

**TEACHERS' MUSIC PERFORMANCE SKILLS AND THE
IMPLEMENTATION OF THE NEW LOWER SECONDARY
SCHOOL PERFORMING ARTS CURRICULUM IN
SELECTED SCHOOLS IN BUSHENYI, UGANDA**

BY

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DECLARATION

I, Niwenyesiga Enid, do hereby declare that this dissertation titled, “Teachers’ Music Performance skills and implementation of the new Lower Secondary Performing Arts curriculum in selected schools in Bushenyi district, Uganda is my original work, and it has never been submitted to any institution for publication or award.

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APPROVAL

This is to certify that this dissertation titled “Teachers’ Music Performance Skills and the implementation of the new lower secondary school Performing Arts curriculum in selected schools in Bushenyi district, Uganda” is ready for examination and is therefore submitted with our approval as the supervisors.

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DEDICATION

I dedicate this dissertation to my beloved parents Rev. John Stanely Kaheeru (Rip) and Pillar Rosebell Kaheeru, for the support they rendered me throughout my life.

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With much gratitude I first thank the Almighty God for His mercies to have led me to this achievement. Glory be to Him.

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LIST OF ABBREVIATION / ACRONYMS

ICT	Information Communication Technology.
NCDC	National Curriculum Development Centre.
PA	Performing Arts
SEC	State Education Commission.
USA	United States of America.
ZPD	Zone of Proximal Development.
FGD	Focus Group Discussion.
MT	Music Teachers.
IS	Inspector of Schools
MS	Music Student.
NN	Not Named.
ML	Music Learner.
HT	Head Teacher.
MOES	Ministry of Education and Sports.
SDG4	Sustainable Development Goal Four.

ABSTRACT

This study was about how Music teachers' performance skills would influence learning of Performing Arts in secondary schools in Bushenyi district, Western Uganda in ways that are prescribed in the New Lower Secondary School curriculum. The study was guided by three objectives: To find out the teachers' music performance skills that affect the effectiveness of teaching different components of new Lower Secondary School Performing Arts curriculum as required to implement the new Lower Secondary School Performing Arts curriculum, to find out the specific challenges that music teachers face when teaching specific components of the new Lower Secondary School Performing Arts curriculum, to suggest practical solutions to the challenges faced by the teachers of Performing Arts when teaching specific components of the new Lower Secondary School Performing Arts curriculum. The researcher incorporated both Phenomenological and Ethnographical research designs to collect qualitative data using documentary analysis, observation, interview and focus group discussion. The study used the thematic content analysis to analyze data. This involved summarizing and noting the frequency of participants' responses and observed accuracies.

It was found out that teachers of performing arts need to have a combination of competences in order to implement the new Lower secondary School Performing Art curriculum. These, among others include pedagogical skills such as knowledge to interpret the curriculum, ability to structure the teaching and learning processes well, practical competences of reading staff and solfa notes, writing melodies, organizing learners to compose their own melodies, engaging learners, demonstrating to the learners. Besides inadequate music skills, limited instructional resources, serious lack of support from school management to teachers, lack of practical performance skills were some of the major challenges teachers of Performing Art.

The study recommended that as a matter of solutions to the challenges teachers of Performing Art face, teachers need to be retooled to equip them with relevant Performing Arts skills, school heads need to support Performing Art teachers and students with appropriate equipments and materials.

The study concluded that, a combination of professional pedagogical and performance music skills were necessary for teachers to implement new Lower Secondary School Performing Art curriculum.

The professional skills included; interpretation of the curriculum and structuring teaching, whereas performance skills included playing different music instruments, singing, listening, pitching, rhythm keeping, demonstration, directing as well as music writing in both solfa and staff.

CHAPTER ONE

INTRODUCTION

1.0 Overview

This study investigated how music teachers' skills would influence the implementation of the new lower secondary schools' Performing Arts (PA) curriculum, focusing on the learning of music in selected secondary schools in Bushenyi, Uganda. This study was motivated by a fact that teachers who lead learning in Uganda schools were trained based on the old curriculum that had content and pedagogies that hardly engender acquisition of skills that the new system requires. While the old curriculum is teacher-centered, the new one is learner-centered; the old curriculum is knowledge-based, the new one is competence-based, the old curriculum supported giving of knowledge to learners by the teacher, while the new curriculum requires negotiation and agreement between the teacher and learner about true knowledge. These tenets of the two curricula are in sharp contrast of one another, and the former clearly did not support development of practical skills. Therefore, this study investigated influence of teacher's music performance skills on the implementation of the new lower secondary schools 'Performing Arts (PA) curriculum.

In this chapter, the researcher presents the background of the study, the statement of the problem, purpose, objectives of the study, research questions, hypothesis, scope, and significance.

1.1 Background of the Study

The background of the study is presented under the following sub-heading: historical background, theoretical background, conceptual background, and

contextual background.

1.1.1 Historical background

While the term “performance” and “Performing Arts” only became widely used in the 1970s, the industry of performance in the visual arts is often traced back to furist production and data cabarets of 1910s. Throughout the 20th century, performance was seen as a non-traditional way of making art in Uganda. The performing Arts were crucial for empowering the youth with knowledge, skills and understanding during and after the colonial era (Kigozi, 2013). Every student requires these variables to comply as active and responsible citizens. Basing on these facts, the Ministry of Education and Sports, when it is to make any reform in education Performing Arts cannot be left behind.

At the onset of introduction of formal Education in Uganda by the missionaries, Education in Uganda was liked to survival and social skills through oral transmission. Education in Uganda was linked to production; social life and culture through the use of local languages, incorporation of dancing, music sports, sex, and education were the main components of the curriculum (Goodson & Ball, 1984). During the 1898-1925, the education system in Uganda was structured and the structure included catechist schools, village schools, vernacular schools, central schools and high schools as well as technical schools. Each of these schools has a separate curriculum, although emphasis during that time was placed on literacy, numeracy and religion, performing arts component of singing and games were among the curriculum components of the then central schools (Muganga, 2018).

According to the Education White Paper (1992) the Performing Art program in Uganda's Secondary Schools aims at helping students develop their understanding and appreciation of Uganda's cultural heritage and contemporary events. The programme also helps students to learn how to integrate traditional performing arts methods into modern works.

This component of school curriculum is rolled out throughout the entire education system including pre-primary, primary, secondary, and tertiary up to university (Muganga 2018). Performing Art activities may be either structured or non-structured, that is timetabled or not timetabled.

In 1920, the National curriculum Development centre developed two volumes of curriculum documents for primary schools in Uganda, Volume one and volume two. Volume one encompasses English, integrated science, mathematics and social studies and agriculture NCDC, 1920. Volume two encompasses integrated production skills, Kiswahili and local languages, Performing Arts and physical education (NCDC, 1920). The two volumes were to be followed by all primary schools in the country. However, volume two was not fully institutionalized due to planning challenges.

Whereas reforms in primary school education were being undertaken, the same was in the secondary school education. Secondary schools in Uganda were re-categorized as General Secondary, Vocational secondary and comprehensive secondary schools each with separate curriculum (MOES, 1992) Education White paper. Critical analysis of the secondary school curriculum as laid down in the Education White paper shows that NCD was about the Performing Art subjects at the expense of vocational subjects.

Government observed that the curriculum had been serving mainly as a mere guidance on paper and not implemented properly in schools due to the wide spread absence of requisite facilities (MOES, 1992). In response, the MOES and in collaboration with the National Curriculum Development Centre (NCDC) developed a new lower secondary school curriculum and this was launched in 2020.

The National Curriculum Development Centre has made adjustments in the teaching subjects for lower secondary, teaching subjects have been reduced from 43 to 21. In the new approved curriculum, schools will teach 12 subjects at senior one and two, out of which 11 will be compulsory which one will be from an elective menu (optional). Students at levels three and four will exist with minimum of eight or a maximum of nine subjects with seven of them compulsory. (National Curriculum Development Centre, 2020).

Consequently, some subjects have taken different forms: music has now included dance and drama to become Performing Arts among others. Changes in content have come along with changes in pedagogy. The change in pedagogy aims at providing to the learners 21st century skills which include critical thinking, creativity, collaboration or team work, communication, information literacy, ICT and flexibility. These aligns with national goals of education as outlined in the education White Paper (1992) and other education policy documents.

It is hoped that the new lower secondary curriculum of 2020 will equip the students with skills and knowledge to become innovative in order to create jobs for themselves. However, this is only possible when the trainers in schools teach practical subjects including Performing Arts lessons practically. To realize this,

the teachers of Performing Art need to have in possession, substantial pedagogical and performance skills in combination. According to Wrightman (2000) pedagogical skills are theory and practice of teaching and include the ability to plan, lead, and develop education, understanding the content, interpreting the curriculum and structuring the teaching and learning process well. These approaches influence teaching and learning styles, affecting educational activities in schools. As a result, the curriculum has been improved to address the challenges and shortcomings of the previous colonial curricula, aiming to meet contemporary needs (Karungi, 2015).

1.1.2 Theoretical background

This study was informed by the social constructivist theory of learning which suggests that people construct knowledge through social interactions and that human development is socially situated (Vygotsky & Cole, 2018). The social constructivist theory evolved from works of various education psychologists, and philosophers such as Jerome Bruner (1996), Lev Vygotsky (2018), Jean Piaget (1948), Barbara Rogoff (1990) and Wiggins (2015). The proponents of constructivist's theory explain a constructivist ethos that learners construct their own understanding of experiences they go through in life, which is the origin of the expression, constructivism. Consequently, students individually and actively explored their environment by building on their cognitive structures or schemes. The social constructivist theory was deemed appropriate to guide this study to the fact that under the new lower secondary school Performing Art curriculum, the students need to be helped by engaging them in performing arts lesson activities so that they own develop the expected competences besides being a social endeavor (Brave, 2001). The theory was relevant to guide this study since

learning is not an individualistic adventure, and since students learn well when in groups, the teachers of Performing Art lessons find group work more productive than individual tasks. In this study, students teach other students and teachers perform the role of facilitation. The fact that several constructivism sees knowledge as socially constructed all learning as essentially a social process justifies the relevance of the study. The theory is seen as supporting student centered pedagogy, the term that feature very strongly in the new lower secondary school Performing Art curriculum.

Brave (2001) puts it that assumptions around student accursed pedagogy are that teachers share their students' language, culture, needs, aspirations whereas desires, challenges by accepting a more democratic and less authoritative role. Teachers of Performing Art lessons know how to set up effective group work and tasks as well as offering skillful supported instruction. It is all the above that the new lower secondary Performing Art curriculum that revolve on. Furthermore, social constructivism recognizes that the student as a person has the right to talk and contribute to their peers learning significantly justifies the link between the social constructivist theory to the study under investigation inherent with this recognition, the teachers of Performing Art lessons structure the learning environment in a way that promotes student to student learning in the performance arena.

Therefore, learners need support throughout their learning process and the Performing Art teachers' performance skills will help learners keep engaged in different tasks through interaction with the peers in a conducive environment that will influence their thinking thus acquiring knowledge, skills,

understanding, values that are the key goals for the new lower secondary schools' Performing Arts curriculum.

1.1.3 Conceptual background

The researcher investigated teachers' musical skills as used to teach specific components of new lower secondary school Performing Art curriculum in Busheyi district. Teaching skills is a set of interrelated expressive behavior of the teacher (verbal and non-verbal) which can be observable, explainable, assessable, demos ratable, definable through practices.

Among the many skills as required for effective teaching of the specific components of the new lower performing art curriculum 2020 include: communication, listening, collaboration, demonstrating, explaining, observing, pitching, dancing, conducting, writing, reading, singing, composing and guiding students. Teaching skills of a teacher of Performing Arts lessons exist in a combination of pedagogical and interpersonal skills.

In this study "pedagogical skills" is used exclusively to refer to those practical abilities which the teacher of Performing Art lesson possesses in order to guide the students to develop the expected competences. For example, the teachers of Performing Art in the new lower secondary school curriculum possess knowledge of basic concepts of rhythm, melody, pitch, duration and tempo. Besides the teachers lead exercises involving vocalization, harmonizing, singing, playing music instruments and preparing music performances or concerts.

Since pedagogical is the combination of teaching methods (what teachers do), learning activities, (what students do) and learning assessments (the assignments,

projects or tasks that measure student learning), various pedagogical skills, demonstrating, role playing, instrumental playing, dramatizing, storytelling, illustrating, instrumental making, exhibiting, observing and rehearsing.

Another key concept used in the study under investigation is “new lower secondary curriculum). The word “new” itself denotes that there has been an old secondary school curriculum in place. This old secondary school curriculum was developed 1992 according to the Education White Paper of 1992 (Ministry of Education and Sports, 1992).

This curriculum was content based, theoretical in nature and teacher-centered. It was greatly criticized by educationalists as purely irrelevant mostly due to the fact that it lacked the gist for preparing the graduates for jobs on the world market. Considering the above issues, a new lower secondary school curriculum was developed in 2019 and launched in 2020 to fill the gap.

The new secondary school curriculum document was to address Uganda’s education system’s skilling changes according to the national curriculum development center (NCDC, 2020). This curriculum aims to provide 21st century skills such as critical thinking, communication, problem solving, collaboration; incorporate vocational aspects of learning be learner-centered and accommodative, that help students to appreciate the connection between subjects and real-world issues. The new lower secondary school curriculum comprises of twenty-one teaching subjects unlike the old curriculum that comprised forty-three teaching subjects. Under the new lower secondary school curriculum, schools will teach twelve subjects at senior one and two out of which will be compulsory and one will be from an elective menu (optional). Then students at level three and four

will leave with a minimum of eight subjects and a maximum at nine.

Under the new lower secondary school curriculum, teaching subjects have been re-defined and named differently. As a result, music has now included dance and drama and become Performing Arts the focus at which was this study. This study sought to find out the link between music teachers' performance skills and effectiveness of teaching specific components of the new lower secondary school Performing Art curriculum in Bushenyi district. Consequently, this study aims to determine whether teachers possess the musical skills necessary for implementing the new secondary schools' Performing Arts (PA) curriculum.

1.1.4 Contextual Background

The secondary school curriculum as per the Education white paper 1992 was knowledge based and the teacher was sole source of knowledge. Teaching relied on transferring knowledge from the teachers to the students through lectures, discussions, requiring students to read textbooks or writing notes on the blackboard for the students to take down and learn. Learners are required to listen, obey, keep quiet and only do what the teacher asks them to do (Isabirye, 2014). This educational system as described by Freire (1970) was characterized as “a banking education” where little emphasis was placed on making Ugandan education relevant to young people’s lives and societal needs. The entire education system was primarily seen as preparation for university yet a majority of learners never reached that level. Consequently, the MOE&S together with NCDC, made a significant shift in 2020 in a curriculum reform from a knowledge based to a competence and skill-based curriculum where students are viewed as active learners.

