

## Extent of Effectiveness of the Music Aspect of CCA in Upper Basic Education in Anambra State as Perceived by the Students

Iruoma Amaka Ugoo-Okonkwo<sup>1</sup>

### Abstract

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*The primary motivation that triggered off this study was personal experiences of what appears to be students' lack of interest in class during the teaching of the music aspect of Cultural and Creative Arts (CCA) subject. In the study, a sample of four hundred and twenty (420) CCA students of Upper Basic Education (UBE) 1-3, derived from the six (6) educational zones in Anambra state was used. The instrument was a structured questionnaire designed for students containing 20 test items. The analytical tools applied were frequency, percentage and chi-square ( $\chi^2$ ) statistical inference technique. The summary results from the analysis show that the factors that are negatively affecting the introduced CCA curriculum has 57.89%, factors that are positively affecting the introduction has 31.33% and factors that are insignificant has 10.33%. The study then discussed the results of the findings which when taken note of will not only help in returning the interests of the students but will also make CCA subject effective in achieving the desired objectives.*

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### Introduction

Eminent music scholars including (Omibiyi-Obidike, 1983, Okafor, 1988a, Nzewi, 1991, Nwosu, 1997 and Ekong, 2008) on separate times have noted that there were latent potential musical talents that existed in Nigerian secondary schools which have been neglected in the last few decades. This contention, underscored the concept of the popular slogan which has been constantly stated and re-echoed. The concept is that the more promising way to make substantial progress in the development and promotion of music in this country is to "catch them young". That is, to groom future musicians' interests during the formative and impressionable stages of their adolescent growth and development, which usually unfold during their upper basic (junior secondary school) days. Unfortunately, it has been observed that this needed grooming as far as music aspect of the introduced CCA is lacking in our UBE 1-3.

According to Ango's (1984:84), "a functional curriculum must be both child centered as well as society oriented; aimed at achieving and developing the learners' personal interests and needs as well as leading a society to progress, success and survival". Ministering to the needs of the students or learners remain the main reason why schools are established. Students come from different backgrounds. Some from rich or poor parentage, different religious beliefs, different cultures, some are bright academically, some poor, some are average while some are below average, some from musical families, some from non-musical families. It is therefore obvious that in order to improve music aspect of the introduced CCA subject in our upper basic education, the students perception need to be understood.

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<sup>1</sup> Department of Music, Nnamdi Azikiwe University, Awka

When the perceptions of the students are understood, it will form a guide in channeling them in the right direction. It will also increase their interest which in turn will make CCA subject effective in achieving the desired objectives. In this regard, Ekpo (2008) wrote “all these early exposure to music has tended to increase children’s attention span and interest especially when they have adequate guidance in developing musical attitudes, appreciations, understanding, judgment and discriminations” (p. 31). The guidance so given the children will definitely help them to grow in the ability to enjoy as well as actively and skillfully participate in music activities. They will also discover that their success in learning music is very important. It will increase their enthusiasm in acquiring musical experiences that will foster self expression, self reliance and creativity.

### ***Method***

Considering the nature of the research, the survey research design was chosen for this study to enable the research questions to be answered and to achieve the purpose of the research. The area of study is Anambra State of Nigeria. The study therefore carried out in the six educational zones of the state comprising of Aguata Zone, Awka Zone, Nnewi Zone, Ogidi Zone, Onitsha Zone and Otuocha Zone. The researcher employed quota sampling which is an example of non-probability sampling technique for selecting the total number of respondents for each of the six educational zones. At the end, the sample of the population of this study stood at four hundred (420) CCA students.

The questionnaire used for this study has a total of 20 test items determining the effectiveness music learning in the introduced CCA curriculum as perceived by the students and proffers solutions. Each of the questions contains three options from where the students are expected to choose their response. The twentieth item is an open ended question on what the students think that if they are done, it will help in the teaching of music aspect of CCA in their schools.

Both chi square ( $\chi^2$ ) and simple percentages were applied in the study. There were three alternative responses for the respondents. It was against that background that  $\chi^2$  test was applied to test whether or not a significant difference existed between the observed and expected frequencies (number of responses) falling independently into the three categories against each test item. Thus, wherever the categorical distributions of the responses was found significant, the category which pooled greatest number of responses was used as an indicator for predicting the category of randomly sampled opinion which could be applied inferentially to the population.

