in primary schools. In an analysis of the current status of teaching, facilities and attitudes, it was revealed that private schools are on average handling better the teaching and learning of music. This does not however mean that if the public schools institute measures undertaken in private schools, then the situation will change. The music education policies and practices are hindering music uptake as a subject even in private schools despite dedication and higher allocation of resources.

5.3 Conclusions

The findings of this study showed that primary schools in Kiambu County have been to a large extent been reshaped by the music curriculum changes. From the findings of the study, it was clear that less time was being spent on classroom work as the emphasis was being

placed on addressing coursework for the examinable subjects. As a consequence, the teaching and practice of music was being accorded less time- a situation fueled by parents who want their pupils to focus more on their “studies” and pass to join reputable secondary schools.

Whereas the MOE intended to institute curriculum reviews and changes that were meant to add value to the learning experience in primary schools, these developments have to a large extent impeded the music learning. This is in contrast to the constructive efforts that have been undertaken across the world to entrench music education across all levels of learning.

It is also evident that there is a growing realization among major MOE officials the need to reorganize the music education curriculum in order to restore the paramountcy of the child in all MOE endeavours. There is an acknowledgement that the current primary music curriculum is not the most appropriate for inculcating music education and generating best learning conditions at all levels of learning. It is therefore necessary for more consensus on the need for an ultimate review of this curriculum.

The results showed that there are few music books and other instructional material in the schools though the situation was slightly better in private schools. Morale has systematically waned as the teachers and learners face a myriad of challenges in order to learn music. The correlation matrix indicated a positive relationship between the implementation of the various strategies proposed and the restoration of the place of music in primary schools. There is therefore a need to reverse this deterioration. It should be observed that there is a demand for music learning, and even the government has acknowledged the important role of music in fostering national cohesion and creating employment as a way of achieving Vision 2030 objectives.

This study also concludes that the current primary school is engendering rifts among the different subject teachers with teachers of music being stereotyped as idle, lazy and

unwanted. This study concludes that this situation is eroding the unity of the teaching fraternity that is essential to the overall achievement of MOE objectives.

5.4 Recommendations

The following recommendations are made based on the findings of this study.

- i. The KICD and the MOE, as the lead agencies in matters curriculum, ought to consider creating a solid foundation in the initial stages of learning. This will be a sure way of exposing the learners to the best music experience for them to decide whether to advance it in their later stages of learning.
- ii. The MOE and KICD should also ensure adequate time allocation and learning materials for music subject to schools.
- iii. The KICD should conduct regular reviews of the curriculum as well as appraisals on curriculum implementation to ensure that there is consistent delivery of appropriate content to the pupils.
- iv. There should also be regular refresher training sessions for the teaching and administrative staff to enable them to competently teach the subject.
- v. KICD should embrace evidence-based research and consult widely the stakeholders and end users when developing policies in managing music education in Kenya.

5.5 Suggestions for Further Research

This study suggests that;

- i. More studies should be carried out to identify the factors responsible for the negative attitudes towards music education among parents, as this was not adequately handled.

- ii. A future research on the effect of the new music curriculum on the teaching and learning of music will also go a long way in revealing the new curriculum's impact on music education in primary schools.
- iii. This study further suggests that further research should be carried to establish the effects of these curriculum reviews and changes to the music learning in secondary and tertiary institutions.

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6.0 APPENDICES

6.1 Questionnaire for the Head Teachers

Section 1: LETTER OF INTRODUCTION

I am student at Kenyatta University pursuing a Master of Music Education Degree. I am carrying out a research on the **Impact of Curriculum Review Policies on Music Teaching and Learning: Case of Public Primary Schools in Kiambu County, Kenya 1999-2019**. I am collecting data for the purpose of this study and you have been identified as one of my respondents. You are kindly requested to spare some time to fill the questions. Your information will help shed light on the place of music in Kenya's development. The data collected will strictly be kept confidential. I thank you very much for your consideration, time, and responses.

Yours Faithfully,

SAMWEL S. KHAEMBA

NAME.....SCHOOL.....

TEL. NO.....