The key change in curriculum is a move from a knowledge-based to a competence and skill-based curriculum and at the moment, it is no longer sufficient to accumulated large amounts of knowledge as young people need to develop the ability to apply their learning with confidence in a wide range of situations. Bushenyi District where the study was conducted is endowed with a lot of cultural groups where what the students learn in school is transferred. Accordingly, it is hoped that the practical competences acquired make the students exposed and get chance to be included in the local performing Arts group in the area. The key changes in the curriculum are meant to ensure that Uganda is taking a good step towards attainment strategic Development Goal which aims at ensuring equitable quality education and promote lifelong learning opportunities for all (NCDC, 2020).

The above statement justifies the rationale for the curriculum reform whereby the old secondary school curriculum failed to realize the sustainable development goal four(SDG4). Consequently, the new lower secondary school PA curriculum is designed in a manner that it equips the student's equal opportunities to learning. It's not gender based, neither is it age-based. The curriculum does not segregate the learners with disability in any form. Besides, the new education pedagogies in the new lower secondary school PA curriculum aim to equip the students with the skills that match with the market demands of the 21st century. Teachers of PA in secondary schools in Bushenyi, through use of recommended pedagogical skills were able to guide their students acquire critical thinking skill, creativity, information literacy and confidence. Some students are able to play tube fiddles and flutes in local performing groups. This further justifies the rationale for the curriculum reform undertaken.

According to the NCDC (2019) the Uganda vision 2040 aims to transform Uganda into a modern and prosperous country while the NDP recognizes the existing weaknesses in education including the low efficiency and variable quality at the secondary school level as an attempt to meet the above aim, the MOES through the NCDC undertook a rigorous revision of the lower secondary school curriculum where we see merger and re-defining of the subjects offered at the level. In the revision, came the new lower secondary schools Performance Art curriculum whose implementation and teaching, this study is investigating.

Effective realization of the effect of the new lower Secondary school PA curriculum in Bushenyi district is impaired by various challenges. For instance, secondary school curriculum, like any other educational reform has been serving as a mere guideline paper and not implemented fully in secondary schools in Uganda due wide spread of absence of the necessary facilities equipment and personnel (MOES, 1992). In order for learners to develop creativity in especially PA related activities there is need for skilled teachers and well- stocked PA learning rooms most of which are lacking in the secondary schools in Bushenyi district.

Additionally, the teacher's ability to engage the learners in PA related activities depends on their possession of both pedagogical and wright personal skills which in most cases are lacking (Bhatt, 2002). These skills are often lacking in some of the teachers in Bushenyi district where the study was conducted. Most teachers depend on the training they had had before the new lower secondary school curriculum was launched and some on experiences from the colonial secondary school curriculum.

1.2 Statement of the Problem

The Performing Art new Lower secondary curriculum is designed to nurture learners with competitive knowledge, understanding, attitudes and values through development of skills in order to compete globally (National Curriculum Development Centre, 2019). The Performing Art new Lower Secondary Curriculum is learner-centered and competence based in form unlike the old curriculum that was content based and teacher-centered. In 2019, the Ministry of Education and Sports launched the new Lower Secondary curriculum and directed that it should be implemented in all Secondary schools in Uganda, but without considering the existing teacher-cadres whose training and orientation was rooted in the old knowledge-based curriculum. According to Balituumye (2024) the pedagogical shift from a content based and teacher-centered instruction to a competence-based and learner-centered instruction became itself a challenging issue which, unless it is addressed to the implementation of the new curriculum is likely to be impaired. Teachers are expected to ensure that the learner determines the pace, the content, and manner in which the teaching and learning process is structured. Because of prior training and orientation teachers have challenges to demonstrate, direct, guide, and instruct this teaching and learning. This study sought to find out the teachers' music skills required to implement the new Lower Secondary School Performing Arts curriculum and the challenges that teachers face in teaching Performing Arts in lower secondary with view of suggesting the actionable solutions so as to make the implementation of the curriculum a reality in Uganda.

1.3 Purpose of the study

The purpose of this study was to find out how music teachers' skills would affect

the implementation of the new secondary schools' PA curriculum.

1.4 Objectives of the study

The objectives of the study included:

1. To find out the teachers' music performance skills that affect the effectiveness of teaching different components of new Lower Secondary Performing Arts curriculum.
2. To find out the specific challenges that Performing Art teachers face when teaching specific components of the new lower Secondary School Performing Arts Curriculum.
3. To suggest practical solutions to the challenges faced by teachers of Performing Arts when teaching specific components of new lower Secondary Performing Arts curriculum.

1.5 Research Questions

This study was guided by the following questions:

1. What are the teachers' music performance skills that affect the effectiveness of teaching different components of the new Lower Secondary Performing Arts curriculum?
2. What specific challenges teachers of Performing Art face when teaching specific components of the new Lower Secondary Performing Arts curriculum?
3. What are the practical solutions to teachers' challenges in teaching specific components of the new Lower Secondary Performing Arts?

1.6 Scope of the study

The scope of this study is presented under the following sub-headings:
geographical scope, content scope, and time scope.

1.6.1 Geographical scope

This study was conducted in Bushenyi district, which is located in western Uganda. Bushenyi District it has some schools with music subject. The district is bordered by Rubirizi District to the northwest, Buhweju District to the northeast, Sheema District to the east, Mitooma District to the south and Rukungiri District to the west. The largest town in the district, Ishaka, is located 75 kilometers (47 mi), by road, northwest of Mbarara, the largest city in the sub-region. The coordinates of the district are: 00 32S, 30 11E. According to the Uganda Bureau of Statistics (2014), the total population size of Bushenyi District is 234,443 people. On education level, persons aged 6-12 attend primary totaling to 40,536, those attending secondary and complete senior four is 7996. On illiteracy, persons aged 18 and above total to 21997. While working status, the total is 13,179. On economic activities, Bushenyi district is well known for the growing of bananas and dairy farming. People are also involved in semi-intensive agriculture, trade and commerce. Generally, the people of Bushenyi district can afford the important necessities of life thus can afford educating their children, paying health care bills, and have enough and healthy food (Aruho, 2013).

1.6.2 Content scope

This study was focusing on how teachers' music skills affect Performing Art teaching and learning in order to implement the new lower secondary school Performing Art curriculum, to find out the challenges that Performing Art teachers face in implementing the Performing Art curriculum, to find out the appropriate teaching methodologies teachers use in handling the new secondary Performing Art curriculum and recommend possible solutions to the problems faced in the implementation process.

1.6.3 Time scope

This study explored the teachers' music competences and their influence in teaching the new lower secondary school PA subject in the selected secondary schools for the period 2019-2023. The time frame includes the period when the new PA curriculum was developed, launched and when teaching of the new curriculum started. Important to note is that when the new curriculum was introduced, schools were still implementing the old curriculum and therefore since 2020 to the time researcher was collecting data, the two curricula were still being implemented in schools at the same time in different class levels.

1.7 Significance of the study

This study like other studies might help school administration to understand the influence of music teachers' skills in the implementation of the new lower secondary schools' PA curriculum and this may assist them to move on well in teaching and learning of PA.

Besides, the study would enable the educational policy makers to plan for the materials and all that it takes in the teaching and learning of PA in secondary

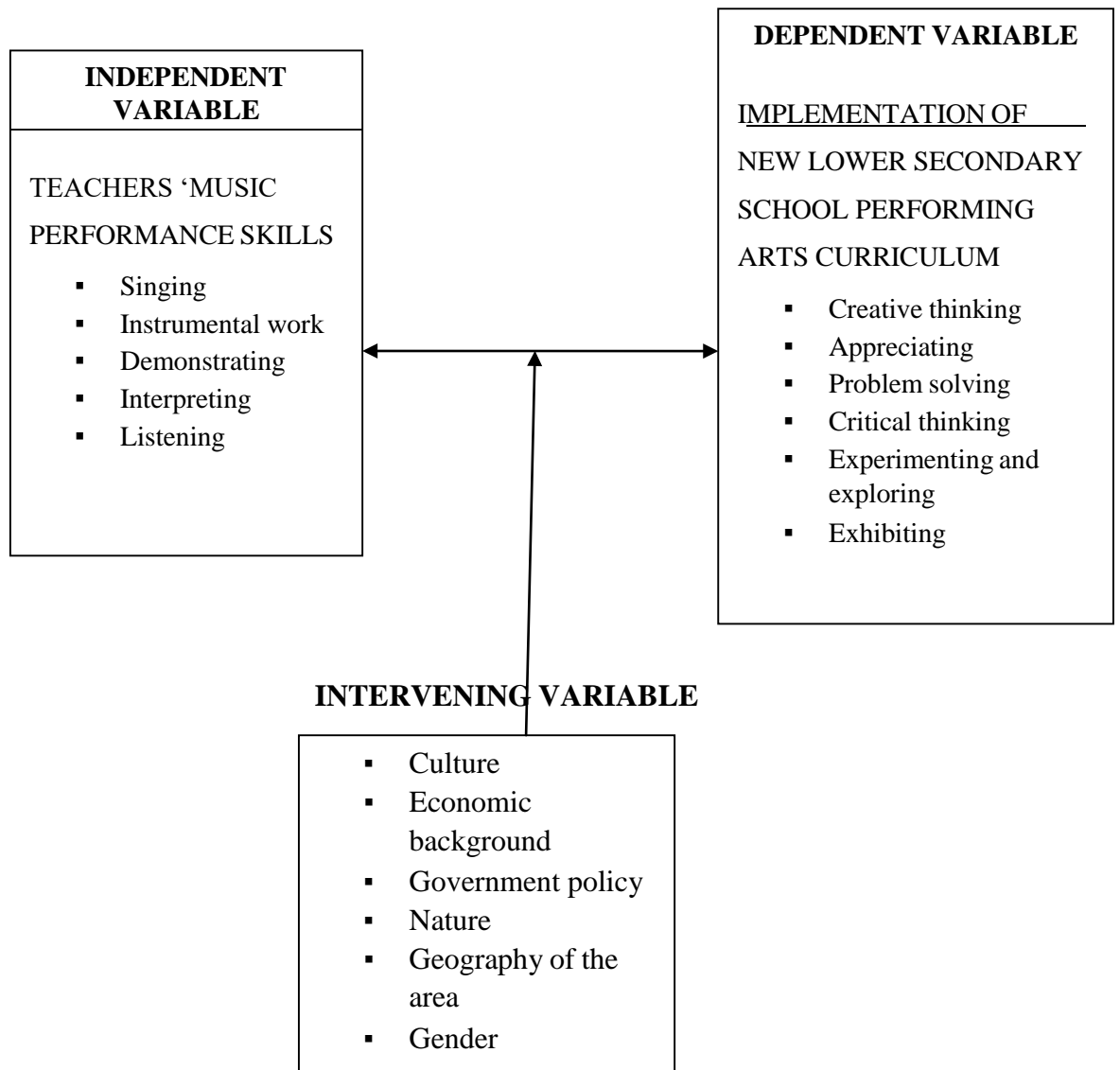
schools and get prepared to make policies that will harmonize the new and the existing curricula.

The teachers would benefit from the findings of this study in that they will get insight into the best teaching approaches to use in handling the new secondary school PA curriculum to sustain students learning achievements.

The findings would help the future researchers who may wish to carry out similar studies with literature review for related studies.

This study would benefit me personally from this study through acquisition of more knowledge concerning the implementation of the new secondary schools PA curriculum. This will therefore help her as a music teacher to adopt appropriate skills and pedagogies to implement the new PA curriculum. This will therefore improve skills acquisition among students of music.

1.8 Conceptual framework



Source: Researcher

Alsubaie (2016) suggests music teacher should have a musical ear and should critically detect the quality of learner 's voices. In order to deliver the curriculum effectively, teachers need to have teaching skills and life-long learning competencies, which comprise the following: to perform complex pedagogical duties, to be well-spoken in good mental and physical health, stable and tolerant, to have a propensity to work with the younger generation, good communicative and observational skills, to have vivid imagination, and

leadership skills.

Sserunjogi (2022) also addressed the issue of insufficient classroom resources, such as textbooks and musical instruments, as well as a lack of support from the administration. According to National Curriculum Development Centre (2019) the new curriculum has themes and topics that are integrated in the seven electives and throughout the entire curriculum. The themes include: making connections, creativity and appreciating the role of PA in the economy, experimenting and exploring. As Ekadu (2019) suggests, learners tend to emulate what they like within a community. The teacher was good at motivating the learners to learn tube fiddle playing, guiding them at their level of learning, managing classroom situations and engaging them and creating fun.

CHAPTER TWO

LITERATURE REVIEW

2.0 Overview

The study was about teachers' musical skills that are used in the implementation of the new secondary schools PA curriculum. The literature review is presented following the main themes in the objectives which includes teachers' musical skills used in the implementation of secondary school PA curriculum, pedagogies that teachers use to teach PA within the framework of the new secondary school PA curriculum, challenges faced in implementation of the new secondary school PA curriculum due to teachers' musical skills, and solutions to teachers' challenges in teaching PA while implementing the new secondary school PA curriculum.

2.1 Teachers' musical skills that affect the effectiveness of teaching specific components the new lower of secondary school PA curriculum

Effective curriculum implementation necessitates a certain level of competency, as educators play a crucial role in this process. Globally teachers are expected to possess skills that support their work of engender learning among learners. This is because teachers are the key figures in the education process. For the Performing Art secondary school curriculum to be successful, it should be managed by teachers with specific competences like knowledge, skills and attitudes, possessing a performance dimension, as Alsubaie (2016) argues, music teacher should have a musical ear and should critically detect the quality of learner's voices. To effectively deliver the curriculum, Performing Arts teachers require teaching skills and lifelong competencies including: the ability to handle complex pedagogical

tasks, effective communication, good mental and physical health, stability, tolerance, willingness to work with younger generations, strong communication and observational skills, creativity, and leadership qualities.

While professional competencies of teachers in Nigeria are detailed (Ayeni, 2005), there is a lack of information regarding teachers' competencies in Bushenyi district. Therefore, the researcher aimed to identify the professional competencies of teachers in Bushenyi district used in implementing the new lower secondary school curriculum. As Alsubaie (2016) suggests, teachers play a crucial role in curriculum implementation and should possess the skills necessary to help students develop fundamental elements of music, including rhythm, pitch, key signatures, time signatures, and other musical concepts.