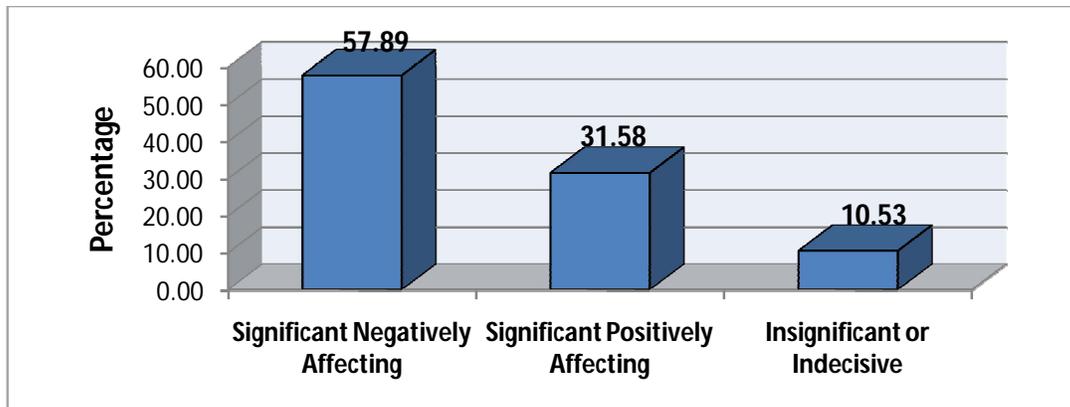
S/N	I T E M	Yes (%)	No (%)	Don't No (%)	$\chi^2$	Decision
1	Do you study CCA in your Class?	417 (99.3)	3 (0.7)	0 (0.0)	822.129	Significant Yes
3	Do you study the music aspect of CCA in your Class?	351 (83.6)	65 (15.5)	4 (1.0)	490.300	Significant Yes
5	Is any of the CCA teachers in your class a music teacher	243 (57.9)	127 (30.2)	50 (11.9)	134.843	Significant Yes
6	Do you like the way your CCA teacher teaches you the music aspect of CCA?	163 (38.8)	202 (48.1)	55 (13.1)	82.843	Significant No
7	Does your CCA teacher encourage you to learn music	157 (37.4)	166 (39.5)	97 (23.1)	20.100	Significant No
8	Does your teacher use practical examples in teaching you music aspect of CCA?	187 (44.5)	152 (36.2)	81 (19.3)	41.671	Significant Yes
9	Do you do music practical in CCA (e.g. singing)	240 (57.1)	167 (39.8)	13 (3.1)	191.843	Significant Yes
10	Does your music class include playing of musical instrument?	148 (35.2)	240 (57.1)	32 (7.6)	155.200	Significant No
12	Do you like CCA as a subject	175 (41.7)	188 (44.8)	57 (13.6)	74.414	Significant No
13	Do you like the music aspect of CCA?	180 (42.9)	196 (46.7)	44 (10.5)	99.657	Significant No
14	Do you like the combination of music, visual arts and drama as one subject	128 (30.5)	239 (56.9)	53 (12.6)	125.100	Significant No
15	Do you think CCA which combines three subjects is confusing?	190 (45.2)	141 (33.6)	89 (21.2)	36.443	Significant Yes
16	Would you like music, visual arts and drama to be separated as different subjects?	277 (66.0)	119 (28.3)	24 (5.7)	233.329	Significant Yes
17	Do you think your CCA music teacher likes teaching you	112 (26.7)	113 (26.9)	195 (46.4)	32.414	Significant don't know
18	Is CCA an interesting subject to you?	188 (44.8)	192 (45.7)	40 (9.5)	107.200	Significant Yes
19	Do your parents or adult members of your family pay attention in going through your CCA subjects the way they do with English and Mathematics	191 (45.5)	142 (33.8)	87 (20.7)	38.671	Significant Yes
2	How many teachers teach CCA in your class?	1	2	3	204.171	Significant 1
		212 (50.5)	206 (49.0)	2 (0.5)		
4	How was the sharing of the CCA in your class done as it concerns the teaching?	1	2	3	124.900	Significant 1
		206 (49.0)	181 (43.1)	33 (7.9)		
11	What kind of musical instruments do you use for practical music?	Western	Indigeno	both	2.843	Insignificant
		155 (36.9)	138 (32.9)	127 (30.2)		

Interestingly, all the test items in Table 1 were significant except test item 11 which was insignificant. Beyond identifying the test items that were significant, it is important to note whether the significance is in the positive or in the negative direction. Hence, a further study of the contents of the test items show that six of the test items (i.e. items 1, 3, 5, 8, 9 and 19) were significant in the positive direction, ten of the test items (i.e. items 4, 6, 7, 10, 12, 14, 15, 16, 18, 19 and 2) were in the negative direction. Two of the test items were either indecisive or insignificant (i.e. item 17 is indecisive while item 11 is insignificant).