Section 2: Respondent's Background information

1. My gender is:

A. Female [].

B. Male [].

2. My age (in years) lies between

C. 18 - 25 [].

D. 26 – 35 [].

E. 36 – 45 [].

F. 46 – 55 [].

G. 56 and above [].

3. My highest academic qualification is

A. P1 []

B. S1 []

C. Diploma []

D. Bachelor's degree []

E. Post Graduate.....

4. I have worked in my organization for

A. Below 2 years [].

B. 2 – 5 years [].

C. 6 – 10 [].

D. More than 10 years []

Section 3: Questions

1. What is your attitude regarding the music curriculum changes and their impact on the teaching and learning of music in your school?
2. Have the music curriculum changes improved the teaching and learning of music in your school?
3. Are your pupils committed to more learning of music after these music curriculum changes?
4. In your view, what are your teachers' and pupils' attitudes towards music education?
5. Would you say that the current music curriculum is best suited to the needs of the children in your school?
6. What are your recommendations as to the way forward in the teaching and learning of music?
7. How can the government support foster better learning of music in PPS?

6.2 Questionnaire for the Music Teachers

Section 1: LETTER OF INTRODUCTION

I am student at Kenyatta University pursuing a Master of Music Education Degree. I am carrying out a research on the **Impact of Curriculum Review Policies on Music Teaching and Learning: Case of Public Primary Schools in Kiambu County, Kenya 1999-2019**. I am collecting data for the purpose of this study and you have been identified as one of my respondents. You are kindly requested to spare some time to fill the questions. Your information will help shed light on the place of music in Kenya's development. The data collected will strictly be kept confidential. I thank you very much for your consideration, time, and responses.

Yours Faithfully,

SAMWEL S. KHAEMBA

NAME.....SCHOOL.....

TEL. NO.....

Section 2: Respondent's Background information

1. My gender is:

A. Female [].

B. Male [].

2. My age (in years) lies between

C. 18 - 25 [].

D. 26 – 35 [].

E. 36 – 45 [].

F. 46 – 55 [].

G. 56 and above [].

3. My highest academic qualification is

F. P 1 []

G. ATS IV []

H. Diploma []

I. Bachelor's degree []

4. I have worked in my organization for

E. Below 2 years [].

F. 2 – 5 years [].

G. 6 – 10 [].

H. More than 10 years []

Section 3: Questions

1. Briefly describe your duties as a music teacher.
2. Are you familiar with the requirements of the music curriculum?
3. Have the music curriculum changes promoted a conducive environment for the teaching of music?
4. Are you having more time and resources to teach music?
5. Have you noticed any change in the attitude of pupils throughout the music curriculum changes?
6. Do you think that music is being accorded less prominence in the primary school education curriculum?

6.3 Participant Observation Schedule for pupils

DATE.....START (TIME).....END (TIME).....

TYPE OF

ACTIVITY.....VENUE.....

1. Observe the actual time allocated for music and how long the music sessions last.
2. Observe the teacher/learner interactions. Are there signs of apathy? Is enthusiasm evident?
3. Is there appropriate goal setting and achievement or just objective-less sessions?
4. How is the leader/teacher directing the subjects to a particular goal? Are there learning aids?
Are they appropriate?
5. Is there relief/joy/satisfaction at the end of the session. Is there an expression of optimism for the next class?

6.4 Interview Schedule for MOE and KICD officials

LETTER OF INTRODUCTION

I am student at Kenyatta University pursuing a Master of Music Education Degree. I am carrying out a research on the **Impact of Curriculum Review Policies on Music Teaching and Learning: Case of Public Primary Schools in Kiambu County, Kenya 1999-2019**. I am collecting data for the purpose of this study and you have been identified as one of my respondents. You are kindly requested to spare some time to fill the questions. Your information will help shed light on the place of music in Kenya's development. The data collected will strictly be kept confidential. I thank you very much for your consideration, time, and responses.

Yours Faithfully,
SAMWEL S. KHAEMBA

NAME.....MOE/KICD.....

RANK.....

GENDER..... TEL. NO.....

