Towards re-introduction of Music as a subject in public secondary schools in Ibadan Metropolis: Music Evaluation in focus

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Abstract

This study explores the evaluation of students' attitudes towards music education in Secondary schools in the Ibadan Metropolis. This study looks into affective domains of the learning to find out if secondary school students still have affection, value and have positive attitude towards music education. The population of the study is the public secondary school students in Ibadan Metropolis. The simple random technique was used to select the public secondary schools and public secondary school students as the respondents and attitude Likert scale items were used to evaluate the students' attitudes towards music education in Public secondary schools in Ibadan Metropolis. The study found that Music as a subject isn't no more on the table time of the majority of the public secondary schools in Ibadan Metropolis 75% (1875). The study also found out that Music as a subject has been merged into Cultural and Creative Art which is commonly taught by Cultural and creative Art teachers who have no professional certifications and training in Music. The study found that Public secondary school students have neither positive nor negative attitudes towards Music education since 80% (2000) Majority of them haven't been teaching Music as a subject in their respective schools. It is therefore recommended that Music should be taught as a separate subject both in Junior and senior secondary schools. Ministry of Education and the Post Primary Teaching Service Commission should support the reintroduction of Music as a separate subject to help secondary school students learn more about their traditional folk songs and the moral training embedded in them.

Keywords: Evaluation, Music, Education, Culture and Creative Arts.

Introduction

If music education is taken as the process of transmitting and transforming music culture, then music education has always been an inherent component of societies all over the world, including the territory now known as Nigeria (Adeogun, 2006). As a nation, Nigeria embraces many cultures, religions, communities, languages, artistic traditions and music education systems. Given the country's historical trajectories, its music educational 'triple heritage', namely indigenous African, Afro-Islamic and Euro-American, has shaped Nigeria's musical life (Mazrui 1986:1). This stresses the important role of music in the growth of a child, the Nigerian child in a particular is born and nurtured in Music (Ogunrinde, 2013). In the same vein Music education is a concern that all societies share since music is core to cultural life, and monitors the mental advancement of a society from generation to generation. Music education is strongly an active as well as organizational force integrated into the social, political, religious and economic business of humanistic existence. Music is transmitted orally traditionally but these days various methods have been adopted to teach students music. According to worldwide acknowledged dictionaries (Concise Oxford English Dictionary, Penguin Dictionary, Merriam-Webster Dictionary) the word music is the art or science of combining or arranging vocal or instrumental sounds to produce pleasant sounds or sounds in a pleasing way, and compositions that have beautiful, form, harmony, melody, rhythm, unity, continuity, emotional content, etc. (Kokkidou, 2022). Education is the induction of newcomers into society (Swift in Adeogun 2006). Education is defined also as a quest to gain an understanding of what it means to be human in its logical, unpredictability, irrationality and uniquely varied cultural ways of doing and thinking (Walker, 1998:32). Music education is a field of practice in which educators are trained for careers as elementary, secondary and tertiary teachers, and school or music conservatory ensemble directors.

According to Ogunrinde, Adeyemi and Oluniyi (2012), Music education in Nigeria deserves critical examination and approach to prepare the product of the system for effective and efficient practice. Even though Music as a subject has existed as a school subject since 1842, which marked the introduction of a mission school that established an aura for teaching and practices of European music in Nigeria (Adegbile, 2001). Despite the truth that it is expressively used to mark various occasions, music is still struggling to place its feet among other school subjects and this is manifested by the decreased enrolment and employment of the teachers for the subjects in Junior and senior secondary school levels. Fasun (2001) observed that and I quote

"The general populace has a negative attitude to music as a subject in

schools today. 23.9% of the population is of the view that the attitude

of Nigerians are positive to the school subject, 61.9% viewed the

the general public has a negative impression of the subject and would always

choose other subjects for their wards if given the opportunity".

