

**THE USE OF LANGUAGE COMPETENCES IN TEACHING MUSIC:**

**A CASE OF PRIMARY SCHOOLS IN LIRA-DOKOLO DISTRICTS**

**BY**

**ENOU SIMON**

**17/U/14423/GMAM/PE**

**SUPERVISORS**

**1: DR. KENETH BAMUTURAKI**

**2: Ms. STELLA WADIRU**

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## DECLARATION

I **Enou Simon** hereby declare that this dissertation titled: The Use of Language Competences in Teaching Music: A case of primary schools in Lira-Dokolo districts is my own work and has not been presented for the purpose of obtaining any qualification.

Signature: ..... Date: .....

Name: **SIMON ENOU**

## **APPROVAL**

This dissertation titled: The Use of Language Competences in Teaching Music: A case of primary schools in Lira-Dokolo districts, has been submitted to the graduate school in partial fulfilment of the requirements for the award of the degree of Master of Arts in Music of Kyambogo University with our approval.

Signed: .....

Date: .....

**DR. KENETH BAMUTURAKI**

Signed: .....

Date: .....

**MS. STELLA WADIRU**

## **DEDICATION**

I dedicate this work to my beloved wife Annet Aeto and my children Brenda Hope Apio, Gloria Peace Acen, Nicholas Elweu, and Mazzarello Mary Apolot.

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Without the knowledge and inspiration accorded to me by the almighty God, this dissertation could not have been written.

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## ACRONYMS

<b>CAPE 1 (MDD)</b>	: Creative Arts and Physical Education one (Music Dance and Drama)
<b>DTSCR</b>	: District Teaching Service Commission Regulations
<b>DV</b>	: Dependent Variable
<b>ELL</b>	: English Language Learning
<b>GWP</b>	: Government White Paper
<b>ISTs</b>	: In-service Teachers
<b>ITET</b>	: Initial Teacher Education and Training
<b>IV</b>	: Independent Variable
<b>LL</b>	: Local Language
<b>LC</b>	: Language competences
<b>MDD</b>	: Music Dance and Drama
<b>MI</b>	: Medium of Instruction
<b>MoES</b>	: Ministry of Education and Sports
<b>NCDC</b>	: National Curriculum Development Centre
<b>PSTs</b>	: Pre-service Teachers
<b>PTCs</b>	: Primary Teachers' Colleges
<b>TISSA</b>	: Teacher Initiative in Sub-Saharan Africa
<b>UNESCO</b>	: United Nations Educational, Scientific and Cultural Organization

## **ABSTRACT**

This study investigated teacher efficacy in the implementation of the use of Language Competences (LC) in teaching CAPE 1 MDD in primary schools. The study was triggered by the need to establish teacher adherence to the Uganda Primary School Curriculum which demands that all teachers in upper primary classes use LC in preparation and actual teaching of music. The curriculum demands all teachers of upper primary classes to be teachers of English language. In order to contribute towards teacher adherence to the demands of the curriculum in question, the study aimed to establish the efficacy of teachers in the use of LC in preparation and actual teaching of music. A triangulation of methods namely document review, observation, and interviews was used to undertake the study. This study was guided by Bandura's concept of teacher efficacy. This theory presupposes that mastery experience, vicarious experience, emotional arousal and verbal persuasion determine teacher efficacy in preparation and actual teaching of music. In preparation, the study discovered that: majority of ISTs had low efficacy in selecting appropriate vocabulary compared with PSTs. More ISTs have low efficacy in stating valid LC than PSTs. Both ISTs and PSTs have low efficacy in developing LC in the steps of their lesson plans. In music classroom instruction, the study found that: more ISTs teachers have low efficacy in modelling pronunciation. Both ISTs and PSTs have low efficacy in modelling reading of words. Majority of teachers have low efficacy in teaching meaning of words. In order to ensure efficacy of teachers in the use of LC in teaching music, this study recommended that: The Ministry of Education and Sports should re-train teachers in interpreting the competence based curriculum. The District Education Department should enforce the implementation of the use of LC in teaching music. Tutelage in the Primary Teachers' colleges should emphasize the use of LC in preparation to teach music. School administrators should ensure that music is taught in all classes as time tabled. Teachers themselves should make efforts to seek knowledge from reliable sources.

## **CHAPTER ONE**

### **1.0 Introduction**

This was a study on Teacher Efficacy in the Use of Language Competences in Teaching Music in selected primary schools of Lira and Dokolo districts. The study aimed to establish the efficacy of teachers in the use of language competences in preparing to teach music in upper primary classes, and find out the efficacy of teachers in the use of language competences in music classroom instruction in upper primary classes.

The concept ‘Language competences’ was utilized herein to mean the English vocabulary and structural patterns that teachers develop among learners by the use of language skills to enhance understanding of music concepts. The phrase ‘Teacher efficacy’ was used in this study to mean teachers’ capability in using language competences during preparation and actual teaching of music in class.

### **1.1 Background to the Study**

The use of language competences in teaching across subjects of the school curriculum is a phenomena that exists as a concept and a policy (Vollmer, n.d.). Vollmer explains Language Across Curriculum (LAC) as a concept noting that as a concept, LAC acknowledges the fact that language education in school does not only take place in specific language subjects such as mother tongue education, foreign language education, and second language education but also in each subject and activity in school, across the whole curriculum. In this study, LAC is used synonymously with Language Competences (LC) across subjects. LAC demands that teachers of all the non-linguistic subjects use language competences in preparation and actual classroom instruction (Europejska, 2012). The use of LAC is a concept that has existed in countries such as Britain, Denmark, Spain, Europe, Slovakia and India, among others. According to Vollmer (n.d.), LAC originated in Great Britain, where the idea of linking it

with school language policies as a whole received formal recognition in the Bullock Report titled *A Language for Life*. Vollmer (n.d.) explains LAC as a concept that has been around for some time in academic and pedagogic theoretical discourse. Vollmer (n.d.) reveals that the idea of the use of LAC was developed in the late 70s/early 80s. According to Vollmer (n.d.), each school was to have an organized policy for LAC.

Turning on to Europe: in April, 2014, a recommendation of the Committee of Ministers of the Council of Europe CM/Rec (2014) drew attention to the importance of competences on the language (s) of schooling for equity and quality in education and for educational success (The Council of Europe, 2015). According to The council of Europe (2015), teachers of all subjects have to become aware of the challenges posed by the need to support their pupils in mastering the specific language competences that their school disciplines demand. The council suggests that each of its member states should develop a comprehensive and coherent language policy including LAC.

Studies have investigated the use of LAC in some countries. In Germany for instance, the results of the first Teacher Initiative in Sub-Saharan Africa (TISSA) study published in 2001 showed that the performance of 15 year old students in reading comprehension was weak (Vollmer, n.d.). According to Vollmer (n.d.), the weak performance of those students in reading comprehension could only be overcome and changed, if language would become a focus of concern in each and every subject in school. Vollmer's own research focused on 'Identifying and Analyzing the Structure of Subject-specific Competences of Regular Geography Students in Grade 10.' The findings in Vollmer (n.d) revealed that teachers and students highly underestimated the systematic development of discourse competences in oral and written modes. In my view, if teachers also underestimate the development of language competences in oral and written modes, postulations are that learners will not likely be able to demonstrate understanding of various subject contents.



Like Germany, the Uganda primary schools' Curriculum (UPSC) has the concept of LAC by policy (Senteza, 1992). All the non-linguistic subjects including Music, Science, Mathematics, Social Studies, Physical Education, Art and Technology have the component of language LC (NCDC, 2012). The curriculum is "competence-based" (National Curriculum Development Centre [NCDC], 2011, p.14-15). The competence-based curriculum (CBC) was rolled out to teachers between 2007 and 2012 to replace the objective-based curriculum. The CBC has two sets of competences, namely the subject competences and the language competences. The subject competences and language competences appear in all the books of the non-linguistic curriculum subjects. They include: Music, Integrated Science, Social Studies, Mathematics, Religious Education, Physical Education, and Art and technology (National Curriculum Development Centre [NCDC], 2011a).

In the UPSC, Music is one among the three subjects of Creative Arts and Physical Education (CAPE). It is referred to as 'Creative Arts and Physical Education one – Music, Dance and Drama (CAPE 1 MDD). Other subjects that fall under CAPE include CAPE 2 (Physical Education) and CAPE 3 (Art and Technology). Like any other subject, language competences (LC) are used in the teaching of music. The phrase 'language competences' was used in this study to mean English vocabulary and structural patterns that teachers prepare and develop among their learners by the use of language skills for comprehending music concepts.

Tutelage in Primary Teachers' Colleges (PTCs) is done to equip pre-service teachers (PSTs), commonly known as student teachers, with knowledge and skills on the use of language competences. Similarly, the in-service teachers (ISTs) had been trained on the implementation of LC in teaching music. This was noted by Bwayo (2014) who specifies that IST received special training on the use of language competences across subjects from 2007 to 2012. I happened to participated in rolling out this curriculum to teachers in 2009, 2010 and 2011. During the roll out, emphasis was made by National Curriculum Development

Centre [NCDC] (2009) that learners should become competent in the four major skills: listening, speaking, reading and writing. These skills were to be developed among learners across subjects. All subject teachers were to become teachers of English. This was a directive by NCDC (2011a) in conjunction with Ministry of Education and Sports (MoES). NCDC (2011a) spells out that: all the teachers of non-linguistic subjects have to become teachers of English. Reiterating this, NCDC (2011b) stresses, “Whether you teach Maths, SST, RE, CAPE or Science you need to be competent in developing language skills” (p.15).

This reform accrued from the efforts of the National Curriculum Development Centre (NCDC). This organization (NCDC) is one of the legitimate implementers of the Education policies of Uganda. It seeks to guarantee that the educational curriculum for primary schools in Uganda is in place. It carries out research and assessment of educational progress in conjunction with MoES to ensure quality and control through periodic reviews and reforms (NCDC, 2012).

The basis of this reform is rooted in the Government White Paper (GWP) on the Education Policy Review Commission Report by Senteza (1992). It presents the Aims and Objectives of primary education, one of which states, “To enable individuals to acquire permanent functional and developmental literacy, numeracy, communication skills in Kiswahili, Local language and English” (Senteza, 1992 p.40). The paper presents Government’s directive on the implementation strategy of the accepted aims and objectives. Senteza (1992) gives guidance for the development of instructional materials and methodology pointing out that: “From now onwards, the development of new curricula, instructional materials and teaching or methods, will be guided by the new aims and objectives that have been defined... and accepted by Government” (p.40). Further, Senteza (1992) demands the general curriculum of the primary schools to lay emphasis on the acquisition of skills in communication, oral expression, reading and writing in Kiswahili, English and local language. This is to ensure

that the curriculum reform at primary level is oriented to cater for the real developmental needs of the community and the nation.

Curriculum reform in Uganda is a historical phenomenon that originates from the colonial time. In Uganda, curriculum reform is directed by the needs of people as government implores the Uganda primary school curriculum to be oriented to language skills' development across curriculum. This is to ensure that the curriculum caters for real developmental needs of the community and the nation. History by Muyanda-Mutebi in the UNESCO (1996) report highlights that missionaries were in control of the primary education curriculum since the coming of colonial administration up to the years preceding independence. Muwonge (1997) observes that they designed the curriculum in such a way that it fulfilled their primary aim of evangelizing to the indigenous Ugandans. After independence in 1963, a drastic revision of the school syllabuses took place which led to the introduction of subject objectives. The objectives were stated in plural form and in the future tense. Teachers were expected to focus their attention towards achieving them by the end of every lesson. The use of objectives took over forty years before they were shifted to competences in 2007. I recognize the fact that during the era of objectives, numerous curriculum reviews and reforms took place. For instance Bwayo (2014) explains that from 1985 to 1995 School Health Education Project (SHEP) was a reform that targeted P.6 and P.7. In relation to the focus of SHEP, Bwayo explains, "It focused on reduction of infant and child morbidity, mortality, Reduction of Sexually Transmitted Diseases (STDs) and HIV infection among youth aged 6-20 years" (p.6). However, he observed that: impact evaluation found it unsuitable because increased health knowledge had no corresponding behavior change.

Between 1995 to 2000, it was reported that: Basic Education Child Care and Adolescent Development (BECCAD) was introduced (Bwayo, 2014 p.6). According to (Bwayo, 2014), BECCAD was introduced to instill positive behavior change among women, children, and

adolescents. Bwayo (2014) states the purpose for the introduction of BECCAD pointing out that it was meant to promote full cognitive and psychosocial development of children of school-going age.

Then from 2000 to 2007, Life Skills Education program for psychosocial development of primary and secondary school children was introduced. Life Skills Education was rolled out for teachers to reflect it in their schemes of work and lesson plans. Teachers integrate them within their teaching content during lesson preparation and actual teaching. This reform was on implementation along with language competences across subjects introduced in 2007 as said earlier.

Like Life Skills Education teachers of upper primary classes are expected to use language competences in teaching different subjects. The teachers follow guidelines in the CAPE 1 MDD curriculum books. The knowledge on how to use language competences in teaching was introduced to all teachers (ISTs and PSTs). The roll out of implementation of the new curriculum to in-service teachers was conducted between 2007 and 2012 (NCDC, 2012). PSTs received the knowledge on implementation of the curriculum while training in the college (Primary Teachers' College [PTC]). The NCDC clearly outlines the considerations for implementation of language competences across the curriculum by all teachers during classroom instruction. Every teacher should use a few minutes at the beginning of each lesson to teach the vocabulary and structures to be used in the lesson, teach key words in each subject to enable learners to get the concept right without turning the lesson into an English language lesson, use a variety of instructional materials to bring out the meaning of the words, let the learners spell the words by displaying them in written form, guide learners to explore the meaning through practice, use the learnt words frequently during the lesson, and emphasize correct sentence construction and punctuation (NCDC, 2012).

A significant number of teachers in Uganda are aware of language competences across subjects. However, by the time of this study, teacher effectiveness in the use of LC in preparation and actual teaching of music had not been investigated. In teacher preparation, it had not been established if teachers were able to select appropriate vocabulary (words), state valid language competences, and develop language competences in the steps of their music lesson plans. In actual teaching of music, research had not been conducted to find out whether teachers were able to model correct pronunciation of words, model reading of words, and teach the use of words (vocabulary) during music classroom instruction.

As a practitioner in the field, I developed the aspiration to conduct this study out of insight that resulted from my interaction with one of my colleagues. Confessions by him showed that there were gaps in the use of language competences in teaching not only music but also other subjects. Here is a case of a telephone conversation I had with a colleague:

SIMON: Hello Peter. You have taught in primary for about 17 years now. Are you aware of the presence of language competences in the new curriculum?

TEACHER: Oh! Yes, yes, I am.

SIMON: That's good. Which class do you teach?

TEACHER: Primary six and seven.

SIMON: Do you have an idea about how language competences are used in different subjects?

TEACHER: Well, I am not a teacher of English, so I don't know.

SIMON: Which subjects do you teach?

TEACHER: I teach Science, Mathematics, Music and Art and Technology

SIMON: Great! Then you are using language competences in your subjects, aren't you?

TEACHER: Yes, I just write them in my schemes of work and lesson plans.

*(Interview with a colleague: 2017)*

Personally, I thought that teachers were not putting due attention to the use of language competences in teaching music. In my view, teachers could have had challenges in implementing the innovation (language competences across subjects) but no research had been conducted to ascertain them and propose constructive body of knowledge for its sustenance. I focused my attention on teacher personal commitment and effectiveness in preparation and actual teaching of music. This was because teachers remained the most reliable implementers of the curriculum. Noting the importance of a teacher in curriculum implementation, Nacino-Brown, Festus, and Brown, (1982) point out that: of all the personnel involved in curriculum implementation and design, the teacher is almost certainly the most important. "She is the one who implements the ideas and aspirations of the designers" (Nacino-Brown, et al., 1982, p.36). It was from this background that the researcher set out to investigate the ability of teachers in the use of language competences in teaching music in the selected primary schools of Lira-Dokolo districts.

## **1.2 Statement of the Problem**

The use of Language competences across subjects is emphasized in the New Primary School Curriculum. This curriculum was rolled out to all teachers of primary schools from 2007-2012. The Primary Teacher Education Curriculum also provides for training of teachers on the use of LC across subjects. All teachers are referred to as teachers of English but they are cautioned not to turn their lessons into English lessons. By virtue of the teacher training in primary teachers' colleges and roll-out (seminars) to teachers, every teacher is expected to use LC in scheming, lesson planning, and actual teaching of music. Since the introduction of the

use of this notion (LC across subjects) in 2012, no research has been done to find out teacher effectiveness in its implementation in the teaching of music. Because of this gap, teacher effectiveness in preparation (scheming and lesson planning) and actual music classroom instruction were not known. In scheming and lesson planning, it was not established whether teachers were efficacious in selecting appropriate vocabulary, stating valid LC and developing LC in the steps of music lesson plans. In actual teaching, no knowledge was established to present the position of teacher abilities in modelling word pronunciation, modelling word reading, and teaching of word meaning. If research was not conducted to address these gaps, no empirical knowledge would be found to explain the effectiveness of teachers in the use of LC in teaching music. No one would know whether teacher efficacy contributes towards the use of LC in the teaching of not only music but also other subjects in primary schools. Interpretation of the CAPE 1 MDD competence-based curriculum by teachers would be left at large. This would certainly validate the argument that the general curriculum of the primary schools fail to help learners acquire skills in communication, oral expression, reading and writing in all subject areas.

### **1.3 General Objective**

To investigate the efficacy of teachers in the use of language competences in teaching music in selected primary schools of Lira-Dokolo districts.

#### **1.3.1 Specific Objectives**

This study was guided by the following specific objectives:

1. To establish the efficacy of teachers in the use of language competences in preparing to teach music in upper primary classes.
2. To find out the efficacy of teachers in the use of language competences in music classroom instruction in upper primary classes.

## **1.4 Research Questions**

1. Do teachers have high efficacy in the use of language competences in preparing to teach music in upper primary classes?
2. Do teachers have high efficacy in the use of language competences in music classroom instruction in upper primary classes?

## **1.5 Scope of the Study**

According to Uganda Technological and Management University [UTAMU] (2013), scope of the study provides for the boundary or limits or the research in terms of content, geographical area and time span of the research. Therefore, this section presents the Geographical scope, content scope and the time scope of the study.

### **1.5.1 Geographical Scope**

The study was conducted in nine selected government primary schools in Lira and Dokolo districts in Northern Uganda. These schools are located along Lira-Soroti, forty kilometers south of Lira town. I preferred government primary schools to private primary schools because government primary schools had more trained and qualified teachers. By virtue of being trained and qualified teachers, they are expected to have been inducted in the use of language competences in preparation and in actual teaching.

### **1.5.2 Content Scope**

This study centered on teacher preparation (scheming and lesson planning) and actual teaching of music determined by the use of language competences. Teacher preparation was investigated by establishing the inclusion of language competences in the music schemes of work, and lesson plans. In the music schemes of work, I focused on selection of vocabulary for different music lessons, and validity of statements of language competences. For lesson



plans, I focused on development of language competences in the steps of the music lesson plans. During actual teaching of music, my focus was centered on modelling of vocabulary and structural patterns by the teacher in helping learners to comprehend music concepts. I focused on pronunciation of words by the teacher, reading of words, and teaching meaning of words (use of words in sentences). The challenges affecting teacher efficacy were ascertained from teacher preparation and actual classroom instruction.

### **1.5.3 Time Scope**

This study covers a period from 2013 to 2018. This is because the implementation of the use of LC across curriculum kicked off fully in 2013 and continued up to 2018 when the data of this study was collected. All the ISTs of the upper primary classes had received training on the implementation of the use of LC across subjects. The study involved student teachers (PSTs) who were conducting their Final School Practice (FSP) in 2018. By virtue of provisions of the Primary Teacher Education syllabus on the use of LAC and tutelage in the college, the study presumed that PSTs who were posted to primary schools to conduct FSP had already received sufficient training on the use of language competences across subjects.

### **1.6 Significance of the Study**

Significance of the study refers to the relevance of the study in terms of academic contributions and practical use that might be made of the findings to the organization or sector in which the researcher is based and to the public at large (UTAMU, 2013). In this regard, significance of this study will apply to various stake holders in the education sector namely: Ministry of Education and Sports (MoES), National Curriculum Development Centre (NCDC), the District Education Department (DED) and all the teachers of upper primary classes.

The result of this study provide findings that Ministry of Education and Sports (MoES) bases in identification of the needs of teachers pertaining the use of language competences across subjects. The foundation laid by the implications and suggestions of this study guides MoES in supporting the teachers to implement the use of LC in teaching.

The findings of this study act as an information source for NCDC to make reference in the routine curriculum review. Changes in the curriculum by borrowing knowledge from this document improves the teachers' practices in the use of language competences in the teaching of music in upper primary classes.