Teacher's musical skills are a major requirements of a competency based-curriculum, and they include the knowledge, skills and values a teacher demonstrates in order to successfully cause effective realization of a meaningful teaching and learning process in the classroom (Karungi, 2015). This suggests that for a PA teacher to be effective in the delivery system, he/she has to possess musical skills such as; read and write music in both sol-fa and staff notation, sight sing melodies in both notations comfortably compose simple rhythmic and melodic exercises in both notations, writing and drawing various musical symbols, have knowledge of functions of body parts, and have ability to perform various movements. Although these musical attributes are listed for a teacher to be effective in curriculum implementation, this literature does not include information about teachers' musical attributes in Bushenyi that they use to support learning on music within the frame of the new curriculum. Therefore, the

researcher intended to find out the teachers' musical attributes that they use to support learning of music as recommended in the new secondary school curriculum in Bushenyi district.

Also, Alsubaie (2016) explains that a music teacher implements a curriculum effectively when they possess ability for designing dancing techniques, design suitable costumes, plan, organize and conduct various types of movements, and should have skills to design and give listening exercises to the learner. The teacher should have skills of listening critically to give learners music that is suitable for their level, collect wide variety of music pieces for listening exercises, classifying and identifying instruments by their sounds, tuning the variety of instruments, improvising whenever appropriate sounds incomplete, caring for and repairing instruments, guiding and directing learners in playing the instruments, selecting the right type of musical instruments. Furthermore, a PA teacher should be able to sing appropriately variety of songs from memory with enthusiasm, confidence, and pleasant tone. These skills are necessary for effective delivery of a Performing Arts curriculum. Therefore, the researcher sought to find out the skills that Performing Arts teachers have that they use to implement the new secondary school Performing Arts curriculum.

Pedagogy is the teachers' practices and the methods used in teaching (Lovat, 2003). It is teachers' teaching style and this relates to the approach used and how he/she gives feedback and how he/she evaluates the learners. This means how the teacher teaches the curriculum to the class. This can be achieved through constructivist approach, where the learner constructs his/her own learn knowledge through active participation and interaction with one another basing on previous experiences. More so, the teacher can use collaborative approach

where learning will involve students working together on activities as a group so that everyone is actively participating.

The teacher may also use the inquiry-based approach that will help learners to get meaningful questions that give them relevant answers. This approach enables learners to engage in problem solving. This suggests that new lower secondary school music curriculum is only fundamental if it has the content that focuses on both individual, societal survival and continuity. This further suggests that the teacher of PA should have the practical Skills to realize the content among the students. This is an indication that the teaching methodologies in new secondary school curriculum are entirely dependent on the quality of teachers in the secondary schools because teachers can have Life-long transforming effects on the students that are difficult to assess and evaluate.

National Curriculum Development Centre (2019) states that there is need to have self- reliant citizens who can contribute positively to the society, thus a competence-based curriculum that requires an active, learner- centered approach to teaching and learning. Knowledge-based teaching involved transferring knowledge to students through methods such as lecturing, discussions, asking them to read textbooks, or writing notes on the board for them to copy and learn (Isabirye, 2019). With this approach, students often acquired knowledge without fully understanding it, making it challenging to apply to real-life situations. They were typically assessed at the end of a topic, term, or school course to gauge their retention. This indicates that learning is more effective when students actively engage in the learning process rather than passively absorbing information from the teacher. In other words, teachers should build upon learners' existing knowledge and experiences to create meaningful learning activities.

In contrast, the learner-centered approach emphasizes interaction and discussion among students, with the teacher taking on the role of a facilitator. Teaching and learning become a collaborative process where dialogue occurs between the teacher and students, with learners also learning from each other through discussion and assessment.

On the other hand, the students take position of active participation. The above suggests that teachers should only give the students opportunity to perform, act, compose, sing and sign on their own since they naturally possess this ability and it is the result of what learners do that has the most effect. This suggests that the competences which the students develop are the goals of the competence-based learners.

When teaching a traditional folk song from our natural environment, the songs may be about features like mountains, lakes, animals and plantations or people, insects, hunting, and fishing, the teacher of PA will identify the elements of natural environment such as water bodies, vegetation, and animals in performing our songs and shall employ the appropriate accompaniment, costumes and vocal characteristics and props. The teachers will also retell stories about the song, design appropriate dances to the songs, identify characters in the learners and dramatize the activities.

The PA teacher can use sol-fa or staff notation or both methods to support learning of music. With this method, the teacher will use the sol-fa ladder to pitch notes correctly and have to explore and explain the leaps in pitch and how they are reflected in the song as he/she guides learners into pairs and ask them to pitch

notes on the sol-fa ladder by step or by leap. There is also the rote method for teaching music in PA where the teacher after grouping the learners, sings through the song as learners listen and ask them to repeat after him/her in their small groups.

A competent and skilled teacher with pedagogical experience is another important component in the implementation of the new PA curriculum (Mugenda, 2017). These are very important aspects in transferring knowledge and skills to students through reproducing them in training. Teachers ought to be prepared in key competences through professional development. With increasing technological development, the 21st-century teacher should have skills so as to support students (Tammy, 2000). He or she should be able to employ a range of strategies to ensure that students are engaged in the teaching and learning processes productively. Tammy further elaborates that teachers should employ multiple teaching strategies which help to engage students in active learning opportunities that promote the development of critical thinking, problem solving, and performance capabilities while helping them assume responsibility for identifying and using learning resources. These attributes are important for learners to attain in order to function meaningfully in their cultural settings when they graduate (Isabirye, 2024)

2.2 Specific challenges faced by teachers of Performing Arts in the teaching of New Lower secondary school Performing Arts curriculum

One of the challenges is that secondary schools are experiencing teachers' skill gaps in the teaching of Performing Art subject (Abubaker, 2002). Little attention is given to train teachers of Performing Art to enable them acquire musical skills

for the smooth running of the new secondary school Performing Art curriculum implementation. There is also little time to handle project work, assessing learners, and shortage of resources on the part of the teachers. According to Karungi (2015) students' mindset is one of the challenges faced in the implementation of new secondary school PA curriculum. For students to change from passive, teacher- directed learning to active, self –directed learning is challenging in the implementation process.

The teaching approach in the new secondary schools' Performing Art curriculum is learner- centered, which requires enough space to allow learners interact freely as they construct knowledge that is lacking in most Ugandan schools. Lack of support from the management is also another factor that is hindering the Performing Art curriculum implementation. The learner factor influence teachers in their selection of learning experiences as the homebackground and learner ability determine what is actually achieved in classroom. Obeng (2018) pointed out that the necessary support for effective music education is lacking. He emphasized the importance of providing resources that would facilitate better teaching and learning of music. According to him, materials such as textbooks and musical instruments should be supplied by the government to improve the quality of music education and ensure smooth teaching and learning processes in the classroom, as well as for organizing musical activities in schools. Obeng also highlighted the issue that music often doesn't receive adequate time allocation, and there is no specific schedule for music activities, posing challenges for teachers. He mentioned that this inconsistency disrupts music programs and the overall school schedule, sometimes resulting in only a few hours dedicated to music studies.

Juvonen (2012) observes that the traditional aesthetic foundation of music education has diminished in significance due to the vast expansion of music genres. He suggests that new approaches are necessary to replace traditional modes of thinking, which should be more inclusive and diverse. These approaches should equip individuals to engage with various music styles and genres without considering any style superior or inferior based on abstract historical development, aesthetics, or other intangible values. Music education is not receiving the attention and development it deserves. Despite some music education equipment in higher vocational colleges meeting basic teaching needs, there are still instances of outdated equipment, hindering educational progress. The lack of sound music teaching ability among music teachers in some higher vocational colleges is also noted as a significant factor impeding teachers' enthusiasm for teaching and the overall development of music education. This deficiency makes it challenging to provide high-quality education in music in higher vocational colleges (Xinyue, 2018). Similarly, Sserunjogi (2022) also discusses the challenge of insufficient classroom resources such as textbooks and musical instruments, along with a lack of support from the administration.

2.3 Suggested practical solutions to challenges faced by teachers of Performing Arts when teaching specific components of new lower secondary school Performing Art curriculum

There is need to put much attention on training teachers so as to be equipped with skills needed in implantation process and establishing possible solutions to the challenges faced in implementing new secondary schools 'PA curriculum (Champion, 2019; Oktafiani & Hemawan, 2018; Mabusela, 2018). According to National Curriculum Development Centre (2019) the new curriculum has

themes and topics that are integrated in the seven electives and throughout the entire curriculum. The themes include: making connections, creativity and appreciating the role of PA in the economy, experimenting and exploring. Therefore, staff must understand how to use it responsively, intentionally and with fidelity. Programs must develop a system of training and professional development that supports education staff in their effects.

Teachers need motivation for they are at the top of innovations in education programs for adoption, restructuring, and even can refuse to implement curriculum (Carless, 1997; Hickey, 2005; Sinnema, 2010) for if they understand curriculum and its elements, this will facilitate effective implementation. It is important to note that the literature reviewed from Champion (2019), Oktafiani and Hemawan (2018), and Mabusela (2018) did not specify which training needs are required by teachers of music to equip them with the necessary skills to effectively implement the new lower secondary school PA curriculum and this was the intention of this study.

Teachers need to have a thorough understanding of all components of the curriculum and adhere to them for effective implementation. Xinyue (2018) suggests that schools should strengthen their focus on music education, promote its role in enhancing overall quality, and encourage students to explore and deepen their musical abilities. McFarland (2018) also emphasizes the need to develop students' communication, cooperation, problem-solving, and analytical skills comprehensively. Administrators should be familiar with subject content and teaching methods in their schools because teachers play a crucial role in curriculum implementation. Teachers are essential stakeholders in education

reform and their role cannot be overlooked (SMIT, 2001). Administrators should acknowledge and support teachers, as noted by Rofifah and Sirojuddin (2021), by conducting formative and summative evaluations and assisting in their professional development. Rahman (2013) also highlights the importance of teachers' understanding of curriculum components for effective implementation. However, he did not clearly indicate how teachers can be equipped with the knowledge and skills to enable them understand the components of the curriculum. This study was therefore necessary for that purpose.

CHAPTER THREE

METHODOLOGY

3.0 Overview

This chapter presents the methodology that was adopted by the researcher in executing the study. The chapter contains the research design, study population, determination of sample size, sampling techniques, and procedure, data collection methods, data collection instruments, quality control, procedure of data collection, data analysis, and measurement of variables and ethical considerations.

3.1 Research Design

The study used a combination of both phenomenological and ethnographical research designs. According to Bliss (2016) a phenomenological research design involves trying to understand the universal experience through interviews with subjects and examining their views about their experience with the issue at hand. A phenomenological is therefore a form of qualitative research which works in – depth at non-numerical data and uses interviews and observation notes. Consequently, the design was deemed appropriate to obtain qualitative data from the teachers, and learners through verbal interactions and observing them at task to find out the topic at hand.

Ethnographical research is a qualitative research that involves immersing yourself in a group of people's natural environment to observe their behaviors and interactions. The design was found relevant because the researcher had to physically and practically involve in learners' engagements by guiding, demonstrating and illustrating how Performing Art activities are performed when in their natural settings. According to Krestapas (2020) both phenomenological

and ethnographic researches are qualitative and can be combined to gain a deeper understanding of a phenomenon.

Phenomenology focuses on the individual experiences, perceptions and behaviors to understand the universal experience and then ethnography focuses on the culture of a group of people in a society, and how individuals are influenced by society and their position within it. In this study, there was need to understand the new Lower Secondary School Performing Art curriculum. The teachers and learners in lower secondary school were to be interviewed and observed while at task. The focus was to gain an in-depth understanding of the problem at hand. This necessitated the use of both phenomenological and ethnographical methods (Amin, 2005; Creswell, 2007, 2009). The two research designs played a complementary role. Phenomenology helped the researcher to gain a deeper understanding by interviewing the teachers of Performing Arts and learners. Then, ethnography helped the researcher to gain a deeper understanding of the problem by herself getting engaged together with the students in Performing Art related activities.

3.2 Study Population and sample size

The following section focuses on the population of the study and sampling techniques that were used to select respondents for the inquiry.

3.2.1 Study population

The study population constituted head teachers of both private and government aided secondary schools with Performing Art subject (four), teachers of Performing Arts (four), district Inspector of schools (one) and students (one hundred thirty-five). A total of one hundred forty-four (144) was targeted in

the table of 3.1 below.

Table 3.1: Study population by number and category

Category	Number
Head teachers	4
Performing Art teachers	4
Inspector of Schools	1
Students	135
Total	144

3.2.2: Sample size

The study used a total of 21 participants as shown in the table 3.2 below.

Table 3.2: Sample size

Category	Sample
Head teacher	1
Performing Art teachers	4
Inspector of Schools	1
Students	15
Total	21

3.3 Sampling

Sampling is the process of selecting respondents from a larger population (Amin, 2005; Tuovila, 2020). The researcher used purposive sampling and snowball sampling. The researcher used the two sampling methods because they are suitable for this research design as explained below.

3.3.1 Purposive sampling

Purposive sampling was used to select one head teacher and inspector of schools because they were the most focal persons as far as implementation of the New Lower Secondary School curriculum in their schools and so the views given would be representative of all head teachers of schools with Performing Arts classes. According to Tuovila (2020) purposive sampling is a type of sampling in which the researcher selects samples based on certain purpose and on specified criterion. Purposive sampling enables researchers to focus in depth on relatively small samples that are of importance to the study. It was assumed that head teachers have all the basic data regarding the New Lower Secondary School curriculum implementation in schools.

3.3.2 Snowball sampling

According to Kumar (2011) snowball sampling is when the researcher gets information about the next knowledgeable respondent from the one who have been interviewed. This is based on the fact that people who engage in a similar vocation keep in contact, and form networks. Snowball sampling is a useful way to conduct research about people with specific traits who might otherwise be difficult to identify. Therefore, the researcher used snow ball sampling to select teachers of Performing Arts and student respondents who were known to participants but not to her. Participants identified more respondents who added more information that contributed to the data of the study.

3.4 Data collection tools

Data collection tools are the instruments utilized to gather data, which may include paper questionnaires, checklists, interviews, or computer-assisted

interview systems (Harrell & Bradley, 2009). Data collection tools in this study were documentary analysis guide, observation check list, interview guide. The researcher used these types of instruments for purposes of triangulation and was developed on the basis of the study objectives. According to Harrell and Bradley, when a researcher uses a variety of instruments in collecting data, the objectives of the study are achieved and the generalized findings can be trusted.

3.4.1 Documentary analysis

Documentary analysis involves documents as sources of data, the researcher analyses written records that respondents have. (Sullivan-Bolyai, Bova & Singh, 2014). The researcher used the documentary analysis check list (appendix VI) to study the teachers' lesson plans, time tables, record of work, new Secondary school PA, curriculum policy reviewed educational and other relevant documents that were associated with teaching and learning of PA and were found to be sources of data.