Table 2 shows whether the test items are significant or insignificant, the direction that it is tilting (i.e. whether it is positively affecting or negatively affecting) and the corresponding percentages.

**Table 2: Percentage of Significance**

Mja1Decision	Test Items	Percentage
Significant Negatively Affecting	11	57.89
Significant Positively Affecting	6	31.58
Insignificant or indecisive	2	10.53
Total	19	100.00



**Fig 1: Percentage of Test Items Significance for Hypothesis three**

### Open Ended Question

Test item 20 of the student's questionnaire (ACCACS) contains the open ended question for students. It stated thus:

*What other things do you think that if they are done, will help in the teaching of music aspect of CCA in your school?*

The following were the students summarized response to the open ended question in ACCACS:

- Music, Visual Arts and drama should be separated.
- Words of encouragement by the teacher while teaching and stop using cane
- Illustrating with practical examples instead of stressing themselves talking
- Bringing out separate times for practical
- Providing music studios in schools like we have visual arts studios
- Provision of enough musical instruments
- Introduction of more music related topics in the scheme of work
- Doing more practical to retain students' interest
- Providing more time in teaching CCA especially the music aspect
- Going for musical concert sometimes
- Tolerating students and avoiding being harsh
- Encouragement from parents to study CCA
- Students should be taken to CCA competitions
- Students should be given assignments on practical
- Music and Drama should be combined together then Visual Arts should be alone
- Students should be allowed to play the available musical instruments
- More time to be given to CCA
- Bringing teachers of various areas to teach the CCA

## Discussion of Results

In discussing the issue of effectiveness of the introduced CCA curriculum of the UBE in Anambra state as perceived by the students, attention is drawn to the responses made in the questionnaire. To determine the extent of qualification of the teachers involved in the teaching of CCA in our school, 206 out of the 420 students respondents submitted that one teacher teaches music, visual arts and drama. Similarly, test item 5 of the questionnaire shows that 127 of 420 students answered 'No' to the question "Is any of the CCA teachers in your class a music teacher". Hence, this study agreed that there is the use of unqualified music teachers in teaching music contents of CCA in many schools, thereby, supporting the findings of Ekwueme (2009), Iriwieri (2009) and Ojukwu (2011).

The respondents submitted that their music class does not include the playing of musical instruments. This negative trend should be reversed because an old Chinese proverb states 'if you tell me, I will forget, if you show me, I might remember, if you involve me, I will learn'. Therefore, activities like playing musical instruments that sustain and induce learner's active participation must be provided. Skinner's Operant Conditioning (1954) emphasized that response must be made by the learner for learning to occur. In support of this, Ikibe (2002) rightly pointed out that "active musical experiences are the only ways learners can get to understand what they learn in music" (p. 102). Therefore there is need to involve most if not all the students during teaching, if the teacher's intention is to improve long time retention of what has been learnt. Research has proved that students retain information when they are involved (Bonwell & Eison:1991), (Sutherland & Bonwell:1996).

On a study of competencies needed for effective teaching of music in the secondary schools, Nwokenna (2006) submitted that "music teaching in schools cannot be effective if the teachers do not show remarkable competence on the various aspects of general music programme" (p. 49). We must hit the nail right on the head by noting that the present issue of one teacher teaching CCA subject in many schools is because many schools cannot afford employing more than one teacher to handle CCA and this affects the competency of CCA teaching. The information gotten from the questionnaire and personal observation across various schools is that in many of these schools where one teacher teaches CCA, such a teacher is usually a Visual Arts specialist and rarely a Music or Drama specialist. Where one person is employed to teach CCA, there is every tendency for the teacher to dwell on his/her area much to the detriment of other areas of the subject. In this regard, Ogbufo (2001) asserted:

The implication of this is that when subjects are handled by inexpert teachers, the effective teaching of those subjects are hindered. On the other hand, when subjects are handled by expert teachers, teaching becomes interesting and pupils learn properly. (p. 20)

In the case of music area, non-music teachers dodge the teaching of music contents of CCA due to lack of competence. This problem would not have arisen if institutions of higher learning in Nigeria have Department(s) that is called 'Cultural and Creative Arts Department', which is supposed to combine the study of Music, Fine Arts and Theatre or Dramatic Art.