The implementation of language policy in Uganda education system warrants relevance to the findings of this study. This is because the empirical knowledge on teachers' experiences detailed in this study enables legislators to make reference in order to strengthen implementation of the use of language competences in teaching not only music but also other school subjects across the curriculum.

This study provides information for the District Education Department to strengthen the use of language competences across subjects. When carrying out routine monitoring of curriculum implementation in primary schools, a monitoring tool is required to be adjusted to capture the issues identified in this study in order to improve language skills' development during teacher preparation and lesson delivery accordingly.

Above all, this study will be of great help to the teachers of music and other subject teachers. By using this document, teachers will gain practical and theoretical knowledge on the use of language competences. The empirical knowledge will enable teachers to use language competences in lesson preparation and in actual teaching of their subjects. For example, knowledge on the considerations for selection of appropriate vocabulary, statement of valid

language competences, development of language competences in the steps of the lesson plans, modelling of teaching of vocabulary in music lessons is embedded in this study.

### **1.7 Operational Definition of Terms**

**TEACHER EFFICACY:** Teachers' effectiveness in the use of language competences during preparation and actual music lessons.

**LANGUAGE COMPETENCES:** English vocabulary and structural patterns that teachers develop among their learners by the use of language skills for comprehending music concepts.

**TEACHING OF MUSIC:** The process of preparation (scheming and lesson planning) and actual instruction of music in classroom.

**CLASSROOM INSTRUCTION:** Actual teaching of music in class

**VOCABULARY:** Key words of the subject content (subject matter).

## **CHAPTER TWO**

### **LITERATURE REVIEW**

#### **2.1 Introduction**

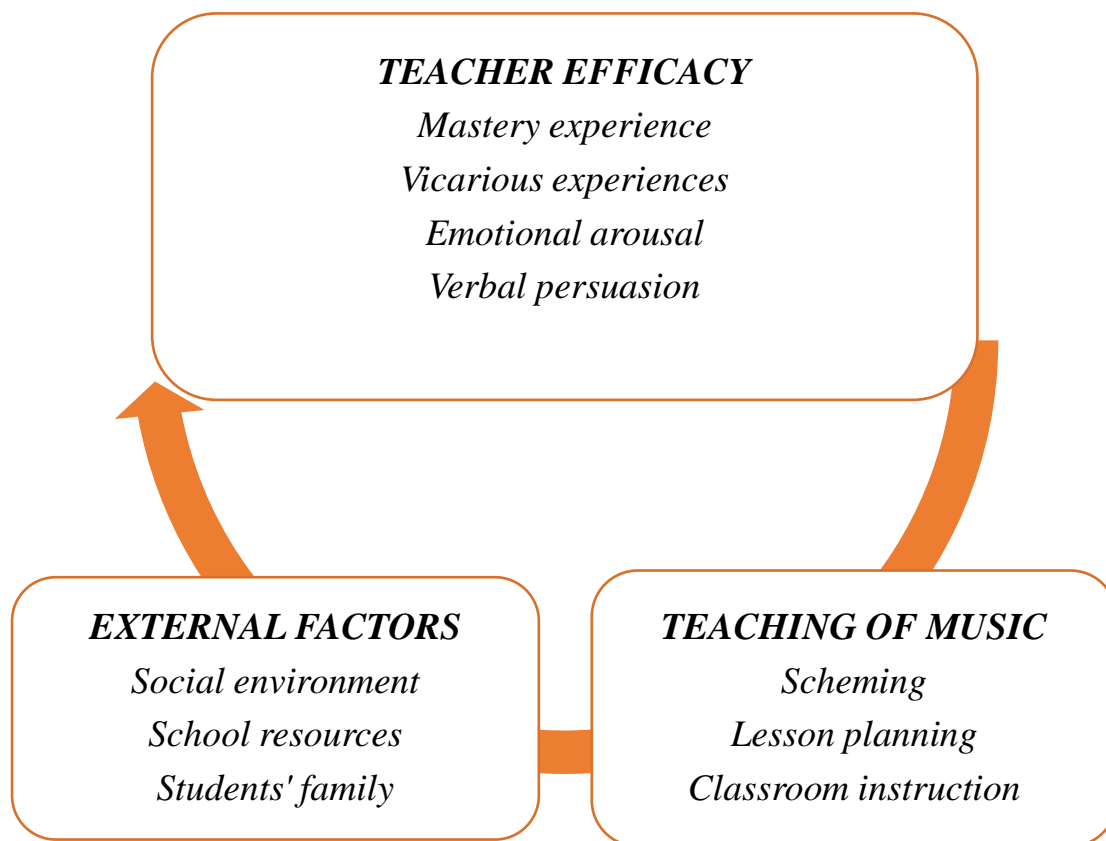
This chapter presents a review of related literature on teacher efficacy in the use of language competences in teaching music. The beginning of this section explains the conceptual frame work, it elucidates the key terms of this research topic namely ‘teacher efficacy’ and ‘language competences.’ The study presents primary sources of literature exploring their content, methodology, and nature that relates to the body of this section. The review is laid in themes that are derived from the objectives of the study. They include: Teacher Preparation Practices on the use of Language Competences in Teaching Music and Teacher Classroom Instruction practices in the use of Language Competences in Teaching Music.

#### **2.2 Conceptual Framework**

A conceptual frame work relates concepts, empirical research and relevant theories to advance and systematize knowledge about related concepts or issues (Rocco & Plakhotnik, 2009). According to Adom, Hussein, and Joe (2018), “A conceptual frame work is a structure which the researcher believes can best explain the natural progression of the phenomenon to be studied” (p.439). Adom et al., (2018) add that it is a researcher’s explanation of how the research will be explored.

Figure 1.1 is a diagrammatic presentation of the framework followed by an explanation of the relationship of various concepts related to the variables of this study. Thereafter follows an explanation of the phenomena relating it with conceptual frame work that informed the literature review, and the discussion of results accordingly.

**Figure 1.1: The Conceptual Model showing the Relationship between Teacher Efficacy and the use of Language Competences in Teaching Music**



**Source:** Adapted from Bandura's Teacher Self-efficacy Theory (Bandura 1997 as cited in Jeon, 2017 p.417).

In Figure 1, I illustrate the conceptual framework of this study to articulate the relationship of concepts with one another. The conceptual framework indicates four key concepts to explain teacher efficacy in the use of language competences in teaching music. The key concepts include: vicarious experience, motivational arousal, mastery experience and verbal persuasion.

Mastery experience is a concept that portrays teacher competence in demonstrating knowledge in scheming, lesson planning and actual classroom instruction. Bartel, as cited in Garvis Susanne (2012), observes that when drawing on self-efficacy theory confidence alone is meaningless if it is not accompanied by competence. Therefore, I focused on teacher

preparation centering on the appropriateness of selected vocabulary, statements of language competences and development of language competences in the steps of the music lesson plans.

Vicarious experiences were examined practically out of the ways in which teachers modelled knowledge of language use for their learners to copy as they learn Music in class. In recognizing vicarious experience as a belief that indicates teacher efficacy, Garvis (2012) explains, “Vicarious experience acknowledges the use of modelling of the task and observation” (p.86). If a teacher ably made learners to use their senses to hear, see, feel, and smell by observing what their teacher does to teach planned content, there was no doubt that learning was taking place. I centered on the correctness of delivery of music content by observing how the teachers modelled word pronunciation, reading of words and teaching of meaning of words during actual classroom instruction. This was to ascertain whether modelling of the language skills was effectively done to enhance learning through observation as acknowledged in Garvis (2012).

Emotional arousal is a concept centered on teacher readiness to teach. A teacher is considered to be ready to teach if he or she has schemes of work, lesson plans and appropriate instructional materials for that period of teaching. I liken this concept to Garvis (2012) who states, “Teachers with low levels of teacher self-efficacy put less efforts into planning and teaching and give up more easily on students” (p.86). Certainly, readiness of teachers was to be exhibited by availability of schemes of work, lesson plans and instructional materials.

This study also uses verbal persuasion as another concept in understanding the efficacy of teachers in preparation to teach music. Bandura (1997) considers that: verbal persuasion is associated with feedback from undertaking a teaching task. Garvis (2012) explicates Bandura’s concept clarifying that verbal persuasion includes words of praise from colleagues

or assistance or advice for future actions. This study aimed to examine whether self-appraisal is used as a means to enhance efficacy of teachers in the use of language competences in teaching music. It aimed to explore the appraisal forms of years from 2013 to 2018 for every selected teacher. The study also focused on remarks from the teachers' music schemes of work and lesson plans to evaluate the reflected achievements and lessons learnt from their teaching. Similarly, the study focused on the archived documents (music schemes of work and lesson plans) of the period from 2013 to 2018.

'Efficacy' is a noun which means the power to produce a desired result or effect (Walter, 2010). It is used synonymously with words such as ability, effectiveness, effectualness, efficaciousness, efficiency, productiveness, usefulness, worth, and value. According to Jeon (2017), the concept of teacher efficacy can be understood from how differences in individual teachers' abilities affect student performance. Teacher efficacy is traced from the early theoretical construct provided by the locus of control theory. Jeon (2017) explains the assumption of the theory pointing out that,

The theory assumes that teachers who are confident in their teaching capabilities would be likely to identify teachers as one of the most significant agents in improving student outcomes, rating them higher than other factors such as social environment, school resources, or the student's family. (p.2)

Teacher efficacy is defined as "teacher's belief in his or her capability to organize and execute courses of action required to successfully accomplish a specific teaching task in a particular context" (Tschannen-moran, Hoy, and Hoy, 1998 p.233). The entirety of the sense of teacher efficacy is constructed from teacher behavior during preparation, in the classroom and students' achievements (Armor et al. (1976); Ashton and Webb (1986); Moore and Esselman (1992); Ross (1992); and Midgley et al, (1989) as cited in Tschannen et al., (1998).

Wang (1988) assert that teachers with high efficacy tend to exhibit greater levels of planning and organization as perceived by self (Wang, 1988 as cited in Tschannen et al., 1998). The efficacy of a teacher is explained by individual teachers who express the will to act in order that they impact on their learners positively. The will of a teacher is observed in what he or she prepares and expects to bring about their student learning. Ross and Bruce (1997) state, “Teacher efficacy is a teacher’s expectation that he or she will be able to bring about student learning” (p.1). Efficacy of a teacher can also be perceived by what others observe about a particular teacher in relation to the tasks he or she accomplishes. In this study, I observed and perceived teacher efficacy basing on how teachers used language competences in preparation (schemed and lesson planned) and in actual teaching of music. Professionalism in teaching defines key tasks such as scheming, lesson planning, making instructional materials, and teaching. The extent to which a teacher is able to prepare and teach music in an upper primary class is determined by the perception one has about him or herself. This is what Bandura (1997) theorizes as teacher self-efficacy. This study uses the statement of the theory of teacher self-efficacy to generate findings. The theory states, “Teacher’s ability to teach a particular subject is determined by their level of self-efficacy” (Bandura, 1997 p.3). According to Bandura (1997), teacher self-efficacy refers to beliefs in one’s capabilities to organize and execute the causes of action to produce given attainments. Garvis (2012) outlines the above mentioned key concepts quoting Bandura (1997) who identifies them as: sources of efficacy that inform teacher self-efficacy beliefs (Bandura 1997 as cited in Garvis, 2012). For each of the concepts identified by Bandura, Garvis (2012) explains,

Successful mastery experience of a task will strengthen teacher self- efficacy.

Emotional arousal is the level of excitement or anxiety associated with the teaching task. Vicarious experience acknowledges the use of modelling of the task and observation. Finally, verbal persuasion is associated feedback from undertaking a



teaching task. It includes words of praise from colleagues or assistance and advice for future actions of work. (p.86)

The notion of teacher efficacy is deduced out of the ways in which teachers' capabilities vary in impacting on students' performance (Jeon, 2017). Its measurement can either be high or low. In understanding the effect of self-belief by teachers Jeon (2017) asserts that: if a teacher believes in his or her own teaching capability, his or her efficacy will remain high. Jeon (2017) affirms, "Even when placed in environments that pose substantial challenges, his or her efficacy beliefs will be high. A higher level of efficacy reinforces performance" (p.426). Reviews of research by Goddard et al., (2004); Ross, (1998); Tschannen, et al (1998) indicate that teachers with high efficacy beliefs generate stronger student achievement than teachers with lower teacher efficacy. This is observed by Weaver (2017) who states that teachers who are more efficacious are more likely to set higher standards for student behavior and to use class time more effectively.

In Figure 1.1 this study presented 'Teacher efficacy' as the Independent Variable (IV) 'the teaching of music' was presented as the Dependent Variable (DV) and external factors as Extraneous Variable. This is because of the relationship of the knowledge that teacher efficacy had with that of teacher self-efficacy theory by Bandura. The four key concepts identified by Bandura above were applied in this study as explained below:

Mastery experience is a concept that portrays teacher competence in demonstrating knowledge of both the music aspects and the language skills in scheming, lesson planning and actual classroom instruction. Bartel as cited in Susanne (2012) observes that when drawing on self-efficacy theory confidence alone is meaningless if it is not accompanied by competence. Therefore, this belief guided this study to focus on teacher preparation centering on the

appropriateness of selected vocabulary, validity of statements of language competences and development of language competences in the steps of the music lesson plans.

In this study, vicarious experiences was practically examined out of the ways in which teachers of music modelled correct pronunciation of words, modelling of correct reading of words, and teaching of meaning (use of language words). Garvis (2012) explains how the concept of vicarious experience relates with modelling of a task. According to Garvis (2012), vicarious experience acknowledges the use of modelling of the task and observation. In my view, if a teacher ably makes learners to use their senses to hear, see, feel, and smell by observing what their teacher is doing to teach planned content, there is no doubt that learning will be taking place. This was the reason why this study focused on the correctness of the use of language competences in music content delivery by the teacher.

Another concept shown in the figure 1.1 is ‘motivational arousal.’ This concept relates to a teacher readiness to teach. A teacher is considered to be ready to teach if he or she has schemes of work, lesson plans and appropriate instructional materials for the lesson. The study likened this concept to Garvis (2012) who observes that teachers with low levels of teacher self-efficacy put less efforts into planning and teaching and give up more easily on students. Basing on this concept, I discovered that my focus was to be centered on availability of schemes of work and lesson plans to assess teacher readiness to teach music while putting language competences into use.

Verbal persuasion was another concept. It is “....associated feedback from undertaking a teaching task” (Bandura, 1997 p.3). Garvis (2012) explicates the enlightenment of Bandura (1997) pointing out that: verbal persuasion includes words of praise from colleagues or assistance or advice for future actions. The concept of verbal persuasion guided the researcher to ascertain whether verbal rewards were used as a means to enhance efficacy of teachers in

the use of language competences in teaching music. This was to be achieved by exploring the appraisal forms of years between 2012 and 2019 for every selected teacher. Reference was also to be made on remarks of the teachers' music schemes of work and lesson plans to evaluate the reflected achievements and lessons learnt from their teaching. Similarly, focus was to be put on the archived documents (music schemes of work and lesson plans) of the period from 2012 to 2019.

### **2.3 The Concept of Language Competences**

Language competences are defined by various scholars. According to Rimsaite and Umbrasiene (2012), "competence (or competency) is a dynamic combination of knowledge, skills, values and attitudes, which facilitates adequate performance of activities" (p.6). Rimsaite and Umbrasiene define language competences as "...the state or quality of being adequately or well qualified" (p.1-2). Usakli (2016a) refers to language competences as "...knowledge, skills and attitudes appropriate to the context" (p.1-22). The key components of competences acquired and developed during studies are identified by Rimsaite and Umbrasiene (2012), as knowledge of a certain subject and its understanding, abilities to apply existing knowledge in certain situations, and values and attitudes. Rimsaite and Umbrasiene add that a competence is an integral part of a qualification.

This study was based on the teachers' English language abilities applied as an integral part of the existing knowledge in music. The language abilities are those that this study refers to as 'language competences'. The major focus of this study was on the effectiveness of teachers (efficacy of teachers) in developing language competences during preparation and in actual teaching of music. Lieven (2015) explains the function of language spelling out that: language is a communicative function as perceived by the child which is the driving force behind the distributional analysis of the input. According to Lieven (2015), language abilities

result into functional linguistic abilities known as language competences” (p.447). Therefore, the teaching of music as a subject and its integration with the development of language competences is imperative.

According to (AASE, 2006),

All school subjects contribute to developing language competences and all subjects use language for learning and presenting knowledge. Language as a subject (LS) and foreign languages (FL) in school have specific aims for language-related skills and competences, for producing and understanding texts for communication as well as for aesthetic purposes. A broad approach to language education (LE) provides an opportunity to understand the importance of language competences for a variety of purposes: for learning, for personal development, for participation in society, for communication and interaction with others in a variety of social and intercultural settings. (p.3)

In Uganda primary schools, teachers are to develop language competences among their learners. This is to enable them to communicate meaning in what they teach in music (MoES, 2013; NCDC, 2012). Language competences play an essential role enabling the concepts of music to be comprehended by the learners. The view that ‘Language is a communicative function’ is traced from the usage-based (constructivist) position where competences are the indicators of its functionality. Lieven (2015) elucidates that children start by learning low-scope constructions with which they can communicate. For instance, if a teacher plans and teaches two words and sentences, natural actions can be derived from such words to communicate the knowledge of music meaningfully. Success in the development of language competences among learners is determined by effectiveness of teachers of music in preparation and actual teaching of language in music lessons. This calls for the need for

teachers of music to remember that they are teachers of English as earlier stated by NCDC. Moe and Kristmanson (n.d.) similarly present vocabulary as key to understanding of content which they call content descriptors. Moe and Kristmanson (n.d.) state, “Descriptors remind content- area teachers of the fact that all teachers are effectively teachers of language” (p.51.). This study refers to content-area teachers (CAT) as Teachers of Music (TOM). Moreover, Moe and Kristmanson argue that without language, we cannot access any particular topic or content area. They are emphatic on the significance of the knowledge of language skills by the teacher. To them, it is important for content teachers (subject teachers) to understand that enabling learners to read, write, listen and speak in the language of instruction is essential for engagement in the learning of the particular content area, which is music in this case. Their assertion is that the development of the language competences enables effective use of subject knowledge (in this case, Music knowledge). According to AASE's assertion,

The most evident contributions to language competence offered in school are the development of precise and specific scientific concepts, critical thinking, and systematic approaches to identifying and analysing problems, flexibility of thought, systematic organisation of ideas, consideration of controversies in personal utterances, and the ability to distinguish between personal opinions, feelings and facts. (AASE, 2006 p.6)

As an illustration, Moe and Kristmanson (n.d.) refer to Mathematics teachers: that it is not enough to simply be able to use computational skills that focus on numbers and operations., “It is also necessary that students understand oral and written instructions, are able to read graphs” (Moe and Kristmanson, n.d., p.51). Teachers who make efforts to use language skills (language competences) in imparting subject knowledge among their learners reinforce their learners’ language competences.

I have appreciated the fact that in Uganda, language competences have been introduced in the primary school curriculum for all upper primary class teachers to use in teaching their different subjects. This study therefore focused on the teachers of music, investigating their efficacy in the use of Language competences in teaching music. I believed that both pre-service and in-service teachers were trained by the tutelage of the Primary Teachers' Colleges, to plan and teach following standards set by the Curriculum Development Centre in a bid to implement government policy on language. The government of Uganda directed implementers of the primary school curriculum to make emphasis on language skills' acquisition. According to Senteza (1992), the curriculum should lay emphasis on the acquisition of skills in communication, oral expression, reading and writing in... English... (Senteza, 1992). Uganda Primary School Curriculum (UPSC) is emphatic on the use of language across subjects (NCDC, 2012). Therefore, teachers of music needed to understand implementation guidelines so as to demonstrate their efficacy. Vollmer (n.d.) highlights that:

Language Across the curriculum (LAC) is a concept and a policy. As a concept, it acknowledges the fact that language education in school does not only take place in specific language subjects such as mother tongue education, foreign language education, second language education etc. but also in every other subject...(p.178)

Music known as (CAPE 1 MDD) has been a time tabled subject which was expected to be taught in all the primary schools in Uganda. Scheming, lesson planning and actual teaching were the key areas of focus in determining the level of teacher efficacy in the use of language competences in teaching music. Therefore, the investigation drew data from what teachers of music prepared and taught to develop their learners' competences in language. I present this knowledge from the view of Birnbaum and Daily (2009) who observe that much of our learning is directed at the achievement of competences.

Language competences are embedded in the curriculum books across subjects. The curriculum books are meant to guide teachers to make schemes of work and lesson plans. NCDC, (2012) emphasizes that teachers are expected to make reference to their guiding curriculum books so as to draw authentic content for effective curriculum implementation. Successes made by different teachers on curriculum implementation are determined by their level of efficacy. Birnbaum and Daily (2009) assert that teachers who believe they will be successful set higher goals for themselves and their students, try harder to achieve those goals, and persist through obstacles. The assertion on the other hand implies that individuals who believe they will fail avoid expending efforts because failure after trying hard threatens self-esteem.