1. What is your role in the Curriculum Review Policies development process?
2. Are other music education stakeholders such as subject teachers, PPS head teachers, lecturers and to an extend learners involved during music curriculum review process?
3. Is your staff knowledgeable and predisposed to carrying out their duty in music education curriculum review?
4. Would you say that the current music curriculum is best suited to the needs of the pupils in PPS?
5. What has MOE and KICD done to foster better learning of music in PPS?
6. What is your attitude regarding the curriculum changes?
7. Will the Competency-Based Curriculum address the needs of music teaching and learning in primary schools?

6.5 Work Plan

TIME FRAME	ACTIVITY	REMARKS
April- August, 2016	Proposal writing	Done
September, 2016	Submission for defense at the Music Department	Done
October 2016- April 2017	Inclusion of recommendations and inputs made during defense.	Done
July 2017	Submission for defense at the school of Creative and Performing Arts, Film and Media Studies	Done
August 2018	Inclusion of recommendations and inputs made during defense at school of Creative and Performing Arts, Film and Media Studies	Done
September 2018	Presentation for Turn-it-In	Done
October- December 2018	<ul style="list-style-type: none"> • Data collection and analysis 	Done
January- December 2019	<ul style="list-style-type: none"> • Writing of thesis and Submission for defense at graduate school 	Done
July 2020	Graduation	

6.6 Budget

NO	ITEM	QUANTITY	UNIT COST(KSH)	TOTAL BUDGETED(KSH)
1.	Office Stationery			
	a) Pens	3 1/2 buckets	@500	1,750
	b) Notebooks	10	@113	1130
	c)Files	10	@200	2,000
SUB-TOTAL				
4,880				
2.	Internet Services			25,000
3.	Activity costs			
	a) Photocopying	3 rims	@350	1,050
	b) Printing	-	@30	25,000
	c) Typing	-	@20	6,000
	d) Binding	8	@300	2,400
	e) Scanning	-	@10	2000
SUB-TOTAL				36,450
4.	Library fee			10,000
5.	Accessories			
	a) Flash drive	2	@2,000	4,000
	b) Backpack	2	@3,000	6,000
6.	Research assistant	3	@7000	21,000
SUBTOTAL				52,000
7.	Transport and other expenditures			20,000
8.	Contingency Fund			20,000
SUB TOTAL				40,000
GRAND TOTAL				158,330.00

6.7 List of Primary Schools

Kiambaa Sub-County

1. Karuri Primary School
2. Muchatha Primary School
3. Ndenderu
4. Kibathi
5. Kamuiru
6. Thimbigua
7. Muthurwa
8. Waguthu
9. Chantily (Private)

Kiambu Sub-County

1. Ndumberi Primary
2. Loreto Primary
3. Kiambu
4. Riara
5. ACK Anmer
6. Benson Njau
7. Riabai
8. Ting'ang'a
9. Bridge International, Ndumberi (Private)

Thika West Sub-County

1. Thika Primary
2. Madaraka
3. Mountain View Primary School
4. Thika Muslim
5. Mugumoini
6. Kiganjo
7. Kianjau
8. Umoja
9. Thika Bell House (Private)

Limuru Sub-County

1. Ruaka Primary School
2. Rironi Primary school
3. AIC Nderu Primary
4. Kamandura Primary
5. Tigoni Primary
6. Limuru Mission
7. Limuru Township
8. Ngarariga Primary
9. Happy Day (Private)