3.4.2 Observation

Observation happens when a researcher get into contact, looks at the subjects and what they are doing deeply in order to understand what is taking place (Barone & Eisner, 2012). The researcher used the observation check list (Appendix V) to observe teachers of Performing Arts and students during PA lessons to find out the skills that music teachers were exploiting in those settings, and how the students were learning, their engagements, and the different activities that they involved in. The researcher observed lessons with an eye on the methodologies that teachers used in the classrooms.

3.4.3 Interview

Interview is a method of asking questions to gain qualitative and quantitative data. -It is qualitative method that relies on asking question in order to collect data (Taherdoost, 2021). Interviews involve two or more people since it is one-on-one conversation between an interviewer and interviewee. The researcher used four sets of interview guides (appendixes I, II and III) to orally interact with teachers of music, school administrators and students. Interview method is important in research as it allows for explanations of meanings to the questions to eliminate ambiguity and provide an opportunity for the respondents and the researcher to correct any misunderstandings (Amin, 2005; Koul, 2005). The researcher used oral interaction with the key informants, and since interviews allow flexibility it enabled the researcher to adjust the interview to meet the diverse situations in the field.

3.4.4 Focus Group Discussion

A Focus Group Discussion (FGD) is a data collection method where a group of selected participants carefully recruited discusses a given topic or issue in-depth, facilitated by the researcher (Debus, 1998). The researcher selected few learners from senior one, and senior two to participate in this discussion. FGDs were used in the field as means of obtaining information from selected participants in the target population in order to conduct free-flowing discussions into this study, the researcher employed the focus group discussion guide (appendix IV).

3.4.5 Documentary Analysis Guide

The researcher used a self-designed documentary analysis guide to assist in the collection of documented data regarding the topic under investigation. The guide

comprised of three columns: name of document, what is found as recorded, and implication. The basic records to review were the general timetable, class timetables, and teachers' scheme of work books, teachers' preparation books, students' exercise books, school inspection books, and any other record that was relevant and available to the researcher.

3.4.6 Observation checklist

Observation checklist is a systematically self-designed schedule or form containing what the researcher would like to observe during the study in terms of numbers, sizes, and their conditions (Amin, 2005). It involves a systematic collection of data through vision as the main source. The observation checklist (Appendix 4) helped the researcher to collect data directly seen as students involved in music education, took note of both the teacher and students' activities during the lesson, and in music performances in out of the class. This helped to provide first-hand information free from all forms of falsehoods.

3.4.7 Interview guide

An interview guide is a set of questions that a researcher asks when interviewing respondents in order to obtain data required to meet the objectives of the study. This tool helped the researcher to understand the perceptions of the respondents better because there was social encounter which catered for the respondents who were willing to talk more than to write as they remain anonymous. The interview guide contained open-ended questions which compelled the respondents to give more unrestricted responses since the open-ended questions are considered less threatening. The interview guide helped the researcher to explore the respondents' views about the New Lower Secondary School Curriculum, weaknesses, strengths, and challenges.

3.5 Data Analysis

Data analysis involves the interpretation of data gathered through the use of analytical and logical reasoning to determine patterns, relationships or trends (Paradis et al, 2016). Qualitative data analysis involved thematic content analysis of recorded face-to-face interviews and observations. The researcher employed quick impressionist summary to analyze qualitative data, which included summarizing findings and noting the frequency of participants' responses during interviews. This focused on components of the New Secondary School PA Curriculum, various music programs and activities in secondary schools, teaching methodologies aligned with the new curriculum, and the relationship between the new secondary school curriculum and music activities and programs in schools.

3.6 Ethical Consideration

Ethical considerations are a set of principles that guide the research designs and practices and they include voluntary participation, informed consent, anonymity, confidentiality, potential for harm, and results communication (Arifin, 2018). During the planning, collection, and processing of data, the researcher followed a number of research guidelines to maintain ethical standards. These included seeking informed consent, which involved seeking acceptance of the respondents to participate in the study, and making it known that their participation was voluntary and that they could withdraw their participation at any time on their own free will. The researcher further ensures privacy and confidential issues were observed and where identification of respondents was necessary, initials of their names were used. In this, the researcher accorded due respect to the participants' privacy and confidential treatment. The names of the participants and of their schools were not identified for this matter. All respondents remained anonymous,

and the researcher observed personal conduct throughout the study. The researcher was objective in conducting the study process in order to avoid bias. She assured and ensured that the confidentiality of the participants was observed. She also sought consent from the participants before administering the tools.

CHAPTER FOUR

DATA PRESENTATION, ANALYSIS AND INTERPRETATION

4.0 Introduction

In Uganda, the old curriculum was knowledge-based, where the teacher was the source of knowledge. Teaching relied on transferring knowledge from teachers to students through lectures, discussions, asking them to read textbooks, or writing notes on the board for students to copy and learn. The traditional education approach involved instructions such as "sit down, listen, and write." Students often acquired knowledge without fully grasping the concepts, and were assessed at the end of topics, terms, or school courses to assess their retention (Isabirye, 2019). This educational system paid little attention on making Ugandan education relevant to young people's lives and societal needs. As described by Freire (1970) this system does not empower learners, but trains them to regurgitate information that is banked with them by teachers.

The entire education system was primarily seen as preparation for university, yet a majority of learners never reached that level. Therefore, Uganda has made a significant shift in its curriculum from a knowledge-based to a competence and skill-based approach, where students are viewed as active learners. In this approach, the learner actively participates in the learning process, and the teacher must consider this to facilitate learning effectively. Since the teacher's role is to facilitate learning, teaching involves guiding the construction of understanding (Isabirye, 2021a; 2021b), and learning is a process driven by the learner, not something imposed externally. New learning outcomes are achieved through active engagement in the learning process rather than simply receiving knowledge from the teacher. Teachers build upon learners' existing knowledge

and experiences, creating learning activities that allow them to explore the meaning of what are being taught and understand its practical applications (Performing Arts Syllabus, pp. 5 - 6).

In a learner-centered curriculum, as described by Sheen (2007), participatory learning involves various opportunities for students to engage, including designing problems, solving them, discussing results, challenging conclusions, and observing or reviewing others' work.

The number of subjects has been reduced from forty-three to twenty-one. Under this structure, schools will teach twelve subjects at senior one and two, with eleven being compulsory and one chosen from an elective menu (Lower Secondary Curriculum Performing Art Syllabus). Students at levels three and four will study a minimum of eight subjects and a maximum of nine, with seven of them being compulsory. Some subjects have undergone changes: Music now includes Dance and Drama and is termed PA (Performing Arts). Fine Art has been updated to include design elements and is now known as Art and Design. Technical Drawing has been merged with Woodwork and Metalwork, becoming Technology and Design. History has been combined with Political Education, and Accounts and Commerce have been integrated into Entrepreneurship Education. Chinese language has been included in the foreign language's menu, while Kiswahili, Physical Education, and Entrepreneurship will be compulsory for all students in senior one and senior two.

The new Performing Art education pedagogies aim to equip learners with 21st-century skills such as critical thinking, creativity, collaboration, communication, information literacy, ICT, and flexibility. As part of the new secondary schools

PA curriculum, teachers will assess learners' progress through formative assessment over the 4-year cycle, calculate an average score, and submit it to the National Examinations Board. This assessment will contribute at least 20% to the final examination grading.

According to the National Curriculum Development Centre (2019) the Uganda vision 2040 aims to transform Uganda into a modern and prosperous country while the NDP recognizes the existing weaknesses in education including the low efficiency and variable quality at the secondary school level as an attempt to meet the above aim the ministry of education and sports through the National Curriculum Development Centre undertook a revision of the lower secondary so that all courses offered at school offer students learning through culture of the school and the extracurricular activities like music and clubs. This is particularly evident in university-level education where a wide variety of subjects might be taught throughout the school year. On the other hand, "curriculum" may refer to courses required to obtain a certificate or diploma. The government of Uganda's efforts to enhance the quality of education in the country, and consequently the quality of human resources, are commendable (Isabirye, 2019, 2021a, 2021b). However, a pressing question remains whether these changes will be effectively implemented amidst challenges in facility provision, teachers' capacity, and infrastructure.

For instance, for learners to develop creativity, especially in ICT, skilled teachers and well-equipped laboratories with reliable internet access are essential. Additionally, the teacher's ability to engage learners in discussions depends on interpersonal skills, and the success of classroom discussions relies on active

learner involvement (Bhatt, 2002). These skills are often lacking in secondary schools in rural areas, including Bushenyi district, where teachers were trained based on experiences from the colonial secondary school curriculum. These teachers are bound to generally lack the necessary musical skills and competences to handle the new experiences as required in the new lower secondary schools' curriculum. It is upon this background that the researcher has chosen to conduct a study to investigate the Teachers' musical skills in the implementation of the new secondary school PA curriculum with the view of finding out how the teachers 'musical skills influence implementation of the new secondary school PA curriculum in secondary schools of Bushenyi district.

This study was carried out with an intention of establishing the influence of teachers' musical skills in the implementation of the new secondary schools' PA curriculum. Chapter presents and analyses data which was obtained in the study. The purpose of this study was to find out how teachers' musical skills influence implementation of the new secondary schools' PA curriculum in Bushenyi district.

4.1 Music teachers' performance skills that affect the effectiveness of teaching different components of the new lower secondary school Performing Arts Curriculum

The researcher wanted to establish the performance skills that are used by teachers to teach the different components of the new secondary school Performing Arts curriculum, According to the results obtained through observations and interactions with different respondents, it was established that teachers use different performance skills to teach the different components of the

new secondary school PA curriculum in schools in Bushenyi district. Basing on the field study, the musical skills are discussed under the following subheadings: professional competencies teachers use to teach music in Bushenyi and teacher's musical attributes used to teach music in Bushenyi.

Professionals in all fields, including teachers need to have combinations of competencies in order to function well in their occupations (Le Deist & Winterton, 2005). A competence is the quality or state of having sufficient knowledge, judgment, skill, or strength, according to the Meriam Webster online Dictionary. Therefore, teachers of PA need to have reasonable degrees of musical and methodological knowledge and skills, and personal judgment. Responses obtained from various music teachers indicated that they have competencies in playing different musical instruments, make musical instruments using locally available materials and costumes, singing, dancing and acting as well as music writing competences in both sol-fa and staff.

Furthermore, the teachers revealed that their musical competences are important, but they also need to have pedagogical competences. Basing on the verbal responses obtained, the teacher explained that there is a challenge of transitioning from the old curriculum to the new curriculum. Even when a teacher is highly musical, if he does not use appropriate pedagogies to teach the music, no learning will take place. Therefore, although teachers need music skills, they also need pedagogical skills. The teacher went on to show the scheme of work that she had done following the new curriculum in order to support her ideas. The scheme indicated the theme, the competency, learning outcomes, learning activities, and assessment strategies. It was observed that in the New Lower Secondary

Curriculum, Topic 2: exploring the basic the basic elements of music (Figure 1) the teacher needed to use staff music notation. The crotchet, quavers and a minim are indicated to guide the teacher in creating the learning context. In this case, the teacher needs music reading skills in order to enable the learners engage in the experience meaning fully. A teacher who does not know how to read music cannot support learners to explore the basic elements of PA that are given in topic 2. For term two in senior one.

The teacher needs musical skills of reading staff notes, writing melodies, and organizing learners to compose their own melodies. These lessons require the teacher to support learners to use the basic elements of music to compose their own music. As Wiggins (2011) explains a teacher needs to scaffold learners, and support them to compose their own music. In order to do this, the teacher needs to have musical skills that attract learners to engage in the context. Wiggins explains that she used her piano skills to support learners in the process of composing their own song. When a teacher is guiding learners to compose using western notation, then he or she might need piano playing skills. Therefore, a teacher needs to have musical skills that align with the music genre in order to enable learners to participate and benefit from the experience. That teacher had skills of using a computer and this helped him to support teaching and learning of exploring the elements of PA as learners were requested to use the available musical software. The teacher when asked how he had managed to give computer skills to learners here is what he said that, “I have been engaging my learners in exercises of using computer through posting home works, assignments online learning platforms like backboard, and bright spaces, which has helped them to integrate technology” (Interview with MT, 4-08-2023).

Computer assignments have been used by various music educators to facilitate acquisition of various skills mostly dealing with production of music. Learners use computer programmes to generate songs that they present to their friends and teachers. In schools where they have many computers in laboratories, these devices have become easily accessible and have increased the learners' engagement, and enabled them to become more skilled. Another musical attribute that is important for teachers to have is singing. As indicated in the New Lower Secondary PA curriculum excerpt (**Figure 1**), which is based on the theme: exploring, creating, and marketing PA in the community, a teacher needs to be competent in singing using music notes? The suggested rhythms include quavers, crotchets and minims that a teacher needs to be able to integrate in a song.

SENIOR 1: TERM 2 WEEKS SEVEN AND EIGHT




LEARNING OUTCOMES The learner should be able to:	SUGGESTED LEARNING ACTIVITIES	SAMPLE ASSESSMENT STRATEGY
<p>a. use basic performing arts elements of pitch, duration and tempo to appreciate, study and present music in simple time (k, s, u, gs)</p>	<p>Topic 2: Exploring the Elements of Performing Arts</p> <ul style="list-style-type: none"> • Demonstrate the key of G major and its key signature to learners. Explain how it relates to other keys. • Guide learners to use the treble staff and key of G major to compose, write and read two-bar melodies in simple quadruple time with notes without leaps. They may use any available music software. Help learners to compare their melodies and suggest ways for them to be improved. • Using given pieces of music, ask learners to identify and explain the building blocks (elements) of music, which include pitch, duration and tempo. Ask learners to order pieces of music according to what they think is the most complex and explain their reasons. 	<ul style="list-style-type: none"> • Observe how effectively learners, individually or collaboratively, compose two-bar melodies in simple quadruple time with notes without leaps.  • Talk to learners about how they individually or collaboratively write two bar melodies in simple quadruple time using notes without leaps.  • Ask learners, individually or collaboratively, to read two-bar melodies in simple quadruple time with notes without leaps.  • Observe how effectively they employ key elements of pitch and duration.

Figure 1: Excerpt 1 from New Lower Secondary Curriculum

According to excerpt above the teacher needs to have competences that should nurture learners to be creative, appreciative, and market PA. The learning outcomes focus on identifying, appreciating, simulating, and performing Ugandan arts. The main learning activities involve folk singing, and watching films of this genre of music performed by artists.