#### **2.4 Teacher Preparation Practices on the use of Language Competences in Teaching Music**

Teacher preparation refers to all activities a teacher does to ensure that he or she is ready to teach (Nacino et al., 1982). The activities entailed in teacher preparation include but not limited to making schemes of work, planning lessons, and developing instructional materials. These activities require a teacher to consider topic, competences (subject and language competences), methods, activities, and life skills during preparation. In this investigation, teacher efficacy in preparation to teach music focused on how language competences were reflected in the prepared music teachers' schemes of work and lesson plans.

A number of studies have looked at scheming and lesson planning being key in teacher preparation. One of which is the research on 'The Quality of Education in Uganda,' conducted in the districts of Iganga and Mayuge by the African Population and Health Research [APHR] (2016). Findings showed that scheming, and lesson planning were among the teacher best practices. Public school teachers were found at the best rank against teachers

in private schools. APHRC (2016) found that more teachers in public schools had schemes of work (83%) compared with 68% of the teachers in private schools. Almost equal proportion of teachers in public and private schools had lesson plans and student progress records. The data was collected by the use of classroom observation checklist to capture information about teacher lesson preparedness by recording the presence of three documents thus; schemes of work, lesson plans and progress records.

This study also used the document checklist to draw data from teachers' schemes of work, and lesson plans. It built on from APHR that sought to find out whether teachers prepared or not by going deeper to establish details of content in teacher preparation (schemes and lesson plans). In the teachers' schemes of work the study focused on appropriateness of vocabulary selected for lessons, and validity of statements of language competences. The development of language competences was established out of the teachers' lesson plans' procedures.

With reference to the guidelines of NCDC (2010); NCDC (2009); NCDC (2011) and NCDC, (2012), language competences are stated in singular form and in the present simple tense. For instance given the topic: 'Singing and Pitch', the language competences could be stated as; ***The learner: 'pronounces, reads, writes, spells, and uses' the following words to construct meaningful sentences: pitch, poem, and sol-fa.'*** This statement differs from that of objectives which would state thus: ***By the end of the lesson, learners should be able to: 'Pronounce,' 'read,' 'write,' 'spell,' and 'use' the following words to construct meaningful sentences: pitch, poem, and sol-fa.'*** It was on the basis of this knowledge that this study sought to find out if teachers wrote valid statements of language competences in their music schemes of work or they confused them with objectives. Such teachers who wrote valid statements were bound to teach correct music as expected of them by NCDC.



Tschannen et al. (1998) assert that if the performance is successful on one hand, efficacy beliefs are raised and postulations are that the future performance will be proficient. This implies that if teacher preparation was effectively done by the teachers, their teaching was going to be successful. On the other hand, Tschannen et al. (1998) state that the perception that one's performance has failed lowers efficacy beliefs hence, postulating performance failure in the future. In this study, the implications of the concepts of efficacy beliefs in Tschannen et al. (1998) are that: successful teacher preparation leads to successful classroom instruction. The consequence of unsuccessful preparation of the teacher is to failure in classroom instruction. An explanation is given in Mukasa and Masembe (2018) attributing the success of language and reading lessons to teacher preparation. According to Mukasa and Masembe (2018), success of language and reading lessons depends on effective preparation by the teacher (p.130). Norton 2013 and Ssentanda 2014 as cited in Mukasa and Masembe (2018) observe that the teacher's language practices in the classroom may not be consistent with the pupil's expectation. Mukasa and Masembe (2018) emphasize that teachers have to prepare lesson well. Mukasa and Masembe (2018) stress, "In order for the teacher to cater for the pupil's language and reading expectations, he or she must prepare the lesson well, together with the required instructional materials" (p.130).

The teachers of Music similarly are expected to be effective if they prepared (schemed and lesson planned) their lessons before teaching. If there were teachers who thought that they were not language teachers, there would be need to adjust and take this as an important requirement in the teaching of music. Tschannen et al. (1998) assert that the level of arousal (motivational arousal), either of anxiety or excitement, adds to the feeling of mastery or competence. The internal factors determine one's efficiency in whatever ought to be done. Some teachers attach their failures to external factors such as lack of material support from the school administration. If a teacher attached reasons for not preparing to external factors,

his or her efficacy in preparation was low. Mukasa and Masembe (2018) affirm this statement by stating that: if a success is attributed to internal or controllable causes such as ability or effort, then self-efficacy is enhanced. On the other hand, if success is attributed to luck or the intervention of others, (Bandura, 1993; Pintrch and Schunk (1996) as cited in (Mukasa and Masembe 2018) observe that self-efficacy may not be strengthened. Ability of a teacher to demonstrate efficacy in this study was proven out of the internal factor of knowledge, skill and attitude or motivation.

Nacino (1982) observes that: personal and professional factors cause stress to the teacher. Nacino (1998) argues, “No matter how kind, amiable and well-meaning a teacher is he cannot possibly succeed unless he has a thorough knowledge of the subject he is teaching and a good general knowledge” (p.8). Implementation of the new upper primary school CAPE 1 MDD curriculum calls for the teacher’s knowledge of mastery of music aspects and language skills. Knowledge and mastery of content enhances teacher effective preparation which consequently leads to effective actual teaching. Beauchamp (2018) conducted a study on music elements and subject knowledge in primary school student teachers of England and Wales and found that teachers needed to base on knowledge and skills embedded in the curricula. The curricula content had three fundamental processes of composing, performing, and appraising that formed the basis of requirements of music in the national curricula of each country. Beauchamp (2018) recognizes that: all of these processes, however, require knowledge and application of the musical elements and associated vocabulary from the National Curriculum.

Similarly, in Uganda primary schools, teachers are required to make use of learnt knowledge to apply in preparation so as to use language competences in teaching music in their classes. It had not been established if music literacy (absolute knowledge of music) posed challenges to many teachers who were teaching music in upper primary classes. Each of the terms of the

academic year for each class contains a large amount of reading and writing content of music which require teachers to have mastered through their training. An example is the teaching of the set song for P.4 to P.7 in each term on the topic ‘Rhythm and Pitch’ (MoES, (2012); NCDC, (2010); NCDC, (2009) and NCDC, ( 2011) where teachers were expected to select appropriate vocabulary for all lessons within the topic.

It ought to be known that in teaching vocabulary, very few words are taught in each lesson just as it is done in English language lessons (vocabulary lessons).

An example is the use of the song below in preparation to teach a P4 song in term one:

{		d	:	d	.	d		d	:	d		r	:	d	.	r		r	:	r		}
		Stand		up		and		clap		clap		Sing		doh		ray		ray		ray		

{		m	:	m	.	m		m	:	m		r	.	r	:	m	.	r		d	:	d	
		Me		is		my		best		friend		she's		in		P .		4		my		class	

In the foregoing example, the following question would be asked: *Should the teachers select some of the words from this song as the vocabulary?* Certainly, many teachers may say yes. *What if the song lyrics make six stanzas, which words would a teacher leave out?* One of the best strategies for selection of vocabulary is to find key words from the statement of the subject competences which guide learners to reproduce the planned music content. For instance, *the learner accompanies the song Stand up and claps with appropriate expressions.* The key word should be ‘*expressions*’ because learners will have to stand up, to clap, and to hold their friends’ shoulders or hands as they sing. Expressions in this case become a language word and stand up and clap... become the content of that music lesson.

The researcher had no doubt that all student teachers were already trained in teaching music in year one of their training. This was because the curricula of teacher training in the primary

teachers' colleges in Uganda emphasized that all primary school subjects were taught to facilitate mastery of subject contents by all teacher trainees. MoES (2013) stress that: this is a national uniform curriculum taught across all colleges. It is meant to provide teacher trainees with the required skills to perform as a teacher in all primary grades. Generally, it is clear that training in the colleges ought to have equipped pre-service and the in-service teachers with knowledge on preparation and teaching.

From this background, the researcher expected to find that teachers with knowledge of subject content would be confident, they would be competent enough to select appropriate vocabulary for their lessons. Teachers would make valid statements of language competences, and they would develop language competences in the steps of their lesson plans. On the other hand, teachers with little or no knowledge on preparation to teach would be found to have low efficacy. They would not be confident, and neither would they be competent enough in making comprehensive schemes of work and lesson plans for music. Their schemes of work and lesson plans would not show appropriate vocabulary for their lessons. Invalid statements of language competences would be found in their music schemes of work and lesson plans. The steps of their music lesson plans would not show development of language competences. They would show less interest in teaching music, and would teach inappropriate music content in class as their schemes of work and lesson plans would be incorrect. It was on this basis that this study aimed to establish the efficacy of teachers in the use of language competences in preparation to teach music.

## **2.5 Teacher Classroom Instruction Practices in the use of Language Competences in Teaching Music**

Classroom instruction in this study refers to actual teaching of music in class. To 'instruct' is to order or tell someone to do something, especially in a formal way (Walter, 2010). To

effectively use language competences to instruct learners in learning music, they have to be good models which indicate their efficacy. This is what is explained as vicarious experience. According to Bandura, (1997); Garvis, (2012) and Tschannen et al., (1998), vicarious experience acknowledges the use of modelling of a task.

The word ‘model’ refers to something which a copy can be based on because it is an extremely good example of its type (Walter, 2010). In my view, modelling language in music requires a teacher to practically demonstrate knowledge and skill for the learners to copy. This study considered a teacher who correctly modelled vocabulary and structural patterns in teaching music as a good practitioner of language use and therefore, efficacious. He or she impacts on the learners who imitate and eventually develop competence in interpreting the music content in English correctly (Schunk, 2014). The four language skills were to be modelled by teachers and they include listening, speaking, reading and writing (Lieven, 2015). AASE, Laila (2006) uses the research point of view to warn educators by pointing out that: academic language skills and competences do not develop all by themselves. AASE (2006) state, “Academic language skills and competences simply develop through their use in subject-specific context alone” (p.2). AASE (2006) adds that they have to be sufficiently stimulated and trained through systematic development and language awareness-raising measures.

Augmenting AASE’s view, Tschannen et al. (1998) state that: experiences in skills enhance effective modelling of concepts. In understanding modelling, Bandura (1977) as cited in (Tschannen et al. 1998) explains, “The degree to which the observer identifies with the model moderates the effect on the observer's self-efficacy” (p.121-122). Commenting on this, effective teachers are identified through their planning and teaching. Tschannen et al. (1998) reflect on how learning can take place out of what is modelled by a teacher. Tschannen et al. (1998) argue that the more closely the observer identifies with the model, the stronger the

impact on learning. This implies that if a teacher was found not to be efficacious, learning could likely not be enhanced since learners would have no knowledge to master from observation. Tschannen et al. (1998) underline that when a model with whom the observer identifies performs well, the efficacy of the observer is enhanced. When the model performs poorly, the efficacy expectations of the observer is decreased.

In this study, if teachers of music modelled the four language skills correctly, their learners were expected to develop competence in using language to interpret music content meaningfully. The researcher believed that in listening, an efficacious teacher of music would model word articulation and sentence construction for his or her learners clearly and correctly. Learning at this point would be the outcome of what is heard. Lieven (2015) explains the importance of the role of the language that is heard by a child. According to Lieven (2015), learning of a language by children occurs when they hear it. Lieven (2015) states, “Children learn the specifics of their language from what they hear” (p.148). In listening Lieven (2015) expresses the view that a teacher ought to model the key vocabulary and relevant structural patterns for the topic taught. Modelling vocabulary also calls for several word articulations by the teacher who has to be consistent. If words were not repeatedly well pronounced, it is expected that the learners would not likely be in position to say it well. Emphasizing this, Lieven (2015) observes that: if a particular utterance is heard very frequently with a consistent communicative function, it may initially be learned... . On strengthening the communicative function language, Lieven (2015) focuses on frequency of articulation. According to Lieven (2015), the relative frequency of actual utterances and their contents is seen as central to the process of building up the child’s grammar.

In speaking, a teacher of music engages his or her learners in spoken practice to enable the learners to explore chances of using English language adequately in interpreting the music content for its functional use. According to The report of the Council of Europe,

Pupils need to be able to use language not just for social, informal purposes but also for learning content, for expressing their understanding and for interacting with others about the meaning and council implications of what they learn... Pupils must be able to reproduce that knowledge verbally.” (The Council of Europe 2015 p.13-14).

The researcher hereby centered on teacher-learner verbal interaction during classroom observation. The main focus was on how the teachers modelled pronunciation of words and construction of sentences in interpreting the music concepts so as to find out the efficacy of each teacher.

In reading and writing, Ssentanda (2014) urges that: of all the core competences recognized to contribute to lifelong learning, none is quite as central as the ability to read and write (Trudell, Dowd, Piper, and Bloch (2012). Ssentanda (2014) finds it disappointing to note that many countries seem to face a challenge of not enabling their children to develop the reading competence. Ssentanda (2014) observes that children in many countries are not able to read and write by the end of their primary cycle. The researcher believed that the teaching of music would engage teachers in teaching reading of music texts in English. This could only be possible if a teacher was found as a good model. He or she was expected to use well developed Instructional Materials (IMs) to enable him or her to model correctly. According to Lieven (2015), most teaching materials also accord a place to the vocabulary. Lieven (2015) draws teachers’ attention to the purpose of modelling reading in subject-specific knowledge by affirming that: being able to read new words and sentences appropriately is an important aspect of learning a subject. In this study, focus was centered on how the teachers modelled to read words and sentences that were prepared.

## **2.6 Factors Affecting Efficacy of Teachers in the use of Language Competences in Teaching Music**

Patty Jo McCain (2017) conducted a study on Teacher perceptions of the impact of teacher self-efficacy on classroom management style and found that: multiple schools, across the country, about one-third of the teaching professionals agree that their job is stressful. The findings revealed that stress was one of the impediments to teacher efficacy. Other researchers like Geving (2007); Kipps (2013); Lewis, Roache, and Romi (2011); Skaalvik (2015) as cited in McCain (2017) found that classroom student behavior was one of the most common reasons teachers were stressed. According to Kipps (2013), approximately 25% of the teachers encountered stress on the job, which was defined as ‘the experience by a teacher of negative, unpleasant emotions, such as tension, anger, or depression as a result of some aspect of their work.’

I agree with these scholars as their findings raise the need for this study to ascertain if teachers were presenting challenges related to stress. One of the gaps in teacher training colleges was the reduced teacher trainee work load which was identified to have caused stress among teachers in the field (In-service teachers). Addressing teachers on the causes of their low performance levels in preparation and in teaching during the convention of the teachers of Soroti district local government (2014) Okello Everest, the then District Education Officer, reported that the district had registered a low number of teachers who prepared and taught effectively. He noted that most teachers were not meeting the expected number of lesson plans per week. He observed that: the ideal is that every classroom teacher (Education Assistant II) has to account for forty (40) lessons per week. That meant that every teacher was to present 40 lesson plans per week. Okello reported that some teachers were complaining about the work load forgetting that they were posted to schools as classroom teachers. Okello attributed the low teacher-preparation and low active teaching to the training experience of



pre-service teachers which was different from the actual job description for in-service teachers. Okello commented that it has remained practical that in the colleges, two student teachers are made to share the weekly workload of forty periods of a class during their school practice. Okello referred the audience to the teachers' appointment as education assistant 11 (class teacher) and emphasized that: teachers are directed to take a class each. Okello observed the implication of class teacher appointment saying that each teacher has to prepare and teach forty periods per week which the time table stipulated." Okello wondered why training in the colleges could not give student teachers a similar experience as it is in the job description.

I concur with Okello because it should be noted that it is during training that teachers are introduced to the fullest experience of the teaching workload. On appointment, that would enable teachers to avoid surprise in preparation and classroom instruction. Bandura (1997) notes that: teacher self-efficacy is still the forming stage within the beginning phase of teaching. This means that student teachers should be trained to handle the expected workload in the field. However, Bandura adds that once efficacy is developed, it can be resistant to change. If beginning teachers perceive a task as difficult, they may simply lower the quality of their teaching, hence lowering their standards (Bandura, 1997).

I acknowledge that stress can have a direct impact on outcomes and contributions of teachers. Kipps (2013) as cited in McCain (2017) states that stress can lead a teacher into absenteeism, and can cause negative school climate. Challenges can greatly affect teachers especially those who attribute their successes or failures in preparation and teaching to external factors such as funds, time, instructional materials, and external motivation (Garvis, (2012); Jeon, (2017); Tschannen et al., 1998). According to Skaalvik (2015) as cited in McCain (2017), six external factors that lower teacher efficacy include: workload and time pressure, adapting to teaching student's needs, disruptive student behavior, value conflicts and lack of autonomy, teamwork,

and lack of status. Most of the teachers expressed concern with hectic workdays, not having enough time to get the job done, and too many meetings.

However, this study looked at teacher internal factors namely; knowledge and skills. Efficacious teachers were expected to prepare their lessons and teach depending on their personal abilities termed as knowledge, and skills (Tschannen et al., 1998). Teachers of this category would be found usually feeling that they could really try hard and get through even the most difficult situation in teaching. Tschannen-moran et al. add that they indicate confidence in their abilities as teachers to overcome factors that could make preparation and teaching difficult. Self-perception of competence in preparation and teaching determines the efficacy of a teacher. In assessing self-perception of teaching competence, the teacher judges personal capabilities such as skills, knowledge, strategies, or personality traits balanced against personal weaknesses or liabilities in a particular teaching context (Tschannen et al., 1998).

The study focused on whether teachers had internal challenges in using language competences during preparation and instruction of music in class. In preparation, the following were assessed: knowledge of word selection for each music lesson, knowledge of statement of language competences in the schemes of work and lesson plans, and knowledge of development of language competences in the lesson plan steps. In classroom instruction; the skills of word pronunciation, modelling of meaning of words, modelling of use of vocabulary (words), and sentence construction to interpret music content.

## **CHAPTER THREE**

### **METHODOLOGY TO THE STUDY**

#### **3.1 Introduction**

This chapter presents the methodology for the study. It explains its study design, study population, sample size, sampling techniques, data collection methods, data collection instruments, data collection procedure, data analysis procedure and ethical issues.

By defining methodology, Kothari (2004) states that: methodology is a way to systematically solve the research problem. Or “A science of studying how research is done scientifically” (Kothari, 2004, p.8). According to Collis (2003), methodology refers to the overall approaches and perspectives to the research process as a whole and is concerned with why, what, where, how you collected and analyzed it.

In deciding on the methodology for a specific study, Kothari (2004) argues that researchers should use logic in deciding the methodology. Kothari observes that with the view that researchers not only need to know how to develop certain indices or tests, how to calculate the mean, the mode, the median or the standard deviation or chi-square, how to apply particular research techniques but also to know the relevant methods (Kothari, 2004). Kothari emphasizes, “Researchers ought to know techniques and the underlying assumptions, criteria by which techniques and procedures are decided, and reasons why they should apply in their studies” (Kothari, 2004, p.8).

This study employed Explanatory Case Study under phenomenological methodologies where Teacher Efficacy theory is used as a basis for understanding and explaining practices or procedures that teachers use in implementing the use of LC in the teaching of music.

With regard to case study and how it is used in this research, Collis (2003) points out that: ‘case study’ is one of the Phenomenological methodologies that offers an opportunity to a particular subject such as one organization, one group of people and usually involves gathering and analyzing both qualitative and qualitative information (Collis, 2003). The Phenomenological methodologies are described by Collis (2003) as ways in which research is approached from the perspective that human behavior is not as easily measured as phenomena in the natural sciences. According to Collis (2003), this perspective assumes that people will often influence events and act in unpredictable ways that upset any constructed rules or identifiable norms. They are often ‘actors’ on a human stage and shape their performance according to a wide range of variables.

### **3.2 Research Design**

A research design is the arrangement of conditions for collection and analysis of data in a manner that aims to combine relevance to the research purpose with economy in procedure (Kothari, 2004). Research designs are three types namely qualitative, quantitative and mixed methods approaches that provide specific direction for procedures in a research (Creswell, 2014). Others have referred to these designs as strategies of inquiry (Denzin and Lincoln, 2011 as cited in Creswell, 2014). In deciding on the design of a study, Creswell (2014) implores the inquirers decide on a type of study within these three choices. Therefore, a mixed methods research design was employed to investigate teacher efficacy in the use of language competences in teaching music.

In understanding a mixed research design, Creswell, (2014) explains that: mixed methods research is an approach to inquiry involving collecting both qualitative and quantitative data, integrating the two forms of data, and using distinct designs that may involve philosophical assumptions and theoretical frameworks. I chose this method because the design allowed this

study to use procedures both qualitative and quantitative research methods. Both numerical and descriptive data were used to investigate teacher efficacy in the use of LC in teaching music. Creswell, augments that the core assumption of this form of inquiry is that the combination of quantitative and qualitative approaches provides a more complete understanding of a research problem than either approach alone. Amin (2005); Sarantakos (2007); Stake (1995); Yin (2012) as cited in Mukasa and Masembe (2018) point out that: a mixed methods design allows collection of detailed information precisely for developing in-depth analysis of the case in question. I explored the phenomenon basing on teacher preparation and classroom instruction practices focusing on scheming, lesson planning, and classroom instruction.