Lari Sub-County

1. Kijabe
2. Kinale
3. Kimende
4. Munyaka
5. Mbau-Ini
6. Utugi
7. Gituamba
8. Kiambaa
9. Lari Hills (Private)

Kabete Sub-County

1. Wangige
2. Ndurarua
3. Kanyariri
4. Mugua
5. Kanjeru
6. Uthiru
7. Rungiri
8. Kahuho
9. Green View Elite (Private)

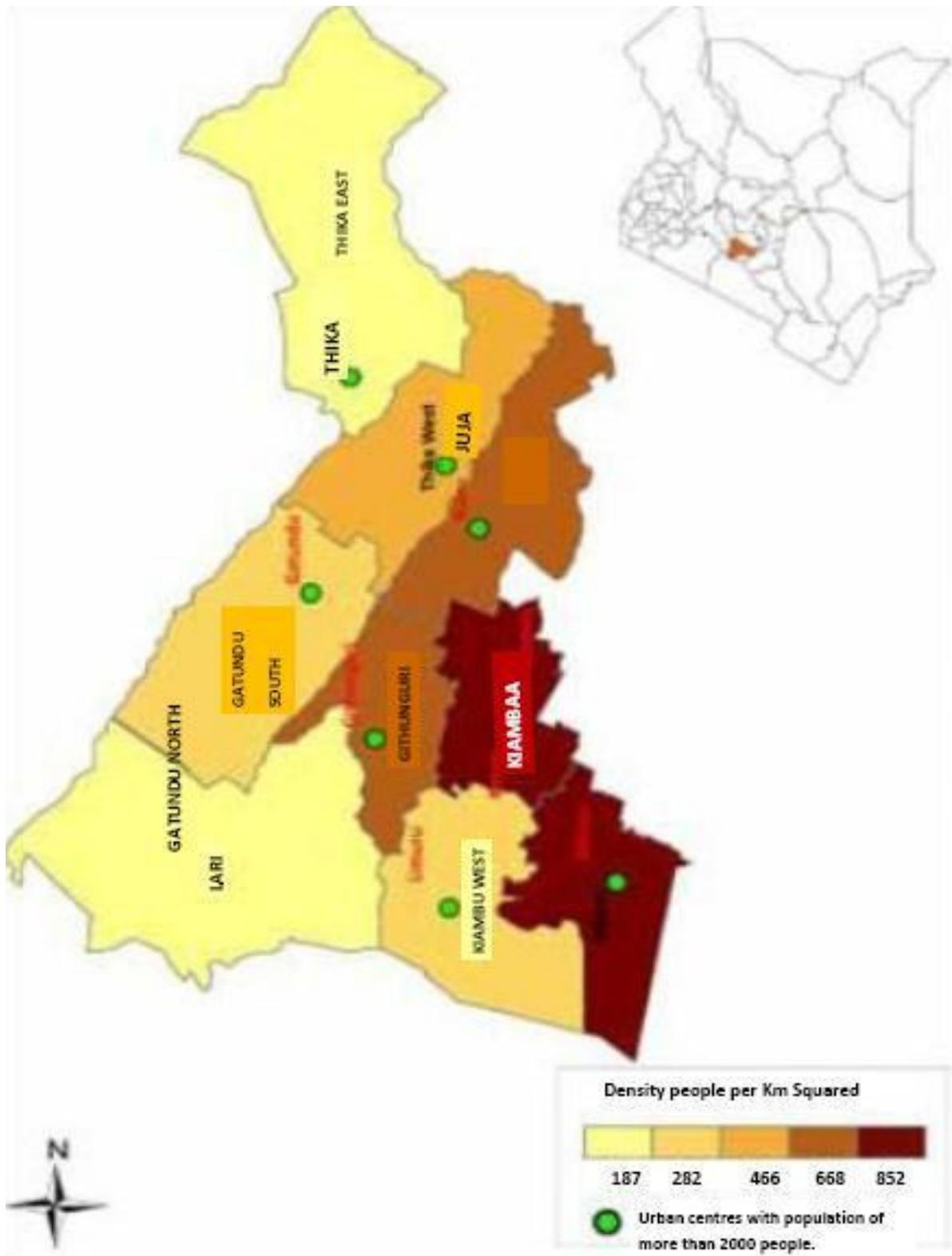
Juja Sub-County

1. Kalimoni
2. Athi
3. Muthaara
4. Kigwe
5. Kitamaiyu
6. Ndururumo
7. Mugutha
8. Juja Farm
9. Juja Preparatory (Private)

Kikuyu Sub-County

1. Gathiru
2. Gitiba
3. Kinoo
4. Musa Gitau
5. Thogoto
6. Wambaa
7. Kikuyu Township
8. Thirime
9. Muthiga (Private)

6.8 KIAMBU COUNTY GEOGRAPHICAL MAP.



Source: <http://www.kenyampya.com/index.php?county=Kiambu>