Learners are also expected to work in small groups while the teacher supports them to prepare their folk-art presentations. In addition to that, the New Lower

Secondary School PA Curriculum (**Figure 2**) requires a teacher to have singing, and aural skills in order to discern what the learners gain from their group work during the experience. What is more important is that a teacher might need to demonstrate for the learners in cases where they find difficulty when preparing their presentations (NCDC, 2019). The learning experiences focus on the theme: Exploring, Creating and Marketing Performing Arts in the Community, which enables us to enable a learner to develop a holistic education for personal and National development basing on clear values they will have shared. The Competencies gained include: communication, listening, and collaboration skills. According to the excerpt, learners should be able to create, appreciate and market works of performing arts from various genres, styles and cultures to effectively entertain the community and earn a living. Through the experiences they are supported to appreciate African style art works by reflecting on works that embed those styles.

SENIOR 1: TERM 2 WEEKS FIVE AND SIX

LEARNING OUTCOMES The learner should be able to:	SUGGESTED LEARNING ACTIVITIES	SAMPLE ASSESSMENT STRATEGY
<p>a. appreciate and simulate African styles into their own performing arts work (k, u, s, gs)</p> <p>b. identify and present performing arts work that reflects African contexts and influences (k, u, s, gs)</p>	<p>Topic 1: Using African Styles in Performing Arts</p> <ul style="list-style-type: none"> • Provide learners with a traditional African folk song and ask them to think critically about key themes, characters and any story sequence. From this introduction, they should use some of the ideas relating to one aspect and compose their own additional song. • Provide learners with a film or live performance of a traditional 	<ul style="list-style-type: none"> • Observe learners appreciating and performing a folk song. Ask them to explain how they have used what they have learnt to produce their own song. • Observe learners presenting their own dance work depicting African ideas and ask
<p>c. trace African art styles in Ugandan works of art (k)</p>	<p>African dance. They should identify key themes, motifs and patterns and then use some of their own ideas to create a new related dance.</p> <ul style="list-style-type: none"> • Provide learners with a script or live performance of a traditional African tale from folklore. Ask learners to identify features and compare these to those identified in the song and dance. From this, they should create and perform a skit relating to a key theme in the traditional tale. They should consider exposition, climax and resolution using the elements of role, focus, action, tension, time and space through dramatic play. • -Ask learners to work in small groups to select a traditional Ugandan tale that they know well. They should choose whether to illustrate this through drama, music or dance according to the features of the story. They should design, practice and perform their piece to the rest of the class for evaluation. As a whole, the class should discuss what distinguishes Ugandan work from African art forms in general. 	<p>them to explain the key features.</p> <ul style="list-style-type: none"> • Observing learners creating and performing a skit depicting ideas from African folklore and ask them to explain why they chose to depict the tale in this way.

Figure 2: Excerpt 2 from New Lower Secondary Curriculum

The study revealed that the teacher felt confident in her own ability by including singing in her class following the scheme of work I observed for example, when she observed her class being able to identify and performed art work that reflected African context and influences through folk songs. During my field work as I interacted with the teachers, one teacher explained that one song she taught is *oburo bwangye* (my millet). The song is about farming millet, and learners performed activities in order to demonstrate the work as they sung. Music matter because learners find immense pressure in musical participation.

Teaching music creatively has to do with the creative involvement of the teacher working collaboratively alongside learners and how best to set about educating learner unfiltered labels (Robinson & Azzam, 2009). The girls and boys played various roles of harvesting, chasing birds, carrying the millet, up to making a meal and beer. They demonstrated a holistic importance of millet in the Banyankore community. This enabled learners to know what activities take place as they harvest, and roles to various people in the community.

The teacher planned well for the folk song about work involving harvesting activities to suit the individual needs of the students as they become aware of what is required in order to harvest millet and roles are performed by both males and females in African context as they harvest millet. The song was performed by students outside the classrooms where the space enabled them to do the different activities with guidance and scaffolding by their teacher. The students enjoyed the folk song and one of the learners said it was a wonderful experience because the teacher supported them well.

The researcher observed that dancing as a skill, is an attribute the teacher is using

in teaching the class as I observed the scheme of work which aligned with excerpt 2 from the New Lower Secondary Curriculum for PA. Dance is the movement of the body in rhythmic way usually to music and within a given space, for the purposes of expressing an idea or emotion. Dance is the language of the soul and the brain that influences the way people act and gain skills (Hagendoorn, 2010). In Figure 2 above the teacher has given learners skills of body awareness and control where the learner has to be aware of his/her own body basically having a good understanding and feeling of his or own body according to my observation.

This dance element comprises focus on body shapes, body base, and body parts as planned in new lower secondary school PA curriculum. More so in body awareness there is body flexibility where the learner while dancing has to be aware of the extent to which his or her body makes movements.

As the teacher provides the skills of dancing, the learner gains the body control meaning that the learner 's body does what his or her mind tells to do. In order for one to handle dance there is need for coordination of movement skills. It is written in the Australian Ballet School bulletin of November 13th 2020 that coordination is the ability to use different parts of the body together smoothly and effectively. The movement in relation to coordination includes bending swaying, twisting, pushing or pulling, shaking, stretching and turning. The learner is engaged in all these movements while dancing thus providing him /her physical fitness. Furthermore, teacher engaged the learners by asking them to identify the key features of African folk dance.

Learners gave the various features that included: angular bending of arms, legs and Torso, shoulder and movement, scuffing, stamping and hopping steps asymmetrical use of the body and fluid movements. One teacher of dance has to talk to learners in the way that learners could understand, become honest, give support his or her learners through demonstrations and any other scaffolding support, given or offer feed back to his/her learners, but most importantly motivate learners such that by the end of the lesson have to get following skills; teamwork and accountability, improvement in determination, flexibility skills, creativity among learners and most importantly the dance increases responsibility as learners organize dance performance.

The flexibility and range motion skills that a teacher possesses help the learners to move muscles and joints through a full normal range of motion. More so the flexibility that learners gain through dancing helps performance, posture, promotes efficient movement, prevents incorrect body alignment, maintains appropriate muscle length and balance thus decreases injury risk. One lesson that the researcher observed the teacher and learners worked collectively on these practical dance skills. Learners explained that dance offers them opportunity to improve their flexibility especially when they engage in daily stretching. This also helps in preparing their minds and body for dance practice and performance. Being flexible allows one's body to perform more advanced movements but also allows one to do those simple steps for long periods of time over and over again. Flexibility improves one's performance in physical activities. The teacher as a leader demonstrated those movements that learners found to be difficult. This is mostly to deal with Banyankore dance movements. It should be noted that Ugandan folk dance have differences in body movements and other aspects.

Therefore, a teacher needs to acquire skills of performing various dances in order to effectively lead learning according to the new PA curriculum.

Another line of skills that a teacher needs to cultivate has to do with musicality. The teacher's skill of musicality and rhythm help him or her to teach learners while dancing to follow the rhythm thus helping the learner to develop the sense of rhythm. Music connects people experientially and can be a powerful element in the lives of learners. In their leisure, enhancing their mood and stirring their interests. A teacher needs to have the skill of understanding dance. Balance in dance is one most impressive skill of a professional dancer.

Balance is the state of body symmetry characterized by complete stillness and minimal postural swaying. Balance is not a matter of remaining still in position but actually shifting the body and making necessary adjustment alignment. Drama is another musical credit that PA teachers use in music teaching and learning. It is a form of performance that involves conflicts, emotions and the portrayal of human experiences through dialogue and action. It presents a story or situation that engages the audiences' emotions, evoking intense feelings such as tension, excitement or empathy (Crossley, 2006; Worthen, 2010).

The teacher engaged the learners in small groups according to scheme of work to create and perform a skit depicting ideas from African Folklore time less story circulated orally among African people to hand down knowledge from parent to child, which is in align with new lower secondary school PA curriculum. Therefore, the teacher is expected to see the learner's kit with the elements such as plot, character, tension, language used and spectacle as these should be evidenced in the drama, and to give reasons why they are giving certain choices

(drama criticisms), enabling learners to give comparisons, analyses, interpretations of dramatic work. Here the teacher is expected to see learners organized, keeping it short being positive. He should make sure the learners know what to expect while performing their skit and with clean transitions.

As drama is not only for teaching and learning, the teacher will be training the learners the communication skills thus enhancing their verbal and nonverbal expression of ideas. Learners will also improve on their voice projection, articulate of words, fluency with language, and persuasive speech.

Listening and observation skills will also develop to those in audience, rehearsing and performing. The drama games and activities in classroom convince learners to get involved, become more comfortable with the peers and promote fun. As Carroll (2009) explains drama and digital games

The teacher directed the learners on how to perform the skit. Therefore, he had the skills of a director in drama. The director in drama is responsible for shaping every aspect of the final performance from the actors /learner 's performance to the setting and design choices as shown in **Figure 2**. There are various skills that a teacher needs to have such as employing the elements as composition, picturization, movement, rhythm and pantomimic dramatization, following the stages for drama directing as; selecting the work, analysing and researching the play script conceiving the production, casting beginning rehearsals, polishing rehearsal and giving and receiving criticism.

A teacher also makes use of collaborative approaches in directing, where he guides the learners in groups towards its goal. This was very good for within

collaboration, the group not only has to work together but they have to think together thus engaging the learners, which is a requirement in a learner centered approach to learning. The teacher needs to have a skill of music, dance, and drama appreciation and analysis. Teachers in Bushenyi enable learners to get skills on how to analyze and give feedback about an art piece at the end. This approach enabled learners to acquire skills in music analysis, which is a very powerful tool used to understand how and why music works in different cultures around the world, and better understood it using their analytical skills. As the researcher interacted with the teachers, one of the teachers explained that they teach students how to analyze music, one needs to have both aural and literacy skills in order to do that. As a researcher this was good response to hear, for it is focused on producing learners with competences that are required in the 21st century.

Another musical impute that teachers used is listening as the researcher interacted with the teachers. They listened to learners performing songs, playing instruments, and explaining their own ideas which are in line with new lower secondary PA curriculum. Teachers needed to be effective listeners to identify the musical needs that learners had (**Figure 3**). When learners listen to music, they can paint pictures in their minds of what the music is all about. When the music has string bass for example, it makes learners to think about something that this kind of music makes one to think about. Indeed there is a strong relationship between music and painting particularly how the two support human wellness. When a person engages in music, it invokes artistic behavior that contributes to their wellness (Ross & Guler, 2018).

From the excerpt from the new secondary school curriculum (Figure 3) a teacher needs to support learners to conceptualize the monetary role that PA play in society, and how they contribute to protection of the environment in general. This involves thinking about ways that learners can use the PA to earn their living, and educate society about the importance of being in a conducive environment, and supporting one another to learn different music cultures. This happens when learners work together as member of a learning community that value what they are doing in order to achieve a unified goal (Isabirye, 2024)

SENIOR 1 TERM 2 WEEKS THREE AND FOUR

<p>a. understands the commercial role of the performing arts and how these affect the natural environment (k, u)</p>	<p>Topic 3: Performing Arts in the Economy</p> <ul style="list-style-type: none"> • In group discussions, ask learners to identify the employment and career opportunities in the performing arts industry. • Ask learners to listen to people from the performing arts industry speak about career opportunities or read about it. Based on this research, ask learners to make adverts and other publicity materials to celebrate the performing arts in their school and beyond. 	<ul style="list-style-type: none"> • Ask learners to individually list at least six employment and career opportunities in the performing arts industry. Ask them to explain what they would prefer to do and why. • Ask learners to demonstrate their understanding of the range of audiences to whom performing artwork can be sold. • Ask learners to design a poster publicizing a music, dance and drama show in the school and consider how effective their product is in relation to the audience.
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Figure 3: Excerpt 3 from New PA curriculum

From the above excerpt, when a teacher is a good listener even the learners gain greatly and their musicality develops. One teacher explained a view that was implied by various other PA educators that listening skills are important skills that enable a teacher to hear well and be able to support music learning. One teacher explained:

I think every PA teacher must be in position to hear what the learners are singing in order to identify those who need help. When you teach learners how to sing in voices, you have to listen keenly so that you can tell which voice needs help, and any learners who are singing wrong notes. The new curriculum requires such practical things for a teacher to succeed (Interview with MT: 4-08-2023). The above excerpt from the New Lower Secondary Curriculum requires learners to come to the awareness of the commercial role of performing arts and how these roles affect the natural environment through listening to perform art of the economy. Active listening involves accurate reception and interpretation of audio messages in a communication process. This is how such an attribute is important not only for music teachers but all humans.

During one music lesson that the researcher observed teacher requested learners to listen to songs that he said were from performing arts industry of Uganda. Learners got prepared to actively engage and comprehend the messages in the songs, remember them and respond appropriately. As Hogan, Adlof, & Alonzo (2014) suggest listening contributes greatly to how people think and understand, which is important for all learners.

This listening exercise helped learners to develop listening by encouraging them to take note as they listen for there was a need to provide feedback after listening. The teacher made sure the learners were engaged mentally and physically to make use of good eye contact and letting know that they are focused on the message and this could be indicated by learner nodding and facial expressions to indicate their attention. This would give the learners ability to design a poster publicizing a music concert in their school and to make the adverts and other publicity materials to celebrate the performing arts in their school and beyond. Listening is

an important attribute a teacher should have as it is a key to all effective communication, without the ability to listen effectively, messages are misunderstood. Active listening is one of the important skills one can have.

Teachers need competencies in presentation, demonstration, communication and listening as vital attributes in implementing the new secondary school PA curriculum. They also need competencies in music literacy; reading and writing of music. One teacher explained that most of the western songs are written down, and can be taught using notation method. However, some learners who still need to acquire music literacy skills depend on the teacher to sing and they emulate (Ekadu, 2019). During one lesson that the researcher observed, the teacher taught a song about a butterfly (Figure 4) using notation method.

The teacher sung one phrase and learners repeated. After the first verse was finished, and the learners got proficient, the teacher asked them to learn the remaining verses. The learners connected the tune of the first verse to the other verses. Further still, some learners used the tune that they had learnt from the teacher to reflect on the pitches of the staff and sol-fah notes. This showed how the teacher was teaching about discovering some of the basic elements of music used in the song butterfly in both sol-fa and staff notation. Teachers in Bushenyi district are good at using their knowledge creatively and their level of competence is high for they have the ability to use knowledge rather than having it just. This is a very important aspect that is required in an active learner-centered approach to learning.