### **3.3 Study Population**

A description of a universe and its objects or elements from which samples are drawn is referred to as study population (Uganda Technology and Management University [UTAMU], 2013). It is constituted by all items in any field of inquiry (Kothari, 2004d). The population of this study comprised 99 elements. Among these elements were: Teachers of music and head teachers. The study involved ISTs and PSTs of music in upper primary classes. Thirty six (36) of the in-service teachers (P4-P7) were part of the population of this study. The study involved these teachers because they were actively involved in the implementation of the use of language competences across curriculum. Their preparation (scheming and lesson planning) and actual teaching portray their efficacy in the use of LC in teaching music.

This study involved fifty four (54) of the pre-service teachers (PSTs) of upper primary classes as part of its population. The researcher chose PSTs because by the time of the conduct of this study, the PSTs were carrying out their school practice in the primary schools. Therefore, the study involved PSTs who were posted to teach upper primary classes (P4 to P6). The

researcher also considered PSTs because they had already been taught how to use language competences across the curriculum in the college.

The nine head teachers of the schools of practice for Canon Lawrence Primary Teachers' College participated as part of the population in this study. This was because the head teachers are mandated to monitor curriculum implementation and appraise every teacher under their supervision (Lubega, 2002). Revelations about teacher practices regarding the use of language competences in teaching music were reliably found from head teachers.

### 3.4. Sample Size

This study sampled 27 out of 54 Pre-service Teachers (PST), 18 out of 36 In-service Teachers (IST), and 09 head teachers of all the schools of practice for students of Canon Lawrence Primary Teachers' College 2018/2019. The study considered optimum numbers of sampling units. Kothari (2018) suggests that the sample which fulfills the requirements of efficiency, representativeness, reliability and flexibility should be manageable under specific comparable circumstances. It should be that which include but not limited to cost implications. The summary of the study sample is shown in table 3.1 to detail computations to arrive at the estimated sample size for the study.

**Table 3.1: Computation of the Study Sample Size**

Respondents	Population	Percentage	Computation	Sample size
In-service Teachers	36	50%	$50 \div 100 \times 36$	18
Pre-service Teachers	54	50%	$50 \div 100 \times 54$	27
Head teachers	09	100%	$100 \div 100 \times 09$	09

Source: Researcher (2019)

### 3.5 Sampling Techniques

This study used non-probability sampling to select the samples. I chose this technique because the study was to engage specific teachers of music (volunteer teachers of music), and all the head teachers of the selected schools. In this regard, Kothari (2004) explains that:

In this type of sampling, items for the sample are selected deliberately by the researcher; his choice concerning the items remains supreme. In other words, under non-probability sampling, the organizers of the inquiry purposively choose the particular units of the universe for constituting a sample on the basis that the small mass that they so select out of a huge one will be typical or representative of the whole. (p.59)

This means that sampling techniques constitute a definite plan for obtaining a sample from a given population (Kothari, 2004). UTAMU (2013) puts it categorically that: the choice of which sampling strategy to use is influenced by the approach...If the approach was qualitative, the non-random sampling strategies will be used. UTAMU (2013) adds that: if the approach was quantitative, the sampling strategies will be random sampling techniques. In each school, I chose 3 out of 6 pre-service teachers whose lessons were time tabled on the days of data collection. I arrived at 27 to make 50% of the sample unit. Two In-service teachers were selected from each school by requesting those who had been teaching music in upper primary classes to volunteer and participate in the exercise. This allowed me to arrive at eighteen (18) as my complete sample unit. All head teachers were deliberately included in the sample since their number was manageable.

### **3.5.1 Selection of Schools**

The schools were selected from two districts namely Lira and Dokolo. Three schools were selected from Lira district and six schools from Dokolo district. These schools were selected deliberately because they happened to be centers where student teachers of Canon Lawrence

Primary Teachers' College did their School Practice (SP). This choice followed the researcher's intention to investigate the efficacy of both the ISTs and PSTs in the use of language competences in teaching music.

### **3.6 Data Collection Methods and Instruments**

This study generated primary data using document review, observation, and interview methods. Data collection methods are "All the specific techniques to be used in the collection of data" (UTAMU, 2013 p.28). Kothari (2004) advises researchers to decide on the method of data collection to be used for the study emphasizing that: while deciding about the method of data collection to be used for the study, the researcher should keep in mind two types of data viz., primary and secondary. Kothari (2004) explicates the distinction between these two types of data noting that: primary data are those data which are collected freshly and for the first time, and thus happen to be original in character and secondary data are those which have already been collected by someone else and which have already been passed through the statistical process (Creswell, (2014); Kothari, (2004); UTAMU, (2013). This study used

#### **3.6.1 Document Review**

Kothari (2004) refers to document review as content analysis which consists of analyzing the contents of documentary materials which can either be printed or verbal. This study used document review as a method for data collection. The researcher chose this method because there was need to generate data by reviewing the printed information from documents of the years from 2013 to 2018. The documents that this study reviewed were teachers' schemes of work for CAPE 1 MDD, and teachers' lesson plans for CAPE 1 MDD. Data was extracted basing on three areas namely; selection of appropriate vocabulary and statement of valid language competences and development of language competences.



### **3.6.2 Observation Method**

The researcher used structured observation procedures to collect the data of this study. Kothari (2004) explains what structured observation is. Kothari (2004) states,

In case the observation is characterized by a careful definition of the units to be observed, the style of recording the observed information, standardized conditions of observation and the selection of pertinent data of observation, then the observation is called structured observation. (p.97)

During collection of data, the researcher focused on teacher practices in the use of LC in actual music instruction. The researcher focused on teacher effectiveness in modelling of word pronunciation, modelling of reading of words, and teaching (modeling) of word meaning in teaching music. Ticks that represented either 'Yes', 'No' or 'Fair' were inserted against each observed teacher-practice on the observation guide. Descriptive comments were also inserted against each observed response to explain the tick. Observation was supported by photographic and recorded documents.

### **3.6.3 Personal Interviews**

The study employed personal Interview method. Personal interview is a method which requires a person known as the interviewer to ask questions generally in a face-to-face contact to the other person or persons Kothari, (2004). According to Kothari (2004), this method can be used through personal interview and, if possible, through telephone interviews". Kothari (2004) specifies that personal interview method requires the interviewer to ask questions in face-to-face contact with the interviewee. Personal interviews are carried out in a structured way, using a set of predetermined questions and a standardized technique of recording. This study used structured interviews with the use of an interview guide. The interview guide had

written questions that the researcher used orally to generate data from the teachers of music and head teachers. The items of the interview guide were constructed to capture data on selection of vocabulary, statement of language competences, development of language competences, modelling of word pronunciation, reading and teaching of meaning of words.

### **3.7 Validity and Reliability of Instruments**

Validity and reliability of instruments are concerned with data quality control (UTAMU, 2013). During construction and execution of the instruments, the researcher ensured that they measure the concept of the intended study (Creswell, 2014). In this study, the validity of the selected instruments was not only determined at their construction level but also at their execution and data analysis levels. At construction level, choice of appropriate words, spelling, correctness of the statements of all the items across the research tools were ensured to enable validity and reliability of data to be generated. A pre-test was done by the researcher under the guidance of supervisors. The four beliefs that indicate teacher efficacy as identified by Bandura were employed at construction of the research tools they include: mastery experience, vicarious experience, emotional arousal and verbal persuasion principally the construction of the instruments of this study. This enabled collection, presentation and analysis of valid and reliable data. At execution level, I personally administered the tools ensuring accuracy in entering information. During data presentation, star data (only data that answered the research questions directly) were sorted among the items of the three research tools used in this study. Irrelevant data was left out as the presentation progressed and maintained coherence, thereby, ensuring validity and reliability.

### **3.8 Data Collection Procedure**

The first step was to seek approval of my tools by the Department of Performing Arts. Then I requested for a letter of introduction from the office of the Dean, Graduate School of

Kyambogo University. I used the introductory letter to introduce myself to the authorities in the field of data collection. Second, while out on collection of data, I sought permission from the principal to allow me to go to the field some days and head teachers of the selected primary schools where the study took place to allow me to interact with the teachers. Through permission from the head teachers, the researcher explained the purpose of the study to the in-service teachers and asked two of them who teach music in upper classes to volunteer to be participants in this study. I scheduled the time for observing the lessons according to the class timetables and worked on appointment with each selected teacher. The pre-service teachers were selected out of those whose music lessons were timetabled for the days of support supervision by the college. On those days (days of support supervision for student teachers) I had to be in the field (conducting support supervision).

The tools were executed and records were entered instantly and accurately. The face to face interviews were conducted during pre-observation (before actual teaching). It was also during this session that I filled the document review checklist by ticking. After the lesson, open spaces of the document review check list were filled as I interacted with the teacher to affirm what was documented. The observation guide was also filled by ticking during classroom observation first, and secondly, comments were filled while interacting with the teacher post-observation. Finally, on special appointment, the researcher interviewed the head teacher. Face-to-face interaction was used as I filled information in the interview guide precisely. This continued for the rest of the participating schools. This study was based on the guide lines that Creswell presents stating that data collection procedure are steps which include setting the boundaries for the study, collecting information as well as establishing protocol for recording information (Creswell, 2014).

### **3.9 Data Analysis**

Data analysis spells out how data will be processed and summarized (UTAMU, 2013). This section indicates data conversion procedures explaining how the resulting information data were to be presented for interpretation in the research report. Creswell (2014) points out that where both qualitative and quantitative data is expected, the researcher should describe in detail a way in which each type of data will be analyzed. In this study, qualitative data was analyzed to come up with descriptions that led to reliable conclusions. Ticks in the observation guide and the document checklist formed the quantitative data of this study. The ticks were compiled to form frequencies that were transcribed into percentages and were summarized in tables. The ticks (raw data) were compiled by drawing tallies that summarized observed concepts under the sub-titles that were based on the research questions. The frequencies were then transcribed into percentages which were reflected in graphics. This enabled qualitative description of the findings. Information obtained from teachers using the interview guide, comments that were inserted in the document review checklist and the observation guide formed qualitative data. These data were similarly summarized under sub-titles based on research questions accordingly.

### **3.10 Ethical Issues**

Ethical issues in research refer to acceptable ways of conduct in research process. According to Isreal and Hay (2006) as cited in Creswell (2014), researchers need to protect their research participants. Isreal et al. (2006) add that: researchers need to be trust worthy. They need to promote the integrity of research. They are to guard against misconduct and impropriety that might reflect on their organizations or institution. If challenges are faced by the researcher, Isreal et al. (2006) stress that: researchers ought to cope with new challenging problems. In this study, consent was sought not only from all the concerned authorities but

also from the respondents themselves before administering any tool. The letter of introduction aided in permission requests. Secondly, the anonymity of respondents was ensured by disguising the identity of participants using codes in acronyms and Arabic numerals. The in-service teachers were coded IST 1 up to IST 18 while the pre-service teachers were coded PSTs 19 up to PST 45. This concealed the initials of participants. I also ensured concealment of the information provided by participants and used it only for study purpose honestly. Thirdly, approaches to create collegial relationship by use of a collegial tone that allowed respondents to be realistic in their responses was employed. Finally, I adhered to Kyambogo University guidelines on the conduct of this research through the support of my research supervisors.

## **CHAPTER FOUR**

### **PRESENTATION OF FINDINGS**

#### **4.0 Introduction**

This chapter presents the findings, analysis and interpretations of data gathered during the study. The study was based on the objectives and research questions which were fundamental to the review of literature, data collection and analysis techniques. An endeavor was made to present the contents within the framework of the objectives this study sought to address. The study was guided by the following objectives: To establish the efficacy of teachers in the use of language competences in preparing to teach music in upper primary classes. To find out the efficacy of teachers in the use of language competences in music classroom instruction in upper primary classes. To ascertain factors affecting the efficacy of teachers in the use of language competences in teaching music in upper primary classes.

#### **4.1. Demographic Variables**

##### **4.1.1 Return Rate for the Document Review Check-List**

The return rate in table 4.1 shows that all the document review checklists (100%) executed were filled and duly analyzed. This could be attributed to the fact that the researcher handled the documents himself as teachers were giving responses. Below is table 4.1 indicating the return rate for the document review check-list.

**Table 4.1 Return Rate for the Document Review Check-List**

<b>Document Review Check-List</b>	<b>Number</b>	<b>Percentage</b>
Executed	45	100
Returned	45	100

*Source: Researcher (2019)*

The results in table 4.1 above means that all the teachers' had music schemes of work and lesson plans. It implies that the data collected was adequate and they represented the concept of the study as expected.

#### **Return Rate for the Observation Guide**

The return rate for the observation guide as seen in table 4.2 show that 100% of the copies of the observation guide were executed and duly analyzed. Like in the document review checklist, this was achieved because the researcher handled the documents himself as teachers were actively teaching. The table below shows the return rate for the observation guide.

**Table 4.2 Return Rate for the Observation Guide**

<b>Observation guide</b>	<b>Number</b>	<b>Percentage</b>
Executed	45	100
Returned	45	100

*Source: Researcher (2019)*

Results in table 4.2 provide evidence that the collected data was representative enough in explaining the efficacy of teachers in the use of LC in teaching music.

## 4.2 Demographic Information

The demographic characteristics of the sample were captured in the first part of the document review checklist. The demographic information of the respondents (teachers) in this study indicates their gender, age, educational level and classes taught.

### 4.2.1 Gender of Teachers

The researcher was interested in understanding the gender of teachers. Table 4.2 shows that of the 45 respondents in the study, 23 were males representing 51% while 22 were females representing 49%. The table below percentages of the Gender of respondents.

**Table 4.2: Gender of Respondents**

Gender		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Male	23	51.1	51.1	51.1
	Female	22	48.9	48.9	100.0
Total		45	100.0	100.0	

*Source: Researcher (2019)*

The findings in table 4.2 above imply that the gender was balanced as the percentage sample of males was not of any significant difference from percentage sample of female. This equal distribution of sex across the study evidenced fairness for both male and female in giving their understanding of the study.

### 4.2.2 Age of Respondents

In trying to understand the age of respondents, the researcher took interest in analyzing the age of the respondents (both in service and pre-service teachers). The results presented in the



Table 4.3 indicated that 88.9% of the respondents were in the age bracket of 20-40 and only 11.1% of the respondents were between 41-60 and no respondents were 61 years and above.

**Table 4.3: Age of Teachers**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	20-40	40	88.9	88.9	88.9
	41-60	5	11.1	11.1	100.0
	Total	45	100.0	100.0	

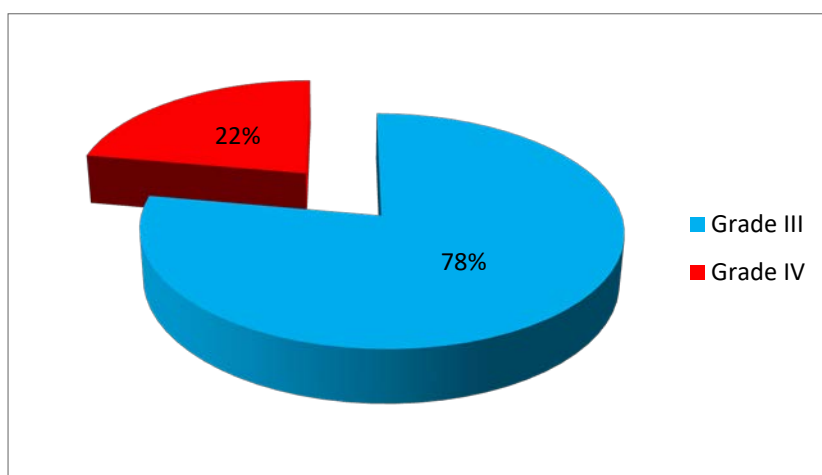
*Source: Researcher (2019)*

Results in table 4.3 above indicate that all respondents were within the legal age bracket of work as provided by the constitution of the republic of Uganda. The same table 4.3 also indicated that a majority of the respondents were at the age of 20-40 most of whom were pre-service teachers.

#### **4.2.3 Education Level of Respondents**

The researcher was interested in understanding the education levels of the respondents involved in both in-service and pre-service teachers. From the figure 4.1 results showed that 78% of the respondents were Grade III teachers, and 22% were Grade V teachers. None of the respondents held a degree. The pie chart below shows the percentages of the educational levels of teachers.

**Figure 4.1: Education Level of Respondents**



*Source: Researcher (2019)*

Figure 4.1 above shows that the two categories of teachers (Grade III teachers and Grade V teachers) implied that all the respondents had already gone through instruction on the use of language competences in the teaching of all subjects across the curriculum.

#### **4.3 Efficacy of Teachers in the use of LC in Preparing to Teach Music in upper primary.**

The first objective was to assess the efficacy of teachers in the use of language competences in preparing to teach music in upper primary classes. This objective helped the researcher to know the efficacy of teachers in the use of language competences in preparing to teach music in upper primary classes. I present three sub-titles from this objectives namely; selection of appropriate vocabulary for teaching music, validity of statements of language competences, and development of language competences in the steps of the music lesson plans.

##### **4.3.1 Selection of Appropriate Vocabulary**

The researcher was interested in finding the efficacy of teachers in selecting appropriate vocabulary for teaching music. The results presented in the table 4.5 indicate that 26 teachers (57.8%) selected appropriate vocabulary, seven teachers (15.6%) did not select appropriate vocabulary and 12 (26.7%) selected fairly appropriate vocabulary. Table 4.5 below shows

the percentages of teachers with efficacy in selecting appropriate vocabulary for teaching music.

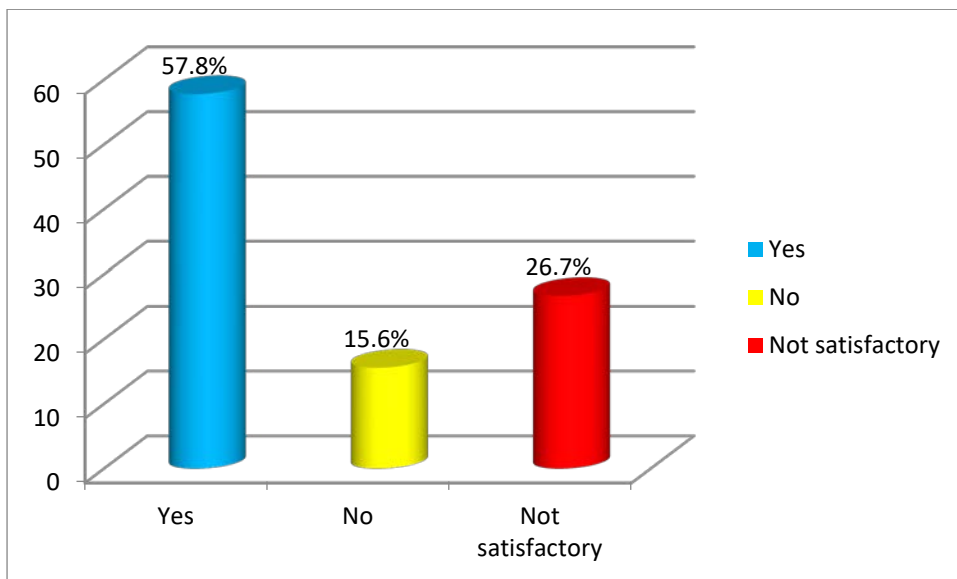
**Table 4.5 Selection of Appropriate Vocabulary for Teaching Music**

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Yes	26	57.8	57.8	57.8
No	7	15.6	15.6	73.3
Not satisfactory	12	26.7	26.7	100.0
<b>Total</b>	<b>45</b>	<b>100.0</b>	<b>100.0</b>	

*Source: Researcher (2019)*

The results in table 4.5 above spell out that more teachers have high efficacy in selecting appropriate vocabulary. A summary of the above results are shown in Figure 4.2 below.

**Figure 4.2: Selection of Appropriate Vocabulary by Teachers**



*Source: Researcher (2019)*

The results in figure 4.2 above indicate that more teachers were able to select (reflect) appropriate vocabulary as was found in their schemes of work and lesson plans. Selection of appropriate vocabulary initiates the efficacy of teachers in preparation to teach music. If teachers ably complete the process of preparation as initiated in this step, the implementation of the curriculum will be done satisfactorily.

### **Understanding the Difference between ISTs and PSTs in Selecting Appropriate Vocabulary**

In understanding the difference between ISTs and PSTs in selecting appropriate vocabulary, results in the Table 4.6 show that a smaller percentage of ISTs (4.4%) and a bigger percentage of PSTs (53.3%) selected appropriate vocabulary. For teachers who did not select vocabulary at all, 15.6% were ISTs and none of the PSTs were found in this category. Selection of fairly appropriate vocabulary was among 20% of the ISTs and 6.7% of the PSTs. The table below shows the percentages of ISTs and PSTs in selecting appropriate vocabulary.