Majority of the students agreed that their parents or adult members of their family pay attention in going through their CCA subject the way they do with English and Mathematics in test item 19 of the questionnaire. This response by the students might have been as result of the ongoing awareness to parents to stop undue interference on subjects that their wards should pay attention to until their latent potentials manifest. Hence, the responses seem to confirm that although parents still have interest in some subjects, they have succeeded in shielding it from their wards.

Majority of the students did not like the combination of Music, Visual Arts and Drama as one subject as they see the combination as confusing. The study was undecided (insignificant result) in determining that there is a more enthusiastic student response to learning with the introduced CCA curriculum and disagreed that it enhances student achievement and positive teacher response.

This finding can be logically linked to the assertion made by Iriwieri (2009) when he said that “the teacher is faced with some students’ negative responses to lessons, such that we have students who run out of class the moment they have Arts or Music on the timetable” (p. 350). Over time, one discovers that the student has developed a mindset which is very difficult to change.

The two factors that the respondents strongly agreed with under this context are that insufficient musical instruments affect CCA teaching and that there is financial constraint to purchase the said musical instruments. At this juncture, attention should be drawn to the fact that voice is a musical instrument that should be fully exploited as it does not require fund to purchase it. In this line, Ugoo-Okonkwo (2013a) noted that “the teaching and learning of voice should not be taken for granted. For a good sound production in singing, the voice should be nurtured against all odds into a beautiful resonant instrument”. However, it requires a music specialist to do so.

The findings so far re-echoed the traditional economic problems of music in schools which bordered on perennial problems of finance, materials and personnel. On the indispensability of instructional materials (in this case musical instruments) to the teacher, Ezeani (1999) asserted that “the use of instructional materials make teachers’ work simpler because by serving as illustrations for certain abstract concepts, they make teachers’ lesson more understandable, nearer home and so more meaningful” (p. 160). In this regard, Iriwieri (2009) asserted:

Most of the schools lack equipment, teaching aids and materials. Musical instruments such as piano, xylophone and basic equipment such as gramophone records, tape-recorder, cassette and video tapes are not provided in the Music Department in these Secondary Schools... With the non-availability of these basic equipment, tools and materials, the Creative Arts curriculum is adversely affected. (p.351)

Beyond the issue of having musical instruments, the study also found out that there is inability to use the available musical instruments by the CCA teachers. This is obvious when you have incompetent CCA teacher teaching the music aspect of CCA. In line with the above, majority of the students in test item 10 say that their music class does not include the playing of musical instruments.

Most of the discussion that have been done had centred on the negative effect of the CCA introduction. However, there is one factor that is a very prominent positive factor with regard to the CCA introduction.

That factor is that CCA introduction offers all students the opportunity to learn something about music since it is now a compulsory subject to all the students. From the questionnaire response, 417 out of 420 students respondents in test item 1 said that they do CCA subject. The remaining 3 that said that they do not do CCA in their school may have made a mistake in filling that test item because they went ahead to answer other questions bothering on how it is handled, which means that if they are not doing it they could not have answered the questions. One may be tempted to question the rationale of involving the entire students in the subject, bearing in mind that they may not study music or visual arts in the senior classes. However, contrary to the view of taking just those who for one reason or the other indicated interest on it initially, it is good to widen the base of learning effort so that from that wide base, a more competitive effort will spring out. This is in line with the natural law of nature which makes it that the broader the base, the higher the apex. The current CCA has given equal opportunities of exposure to all students for acquisition of the fundamental skills of music. It is only thereafter that a meaningful choice can be made by the students. Based on the results of such compulsory policy this can be achieved.

The study did not agree that the integration provides a deeper understanding of specialty areas of the subject by the learner as the students observed that the combination of the three subjects is confusing.

The study also toed the lines of some other authors that there is insufficient use of instructional materials for teaching. It is important to note that instructional materials are indispensable for effective teaching and learning. Yet the instructional materials and facilities are grossly inadequate in our schools for effective music teaching and learning. In this regard Mbanugo (1999) pointed out that “lack of adequate resource mobilization in form of equipment, textbook and instructional materials militate against effective implementation of music education” (p. 235).

### **Conclusion**

This article has dealt on the extent of effectiveness of the music aspect of CCA in Upper Basic Education in Anambra State as perceived by the students. The summary of the results shows that the factors that are negatively affecting the introduced CCA curriculum has 57.89%, factors that are positively affecting the introduction has 31.33% and factors that are insignificant has only 10.33%. Hence, efforts must be put in place to remedy the identified negative factors. In order for music education not to remain a fantasy, the above stipulated perceptions must be taken care of otherwise, the effectiveness of the introduced CCA curriculum in upper basic education will not achieve its desired objectives.

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