The Butterfly

|| d . r : m | d . r : m | m . r : d . r | m : - | r . m : f | r . m : f . m ||
 But - ter - fly but - ter - fy tell me what you eat! When am young am a lar - vae
 When you fly But - ter - fly tell me what you eat! Oh! my food is the nec - tar
 But - ter - fly flap your wings ta - te ta - te taa - aa ta - te taa is the rhy - thm

|| s : f . r | m : - | d . r : m | d . r : m | m . r : d . r | m : - ||
 I eat someleaves. But - ter - fly but - ter - fly tell me how you grow.
 flo - wers I suck. But - ter - fly But - ter - fly tell me where you sleep!
 clap as I flap. But - ter - fly on your feet, tell me what you bring!

|| r . m : f | r . m : f . m | s . m : f . r | d : - ||
 From the egg to the lar - vae pu - pae then i fly.
 I will hang up - side - down and just be - low a leaf.
 pol - len grains, pol - li - na - tion is one work I do.

Figure 4: Song about the butterfly

The teacher guided the students well to sing the butterfly song using sol-fa notes, words, syllables like *-wa*, *ma*, and *lall* then guided learners to sing the song to words while clapping the strong beat, sing the song to syllable while clapping the rhythm of the song and they recited the words of the song to the rhythm. These can be used for teaching children in class, as one of the music teachers explained:

Teaching music requires one to have literacy skills of writing music on staff; the five lines and four spaces using all the theoretical knowledge, or writing music to sol-fa. A teacher can use staff notation or sol-fas to write, and read music. Many of us use these systems of notating music in class to teach music literacy as required by the new curriculum. Therefore, a teacher needs to have those music reading skills in order to facilitate learning as required by the new curriculum (Interview with MT: 28-09-2023).

Musical literacy involves interpreting and making meanings from aural and written musical texts, drawn from a range of cultures, times and locations which use convention (McPhersons, 2015). Literacy skills include listening, speaking

reading and writing which the teacher has employed in the butterfly song in both solfa-staff notes.

The teachers have fundamental of literacy skill of music writing notation, much reading skills, the musical intervals of half steps and whole steps and how to sing the scale which employed in teaching the butterfly song. The teacher had excellent verbal communication skills that enabled him to work well with the learners as she was guiding them on how to sing the butterfly song. The teacher, by letting the learner read the music of butterfly song, enabled the learners connect the sound to the notes. Some learners indicated that they are given writing exercises to master notations in sol-fa and staff, they engage in constant rehearsals, practice, and that they are sometimes given assignments to complete in groups.

During one lesson, music teachers showed that they could play musical instruments like the *endingiri* (tube fiddle) competently, which encouraged learners to emulate what the teacher was doing. As Ekadu Ereu, P. (2019) suggests learners tend to *emulate* what they like within a community. In his study of the Karamajongs and how they support youths to become warriors, Ekadu explains that young fighters observe more experienced warriors and emulate their ways. The teacher has to be good at motivating learners to try their own ways of playing tube fiddle, and guides them at their level of learning, managing classroom situations and engaging them and creating fun. The teacher had good skills tube fiddle playing according to the observation of the researcher as she was guiding the learners on how to bow and apply fingering at the same time, thus coordination of bowing and fingering as in Jean Piaget's theory on cognition

that favored the learner centered approach to teaching. As Piaget (1948) would suggest, playing a tube fiddle implies motor skills including a symmetrical interim coordination which lead to the development of a strong foundation of skills among the learners such that they are able to coordinate various acts at the same time. The learner needs to engage in bowing, fingering, and singing while playing the instrument. For example, one teacher emphasized the importance of using the typical Banyankore music styles while playing *endingiri* (tube fiddle), and referred to the song: *okundebaro* (love your husband). This song is a folk song that is known by many Banyankore adults, and the style of playing it has been preserved through various generations. The teacher needs to develop skills of playing instruments such as the *endingiri* in the typical ways of a community. It is important to develop skills of handling, bow control, fingering, and exploitation of the rhythms. As Hellberg (2018) suggests in order for one to play an instrument, they need to have skills that might include: their senses of touch, hearing, and seeing in order to play their music well.

The teachers also had skills in understanding learners and how they learn and had a significant amount of planning, preparing, and organizing as she planned well her lesson to suit the individual learners teaching them how to play the tube fiddle emphasizing handling of the tube fiddle, bow control, and rhythm. As the lesson was in progress, the teacher emphasized use of dynamics of volume, and speed. The teacher explained that students need to learn how to perform using different levels of loudness, softness, and speed as well as musical expressions. The teacher further explained that she teaches music taking into account the various ingredients of music. The researcher observed various lessons in progress and noticed that teachers use flexibility in their teaching styles.

They allow learners to contribute ideas during the lessons, and when their answers seem wrong, they are guided to discuss and come up with a correct answer. This enabled learners to enjoy the lessons and one of the learners said, “We have really enjoyed the lesson because the teacher created fun as she was guiding us on how to bow and apply fingering at the same time engaging us in a more organized manner” (FGD: 03-10-2023). The teacher needs to guide students on how to play musical instruments such as the *endingiri* (tube fiddle), *omukuri* (notched flute) and *enanga* (trough zither). These are some of the professional competences that are required for teachers of PA to teach following the new PA curriculum. This is in line with Karungi (2015) who indicates that teacher’s musical skills are a major requirements of a competency based-curriculum, and they include the knowledge, skills and values a teacher demonstrates in order to successfully cause effective realization of a meaningful teaching and learning process in the classroom, as can be observed, students are enjoying the lesson learning by doing,

Because the teacher must utilize learners' existing knowledge and experiences to create learning activities that allow exploration of the meaning of what is being taught and its practical application, teaching and learning become a dialogue between teacher and learners. In this scenario, learning is a two-way process where learners also learn from each other through observation.

When the teacher demonstrated how to play *endingiri* the learners were visibly happy to observe their teacher play the instrument. They were excited because the teacher demonstrated the skills that a learner needs to attain in order to play the instrument, and allowed them one by one to try as she was scaffolding them

(Figure. 5). The learners were visibly happy to try out—to do what the teacher had demonstrated. This shows the importance of allowing learners to try out what the teacher has demonstrated for them. One teacher explains:

It is important for the teacher to demonstrate for the learners how an instrument is played, thus they enjoy watching the teacher playing for them, and if you sing as well, they get excited. This is how the lesson becomes interesting for the learners, which causes them to get interested and they end up learning how to play the instrument during their own free time. This can be meaningful especially when the teacher explains to the learners during the demonstration (Interview with NN 03-10-2023).

To my observation as a researcher, teachers' music literacy in the implementation of this new lower secondary school curriculum is a requirement. Listening, writing, and readingskills that the teacher employed in teaching enabled him to interact freely with the learners helping to create good learning environment and giving engaging exercises to learners that led them to own their learning and construct meaning of what was learnt.



Figure 5: Teacher guides students to play *endingiri*

From the above Figure, it is observed that the learners are at the centre of learning and the teacher created a very good learning environment with enough space to allow free interactions and engagements among learners to enable them interact freely as they construct knowledge.

This is real constructivism for the teacher is observed trying to scaffold the learner on how to bow while playing the *endingiri* (the tub fiddle) as Bruner (1996) suggests, learners need to be supported in order to be able to function at a higher level. He further adds that people learn by constructing their own understanding of the experiences in which they engage. More so, Vygotsky (2018) explained that learners develop capacity to engage in tasks that they could not be able to do without support of a more experienced person.

According to the researchers' observation, teachers need to have instrumental-playing skills that they utilize to enthuse and encourage learners to become musical. Furthermore, when learners are enthused by the teacher 's musical skills, they desire to acquire those skills, and they do work hard to learn those skills. The teacher uses those skills to scaffold the learners so that they learn how to play those instruments (Isabirye, 2022, 2021a).

The study revealed that the new curriculum requires teachers to have particular musical performance skills, which they pass on to their students. Some of those skills included: singing skills, aural skills, and instrument-playing skills. It was also revealed that these musical skills are intertwined with pedagogical skills such as demonstration, co- participation in the learning experiences, organization, and motivation. Students generally explained that teachers, who had attributes in

practical music, dance, and drama inspired them to emulate them, and learn greatly. They explained that teachers who had attributes in dance moves, singing, playing different musical instruments, doing performances and dramatizing skills engaged together with them rather than just telling them about things. Students generally believed that teachers who engage in musical activities with them have the necessary attributes to teach the subject.

One of the students explained a perspective that was generally held by all their peers whom the researcher interacted with:

Music teachers have different musical skills and they have been able to impart them into us. Most of them are skilled dancers, drama actors and player of almost all musical instruments. When it comes to singing, they can sing with vigor and most of the students have learnt a lot from them (Interview with MT: 03-10-2023).

The new curriculum requires learners to participate in the different activities together with their teacher. This is why it is important for a music educator to have those musical and pedagogical attributes to guide learners into musically meaningful experiences. Teachers also need skills of making instruments. This is helpful in cases where schools cannot provide sufficient funds for buying instruments.

One teacher explained that, “I learnt how to play music instruments like the tube fiddle, keyboard, xylophone, drums, and *adungu* (bow harp), and we buy or at times make xylophones, drums and *adungu* that they use to teach music at school” (Interview with MA: 20-05-2024).

According to the researchers' observation, the above focuses on producing individuals who are self-assured and lifelong learners (NCDC, 2019, p.7), which are some of the key learning outcomes of the new lower Secondary school Performing Arts curriculum. This is in line with John Dewey, (2022) who believed that children learn best through active engagement with their environment. This is known as "learning by doing" or experiential learning when learners are given the opportunity to engage in their learning and that the new learning outcomes can only be achieved through active engagement in the learning process.

The learning experiences emphasize learner's critical role in constructing meaning from new information and prior experiences. Thus, putting learners' interests first, acknowledging learner voice as a central to the learning experiences. The teacher needs to be musical in order to participate in musical experiences together with learners.

As Wiggins (2015) suggests, music needs to be taught through experiences that are musical, and these are only possible when the teacher has the relevant musical attributes, and uses engaging pedagogies. He or she should be able to play instruments, sing, read music proficiently, and engage in various musical experiences in ways that attract learners' interest in the subject. At one of the schools where participants of this study were selected, the researcher observed a teacher engaging in music making using the xylophone instrument together with a learner, while other learners were observing keenly with much interest to see the guidance that she was giving (**Figure 6**).



Figure 6: Teacher as a co-participant in xylophone playing (Photo by researcher)

The researcher observed that there were few musical instruments but the teacher was able to introduce xylophone playing using the one set that they had in the school. After introducing a song, one of the learners started to emulate (Ekadu, 2019) what she had been playing while the other girls were keenly observing what their peer was doing. This class turned out so exciting to the learners and after some time, the teacher stepped aside and allowed learners to engage in the experience as she supported them.

This was a typical constructivist ethos that allowed learners to engage in their learning; construct their own understanding of the music that they were learning. As Wiggins (2015) suggests, when learners are free to engage in a learning context, they benefit from the experience more than when a teacher dominates

during a lesson. The learners got to play the song *oyonkye nkusherekye* (you breast feed while I am hiding you) on the xylophone. The researcher was informed that this song is a children's song that is sometimes used as a lullaby by many Banyankole children and adults. Indeed, most of the learners knew it and they used this knowledge to play the keys on the xylophone. It was clear that when learners have an idea to connect the new knowledge to, they gain understanding very fast. In this case, since they knew the tune, it was remaining identifying the keys on the xylophone and they got to play the instrument in the process.

This is important because, as Wiggins (2015) suggest, learners need to have a schema for what they are learning in order to make sense of the new knowledge. Indeed, that is why teachers are encouraged to teach from known to unknown. These ideas are encouraged in the new curriculum to help learners develop critical thinking and problem-solving skills. The teacher firmly argued that she was fully following the new curriculum. She explained that:

I am not limited by shortage of instruments. We play the available instruments together with the learners. They enjoy this so much because they see me playing with them. Sometimes we play the xylophones, the pan pipe, and the tube fiddle. The new curriculum requires us to allow learners to participate together with us, and most of the times allow them to learn by doing (Interview with MT: 03-10- 2023).

The new curriculum requires the teacher to put learners at the center of their learning by creating contexts where they engage with the knowledge and skills that they are expected to construct, deconstructed and co-construct (Isabirye,

2019; 2022; Wiggins, 2015).

As argued above the teacher manifested skills of playing the xylophone, aural skills of telling whether the learners are playing the song well, singing skills that enabled the teacher to introduce the song aurally to the learners before starting to play it on the instrument.

Having the skills and teaching those skills to others are two different scenarios. Therefore, the researcher was interested in establishing the pedagogies that teachers use to teach PA to their learners while implementing the new secondary school PA curriculum. The teachers of music who participated in the study revealed that they use a variety of pedagogies to instruct the learners. The most identified methods were; demonstration method, guided discovery, targeting to guide learners to explore and develop various themes especially when teaching drama to enable learners describe themes and genres and compose a skit to reflect some of the features, they discovered in learning process.

The discussion method helps learners to work effectively in diverse themes, interact effectively with others, take responsibility for own learning, manage goals and time, role play method, and the lecture method which is often used to communicate to the learners.

One of the teachers of music explained that:

In order to teach PA effectively we employ different methods such as roleplay, demonstration, and at times rote method. For example, when teaching dance, we mainly use demonstration method, where a teacher physically demonstrates the dance moves for the learners to observe and imitate. Then learners practice the moves until they are able to do so by themselves. This method is also used while teaching singing and drama acting (Interview with MT: 03 -10-2023).

Performing Art teachers also deliberately engage learners in practical sessions, where they give them musical instruments to play. Most teachers explained that they suggest a common song or let learners learn a song then they introduce instruments. The learners use the tune to find the notes of a song on the instrument. Other teachers said they engage learners in drama where students act short plays. These practical sessions allow time for the learners to work in groups and find ways of succeeding in whatever project the teacher gives them. As they work together, they discover new ways of doing things and learn to work in groups. One PA teacher explained that:

I engage the learners in regular practical activities especially when teaching drama and acting, by regularly engaging them in drama until they become perfect in skills of acting to the extent that they are able to master their skits with flexibility. In addition, teachers use discovery learning whereby research is carried out on something, establish the important attributes, learn them and thereafter teach them to the students (Interview with MT: 12 - 10-2023)

The students also explained some methods that teachers use that benefit them. One of the students explained what her peers generally agreed with that, the teacher mostly demonstrates and then gives opportunity to each learner to try out the song she played Figure 7. At times the teacher invites them to watch their peers playing instruments after engaging them in continuous practice. In most of the times the teacher encourages the learners by saying encouraging words, and even plays together with them. One learner explained that:

Our teacher calls upon any one to play an instrument while others are watching as long as she has told you to learn. The other classmates watch you playing, and some even get nervous thinking that after you, it will be their turn. She does not treat us harshly, but if you fail to play, she gets the instrument and plays while asking you to try, until you play something, we would be learning better if the instruments could at least be many but some of us lack time to practice at the actual time of training due to limited instruments (Interview with ML: 03 -10-2023).