**Table 4.6: Percentages of ISTs and PSTs in Selecting Appropriate Vocabulary**

<b>IN-SERVICE TEACHERS</b>			<b>PRE-SERVICE TEACHERS</b>		
<b>Yes</b>	<b>No</b>	<b>Not satisfactory</b>	<b>Yes</b>	<b>No</b>	<b>Not satisfactory</b>
02	07	09	24	00	03
<b>4.4%</b>	<b>15.6%</b>	<b>20%</b>	<b>53.3%</b>	<b>0.0%</b>	<b>6.7%</b>

*Source: Researcher (2019)*

In table 4.6, a majority of PSTs had high efficacy in selecting appropriate vocabulary in preparation to teach music than ISTs.

On conducting face to face interview to find out how teachers selected appropriate vocabulary for teaching music, responses revealed that some teachers did not have appropriate considerations in selecting appropriate vocabulary for teaching music.

For instance IST 05 said, “Sir, all the words of the subject content need to be taught in English since English is the medium of instruction from P4 to P7. According to me, all those words are appropriate” (Interview with IST 05, 2018). When I referred one of the respondents (IST 05) to the teaching of songs in local languages as provided in the CAPE 1 MDD syllabus where African Traditional Folk songs are schemed and taught, the respondent explained about what she knew on selection of appropriate vocabulary by saying that:

if the subject content is in local language, then there is no vocabulary to be schemed in that particular lesson. This is because vocabulary must be in English and that’s why they emphasize that whoever teaches a subject based class is a teacher of English. That’s what I think. (Interview with IST 05, 2018)

The response of IST 05 shows that the teacher considers the subject content only in selecting vocabulary for teaching music that is why the teacher did not have any vocabulary. If the teacher had considered the key words of the subject competences, the vocabulary was likely to be found. In preparing and teaching singing a traditional song, perhaps the teacher would expect the learners to employ words such as: dynamics, phrasing, expressions and diction among others. These could be words that a teacher could select in preparation and teaching of music. Generally, there is no music lesson that lacks words to be selected whether in local language or in English. The confirmation of what the teacher said was seen in her preparation (lesson plans). She (IST 05) had less consideration of vocabulary in her lesson plans. See plate below:

**Figure 4.3 Absence of Vocabulary in the Statement of Language Competence.**

Date	Subject	Class	Teacher	Time
7/12/2018	English	Pr 4	Ms. A. P. P. S.	11:50 - 12:30
TOPIC: PERFORMING SONG.				
SUB TOPIC / ASPECT: Singing				
CONTENT: HOUSE IS BURNING.				
SKILLS: Listening, Reading and Singing				
METHODS: Brain storming, guided discussion, role method.				
LEARNING ACTIVITIES:				
<ul style="list-style-type: none"> <li>• Singing</li> <li>• pronouncing</li> <li>• Answering</li> </ul>				
COMPETENCES: A learner:				
<ul style="list-style-type: none"> <li>• Sings the song correctly.</li> <li>• pronounces the words in the song.</li> <li>• answers questions correctly.</li> </ul>				
SKILLS AND VALUES				
<ul style="list-style-type: none"> <li>- effective communication</li> <li>- fluency</li> <li>- critical thinking</li> </ul>				
INSTRUCTIONAL MATERIAL				
<ul style="list-style-type: none"> <li>• Song in the chart</li> <li>• chalk board</li> </ul>				

**Source:** Lesson plan obtained from a teacher in a primary school (2018)

Here is one of the lesson plans for IST 05. As we can see, the teacher schemed 'singing' as an aspect of music. In this lesson plan, the vocabulary (key words) were to be inserted within the statements of language competences. The language competences were to be stated separately after the subject competences. However, one statement of the language competence was indicated (mixed) among the subject competences thus; 'pronounces the words in the song.' Given this mixture though, the expected words to be pronounced were not mentioned. This means that the teacher did not select the vocabulary for this lesson. It was difficult to know which words were key in understanding the content of this lesson. It was clear that the teacher did not consider the use of language competences in preparation to teach music.

Some teachers did not indicate language competences in any of their documents (schemes of work and lesson plans). Many teachers of these category said that they developed language competences while teaching. For example, IST 11 said, “I know that language words are to be taught in every subject. I don’t understand how I can teach language in music again” (Interview with IST 11, 2018). Some teachers selected words which were not related to the lesson content. The common excuse was that the language words were already suggested in the curriculum. For example one of the teachers indicated the topic ‘African Traditional musical instruments’ in her schemes of work and had the following selected words; ‘staff,’ ‘notes,’ ‘clef,’ and ‘stave.’ These words were not appropriate to the topic. The teaching was not going to flow as application of knowledge was not going to be practically possible.

However, some of the teachers were able to select appropriate vocabulary in preparation to teach music (see figure 4.3). Results in table 4.6 also indicate that a bigger percentage of ISTs had low efficacy in selecting appropriate vocabulary. Some of the opinions of respondents showed that they had the ability to select appropriate vocabulary in preparation to teach music. The response to item 01 namely ‘How do you select appropriate vocabulary for teaching music?’ (See interview guide) explains the finding clearly. For example PST 20 said that: “I know that the appropriate vocabulary for any music lesson is selected from the key words of the competences. Those words guide in the interpretation of the specific content under each competence” (Interview with PST 20, 2018).

PST 29 said that, “The most reliable consideration for selection of appropriate vocabulary for teaching other subjects is that of the use of key content pointers found in the subject competences” (Interview with PST 29, 2018). She used the phrase ‘key content pointers’ to mean a word or group of words found in the statement of the subject competence that direct(s) one in interpreting the subject content.

PST 35 had additional consideration on selection of vocabulary by saying that: “one can select his or her vocabulary from the subject content (Interview with PST 35, 2018). Her explanation was that some of the words of the subject content that stand out to be key qualify as the vocabulary to be selected during scheming and lesson planning. This was presented similarly by PST 20 who illustrated his point. He explained basing on the assumption that if one of his competences stated thus; ‘the learner sings the song with appropriate expressions,’ he identified the word ‘expressions’ for being an appropriate word. He added that subject content may also contain the key words but it requires a teacher to be very critical in discovering such words. If the words of subject content were linear, circular, serpentine, mass... the key word ‘formations’ links these words.

Commenting on what to be considered when selecting vocabulary in preparing to teach (scheming and lesson planning) African Traditional Folk Songs (local languages), PST 20 said,

Every content of a subject whether in English or in Local language is guided by a set of subject competences often stated in English which is a medium of instruction in upper primary classes. That is why I actually say that the word ‘expressions’ can be appropriate for a lesson of singing a traditional song for work, worship, war, play, among others. In other words, it should be out of the subject competences that the language words are selected carefully as vocabulary to be schemed under language competences. (Interview with PST 20, 2018)

Given this phenomenon and knowing the fact that in-service teachers (ISTs) cover a larger portion of the curriculum content compared to pre-service teachers (PSTs), there are implications. Preparation and teaching of the content of the music syllabus was largely not going to be done appropriately. The implementation of the curriculum innovation (use of



language competences) was not likely to be effective. Concepts were not likely to be developed to understand the theory and practice of music as set in the CAPE 1(MDD) syllabus of primary schools in Uganda.

#### **4.3.2 Validity of Statements of Language Competences**

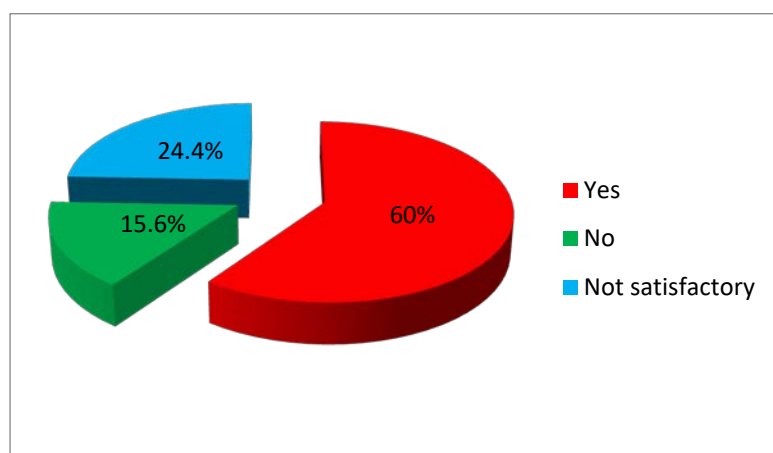
The researcher was interested in understanding validity of statements of language competences and the results are presented in the Table 4.7. The results showed that 60% of the teachers were able to state valid language competences, 15.6% stated invalid language competences and 24.4% stated language competences unsatisfactorily. Below is the table showing validity of statements of language competence.

**Table 4.7 Validity of Statements of Language Competence**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	27	60.0	60.0	60.0
	No	7	15.6	15.6	75.6
	Not satisfactory	11	24.4	24.4	100.0
	Total	45	100.0	100.0	

*Source: Researcher (2019)*

**Figure 4.4: Percentages of Teachers in Stating Valid Language Competences**



*Source: Researcher (2019)*

The percentages in figure 4.4 show that more teachers had high efficacy in stating valid language competences in their music schemes of work.

In understanding the difference between ISTs and PSTs in stating valid language competences in the music schemes of work and lesson plans, the results in the Table 4.8 showed that 8.9% of ISTs and 51% of the PSTs stated valid language competences. Of the ISTs, 15.6% did not state valid language competences at all while none of the PSTs were found in this category. Statements of language competences were fairly stated by 15.6% ISTs and 8.9% PSTs. The table below shows the percentages of teachers in stating LC.

**Table 4.8 Validity of Statements of Language Competences for ISTs and PSTs**

IN-SERVICE TEACHERS			PRE-SERVICE TEACHERS		
Yes	No	Fairly	Yes	No	Fairly
04	07	07	23	00	04
<b>8.9%</b>	<b>15.6%</b>	<b>15.6%</b>	<b>51%</b>	<b>0.0%</b>	<b>8.9%</b>

*Source: Researcher (2019)*

Therefore, more PSTs had high efficacy in stating valid language competences than ISTs.

Findings indicated that some teachers did not state valid language competences. Their statements had grammatical errors. This was established basing on item 12 of the document checklist. The item sought to find out whether teachers stated valid language competences in their music schemes of work or not. From the findings, some teachers used infinitive form of verbs in the statements of their language competences. Others stated subject competences instead of language competences.

Figure 4.5 below shows some of the errors that made the statements of LC to be invalid.

**Figure 4.5: Invalid Statements of Language Competences in the Music Lesson Plan**

Date	Class	Subject	No of Pls	Time
27/11/2018	P.4 A	MUSIC	83	
ASPECT: FOLK SONG "TRADITIONAL"				
TOPIC: CHORUS SONG AFRICAN STYLE				
CONTENT: IKELD LWAK CAN				
Cwara yin ikelo lwak can				
Cwara yin ikelo can oko x2				
- pit duca iwia yin ikelo lwakcan				
Cwara yin ikela can oko				
- ruk duca iwia - - -				
- two duca iwia - - -				
- kwan duca iwia - - -				
An adokgira oko tung-wa - cwara yin ikela can				
oko x2				
Aa-a ma dako na dwog cen				
an abino yubu kita oko x2				
Yia dong yom Tom oyubu kite oko				
Yia dong yom Tom oyubu dong kite x2				
Yia dong yom x3 Tom oyubu dong kite x2				
Yia dong yom pat.				
COMPETENCES: A learner can:-				
Subject:				
- Pronounce the words correctly				
- Identify area of action				
Language:				
- Sing the Song				
- follow the rhythm				
- act the Song				
METHODS: Rote method, Demonstration				
M/LAIDS: Drum, a piece of cloth, bag				
LEF Teacher's own collection				

**Source:** Obtained from a teacher of music in a primary school (2018)

We can see in this plate that the teacher used the verb 'pronounce' in the statements of subject competences and the verb 'sing' in the statement of language competences. Because of the interchange of the above verbs, the statements of competences were invalid. In addition, we

see that the three statements that the teacher wrote under language competences were stated in the infinitive form but not in the present simple tense as should have been. These made all the three statements of language competences for this lesson plan to be invalid.

Other teachers' music schemes of work had grammatical errors in the statements of their language competences. For instance, IST 10 stated thus: the learner 'pronounce the words correctly,' 'spell the word correctly.' The two statements had one grammatical error namely: subject –verb agreement. The third statement of the language competence for IST 16 was stated thus: 'the learner construct meaningful sentences, and use the vocabulary.' These statements similarly had error of subject-verb agreement. Therefore, the statements of LC were invalid. Some teachers stated subject competences instead of language competences just as seen in IST 02 (see figure 4.5). Among the respondents in this category were IST 07, IST 09, and IST 14. This meant that the statements of language competences for those teachers were invalid.

Findings on face to face interview with teachers show that teachers had considerations that made their statements of language competences to be invalid. For instance IST 10 said, "I consider the number of children in his class" (Interview with IST 10, 2018). In his scheme of work as recorded in the document review checklist, he uses the plural form in the statements of language competences thus; 'the learners...' all the statements of language competences for IST 10 were therefore invalid. IST 07 said that she considers the end of her lesson. The document checklist was used to establish this response out of the statements of language competences in the music schemes of work and lesson plans. In her scheme of work, language competences were stated thus; 'by the end of the lesson the learner should be able to...' Here we see that the teacher uses the statements of objectives (By the end of the lesson....) instead of competences (The learner...).

Similarly IST 09 explained what she considered in stating language competences saying,

Statements of competences are derived out of the ways in which objectives were stated in the music schemes of work and lesson plans. The only difference is that the objectives are set to be achieved by the end of the lesson while competences are developed in the cause of actual teaching and learning process for example By the end of the lesson, the learner should be able to spell... (Interview with IST 09, 2018)

Her statement was correct however, she gave an illustration of a statement of an objective namely; 'the learner should be able to...' This competence was invalid because the statement was an objective rather than a language competence.

This was similarly found with IST 14. He stated language competences beginning with 'By the end of the lesson, the learner should be able to...' (see figure 4.6). Besides, we can see that the column for competences does not separate language competences from subject competences. His statements contain verbs 'sing...', 'perform...' which are action words for the subject (music) thereby making his competences to be subject competences only. If language competences were in this scheme of work (figure 4.6), action words such as pronounces, reads, spells, writes, and constructs sentences could have been used. Here is the figure:

**Figure 4.6: The Inappropriate Statement of Competences**

P.4 MUSIC SCHEME OF WORK 2018,						THIRD TERM			
WK	PD	THEME	SUB-THEME	ASPECT	CONTENT	COMPETENCES	METHOD	ACTIVITIES	VA
T	1	SINGI- NG	AN	-Listening	"Land is burning"	The learners should be able to;	-Note	-Listening	-fl
E			ENGLISH	and	Land is burning x2	1- Listen to the song correctly.	-Demonstration	-Singing	-Co
N			SONG.	Singing.	fetch the engine x2 fire x2 pour water x2	2- Sing the song well.		-Clapping	-L
						3- Perform the given activities given to them as an accompaniment to the song.		-tapping	-U
								-Performing rhythmic movements	-S
									-au
T	2	SING- ING.	AFRICAN	Singing	"Abulani"	The learners should be able to;	-Note	-Listening	-L
E			and		Abulani nyeri dore itedo welo gin obalo celo dek imotara dox	1- Listen to the song correctly.	-Demonstration	-Singing	-L
N			movement		A-a-a E-e-e I-i-i O-o-o U-u-u	2- Sing the song correctly		-Clapping	-L
						3- Perform the given activities or movements correctly as an accompaniment to the song.		-swaying	-L
								-tapping	-L

**Source: Scheme of work obtained from a primary school teacher 2018**

This means that the teacher (IST 03) did not have language competences in his music scheme of work. This is because none of the teacher's statements contained the qualities of validity in terms of language skills' development. Postulations are that teaching was not going to impact on learning as set in the curriculum.

Like IST 03, I found that the schemes of work and lesson plans for IST 06, IST 07, IST 08, and IST 16 did not have language competences. On interviewing them, their responses indicated that they had little knowledge on how to state language competences appropriately. For example IST 06 said that the subject content forms the language competences. IST 07 said that language competences are just referred to and copied from the CAPE 1 MDD syllabus. IST 03 said that he thought that language competences did not have boundaries in

their action verbs. IST 11, IST 13 and IST 17 confessed that they did not have adequate knowledge on how to state valid language competences.

When I conducted face to face interviews with the head teachers (HT), most of them seemed to be defensive. Their responses did not correspond with what I saw and heard from the teachers of music themselves. For example, on asking HT 01 (supervisor of IST 01 and IST 02) whether his teachers stated valid language competences in their music schemes of work and lesson plans, he said that the teachers always wrote statements of language competences correctly. “Most of the teachers are able to scheme well because they attended the roll out workshops on the new curriculum” (Interview with HT 01, 2018). I then asked him to comment about how IST 02 presents LC in her schemes of work and lesson plans. The head teacher said that that was a very competent teacher in the field of music. With emphasis he said that: “That is a seasoned teacher who demonstrates unique skills in teaching music. I mean that she prepares well. Personally, I am confident that she states competences correctly. Whenever I checked her schemes of work and lesson plans, her competences were SMART.” (Interview with HT 01, 2018)

The head teacher used the acronym SMART to mean that the teacher’s competences were ‘Systematic, Measurable, Achievable, Realistic and Time bound’ which make the qualities of a good competence. In other words, IST 02 stated language competences correctly and therefore valid according to the head teacher.

The head teacher’s comment made the researcher to indirectly probe more on what the head teacher himself knew about the suitable tense to use in the statement of language competences. The probe went in this way

**...Researcher:** Assuming your teacher was to teach the pronunciation of words in a music lesson, how would he or she state his or her language competence?



**Head teacher:** I think the teacher would say ‘the learner pronounces the words correctly.’ ...

The example of the language competence given by the head teacher in his statement was valid. He used the present simple tense and the statement is in its singular form. As can be seen that HT 01 was knowledgeable of the validity of statements of language competences. But it was also clear that the head teacher defended his teacher (IST 02) by saying that: “whenever I checked her schemes of work and lesson plans, her competences were SMART” (Interview with HT 01, 2018). This phenomenon became common among head teachers across schools and I realized that their responses were not reliable. In my view, HTs are not committed to implementing the use of LC. Some HTs assume the potentials of their teachers and feel that they do not need to be critical in supervising the implementation of the use of LC in preparation and actual teaching of music. Other HTs defend their teachers in order that they are seen to have been closely monitoring the implementation of the use of LC. Furthermore, there is a general feeling that it does not matter how the competences are stated.

Findings show that all the pre-service teachers stated valid LC in their music schemes of work and lesson plans. The tenses were in the present simple and all the LC were stated in the singular form. The LC that were stated by some of the PSTs had errors of spelling. For example, in the schemes of work for PST 24, PST 29, PST 32, PST 35, and PST 38, errors were noted such as ‘the learner pronunes the words correctly’ (PST 24). The word ‘pronunes’ should have been ‘pronounces’ by spelling. PST 29 used the plural form of the subject of the sentence (statement) for LC. She wrote; ‘the learners spells and reads the words correctly’. These made their LC to be invalid in the schemes of work and lesson plans.

Although there has been a greater difference between ISTs and PSTs in stating valid LC, the general findings from interviews ie ISTs and PSTs, revealed that teacher efficacy in stating valid LC in preparing to teach music in upper primary school classes was high. Valid

statement of language competences leads to effective delivery of content because the foundation of teaching depends on correctness of planned work. Therefore, teachers of music teach music effectively if the statements of language competences are valid.

### 4.3.3 Development of Language Competences in the Music Lesson Plans

The researcher was interested in understanding the development of language competences in the steps of music lesson plans. Table 4.9 and figure 4.7 showed that 6.7% of the teachers developed language competences in their music lesson plans, 35.6 % of the teachers did not developed language competences in their music lesson plans at all. 57.8 % of the teachers fairly developed language competences in their music lesson plans. Below is table 4.9 indicating the percentages of teachers in Developing Language Competences in the Music Lesson Plans.

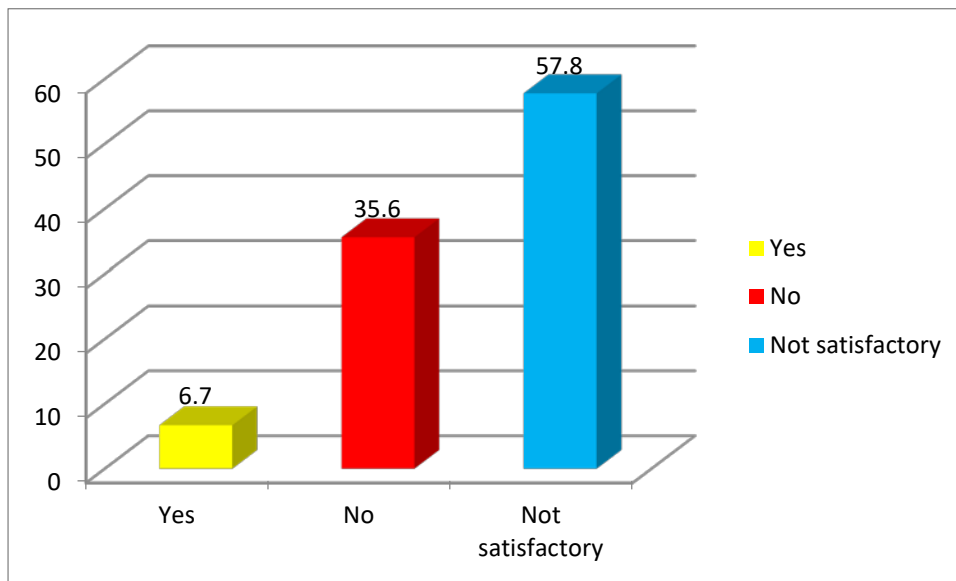
**Table 4.9: Development of Language Competences in the Music Lesson Plans**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	3	6.7	6.7	6.7
	No	16	35.6	35.6	42.2
	Not satisfactory	26	57.8	57.8	100.0
	Total	45	100.0	100.0	

*Source: Researcher 2019*

The results in table 4.9 show that few teachers have high efficacy in developing language competences in music classroom instruction. These results are summarized in figure 4.7 below.

**Figure 4.7: Development of Language Competences in the Music Lesson Plan**



**Source: Researcher 2019**

The results in figure 4.7 above indicate that most teachers were not able to develop language competences in the steps of their music lesson plans.

In understanding the difference between ISTs and PSTs in developing LC in their lesson plan steps, (as shown in table 4.10) results showed that none of the ISTs (0.0%) developed language competences in their lesson plans while 6.7% of the PSTs did. Of the teachers whose music lesson plans did not show the development of language competences at all, 31.1% were ISTs and only 4.4% were PSTs. Of those teachers whose music lesson plans fairly showed the development of language competences, 8.9% were ISTs and 48.9% were PSTs. The table below shows percentages of ISTs and PSTs in developing LC in the steps of their lesson plans.

**Table 4.10 Percentages of ISTs and PSTs in Developing LC in their Lesson Plan Steps**

IN-SERVICE TEACHERS			PRE-SERVICE TEACHERS		
Yes	No	Fairly	Yes	No	Fairly
00	14	04	03	02	22
0.0%	31.1%	8.9%	6.7%	4.4%	48.9%

*Source: primary data*

Table 4.10 above indicate that most teachers had low efficacy in developing LC in the steps of the music lesson plans.

On engaging teachers in face to face interview, I executed item 05 of the interview guide. The item sought to ascertain whether the teachers make effort in developing LC in the music lesson plans. Findings revealed that most of the teachers had little knowledge on the appropriate position (part of the lesson plan) in which LC were to be reflected. For example, on interviewing PST 20 to find out if he had been developing LC in the steps of his music lesson plans, this was what he had to say that: “Sir, all subjects have got to have an element of LC. In music, once I indicate them as LC in preliminaries of my lesson plans, it means I am developing them” (Interview with PST 20, 2018). This teacher meant that he stated the LC in the music lesson plans and did not develop them in the steps of the lesson plans. His statement showed that the competences were developed by stating them in the preliminaries of the lesson plans. This was incorrect. It was a clear sign of lack of knowledge of when and where LC are developed in the music lesson plan.

Figure 4.8: Development of LC in the Steps of the Music Lesson Plan

Steps	Time	TEACHERS ACTIVITIES	LEARNERS ACT
		going to learn. - Make them sing a known song.	- learners sing a known song.
2	5m	Teacher will present the song for the day by singing slowly <sup>thrice</sup> as the learners listen to the right words carefully. "Land is burning."	- Listen attentively.
3	5m	Teacher will involve the learners to choral sing with her while correcting those ones that are not pronouncing the words well.	- Learners will choral sing together with the teacher.
4	5m	Teacher withdraws herself and makes them to sing alone while correcting them where necessary.	- Learners sing alone and correct themselves.
5	10m	Teacher will introduce some activities and perform some rhythmic movements as an accompaniment to the song while the learners watch and follow.	- Learners perform the given activities and body movements.

Source: Music lesson plan by a Primary School Teacher obtained in 2018

In the second step of teacher's activity of this lesson plan, it was clear that she planned to have her learners to pronounce the words of the song well. While it sounded as a valid competence, the key content pointers (vocabulary) were not indicated. Therefore, it was not satisfactorily developed in the steps of this lesson plan. If we refer to the last column (learners' activities), we notice that the action verbs that the teacher used (sing..., perform...) were not related to language practice by her learners. If the teacher had written other action verbs such as pronouncing..., constructing sentences..., this lesson plan would have indicated development of LC.

If teachers are not able to reflect the development of LC in the steps of their music lesson plans, it means that teaching and learning is not being guided in practicing the set curriculum content appropriately. Effective teaching is a direct reflection of effective preparation.

In interviewing teachers, some of them confessed not having adequate knowledge on developing LC in the steps of the lesson plans. For example, IST 14 said,

Sincerely speaking, the issue of language competences has been a challenge to not only me but also most of my colleagues. Actually, I did not know that even language competences have to be developed in the steps of the lesson plans until you just asked me this question today. What I know is that language competences are mainly stated within the columns of schemes of work and in the preliminaries of all the lesson plans across subjects. This excludes languages like Kiswahili, Leb-Lango and English among others. Personally, I have been wondering how to teach language in a subject without changing the lesson into an English lesson. We were cautioned during roll-out not to change lessons to English language lessons yet we are to develop language competences, imagine. Perhaps, it is the reason why I am

even not sure of how best I should be implementing this innovation. (Interview with IST 14, 2018)

Other teachers whose music lesson plans showed statements of LC in the preliminaries like IST 14 were IST 03, IST 05, IST 06, IST 07, IST 08, IST 09, IST 10, IST 12, IST 13, IST 16, PST 23 and PST 26. Most of them confessed not having had adequate knowledge on development of LC in the steps of the lesson plans. IST said, “Sir, don’t even ask for my Science lesson plan because I am ashamed.” The teacher meant that even in the steps of his Science lesson plan, the LC were not developed. Others claimed that the teaching of music had been irregular so they had no opportunity to practice implementing the use of LC in preparing and the teaching music. This was due to the fact that other subjects had been prioritized for being examinable. For example IST 12 said,

I have believed in the saying that practice makes perfect. I have lacked practice in preparing to teach music for over four years now. When you talk of development of language competences in the steps of a music lesson plan, I get to realize that I have been messing. I see complete sense in your question which has already informed me that it is necessary to develop language competences in not only the music lesson plans but also all the other lesson plans across the subjects. (Interview with IST 12, 2018)

The expression of this teacher indicated that because music is not being taught regularly in primary schools, they are not in position to practice the use of LC in the teaching of music. The operationalization of LC in the teaching of music was not vivid among more teachers. This indicates that implementation of the innovation (use of language competences across curriculum) was not being reflected in teacher preparation effectively. Therefore, the efficacy

of teachers in developing language competences in the steps of the music lesson plans was low.

All in all, the revelations from findings affirm that the percentage efficacy of PSTs in preparation to teach music was high than that of ISTs. A bigger percentage of PSTs had high efficacy in selecting appropriate vocabulary, stating valid LC and developing LC in the steps of the music lesson plans. The percentage of IST was significantly lower than that of the PSTs in terms of their efficacy in the use of language competences in preparation to teach music. If teachers are not able to indicate how they develop learners' LC in their lesson plans, there is no way on how they will likely teach effectively. This is because the steps of the lesson plan guide in the whole process of actual music classroom instruction. In my view, failure to develop LC in the steps of the lesson plans is failure to plan. This consequently leads to failure to teach effectively. It means that the implementation of curriculum can be failed by the low efficacy of teachers in preparation to teach. Teachers have the obligation to seek knowledge on effective use of LC in preparation to teach music in primary schools.

#### **4.4 Efficacy of Teachers in the use of Language Competences in Actual Teaching of Music**

The second objective was to assess the efficacy of teachers in the use of language competences in actual teaching of music. This objective helped the researcher to know the efficacy of teachers in the use of language competences in actual teaching of music. The findings are presented three sub-titles namely; modelling of word pronunciation, modelling of word reading and teaching of word meaning.



#### 4.4.1 Modelling Word Pronunciation

The researcher was interested in understanding the efficacy of teachers in modeling word pronunciation. Modelling is used to mean demonstrating the correct practice and use of language skills. Results in table 4.11 indicate that 7 teachers (15.6%) modelled the pronunciation of the words correctly. Nine teachers (20%) did not model any word during classroom instruction and 29 teachers (64.4%) modelled word pronunciation fairly during actual teaching of music. Table 4.11 shows the percentages of teachers in modelling word pronunciation.

**Table 4.11: Teachers who Modeled Word Pronunciation**

Item	Slot	Frequency	Percentage (%)
Teacher models the pronunciation of planned words that learners imitate and use to learn music during the lesson.	Yes	07	15.6%
	No	09	20%
	Fairly	29	64.4%

*Source: Researcher 2019*

The revelation in table 4.11 above shows that most teachers did not model pronunciation of words effectively. Therefore, the efficacy of many teachers in modelling word pronunciation was low.

In understanding the difference between ISTs and PSTs in modeling pronunciation of words, the results presented in the Table 4.12 showed that none of the ISTs modelled word pronunciation while 15.5% of the PSTs did so (modelled). Of the teachers who did not model word pronunciation, 13.3% were ISTs while 6.7% were PSTs. Fair modelling of word

pronunciation was found among 26.7% of the ISTs and 37.8% of the PSTs. Table 4.12 shows Percentages of ISTs and PSTs in modelling pronunciation of words.

**Table 4.12 Percentages of ISTs and PSTs in Modelling Pronunciation of Words**

IN-SERVICE TEACHERS			PRE-SERVICE TEACHERS		
Yes	No	Fairly	Yes	No	Fairly
00	06	12	07	03	17
00%	13.3%	26.7%	15.5%	6.7%	37.8%

**Source: Researcher 2019**

The findings in table 4.12 above indicate that more PSTs had high efficacy in modelling word pronunciation than ISTs. It was also clear that the percentage of teachers who modelled word pronunciation was generally low. Therefore, the efficacy of teacher in modelling word pronunciation was low. This means that the skill of speaking is not being enhanced by the teachers as models. If oral practice is not instructed by the teachers, learners are not likely to interpret music contents and communicate appropriately.

According to the observations I made during music classroom instruction, teachers did not enhance language development among the learners. Key words were not emphasized by the teachers. Teachers did not pay attention to errors of wrong pronunciation of words. It was common that most of the ISTs did not bother to plan for the language words effectively. This made their teaching not to cover the practice of the pronunciation and use of key words (vocabulary). Some of them (ISTs) who taught the words incidentally did not care much about emphasizing on their correct pronunciation by themselves and their learners. For example, IST 01 taught about the Sol-fa ladder and in one of the steps of the lesson (step two)

he led the learners to pronounce the word '*pitch*' as '*a pitch*.' He stated the definition and made the whole class to repeat "A pitch is the highness or lowness of sound."

When I conducted face to face interview with this teacher (IST 01) to find out how he used to teach vocabulary in the music lessons, he said

Well, I usually find myself teaching vocabulary during the teaching of the subject content. In most cases, when I find difficult words for the learners, that's the time I teach the pronunciation and may be reading of such a word or words. I usually write the words on the chalk board and ask learners to read them. If they fail, I always guide them to read. (Interview with IST 01, 2018)

This teacher explained what I also found in his scheme of work. According to the findings, the teacher had not selected the vocabulary for the music lesson. The statement of the LC from his lesson plan did not highlight the key words (vocabulary) of the music lesson. It stated thus: 'The learner reads, spells writes and uses the words in correct musical styles. However, the teacher did not specify the word '*pitch*.' Therefore, the LC stated by him did not direct him to deal with particular words. It means that the teacher was free to teach the pronunciation of any word. Therefore, teaching was not directed effectively by what was planned.

Most of the teachers taught the subject content and left out the language words. Some of the words were pronounced incidentally. For example IST 13 indicated in the words folk, tone, instruments in lesson plan but he pronounced only one word namely '*tone*' as he was explaining how African traditional song are sung. When I engaged him in face to face interview, he said: "By the way I wanted to pronounce those words at the end of the lesson. After I realized that I had already pronounced one, I decided to leave that alone" (Interview with IST 13, 2018).

Most of the teachers pronounced the words at the end of the lesson as IST 13 did. This made their teaching to lack coherence. Some teachers asked their learners to pronounce the words and they did not model before their learners. Others modelled wrong word pronunciation as was done by IST 02 above.

#### **4.4.2 Correcting Errors in Word Pronunciation**

The researcher was interested in understanding the percentage of teachers with regard to correcting errors in word pronunciation. Table 4.13 summarizes percentages of teachers in relation to correcting errors of oral language (pronunciation of words). The results indicate that 2.2% of the teachers corrected errors of pronunciation. 13.3% did not correct errors of pronunciation at all. 84.5% of the teachers fairly corrected errors of pronunciation during music classroom instruction. Table 4.13 below shows the percentages of teachers at three levels of correcting errors in pronunciation of words.

**Table 4.13: Teachers in Correcting Errors of Pronunciation of Words**

<b>Item</b>	<b>Slot</b>	<b>Frequency</b>	<b>Percentage (%)</b>
The teacher corrects errors of oral language work for not only learners but also self during instruction of this music lesson.	Yes	01	2.2%
	No	06	13.3%
	Fairly	38	84.5%

**Source: Researcher 2019**

The results in table 4.13 bring to light that more teachers did not correct errors of word pronunciation. Therefore, the efficacy of teachers in correcting errors of word pronunciation was low.

In understanding the difference between ISTs and PST in correcting errors of pronunciation of words, the results show that of the teachers who corrected errors of pronunciation, 2.2% were ISTs and none (0.0%) of the PSTs was found in this category. Of the teachers who did not correct errors of pronunciation at all, 13.3% were ISTs and none (0.0%) of the PSTs were found in this category. Of those teachers who corrected errors of pronunciation fairly, 24.5% were ISTs and 60% were PSTs.

**Table 4.14: ISTs and PST in Correcting Errors of Pronunciation**

IN-SERVICE TEACHERS			PRE-SERVICE TEACHERS		
Yes	No	Fairly	Yes	No	Fairly
01	06	11	00	00	27
2.2%	13.3%	24.5%	00%	00%	60%

*Source: Researcher 2019*

Table 4.14 shows that a majority of teachers had low efficacy in correcting errors of pronunciation of planned words (vocabulary) during music classroom instruction.

Findings from classroom observation reveal that teachers were more concerned about the subject content (music content) than the language aspects (especially vocabulary) while they were teaching music. For example PST 32 taught a music lesson on the topic ‘Singing and rhythm’. In this topic, she had planned to teach pronunciation, reading, writing and constructing correct sentences using the words poem, rhythm, good and health. During the lesson, she displayed the song that was printed on a chart, taught recitation of the poem, singing of the song and movement to accompany the song. Teaching of the language words that were planned was not done at any step of the lesson until the end. When I interacted with

her in an interview to find out what considerations she takes to teach vocabulary in a music lesson, this was what she had to say;

Whenever I am teaching music, I follow the subject competences mainly. This is because if I follow the language competences, my conscience tells me that I am likely to turn the lesson into an English language lesson. We were cautioned not to change our subjects into English language lessons. As for me, the teaching of vocabulary comes automatically when the subject content is being practiced by the learners (Interview with PST 32, 2018)

It was so interesting that I had to ask her more questions in a kind of dialogue which went as follows:

**RESEARCHER:** I have liked the way you use your conscience to come up with what it takes to do what you feel should be the right thing. Now, you said that the teaching of vocabulary comes automatically when the subject content is being practiced by the learners.

**PST 32** : Yes.

**RESEARCHER:** Do you teach pronunciation of words as indicated in most of your lesson plans to cover what you have called automatic teaching of vocabulary?

**PST 32** : Not necessarily. Sometimes I don't teach all the vocabulary indicated in the lesson plan but I find it necessary to teach any other words that will appear as new during the teaching learning process. I can teach reading and even writing the words. (Interview with PST 32: 2018)

This teacher's expression showed that modelling of word pronunciation by her was not being taken as priority in initiating learners' language competence development during actual

teaching of music. The teacher teaches without considering the use of the basic language skills in their order (listening, speaking, reading, and writing) to facilitate the learning of new language (words).

Generally, almost all the teachers did not consider the order of development of language skills in the teaching of music. Some of them guided learners to read the words first instead of pronouncing the words. Others left out the planned words and taught pronunciation of other words. In their teaching, no emphasis was given on correct articulation of words. For example, some teachers left learners pronouncing the words ‘props’ as ‘crops’ (IST 13), ‘pitch’ as ‘a pitch’ (IST 01), ‘ladder’ as ‘laza’ (PST 22), and ‘phrase’ as ‘praise’ (PST 34). Other teachers did not model any word pronunciation in their teaching at all. Teaching was not oriented to the oral practice of language in developing learners’ competences.

Of the findings generated from the remarks in the music schemes of work and lesson plans between 2012 and 2018, none had a comment on teacher-errors and pupil errors of pronunciation of words. Most of the remarks were not describing the achievements related to development of oral language skills (speaking). It meant that pronunciation of words was not emphasized by the teachers. If words are not correctly pronounced, learners are not likely to develop the speaking skills effectively. This can lower the learners’ ability to interpret the subject (music) content as they practice expressing themselves orally.

#### **4.4.3 Modelling of Reading of Words**

The researcher was interested in understanding the modeling of reading of words. The results on table 4.15 showed that 20% of the teachers had high efficacy in modelling reading of language words during the teaching of music. 20% of the teachers of music did not model reading of any language word during classroom instruction at all. And, 60% of the teachers

fairly modelled reading of language words. Table 4.15 shows percentages of teachers in modelling reading of words.

**Table 4.15: Modeling of Reading of Words**

Item	Slot	Frequency	Percentage (%)
The teacher is a guide in the correct reading of words and sentences in learning music.	Yes	09	20%
	Did not	09	20%
	Fairly	27	60%

*Source: Researcher 2019*

In table 4.15, few teachers modelled reading of words during classroom instruction. Therefore, a greater percentage of teachers had low efficacy in modelling reading of words.

In understanding the difference between ISTs from PSTs in modelling word reading, results on table 4.16 showed that of the teachers who modelled reading of the words, 2.2% were ISTs while 17.8% were PSTs. Of the teachers who did not model word reading at all, 13.3% were ISTs while 6.7% were PSTs. Of the teachers who modelled reading of words fairly, 24.4% were ISTs while 35.6% were PSTs. Table 4.16 shows the difference in percentages of ISTs and PSTs in modelling word reading.



**Table 4.16 Modelling Word Reading by ISTs and PSTs**

IN-SERVICE TEACHERS			PRE-SERVICE TEACHERS		
Yes	No	Fairly	Yes	No	Fairly
01	06	11	08	03	16
2.2%	13.3%	24.4%	17.8%	6.7%	35.6%

*Source: Researcher 2019*

Table 4.16 above shows that more PSTs modelled reading of words than ISTs. The lower percentage of the established staff (ISTs) in modelling word reading indicated to us that the implementation of the curriculum innovation was not likely to meet its objective.

When I interacted with the teachers in face to face interview, I aimed to find out how they facilitated the teaching of reading of language words during music classroom instruction. Their responses indicated that their teaching was determined by what they had prepared (lesson planned). For example IST 06 had to respond on what he usually did when teaching the reading of language words during music classroom instruction. He said “For me I make my learners to read the staff rhythm, French rhythm names, sol-fa notes, the music terms, and the words of the song.” We notice that the teacher presented the subject content rather than the language content namely; ‘to read French rhythm names, and sol-fa notes.’ Therefore, teaching was not oriented to a meaningful development of the language skill (reading skill) among the learners.

When I reviewed the teacher’s lesson plan, I found out that the lesson plan did not have the specific words (vocabulary) as should have shown. That meant that the teacher did not select the vocabulary for that music lesson. The competences of that lesson plan stated thus; the learner, 1. Pronounces the staff notes, 2. Reads the French rhythm names, 3. Reads the staff

symbols correctly. Indeed, the competences for this teacher were oriented to reading of subject content other than the language content. If the teacher had put it thus; the learner pronounces, reads and writes the words such as French rhythm names and sol-fa notes correctly, the vocabulary would have been appropriate.