Figure 7: Learner shows how she plays pan pipe (Photo by researcher)

The researcher observed the teacher demonstrating how to play the pan pipe and there after letting the learners to actively participate by playing the pan pipe thus engaging the learners to own their learning which is a requirement in New PA curriculum. One can say that there was active engagement between the learners and the teacher which is a sharp contrast to the traditional classroom where learners passively receive information that is transmitted from teacher to them. When learners actively pursue learning opportunities and gather hands-on experiences through experiential activities they explore and discover new ideas. The teacher emphasized that learners grow and learn as they interact among themselves, and with the teacher (Pateşan, 2017).

Through encounters in these surroundings, learners discover new ideas, concepts,

and practices that allow them to form their own understandings, which they gradually reinforce through their learning experiences. Teachers also engaged learners in examining their findings instead of setting for them explanations. Experiential learning processes, according to Dewey (1938), should be reinforced by the learners' social circle to enhance their learning and retention outcomes.

Teachers interact with the learners through scaffolding on how to perform. During one Performing Art lesson a teacher explained that experiential learning is important because learners learn when they interact and engage with each other. Indeed, PA learning is a social process (Isabirye, 2019; 2021a; 2021b; Wiggins, 2015). The teacher said that she opted for experiential learning because it also involved collaborative participation. This maximized learners' learning when they choose to collaborate at peer to peer level and generate shared understandings of those experiences.

In the progress of the lesson the learners kept questioning the teacher which was good for when learners question, the information and stimuli they receive from the sounding environment helps them to better understand the concept at hand. The teacher encouraged the learners to have an active role in their learning by giving them an engaging exercise on playing the panpipe thus helping them to explore and experiment with new concept. Teacher through actively engaging learners provides them with opportunity to gather hands on experience while encouraging them to ask question and time intelligently and critically.

Another method that teachers use to engender learning is involvement of learners in regular rehearsing of the different performance arts. Learners are encouraged to meet on regular basis to prepare for performances during school assemblies, speech days, and other events. They also prepare performances for their class

meetings, and all these involve acquisition of skills in music, dance and drama. Learners meet after class lessons in the evenings and they negotiate how they will achieve a performance objective, which may be a dance, a song, or a drama.

A student explained that:

Our teacher makes sure that we engage in constant rehearsals of songs, dance moves and acting even if there is no upcoming performance. We always go for these activities in the evening after normal classroom hours. We become more used to rehearsals that even when the teacher is not around, we can do it by ourselves (Interview with MS: 12 -10-2023).

During most of these practice sessions, learners work together on their own, bringing ideas from their class experiences. These experiences become contexts for active learning that are mediated by learners themselves, as Isabirye (2019) suggests, peer-mediated learning engagements where a teacher is not invited.

The findings also revealed that teachers of PA effectively support acquisition of skills by their learners through employing different pedagogies such as demonstration, rehearsal, discovery learning and hands-on/practical approaches to learning. This hands-on approach connects learning to real life (Dewey, 1938). Dewey explains that genuine learning only occurs when we actively engage with the experience; interact with our environment or work. In other words, learning and acquisition of a skill requires practical/ hands-on experiences. According to the new curriculum learning is embedded in real-life, active learning experiences where learners engage with their environment.

The hands-on approach which the used emphasizes practical, experiences and application of knowledge in authentic contexts. Learning by doing is to actively engage learners in learning situations. This experiential, social/ interactive, collaborative learning engenders meaningful acquisition of PA knowledge and

skills, and empowers learners to own their learning (Isabirye, 2019) and connect whatever they do in those contexts to real life. As Dewey (1938) suggests education is not just preparation for future life, but it is life itself. The learners should attempt to intellectualize their understanding of the world and process it with in an environment conducive to critical reflection because through this way, the teacher will be able to educate efficiently and learners will be able to learn effectively.

The teacher facilitated teaching panpipe playing effectively while fostering learners' creativity in panpipe playing by working together and learning alongside learners' active co-learners, making choices and decisions together about how to expand opportunities for expressing themselves effectively as performers ,song makers, composers, improvisers, and listeners, in a creative context where music is at the core. Teachers need to foster a strong positive sense of themselves as competent, complex, creative people, each capable of playing a full part within a collaborative learning community and recognizing that they have the power to transform themselves building acommunity of powerful professional learners. Teacher need to become innovative leader of exploration in an environment of possibility.

Teacher need to dispel myths and confront long held belief, both individually and collectively, as the whole staff work together to create their vision of PA curriculum that includes the development of educational practices and specific pedagogies for teacher in music creatively; practices and pedagogies in which teacher and learners are engaged imaginatively, making connections, taking risk and innovating together (Elliot & Esiner, 2011). The teacher was creative for she worked with the tools and resources given to her for the process of

extending of learners much leaning and music making as composers, song makers, notators, listeners and cultural makers or consumers thus helping the learners express themselves effectively, and create much as well as crucially evaluate their own work because creative participation in practice means opening up opportunities for decision making with learners and teachers engaging in music making together. Teacher while implementing the new PA curriculum should emphasize the value of learner-centered, experimental learning by focusing on the learner taking on active part in their own education.

4.1 Specific challenges that music teachers face when teaching specific components of the new lower secondary school Performing Arts Curriculum

Despite the musical skills possessed by the teachers and the different pedagogies they use to impart the skills to their learners, the implementation of the new secondary school performing art curriculum has not taken a smooth path in Bushenyi district. In this study, the researcher was interested in establishing the challenges faced in implementing the curriculum. In response to the challenges faced in implementing the new curriculum, the teachers indicated that they sometimes lack the required knowledge and skills in some aspects because they were not given training in this area, they also face the challenge of inadequate musical instruments, lack of finance to purchase music items to facilitate PA teaching and learning, and costumes in schools, and that the school administration does not offer the required financial support for the teaching of music. One music teacher said the primary problem is lack of training in ways of teaching the new curriculum. He explained that, “the challenges that teachers of music face are many but the major ones are lack of training in ways of teaching the new curriculum, lack of musical instruments to use while handling the learners for

example one of the schools has three drums – two short ones and one tall” (Interview with MT: 18-10- 2023).

The major challenges that PA education faces are lack of training in ways of teaching and assessing learners in the new curriculum, and lack of financing. Many school administrators repeatedly complained that they do not receive sufficient funds to run school programmes. This insufficient funding to schools does not affect PA education only but all school programmes. The main concern with this is a fact that PA is relegated to the bottom of school programming, and funding. Therefore, in the midst of meagre funding PA ends up not receiving any investment. As a result, PA teachers endlessly waitfor that moment when they will ever be able to purchase sufficient musical instruments, costumes, props, and other materials that support learning. One music teacher explained that:

Music education gets limited financial support from the school administration. When they are making the school budget, school administrators do not cater for music. They always complain that government has allocated little funds. We cannot buy sufficient musical instruments, costumes, and props (Interview with MT: 18-10-2023).

According to the New Lower Secondary Curriculum, teachers need to have various learning resources that support construction of understanding. Another challenge is absence of room where equipment can be safely kept. Most of the schools that the researcher visited did not proper music rooms where they could practice and store materials. This caused many useful equipment to get destroyed either by rats, pests or weather conditions like rain, and hot sunshine.

Generally, School administrators complained that it is expensive to set up physical structures, and some of them lacked sufficient rooms for the general

school activities. In those settings where PA is neglected, it is out of question that there are no music rooms at all. In a context where musical instruments and other equipment are often destroyed, it takes a long time to repair them; engendering meaningful PA education is a myth. A PA teacher revealed that there is also neglect of musical equipment for they are not properly stored and they often get destroyed, for example, when a drum gets destroyed by some naughty students, it takes almost a year to get repaired. Funds for repair and maintenance of musical instruments are rarely available.

Another challenge PA teacher raised is overwhelming number of lessons handled by each of them. This was especially noted in schools where there were four or more streams in every class. Furthermore, PA teachers hardly get support from colleagues or administrators regarding this matter. They are treated as if they are not important in the school programmes. Requests for additional staffing are mostly discouraged, which represents a human resource challenge within the staffing of PA teachers. When the human resource is not sufficient, it becomes a burden for the few to carry on work that is beyond what they can manage. This is one way the teaching of PA is challenging implementers of the new curriculum. As van Damme, Kober and Kegels (2008) explain referring to shortage of human resources in the management of antiretroviral treatment among patients in South Africa where there was shortage of medical personnel, it is very difficult to manage contexts where necessary human resource is not sufficient. One PA teacher explained that:

In the whole school I am the only music teacher handling all classes and the workload becomes too much for me. When I raised the issue during the staff meeting, some of the colleagues just laughed at me and the school administration never took any steps to employ another teacher (Interview with teacher MT: 18 -10-2023).

In such environment, teachers of performing Arts are facing challenges for they are required to give more learning experiences to learners to cater for the needs of individual learner. In many cases PA teachers complained that the subject is not allocated enough time on the school time table. When they raise need for more staffing, their allocated time is instead given to other subjects in a guise that there is limited staff to handle the big number of PA students. One PA teacher explained that:

Another challenge is that music is not given enough time on the school timetable.

For example, in each class, music is given one period in a week, and this forces me to create my own time, especially after classes to teach music of which time I am not paid for! But because I have passion for music, I take it upon myself to see that the students receive what they are meant to. Limited time indeed affects skills teaching to students (Interview with MT: 18 -10- 2023).

As a researcher, this affects the implementation of the new curriculum for the teacher will not have time to cater for individual learner, will not be patient with the slow learners, thus the learning environment not conducive for the learners to have meaningful learning. The shortage of performing Arts teachers in schools was viewed by administrators in a different lens. Some of the administrators argued that they had tried for long to identify skilled PA teachers but failed. Many who claimed to be PA teachers lacked practical skills, and this was frustrating them. This shows that there are few teachers who are skilled in PA subject.

This is one of the major challenges affecting the implementation of the new secondary school PA curriculum. One Head teacher explained:

I have employed many music teachers here, but the problem is that most of them are not performers. They lack music skills, which discourages the students. We had a teacher who could not play a single musical instrument and when I complained he said that the students are good at reading solfas (Interview with HT: 20-10-2023).

The inspector of schools who participated in the study revealed that the implementation of the new secondary school PA curriculum is being affected by lack of qualified staff, poor monitoring of teachers by school heads, limited support from government in terms of purchasing the required items and a general lack of seriousness towards Performing Art by students and school heads.

The challenge is that the number of skilled teachers of music is small compared to the schools and those existing ones were also not given professional development training in the new curriculum. In addition to that, the government has not yet released funds to schools to enable them implement this curriculum. The schools have been encouraged to plan for their musical education but most of them do not have enough funds. This has greatly affected teachers' musical skills.

Students of music indicated the challenge of being demoralized by some staff members and fellow students who tell them that music is for academically weak students and that if they want to excel in life they should focus on core subjects, there is lack of enough space to practice music and that some students interrupt them especially during practice.

The negative attitude that is exhibited by students and teachers of other subjects demoralizes those who engage in PA. They receive negative comments from

teachers and even peers about the irrelevancy of PA. One of the students revealed that some teachers and students refer to us as idiots that music is for failures and taking us nowhere. Such statements demoralize us and some students have dropped out of music lessons. Another student adds that:

We have no proper room from where to undergo our music lessons. We use the same class for other lessons and each time we are practicing; we have to remove desks to create space. Some students also interrupt our musical practices by shouting to us from windows and hurling insults. Such environment is not conducive for us (Interview with MS: 18 -10-2023).

According to the new lower secondary school Performing Arts curriculum, lessons need to be conducted from free environment to allow free movements and interactions as learners engage in doing exercises given by their facilitators to construct their own understanding of knowledge. Furthermore, the school administrators and the Inspector of schools revealed that music teachers lack technological skills which can be used to enhance their operations. It was revealed that these teachers lack the skills of using modern musical equipment such as guitar, piano, violin among others and because of this; they are glued to using only locally made musical materials. Furthermore, they revealed that because of poor skills in technology music teachers have failed to publish their work using various media platforms especially social media which would work as an advertising tool for schools. This forces some schools to abandon the teaching of music or stagnate it with limited funding.

Data obtained from different respondents show that the implementation of the new secondary school PA curriculum has been faced with enormous challenges stemming from level of teacher skills, attitudes of none PA teachers and students, funding, school environments and government policies. These partly explain why the teaching of PA in schools is not yet progressing in similar measure as other

subjects.

4.2 Suggested practical solutions to the challenges faced by teachers of Performing Arts when teaching specific components of the new secondary school Performing Art curriculum

In this section the researcher presents the practical solutions that have been raised by teachers, learners, and administrators. For better implementation of the curriculum, the existing music teachers should be given on job training to equip them with relevant skills, school heads should support PA financially so that teachers and students are availed with enough musical instruments and costumes and teachers of PA should be motivated through paying them well. One respondent suggested that:

The solution to all the challenges is accessing enough musical instruments, teachers need adequate resource allocation, professional development, collaboration and support from stakeholders, clear communication and guidance from school administrators and regular monitoring feedback .The teachers need to be motivated to carry out their work well through better pay (Interview with MT: 20 -10-2023).

The above argument revealed that some teachers possess the required musical skills but they lack the necessary instruments to use while teaching music. Furthermore, the students of music revealed that for better implementation of the Performing Art curriculum, schools should allocate separate rooms for musical lessons, music should be allocated enough time on the school timetable, schools should encourage the formation of music clubs and also learners should be given chance to engage in internal and external music competitions.

One of the students of PA who took part in the study suggested as that:

For us to practice well in PA, we need a separate room where we can carry out different activities without interruptions from other students.

Music lessons should also be given enough time on the school timetable. As of now, we are allowed to learn music one a week and when we miss, it means we have to wait for another week. Limited time affects our practice in PA (Interview with MS: 20-10-2023).

School heads and Inspector of schools suggested that the implementation of the new secondary schools PA curriculum required deliberate training of teachers to ensure that all PA facilitators have the necessary qualifications. As Zajda (2007) explains it is important for any professional to have the necessary credentials that qualify them to undertake any job. Respondents revealed that more teachers should be trained to counteract the challenge of inadequate skilled manpower in schools and that schools should hire external facilitators who would impart additional skills to both the teachers and students of music. One head teacher said:

The implementation of Performing Art curriculum in our schools has been hampered by lack of funding from the government. If the government releases enough funds to school for this purpose, we will be more than ready to handle the curriculum, the teachers are willing to teach, the students are willing to learn but schools lack the necessary materials for implementing the curriculum. In this case what do you expect us to do? We are hindered by lack of funds (Interview with HT: 3-11-2023).