When I observed him teaching (during classroom instruction) in a P.5, the teacher (IST 06) led learners to clap the French rhythm names of the P.5 term three songs. Later, he guided learners to pitch the sol-fa of the song. The modelling here (clapping French rhythm names and pitching sol-fa) was on subject content instead of language content. After the lesson (post observation), I led the teacher (IST 06) to comment on how he taught reading of words (vocabulary) in an interview. This was what he had to say

I think my lesson was very successful. The way in which I guided the learners to pronounce both the sol-fa notes such as doh ray, me fah soh and the French rhythm names especially ta-te taa and taa-aa enabled them to be actively involved in reading the music that I wrote on the chalk board. (Interview with IST 06, 2018)

The expression of this teacher implied that the teaching of reading of symbols of music as a subject was considered to be part of language development. According to this teacher, teaching reading of symbols like **ta-te**, **taa** was just the same as teaching symbols such as **f**, **<** **and** **#** among others. The use of language competences across subjects required that English language words were to be used. Their use was to be initiated by the teacher through modelling pronunciation, spelling, reading and using them in interpreting the music content. Therefore, the symbols that the teacher used were not appropriate for consideration as vocabulary for modelling English language in teaching music.

Some of the teachers who did not model word reading said that they did not know that it was necessary to teach reading of words since lessons of other subjects were not to be changed into English language lessons. Others said that they often found it difficult to blend the vocabulary with the subject content. When I reviewed the teachers' lesson plans, findings were that many teachers did not plan for reading of words. teachers who fell under this category included IST 02, IST 04, IST 05, IST 10, IST 12, IST 13, IST 14, PST 20, PST 23, and PST 26 among others. On face to face interview with these teachers, their responses indicated that they had inadequate knowledge. For example, PST 20 said that she often found that she left out reading of the words because some of the words were not in line with the content. IST 13 said that some of the key words were not related to the content to be taught in the some lessons. PST 26 said that reading was done generally at the time when teachers were evaluating their lessons. The teacher said,

Sir, look at a time when learners are answering written questions. I think every learner will have to read the questions. When singing a song which is written on the chart, all learners are expected to read the lyrics as they sing by rote. Whichever words that learners fail to read, I guide them to do so. (Interview with PST 26, 2018)

Generally, modeling of word reading during music classroom instruction was not being done by most of the teachers. Inappropriate selection of vocabulary, little knowledge on how and when to teach language words was expressed by some teachers. Some of the teachers feared that they would change music lessons into English language lessons. Other teachers were reluctant in implementing the innovation. This made the efficacy of most of the teachers in modelling word reading in music classroom instruction low.

The findings implied that the development of the reading skill among learners was not effectively being facilitated by teachers. Most of the teachers did not have adequate

knowledge on the steps in which reading of words was taught. This meant that some of the lessons did not flow logically to enhance interpretation (comprehension) of subject (music) content. These informs us that teachers ought to be critical in selecting vocabulary and ensure that reading is taught effectively.

#### **4.4.4 Modelling of use of Vocabulary**

In trying to understand modeling of vocabulary by the teachers, the researcher took interest in analyzing the results in the Table 4.17. The results showed that 2.2% of the teachers taught meaning of language words. 24.5% of the teachers of music did not model (teach) the meaning of language words. And, 73.3% fairly taught (modelled) meaning of language words.

**Table 4.17: Percentage of Teachers in Teaching Meaning of Language Words**

<b>Item 08 (Observation Guide)</b>	<b>Slot</b>	<b>Frequency</b>	<b>Percentage (%)</b>
The teacher develops music concepts using planned vocabulary.	Yes	01	2.2%
	No	11	24.5%
	Fairly	33	73.3

**Source: Researcher 2019**

The results in table 4.17 indicate that a very small percentage of teachers taught meaning of words (vocabulary) during music classroom instruction. This implied that teaching and learning of the use of key words in music was not effectively being facilitated by many teachers.

In an attempt to analyze the difference between ISTs and PSTs in teaching meaning of words, the study presents result in Table 4.18. The results showed that while 2.2% of the ISTs had

high efficacy in teaching (modelling) meaning of words during music classroom instructions, none of the PSTs was found in this category. While 24.5% of the ISTs did not model meaning of words at all, no PST was also found in this category. And while 13.3% of the ISTs fairly modelled meaning of words, 60% of the PSTs fell under teachers who fairly modelled meaning of words during actual classroom instruction. The table below shows the difference between ISTs and PSTs in teaching meaning of words.

**Table 4.18: Teaching Meaning of Words by ISTs and PSTs**

IN-SERVICE TEACHERS			PRE-SERVICE TEACHERS		
Yes	No	Fairly	Yes	No	Fairly
01	11	06	00	00	27
2.2%	24.5%	13.3%	0.0%	0.0%	60%

*Source: Researcher 2019*

Table 4.18 brings to light the comparative difference between ISTs and PSTs by the revelation that a greater number of ISTs did not model (teach) word meaning during music classroom instruction at all; while all the PSTs modelled word meaning during music classroom instruction.

When I interacted with the teachers in face to face interview, I found that many teachers did not consider teaching meaning of planned language words as important. For example IST 07 confessed not having been teaching meaning of words directly during music classroom instruction. He said that he wrote those words in his schemes of work and lesson plans only. IST 16 confessed that he had not been teaching meaning of words directly. He said,

To be sincere, I have not been teaching language word meanings during music lessons directly. What I usually do is to teach the subject content. By so doing, all

words that seem new are pronounced and read as they are discovered in the process of teaching. I usually make learners to do this as I conclude the lesson so that learners are able to retain the key words in their memory. (Interview with IST 16, 2018)

This teacher's expression showed that he taught only pronunciation and reading of words. It showed that the teaching of meaning of language words was done towards the end of the music lessons (conclusion step of the lesson). His statement tells us that he taught language words that were spotted during the lesson. It meant that planning on how to teach meaning of words in the steps of the music lesson plans was not done prior to commencement of the lessons. Findings confirmed that most of the teachers fell in this category (teachers who did not plan for the teaching of vocabulary in the steps of their lesson plans).

As found out earlier on in the research question one, sub-section three, most of the teachers who were found not to have developed language competences in the steps of their lesson plans did not teach meaning of language words during music classroom instruction. If meaning is not directed in context by the teachers, concepts are not likely to be developed among learners. Learning will not reflect its purpose. The use of language competences in teaching not only music but also other subjects will not meet the expected outcomes as set in the curriculum.

#### 4.5 Chapter Summary

The major themes of this study were two namely: teacher efficacy in developing language competences during preparation to teach music in upper primary school classes and teacher efficacy in developing language competences during classroom music instruction in upper primary school classes.

The table below shows major themes and sub-themes of the study:

Major theme	Sub-theme
Teacher efficacy in developing language competences during preparation to teach music in upper primary school classes	Selection of appropriate vocabulary for teaching music
	Validity of statements of language competences in the teachers' music schemes of work and lesson plans.
	Development of language competences in the music lesson plan.
Teacher efficacy in developing language competences during music classroom instruction in upper primary school classes.	Modelling word pronunciation in developing LC in teaching music in upper primary school classes
	Modelling reading of words in the developing LC in teaching music in upper primary school classes
	Teaching meaning of words in developing LC in teaching music in upper primary school classes

This study involved both in-service teachers and pre-service teachers. The investigation was based on teacher preparation and actual classroom music instruction.

Primary sources of data (schemes of work and lesson plans, direct observation and teachers' verbal responses) were used to investigate the efficacy of teachers in the use of language competences in teaching music in upper primary school classes.



## **CHAPTER FIVE**

### **DISCUSSION OF THE FINDINGS**

#### **5.0 Introduction**

In this chapter, I present the summary of findings and discussions. In so doing I aim to make my findings clearer by relating the findings with the concepts stated in the conceptual frame work and the related literature of this study.

#### **5.1 Summary of Findings**

This study discovered a number of issues pertaining implementation of the use of LC in the teaching of music in Uganda primary schools.

In preparation (scheming and lesson planning) to teach music, findings show that a majority of ISTs had low efficacy in selecting appropriate vocabulary compared with PSTs. The study had discovered that most ISTs had low efficacy in stating valid LC in comparison with PSTs. The study also found that both ISTs and PSTs had low efficacy in developing LC in the steps of their lesson plans.

In music classroom instruction (actual teaching of music), this study has found that most ISTs teachers had low efficacy in modelling pronunciation. The findings also show that teachers had low efficacy in modelling reading of words. This study found that many teachers had low efficacy in teaching meaning of words.

## 5.2 Discussion of Findings

### 5.2.1 Teacher Efficacy in Preparation to Teach Music

The findings that the efficacy of a majority of teachers is low in the use of LC in preparation to teach music imply that teachers are not implementing the CAPE 1MDD curriculum effectively. Although findings in chapter four indicate that a majority of teachers selected appropriate vocabulary and stated valid LC, the failure of a majority of teachers in developing LC in the steps of the music lesson plans (See table 4.9 and figure 4.7) suggests that teacher efficacy in preparation is low. I present this observation (low efficacy of teachers in the use of LC in preparation to teach music) basing on the view that if teachers fail to indicate the required information in the steps of their lesson plans, their teaching will certainly be misled. In this case, this study considers that teachers who fail to develop LC in the steps of the music lesson plans are ineffective in preparation, therefore, teacher efficacy in preparation is low.

For a teacher to be efficacious, he or she needs to put efforts in preparation. This is affirmed by Bandura (1997) who notes that effective preparation demands teachers to put their efforts into scheming and lesson planning. Bandura presents this view using mastery experience that he identified as a belief that indicates teacher self-efficacy. Mastery experience is one among the notions that this study uses to explain teacher preparation. In preparation to teach music, mastery experience is used as a concept to portray teacher competence (effectiveness) in demonstrating knowledge in scheming, lesson planning and actual classroom instruction. This is supported by Garvis (2012) who uses teacher preparation and actual teaching as a phenomena to explain the concept of mastery experience. Garvis (2012), “Teachers with higher self-efficacy ... put more effort into planning and teaching” (p.86).

In table 4.6, the results distinguish the efficacy of PSTs from ISTs. We see that a majority of PSTs have high efficacy in selecting appropriate vocabulary than ISTs. Further, PSTs have

high efficacy in stating valid LC in preparing to teach music than ISTs. This findings indicate that PSTs are putting effort into scheming and lesson planning. However, the efforts of PSTs seem futile by the matter of the fact that teachers have low efficacy in developing LC in the steps of the music lesson plans as stated above and as results in table 4.10 reveal. This means that the implementation of the use of LC in preparation to teach music is not being done effectively by a majority of the teachers.

In the statements of valid LC, this study suggests that teachers use the concept of mastery experience as theorized by Bandura (1997). For strengthening teacher efficacy, mastery experience is identified in Bandura (1997) as cited in Garvis (2012) who states, “Mastery experience will help teachers to strengthen their self- efficacy in executing the teaching tasks” (p.86). Since scheming and lesson planning are part of the tasks of professional teachers, I present the view that teachers should demonstrate their efficacy in stating valid LC. The use of mastery experience should enable the teachers to know the considerations for constructing valid LC. For example, teachers should master how to differentiate subject competences from language competences, and teachers should use the present simple tense in the statements of their LC in order that they prepare effectively.

Another concept that relates to teacher preparation in this study is ‘emotional arousal.’ According to Bandura as cited in Garvis (2012), emotional arousal is the level of excitement or anxiety associated with the teaching task. In my view, a teacher who is prepared to teach is certainly excited in executing the professional duty of teaching learners. It is in this view that this study assumes that teachers who have relevant schemes of work and lesson plans are efficacious. In table 4.1, teachers seemed to demonstrate readiness to teach because all the teachers’ had music schemes of work and lesson plans. This seemed to suggest that teachers had high efficacy. However as the study already established that a majority of teachers did not develop LC in the steps of their lesson plans and therefore, the efficacy of teachers in

preparation to teach music is certainly low as noted above. The low efficacy of teachers is augmented by Garvis (2012) observing that: teachers with low levels of teacher self-efficacy put less efforts into planning and teaching and give up more easily on students. It is therefore important that teachers exhibit emotional arousal in preparing to teach music as this will lead to effective implementation of the use of LC in preparation to teach music.

This study also uses verbal persuasion as another concept in understanding the efficacy of teachers in preparation to teach music. According to Bandura (1997), verbal persuasion is associated feedback from undertaking a teaching task. Garvis (2012) explicates Bandura's concept pointing out that verbal persuasion includes words of praise from colleagues or assistance or advice for future actions. This study aimed to examine whether self-appraisal was used as a means to enhance efficacy of teachers in the use of language competences in teaching music. It aimed to explore the appraisal forms of years between 2012 and 2019 for every selected teacher. None of the teachers' appraisal forms were availed for use in this study. The researcher discovered that there was reluctance among head teachers in monitoring the performance of their teachers in the implementation of the use of LC in preparation to teach music.

The study also focused on remarks from the teachers' music schemes of work and lesson plans to evaluate the reflected achievements and lessons learnt from their teaching. Similarly, the study focused on the archived documents by the teachers of music (music schemes of work and lesson plans) of any years from 2013 to 2018.

Conclusively, it is clear that most of ISTs are not putting efforts to scheming and lesson planning. It means that the music (in respect to LC) that teachers prepare in teaching are not prepared as expected of efficacious teachers. This suggests that learning is not directed towards achieving the set outcomes embedded in the CAPE 1 MDD syllabus. One can also

postulate that supervision and enforcement of the implementation of the use of LC seems not to be done by the head teachers and the inspectors of schools. According to the findings, high efficacy of teachers in preparation to teach music in primary classes is portrayed among a majority of PSTs. This indicates that tutelage in the Primary Teachers' college is directed towards the implementation of the use of LC across subjects.

## 5.2.2 Teacher Efficacy in Actual Music Classroom Instruction

### 5.2.2 (a) Modelling of Word Pronunciation

Findings in chapter four suggest that the efficacy of teachers in the use of language competences in actual music classroom instruction was low. Results in table 4.12 indicate that majority of teachers were not modelling word pronunciation during actual music classroom instruction. The percentage of PSTs who have high efficacy in modelling the pronunciation of words in teaching music is more than that of the ISTs. None of the music schemes of work and lesson plans of years between 2012 and 2019 showed written errors for correction in the subsequent lessons. In table 4.13, findings show that errors made by teachers during classroom instruction were not corrected. Key words were not emphasized by some of the teachers as no attention was given for correction of the wrong word pronunciation. Some of the teachers who taught the words incidentally did not care about emphasizing on their correct pronunciation by themselves and their learners. The theory of teacher self-efficacy by Bandura guides this study in understanding teacher efficacy. The theory identifies self-efficacy being that which enables a teacher to teach a subject. It operates on the idea that teacher's ability to teach a particular subject is determined by their level of self-efficacy. (Bandura, 1997). This is presented based on the concept referred to as vicarious experience. Bandura (1997) states that vicarious experience acknowledges the use of modelling of the task and observation.

Basing on Bandura's concept, this study suggests that teachers should demonstrate their efficacy by modelling correct pronunciation of words. This provides opportunities for learners to imitate and learn effectively.

Lieven (2015) explains the importance of the role of the language that is heard by a child by the statement that: children learn the specifics of their language from what they hear. In listening Lieven (2015) emphasizes, "A teacher ought to model the key vocabulary and relevant structural patterns for the topic taught" (Lieven, 2015, p148). Modelling vocabulary also calls for several word articulation by the teacher who has to be consistent. If words were not severally well pronounced, it is expected that the learners would not likely be in position to make it well.

Emphasizing this, Lieven (2015) explains that if a particular utterance is heard very frequently with a consistent communicative function, it may initially be learned. Lieven (2015) argues that the relative frequency of actual utterances and their contents is seen as central to the process of building up the child's grammar.

It is therefore important that clear articulation of words is made by the teacher for their learners to parrot and emulate with time. An efficacious teacher ought to correct himself or herself in case of errors in the pronunciation of words once he or she realizes. This is based on the indicator referred to as 'verbal persuasion' (one of the sources of efficacy that informs teacher efficacy beliefs) cited by Garvis in Bandura in chapter two. It is "...associated feedback from under taking a teaching task" (Bandura, 1997, p.3). Garvis (2012) explains Bandura's concept pointing out that verbal persuasion includes words of praise from colleagues or assistance or advice for future actions. The advice and assistance for future actions leads one to issues such as how best one should pronounce the words in the next lessons and so on.

### 5.2.2 (b) Modelling reading of words (Vocabulary) in music

Findings in table 4.15 indicate that a majority of teachers had low efficacy in modelling word reading. According to the findings, more PSTs modeled reading of language words than ISTs.

In some cases, teachers modelled incorrect content (vocabulary/words). For instance, some of them introduced staff symbols, French rhythm names, sol-fa notes, and the music terms. Some teachers were not able to blend English language vocabulary with music content. Others have a fear of changing the lesson into English language lesson since they were cautioned not to do so.

Elgort (2017) presents the view that reading affords opportunities for L2 (second language) vocabulary acquisition. This study focused on correct reading of words by the teacher (modelling) in enabling learners to acquire theoretical and practical knowledge of word contexts as used in music. Elgort (2017) asserts that empirical research into the pace and trajectory of this acquisition has both theoretical and applied value. The aspects of word knowledge inform learning frame work. In this regard, Elgort (2017) states, “Charting the development of different aspects of word knowledge can verify and inform theoretical frameworks of word learning and reading comprehension” (Elgort, 2017 p.1-26).

Like in teaching the pronunciation of words, modelling reading of words in music classroom instruction also demands efficacious teachers to be good models. Therefore, vicarious experience guided this study in understanding teacher efficacy in modelling word reading. Vicarious experience as said earlier, is an indicator that acknowledges the use of modelling of a task and observation as identified by Bandura. It should be noted in this case that vicarious experience draws the practice of teachers to the need for them to lead their learners in reading words (vocabulary) correctly. As in literature review, Ssentanda (2014) emphasizes on reading he postulates that: of all the core competences recognized to contribute to lifelong

learning, none is quite as central as the ability to read and write (Trudell, Dowd, Piper, and Bloch (2012) as cited in Ssentanda, 2014, p.2). Ssentanda (2014) expresses disappointment by noting that many countries seem to face a challenge of not enabling their children to develop reading competence. Ssentanda (2014) comments that children in many countries are not able to read and write by the end of their primary cycle.

Since reading is one of the language skills to be developed among learners during the teaching of music, teachers are obliged to engage their learners in practicing to read correctly. This could only be possible if a teacher is a good model. From the methodology of this study, a teacher was expected to use well developed Instructional Materials (IMs) to enable him or her to model correctly. This is observed by Lieven (2015) who puts it that: most teaching materials also accord a place to the vocabulary. Lieven (2015) draws teachers' attention to the purpose of modelling reading in subject-specific knowledge. Lieven (2015) notes, "Being able to read new words and sentences appropriately is an important aspect of learning a subject ..." (p.450).

Vollmer (2011) observes that academic language skills and competences do not develop all by themselves, simply through their use in subject-specific contexts alone. Rather, they have to be sufficiently stimulated and trained through systematic development and language awareness raising measures. Vollmer (2011) reiterates the only hope for a teacher by stating that: it is hope for all of our students to arrive at a level of academic language use and discourse competence which will allow them to participate successfully (or at least to a satisfying degree) in subject specific leaning experiences. For example, learners who become competent in English language can be able to read through texts in Music, Dance and Drama such as songs, plays and poetry, among others. This is in line with what Boothe and West, (n.d.) who discusses language development in music and points out that: music lyrics and songs not only provide tools to strengthen and reinforce vocabulary, comprehension,



listening, speaking and writing, but increase learning and grammatical variations with auditory skills and rhythmic patterns that stimulate brain activity and encourage imagination.. Boothe et al. (n.d.) present the above idea basing on the view that: learning with music and song is supported by integrating complex interactive roles creating a positive environment with high levels of student achievement. Boothe et al. (n.d.) discuss language development in music basing on action research acknowledged in supporting a connection between language and song, as well as actively engaging learners in stimulating activities and discovery.

### 5.2.2 (c) Teaching Meaning of Words

In chapter four, a greater percentage of teachers have low efficacy in teaching meaning of planned words (vocabulary) during classroom music instruction. The in-depth analysis that distinguished ISTs from PSTs indicates that more ISTs have high efficacy in modelling meaning of words during classroom music instruction than PSTs.

Many teachers do not consider teaching meaning of planned language words. Most of the teachers teach the subject content and leave out the development of language competences during actual classroom instruction. The revelation from findings shows that most of the teachers who do not develop language competences in the steps of their music lesson plans do not teach meaning of language words during classroom music instruction.

In my view, teachers who teach without planning their lessons effectively do not model the correct competences for their learners to imitate. If the teacher chooses to use teacher centered methodology, learners will have very little to do. Time on task (imitation) will be limited, therefore, learners may fail to develop competence in using English to interpret music concepts.