Therefore, solutions to the challenges faced while implementing the new secondary schools Performing Art curriculum range from individual, institutional and government. Teachers of PA need to acquire relevant skills, schools out to provide a conducive learning environment while the government should offer financial support to schools to facilitate the implementation of the curriculum.

CHAPTER FIVE

FINDINGS, CONCLUSION AND RECOMMENDATIONS

5.0 Introduction

This chapter covers the Discussion of the findings, the Conclusion made by the researcher as well as the Recommendations. The results were discussed aligned to the major themes from the research objectives.

5.1 Discussion of the findings

The study was to find out the teachers' music skills used in the implementation of the new secondary school Performing Art curriculum and the findings indicated that teachers of Performing Arts have skills of playing different musical instruments, making locally made musical instruments and costumes, singing, dancing and acting skills as well as music writing skills in both sol-fa and staff. Furthermore, the study established that teachers have skills in presentation, demonstration, communication and listening which are all vital in implementing the new secondary school PA curriculum.

The literature supports the findings which was reviewed from Alsubaie (2016) who suggested that the teacher plays a key role in curriculum implementation, and should therefore, possess the skills that help him or her to equip the students to develop the basic element of music such as rhythm song and rhythm symbols, and rhythm names, pitching notes with leaps, key signature and time signature, as Karungi (2015) indicates, teachers' musical skills are the requirements of a competency based-Curriculum and includes the knowledge, skills and values a teacher must demonstrate for successful realization of the teaching and learning process in the classroom.

In addition to the above, it was also established that music teachers lack technological skills which can be used to enhance their operations, they lack the skills of using modern musical equipment, they have failed to publish their work using various media platforms, there is general shortage of qualified staff, poor monitoring of teachers by school heads, limited support from government in terms of purchasing the required items and a general lack of seriousness towards PA by students and school heads.

The study established that music teachers in Bushenyi district use a variety of pedagogies to instruct the learners. It was established that teachers use demonstration method, rote method, role play method, discovery learning and the lecture method which is often used while communicating to the learners' musical instructions. In addition, they use writing exercise in sol-fa and staff, they engage learners in constant rehearsals and practice and that they give group assignments to students.

The findings obtained regarding pedagogical practices used by teachers of PA aligns with Isabirye (2019), who suggests that implementing a new curriculum can only be meaningful when teachers give the students opportunities to perform, act, compose, and sing on their own since they naturally possess these abilities and it is the result of what the learners do that has the most effect. It was established that some teachers of music lack the required knowledge and skills in some aspects because they were not given training in this area, they also face the challenge of inadequate musical instruments and costumes in schools and that the school administration does not offer the required financial support for the teaching of music.

The analysis of the findings revealed that music is not given enough time on the school time table, there is limited staff to handle the big number of students of music and they are faced with poor storage of musical instruments in schools. On the side of students, it was revealed that they face a challenge of being demoralized by some staff members and fellow students who tell them that music is for academically weak students, there is lack of enough space to practice music and that some students interrupt them especially during practice. The above findings are supported by the literature, for example, Abubaker (2002) established that one of the challenges in curricula implementation is that schools are experiencing a human resource gap in the teaching of PA subject because little attention is given to train teachers of PA to enable them acquire musical skills. Karungi (2015) focuses on student attitude and explains that student's mindset is one of the challenges faced in the implementation of new school curricula, and the PA curriculum is no exception. The study also established that different stakeholders have minimize the challenges faced in the implementation of the new secondary school PA curriculum. The study revealed that for better implementation of the curriculum, the existing music teachers should be given on job training to equip them with relevant skills, school heads should support PA financially so that teachers and students are availed with enough musical instruments and costumes and that teachers of music should be motivated through paying them well. In addition, the study identified that schools should allocate separate rooms for musical lessons, music should be allocated enough time on the school timetable, schools should encourage the formation of music clubs and also learners should be given chance to engage in internal and external music competition.

The study established that the government should increase funding to the teaching of PA in secondary schools; more teachers should be trained to counteract the challenge of inadequate skilled manpower in schools and schools should hire external facilitators who would impart additional skills to both the teachers and students of music.

The solutions to the challenges faced in the implementation of the new secondary school PA curriculum obtained from the study also support the literature which was reviewed. Agi and Yellowe (2013) urge that there is need to put much attention on training teachers so as to be equipped with skills needed in implementation processes and establishing possible solutions to the challenges faced in implementing new secondary schools' PA curriculum. The researcher found out that some teachers of PA lack the required knowledge and skills in some aspects because they were not given training in this area, they also face the challenge of inadequate musical instruments and costumes in schools and that the school administration does not offer the required financial support for the teaching of music. Karakus (2021) explains that teachers need training and motivation to inspire them to innovate and engender meaningful education programs for adoption, restructuring, and even can refuse to implement curriculum for if they understand curriculum and its elements, this will facilitate effective implementation.

5.2 Summary

The study examined music teachers' performance skill that affect the effectiveness of teaching specific components of Performing Art curriculum. The findings revealed that:

Teachers of music in secondary schools in Bushenyi district poses professional skills which among others include; playing different music instruments, making musical instruments using locally available materials.

Teacher also have pedagogical skills such as making a scheme of work following the format by NCDC and with all the elements of the structure of work, and have the skills of structure the teaching and learning processes in the classroom by guiding, demonstrating and engage them well.

The teachers of Performing Arts lessons in Bushenyi district have music literacy skills which include reading, writing and interpreting both solfa and staff notations, also, teachers of Performing Art lessons in secondary schools in Bushenyi district have observation skills to observe students while at work.

The study examined the challenges that music teachers face while teaching specific components of the new lower secondary school curriculum in Bushenyi district. The following challenges emerged:

Teachers lack the required knowledge and skills in some aspects of the new lower secondary school Performing Arts curriculum, and they lack adequate music instruments equipment and costumes to teach aspects related to Performing Arts due to limited financial resources.

There is general absence of refresher courses to update the teachers of specific components of Performing Arts in secondary schools in Bushenyi district, also, teachers lack of music resource rooms where teach aspects of Performing Arts that require large space and storage of music equipment, and schools not have enough qualified staff to handle the aspects of Performing Arts in second schools in Bushenyi district.

The study examined the practical solutions to challenges teachers of PA lessons take while teaching specific components. The following suggestions were pronounced:

On-job school organized training done by a more experienced resource person in the area to gain the required teaching competences, and improvisation in aspects where musical instruments are not enough to avail students with the opportunity to be skillfully engaged in practical performance.

Head teachers to sensitize the community to have a positive attitude towards PA and encourage the support PA programmes in schools both financially and materially, and students need to be involved in mobilization of music equipment such as costumes, make ups from the local environment.

5.3. Implications

The researcher puts forward the following implications:

School administrators might organise the on-job school-based refresher workshops, the teachers will be retooled with skills, the implementation of the new lower secondary school Performing Art Curriculum will be a reality. However, if not, the teachers will not meet the curriculum requirements and so, it will fail to achieve its intended competences.

The fact that teachers of Performing Art endeavour to attain relevant teaching skills through peer support and from the resource persons would imply that they would teach specific components of Performing Art Curriculum in lower secondary schools. On the other hand, failure to do that the teachers of Performing Art would imply a continued lack of the required teaching skills and hence the quality of teaching and learning would be lowered.

Teachers and school administrators collaborating to encourage the community to have a positive attitude towards Performing Art is an implication that the latter would be more supportive and teachers would be motivated enough to teach the components of Performing Art in their classes with ease. Also, teachers of music dance and drama improvising when it comes to using costumes, props and makeups, when teaching implies that head teachers would spend less on Performing Art activities.

Lastly, district inspector of schools regularly monitor implementation of the new lower secondary school Performing Art Curriculum in schools implies that teachers would get the necessary support supervision and they will teach following the recommended pedagogies, hence the students will develop the predetermined learning competences.

5.4 Recommendations

Basing on the findings obtained from the study, the researcher makes the following recommendations towards better implementation of the new lower secondary school Performing Art Curriculum in Bushenyi District. School administration should organize on the job school based refresher workshops to retool the teachers with skills to teach specific components of the Performing Art Curriculum in secondary schools in Bushenyi District.

Teachers of Performing Art should endeavor to attend relevant skills through peer support and from the resource persons in the local environment to teach specific components of new lower secondary school Performing Art Curriculum in Bushenyi District.

Teachers of Performing Art should collaborate with school administrators to

encourage the community to have a positive attitude towards Performing Art in order to seek their support.

School administrators should encourage the teachers of Performing Art to develop a positive attitude towards the teaching of Performing Art in their classes. The head teachers should create conducive learning environment of Performing Art in their schools either for indoor or outdoor classes.

The teachers of Performing Art and other aspects of Performing Art should improvise when it comes to the use of costumes, props, make-ups and music instruments by utilizing the local environment. Also, teachers of Performing Art should organize performances at school to develop a positive attitude towards the Performing Art as a learning area. Finally, district inspector of schools in charge of music dance and drama should regularly monitor Performing Art Curriculum activities in lower secondary schools.

5.5 Conclusions

The researcher makes the following conclusions basing on research findings;

The study concludes that music teachers in Bushenyi district have different skills that are used to implement the new secondary schools PA curriculum, and these include playing different musical instruments, making musical instruments and costumes, and singing, dancing and acting as well as music writing in both sol-fa and staff.

They also have skills in lesson presentation, communication and listening deeply and meaningfully. Furthermore, to nurture musical skills into their learners, teachers mostly use demonstration method, role play method, discovery learning,

rote and lecture methods.

Teachers give music writing exercises in-class and staff, and engage learners in regular group works and practice.

The study also concluded that although teachers of PA have different skills and use different pedagogies to teach, they are faced with a number of challenges which hinder them from efficiently implementing the new secondary school PA curriculum and these include: lack of knowledge and skills in some musical aspects, inadequate musical instruments and costumes in schools, and limited time for music on the school time table. Also, some PA educators are overwhelmed with a lot of work due to a limited number of qualified staff to handle the big student numbers/lessons, poor storage facilities for musical instruments in schools.

Another challenge is demoralizing attitude that some members of the teaching staff and students display towards PA staff members and students as well as lack of appropriate spaces to practice from, and limited support from school administrators.

5.6 Areas for further research

This study focused on teachers' musical skills and how it impacts on the implementation of the new secondary schools PA curriculum. Therefore, the researcher recommends that a study should be carried out by different researchers to examine how teachers of PA who were not given training in the implementation of the new PA curriculum can be equipped with the necessary skills.

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APPENDICES

APPENDIX I: INTERVIEW GUIDE FOR TEACHERS OF MUSIC

Can you please explain to me the different PA skills that you use to teach music?

Can you please explain to me the required skills for a teacher of music to implement the new secondary school PA Curriculum?

Can you please explain to me the instructional methods you use to help learners develop the music skills?

Can you please explain to me the strategies you put in place to effectively help the students to develop the music competencies in your class?

Can you please explain to me the activities you give to students in the classroom during the music learning processes?

Can you please explain to me the challenges you face while implementing the PA curriculum in your class?

How can the challenges you have identified regarding the implementation of the new secondary school PA curriculum be solved?

APPENDIX II: INTERVIEW GUIDE FOR SCHOOL ADMINISTRATORS

Can you please explain to me the different music equipment available in the school?

Can you please explain to me whether the school administration support the implementation of PA curriculum at this school?

Can you please explain to me the strategies that your school administration has put in place to ensure teachers follow the new curriculum?

Can you please explain to me the problems your teachers face as they implement the new curriculum in this school?

Can you please explain to me how the problems you have explained can be solved?

APPENDIX III: INTERVIEW GUIDE FOR STUDENTS

Can you please explain to me the different music skills you have gained from your music lessons?

1. Can you please explain to me how you gained the different music skills you have gained from your music lessons?
2. Can you please explain to me the music activities teachers engage you in during music lessons?
3. Can you please explain to me the problems you face as students of music at this school?
4. Can you please explain to me how the problems you have explained can be resolved?

APPENDIX IV: FOCUS GROUP DISCUSSION GUIDE

1. Can you please explain to me the different music equipment available in the school?
2. Can you please explain to me whether the school support the implementation of PA curriculum at this school?
3. Can you please explain to me the strategies that your school has put in place to ensure teachers follow the new curriculum?

APPENDIX V: OBSERVATION CHECKLIST

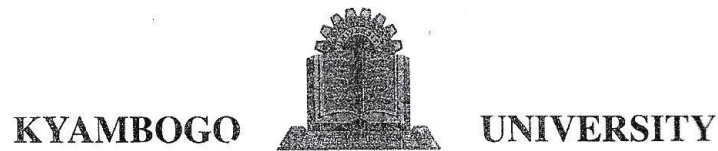
Observed item	Observation	Comment
The school has an equipped music store		
The instructional materials are locally sourced		
The teacher of music prepares regularly		
The students are active during the lesson		
Practical work is assessed		
The recommended methods are used		
The school has a music room		
The teaching is competence based		
Management supervises instruction		
Continuous professional developments are organized at this school		

APPENDIX VI: DOCUMENTARY CHECKLIST

Document to be analyzed	Findings	Implications
Attendance books		
Music instruments records		
School albums		
Music rooms		
Music store records		
Music budgets		
Teacher' academic files		
Available costumes and props		
School timetables		
Students work books		

APPENDIX VII: INTRODUCTORY LETTER

APPEDNIX VII: INTORDUCTORY LETTER



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Department of Music, Dance and Drama

19th April, 2023

The DEO/Headteacher/Community & Opinion Leaders

Dear Sir/Madam,

**RE: INTRODUCTION OF MASTERS OF ARTS IN MUSIC EDUCATION
RESEARCH STUDENT FROM KYAMBOGO UNIVERSITY**


NIWENYESIGA ENID

This is to introduce the bearer Mr/MrsMs/Rev.Dr/Sr/.....
who is required to undertake a Research on the approved areas of study.

The purpose of this letter is to request you to assist him/her in collecting the necessary data for
the research report from your office, school or area of operation.

The University will be grateful for any assistance to the student.

Yours faithfully,


Dr. Kenneth Bamuturaki
AG. HEAD OF DEPARTMENT

APPENDIX VIII: LIST OF THE ACTIVITIES DONE WHILE IN THE FILED

- Oral interactions with the teachers
- Oral interaction with the students
- Observing the teachers on going lessons
- Taking pictures on going lessons
- Oral interactions with inspectors of schools.
- Oral interactions with schools headteachers/ administrators.
- Analyzing school performing art items, teacher academic files, students 'workbooks, school time tables in each school
- Observing the available school performing arts items
- Oral interactions with focus group discussion

APPENDIX IX: LIST OF PERSONS INTERVIEWED

- Performing Arts Students
- School headteachers/ administrators
- Performing arts teachers
- Inspectors of Schools