On teaching and learning; The Council of Europe, (2015) notes:

The teacher may choose to be the only speaker for part or sometimes the whole of the lesson. In such cases, the pupils play a listening role (they take notes) and usually they do not speak or they speak occasionally (e.g. to ask for clarifications), or only when prompted to do so by teacher. This is the traditional form of face-to-face knowledge transmission, which is basically the transmission of declarative knowledge, concerned exclusively with description and not with action. Pupils must be able to reproduce that knowledge verbally. (p.33)

This leads to the saying that, ‘practice makes perfect’ into reality. Teachers therefore ought to ensure that they model reading correctly so that the learners are given the opportunity to emulate what is conventional (in context). The Council of Europe (2015) illuminates what the quality of the teacher’s presentation involves saying, “The quality of the teacher’s presentation depends on clarity of articulation, flow, variations in rhythm and tone, gestures etc. (p.33). Further, The Council of Europe (2015) states, “Also important are the structure of the presentation.”

Teachers are called upon to reconstruct their efficacy by modelling reading correctly. They are encouraged to plan their lessons regularly taking into consideration the language competences. The steps of their music lesson plans should include development of LC so that they are guided in modelling reading of words effectively. In modelling reading, teachers ought to be articulate for clarity, they have to observe flow of content being read, their voice variations have to be heard by the learners so that they can copy the correct pronunciation of the words, they should be able to model reading as they vary the pace and tone so that meaning is deduced from the words being read, and they have got to use meaningful gestures to read while communicating meaning.

## **CHAPTER SIX**

### **CONCLUSION AND RECOMMENDATIONS**

#### **6.0 Introduction**

This chapter presents the conclusion and recommendations to the study.

#### **6.1 Conclusion**

This study concluded that although teachers make efforts to prepare and teach music, their efficacy in the use of language competences in preparation and actual teaching of music is low. A majority of ISTs have low efficacy in the use of LC in scheming, and lesson planning compared to PSTs. Teachers are carrying out actual teaching of music without focusing on the use of language competences. Therefore, the aim for the introduction of the use of LC in teaching music is not being fulfilled by the teachers.

#### **6.2 Recommendations**

Basing on the findings, this study recommends that the Ministry of Education and Sports should re-train teachers in interpreting the competence based curriculum so that teachers gain high efficacy in the use of LC in scheming and lesson planning (preparation) music. The training should capture selection of appropriate vocabulary, construction of valid statements of language competences, development of language competences in the steps of the lesson plans, and actual classroom music instruction.

The study further urges that the District Education Department ought to enforce the implementation of the use of LC in teaching music. In enforcing this innovation, the District Education Department should adjust supervision tools to capture how teachers select appropriate vocabulary, validity of statements of LC, development of LC in the steps of the lesson plans, and actual classroom music instruction. The supervision tools of that nature

should enable the education department to evaluate the extent to which teachers apply language competences in preparation (scheming and lesson planning) and teaching of music.

In addition to the above, the study recommends that tutelage at the Primary Teachers' colleges should make emphasis on training teachers in the use of language competences in preparation to teach music. Tutors should guide student teachers to understand the considerations for selection of appropriate vocabulary for their lessons. Student teachers should be given opportunity to practice stating valid language competences considering, grammar, tenses, and punctuation. Tutors should guide the student teachers on how to develop LC in the steps of the music lesson plans and teach effectively.

This study also recommends that the Centre Coordinating Tutors (CCTs) should include 'the use of LC in preparation to teach music' as one among areas of concern as they carry out support supervision. Their support should be based on the implementation of the use of LC across subjects. The CCTs should focus on but not limited to the implementation of the use of LC in the teaching of music.

Since school administrators oversee the implementation of the curriculum in schools, this study implores school administrators (Head teachers) to ensure that music is taught in all classes as time tabled. School administrators should pay attention to the use of LC as they check and approve the schemes of work and lesson plans of the teachers. The focus of school administrators should be on the appropriateness of the selected vocabulary in the teachers' schemes of work and lesson plans, how teachers state language competences in their schemes of work and lesson plans, and whether teachers develop language competences in the steps of their lesson plans. As teachers teach, head teachers should also carry out support supervision and ensure that teachers adhere to the demands of their profession (effective implementation of the curriculum).

Lastly, the study urges that teachers themselves should make efforts to seek knowledge from reliable sources. Teachers who have inadequate knowledge in the use of LC in teaching music should seek support from colleagues and support supervisors such as the Centre Coordinating Tutors, the head teachers, and the area inspectors of schools. This will enable them to gain competence and confidence in preparing to teach music, thereby raising their efficacy.

### **6.3 Suggestions for Further Research**

This study recommends that further research should be undertaken in the following areas:

- ❖ The impact of the use of language competences on learners' performance in music education.
- ❖ The use of language competences in the teaching of music in private primary schools.

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## APPENDICES

### Appendix I: Document review checklist

Dear teacher, this is a research project on teacher efficacy in the use of language competences in teaching music in primary schools. You have been selected for being an active professional in this field and purposely to assist in providing realistic information that will facilitate this study. Your positive response towards this noble course is highly appreciated.

#### SECTION A: Biography for respondent; ..... (Indicate code)

**Instructions: Please tick only one that best describes your current status.**

**Your age bracket:** Below 40 ☐ Above 40 ☐

**Your gender:** Male ☐ Female ☐

**Class you teach:** P.4 ☐ P.5 ☐ P.6 ☐ P.7 ☐

**Training level:** GIII ☐ GV ☐ GT ☐

**Experience in a government School:** Started before 2012 ☐ After 2011 ☐

**SECTION B:** The researcher uses the key given and tick the slot that represents the best response to the given statement as evidently seen in the documents being reviewed.

**Slot (1): Yes**

**Slot (2): No**

**Slot (3): Not satisfactorily**

S/No	STATEMENT IN QUESTION	1	2	3	RESEARCHER'S COMMENT
	<b>Motivational arousal</b>  <i>(Teacher is ready to teach, dependable in the process of preparation)</i>				

<b>6</b>	Does the teacher have a music scheme of work for this term?				
<b>7</b>	Does the teacher have a prepared Music lesson plan?				
<b>8</b>	Is there sufficient evidence that the teacher prepares and teaches Music regularly?	<b>1</b>	<b>2</b>	<b>3</b>	
<b>9</b>	Are language competences in the Music scheme of work?				
<b>10</b>	Are language competences reflected in the teacher's lesson plan?				
<b>Mastery experience</b>  <i>(Teacher is knowledgeable of Music aspects, language skills in preparation to teach )</i>					
<b>S/No</b>					
<b>11</b>	Is the selected vocabulary of this music lesson appropriate?				
<b>12</b>	Are the statements of language competences in this music lesson plan valid?				
<b>13</b>	Are language competences developed in the steps of this music lesson plan?				
<b>14</b>	Is language development based on the order of language skills (listening, speaking, reading				

	and writing) in the lesson plan steps?				
<b>15</b>	Are some aspects of Music reflected in this lesson plan?				
<b>16</b>	Do the planned aspects of Music have correspondence with the content of this lesson?				
<b>17</b>	Is there evidence that remarks in the Music scheme of work cater for language competences?				
<b>18</b>	Do the lesson plan remarks cater for language competences?	<b>1</b>	<b>2</b>	<b>3</b>	
<b>19</b>	Does the planned music lesson have adequate language use in teaching Music?				
<b>20</b>	Do remarks on atleast three consecutive Music lesson plans show progressive achievement in the use of language competences in teaching Music?				
<b>19</b>	Do the lesson plans have evidence that the teacher assesses learners' language use in the teaching of Music?				
<b>19</b>	Do teacher's written comments in the pupils' books encourage the use of language in learning Music content?				

20	Is there any appraisal record on the teacher's use of language competences in teaching Music by a supervisor?				
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## Appendix II: Observation guide

Dear teacher, you have been selected to participate in a scholarly research project on teacher efficacy in the use of language competences in teaching music in primary schools. This is because you have been an active professional in the field of music; and, is believed that you are the ideal officer who can assist in generating realistic information for this study. Your positive response towards this noble course is highly appreciated.

### SECTION A: Music lesson preamble for respondent; ..... (Indicate code)

**Instructions: Please tick only one that best describes your current status.**

**Date:** ..... **3.Number of pupils:** .....

**Class:** ..... **4.Time:** .....

**SECTION B:** The researcher uses the key given to tick the slot that represents the best response to the given statement as evidently observed during actual teaching of music in class.

**Slot (1): Yes**

**Slot (2): No**

**Slot (3): Not satisfactorily**

S/No	OBSERVATION	1	2	3	RESEARCHER'S COMMENT
<b>Motivational arousal</b>  <i>(Teacher is ready, dependable in the process of teaching)</i>					
<b>05</b>	The teacher is available and willing to teach music.				
<b>06</b>	The teacher's Instructional Materials (IMs) for language development are				

	present in class.				
<b>Mastery experience</b>  <i>(Teacher is knowledgeable of Music aspects and language skills in actual teaching)</i>					
<b>07</b>	The teacher's content delivery indicates that the planned Music aspects are being taught.	<b>1</b>	<b>2</b>	<b>3</b>	
<b>08</b>	The teacher develops Music concepts using planned vocabulary.				
<b>09</b>	The learning of music is guided by the use of the language skills.				
<b>10</b>	Teacher models the pronunciation of planned words that learners imitate and use to learn Music during the lesson.				
<b>OBSERVATION</b>					
<b>11</b>	Learners are given time to practice applying language in learning Music orally.				
<b>12</b>	The teacher is a guide in the correct reading of words and sentences in learning Music.				
<b>13</b>	The teacher guides learners to practice applying written language in				



	understanding how to write Music content.				
<b>14</b>	The teacher has relevant Instructional Materials for the development of language competences in this lesson.				
<b>Vicarious experience</b>  <i>(Teacher draws lessons from own experiences; is a learner; is an achiever)</i>					
<b>15</b>	The teacher uses learners' experiences to guide them in practicing of language in learning Music.	<b>1</b>	<b>2</b>	<b>3</b>	
<b>16</b>	The teacher corrects errors of oral language work for not only learners but also self during instruction of this Music lesson.				
<b>17</b>	It is observable that the learners have understood the vocabulary of this lesson and can use it to present Music content orally.				
<b>18</b>	It is observable that most learners have understood the vocabulary of this lesson and can use it to present Music content in written.				

<b>Motivational arousal</b>  <i>(Teacher motivates, is appraised in using language competences).</i>				
<b>19</b>	The teacher appraises learners for correct use of language competences in learning Music.			
<b>20</b>	Learners are confident of their teacher as they are guided to practice using language words to learn Music content			

### **Appendix III: Interview guide for teachers of music**

1. How do you select appropriate vocabulary for teaching music?
2. In reference to (CAPE 1 MDD) music as a subject where African Traditional Folk songs (local languages) are schemed to be taught, what comments do you give about selection of vocabulary?
3. How do you teach vocabulary in the music lessons?
4. What do you consider in order to state valid language competences in your music schemes of work and lesson plans?
5. What do you do when developing language competences in the steps of your music lesson plans?
6. In which ways do you facilitate your learners in ensuring correct reading of language words when teaching music?

## Appendix IV: Interview guide

Dear head teacher, you have been selected to participate in a scholarly research project on teacher efficacy in the use of language competences in teaching music in primary schools. This is because you have been an active professional in supervising the implementation of curriculum in your school and, is believed that you are the ideal officer who can assist in generating realistic information for this study. Your positive response towards this noble course is highly appreciated.

### SECTION A: School profile; School..... (Indicate code)

**Instructions: To be filled by researcher in a face to face interaction with the head teacher.**

Number of pupils from primary one to primary seven:

P4	P5	P6	P7

Number of teachers of music from P4 to P7

Number of music periods time tabled per week per class

P4	P5	P6	P7

## SECTION B:

### Motivational arousal

*(Teacher is ready and dependable in the process of preparation and actual teaching)*

Do the teachers prepare to teach regularly?      Yes ☐      No ☐

If yes in 4 above, does the office endorse planned lessons showing the use of language competences in the teaching of Music?      Yes ☐      No ☐

If no in 5 above, what challenges do teachers present for not reflecting language competences in their lesson plans?

.....

.....

As a supervisor of curriculum implementation in your school, does your teacher of Music demonstrate competence in the use of language competences in the teaching of Music?

Yes ☐      No ☐

If no in 7 above, what do you think could be the causes of such incompetence by the teacher?

.....

.....

### Mastery experience

*(Teacher is knowledgeable of Music aspects and language skills in actual teaching)*

In reference to the Music lessons you have observed in class, which of the following areas are commonly planned and taught by the teacher? (Interviewer ticks accordingly)

### The aspects of Music

Listening	Singing	Movement	Instrumental work	Reading and writing

If some aspects are left out, what reasons does the teacher give?

.....

### The language skills

Listening	Speaking	Reading	Writing

If some skills are left out, what reasons does the teacher give?

.....

### **Vicarious experience**

*(Teacher draws lessons from own experiences; is a learner; is an achiever)*

Has the teacher ever sought guidance on how to use language competences in the teaching of Music?

If no in 12 above, how has the teacher been getting assistance in the areas of weaknesses?

.....

.....

Do teachers themselves confess of better performance of their learners in Music due to the

use of language competences?

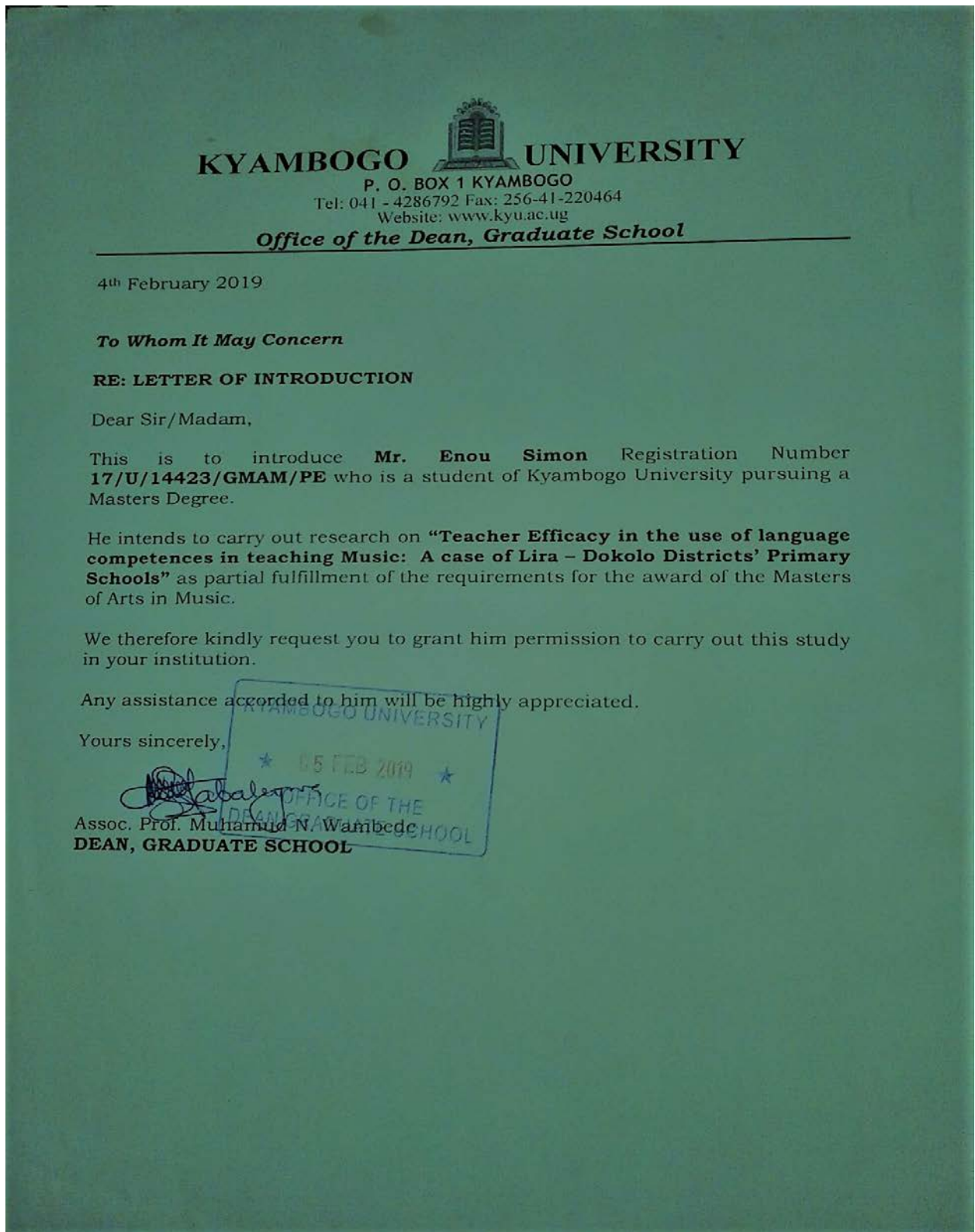
Yes

☐

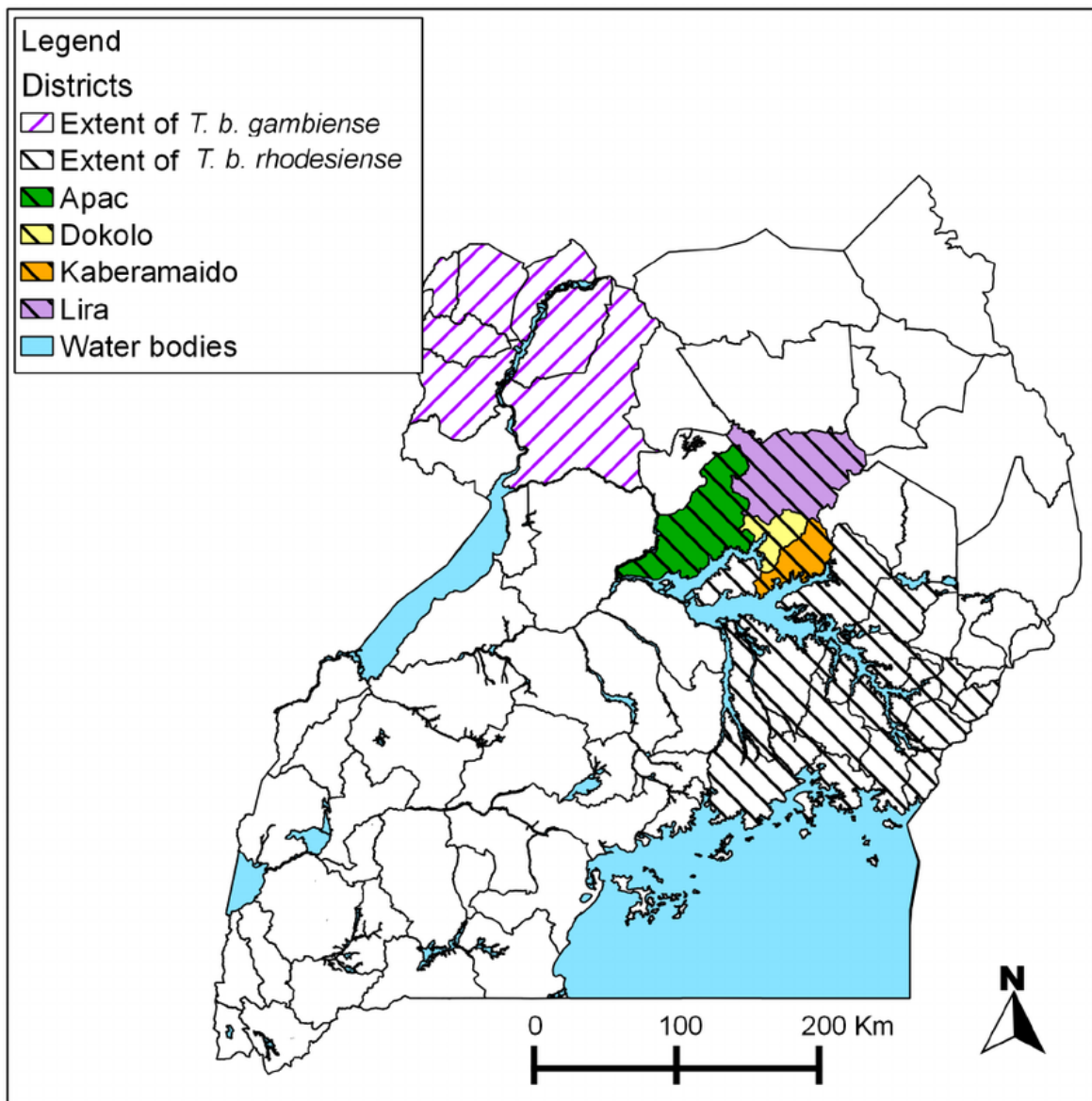
No

☐

## Appendix V: letter of introduction



**Appendix VI: Map of Uganda showing the location of study districts Dokolo, and Lira.**



Source publication: adapted from Susan C Welburn