The aim and objectives of an effective and relevant school music education provide an atmosphere where learners can develop an understanding of their musical and cultural heritage. Music in the school curriculum provides learning experiences that will promote growth and development in musical skills, encourage social and emotional maturity; build positive self-concept; build cultural ties; develop the ability to perceive the relationship of music to another discipline; establish high standard and quality of music literacy and develop aesthetic sensitivity to the expressive element of

music. Ekweme (1982), Omibyi (1972), and Swanson (1981) agreed that in this respect educators need to perceive a pupil psychologically, physically and economically within his/her environment (as cited in Ajibulu, 1999, 229).

However, since the inclusion of music as a subject in the Nigerian Curriculum, students' lack of interest in music as a school subject has been of great concern to music educators (Faseun, 2001 pg 90). Thus, the fiasco of music to compete favourably enough with other school subjects needs to be examined comprehensively to solve the challenges of teaching and learning music in Nigerian secondary schools. In the same vein, the domain of learning which precedes and determines whether students will successfully learn is the affective domain which encompasses interest, feelings, emotions and attitudes. A child with a negative interest in a particular subject matter will not be able to use the other domains (Cognitive and Psychomotor) in learning. Therefore, this study is set out to evaluate the attitudes of students towards Music Education in Ibadan Metropolis

Scope of the study

The scope of this is mainly on the evaluation of students' attitudes to Music Education in Ibadan Metropolis, Oyo state.

Statement of Problem

In several public schools in the Ibadan metropolis music as a subject is not offered. It is revealed that Music education has been embedded in Cultural and Creative Arts which have been taught by cultural and creative teachers who do not have professional training, or certifications and lack needed skills required of Music teachers. This means that the teaching and learning of Music in most public secondary schools in Ibadan Metropolis are lopsided. The students are at the receiving end because they would miss the beauty, moral training and spiritual growth embedded in the music which would have negative impacts as they grow up especially when they face life challenges. To address this menace, this study is designed to examine the attitude of public-school students toward music education and proffer solutions if the otherwise is common among students

Objectives of the study

The specific objectives of this study include:

1. To evaluate the attitude of the public secondary school students in Ibadan Metropolis towards Music Education
2. To find out if there is Music as a subject on their timetable.
3. To find out if there are music teachers in their school
4. To examine the extent to which music education has exposed them to moral uprightness

Theoretical framework

The theoretical anchorage for this study is derived from social learning theory. This theory postulated that we are not mindless robots responding mechanically to others in our environment. Rather youth think, reason, imagine, plan, expect, interpret, believe, value and compare. Bandura and Walter (1986) are the main designers of the contemporary version of social learning theory that was labelled cognitive social learning theory. Bandura believed much of our learning occurs by observing what others do through observational learning [also denoted modelling or imitation or vicarious learning] we cognitively represent the behaviour of others and then possibly adopt this behaviour ourselves. For example, the Youth may observe the music teacher's humility and respect; when observed with his peers, the youth's style of interaction is highly commendable showing the same characteristics as his musical behaviour.

Social learning theorists believe we acquire a wide range of behaviours, thoughts, and feelings through observing others' behaviour. These observations form an important part of our development. For students, the peer group is most prominent in influencing behaviour and is more influential than parents and other significant others such as teachers. It is on this note that, a student cannot observe what he or she does not have an interest in. So, observation is the offspring of interest.

Concept of Music Education

Music is the arrangement of organized sounds made by voices or instruments in a way that is pleasant or exciting to the organ of hearing. Music as a perfect medium of expressing the experience and activities of man about his environment is a universal phenomenon. It best reflects man's experience and represents various states of man's mind like joy, fear, melancholy, grief, happiness, sadness, ebullience, energy etc. Omolaja (1994: 117) reveals the cordial interplay between life and music in the following sentences

> *As an integral part of life, music is used in such day-to-day activities as*
> *disseminating information of societal interest and arousing emotion; and for*
> *important occasional events like initiation, rituals and coronation ceremonies.*
> *In its various forms, traditional music is rich in historical and philosophical*
> *issues, validating communally binding social values, warning erring members of*
> *society, praising people to whom honour is due, reminiscing on the achievement*
> *of the past leader as well as reinforcing the legitimacy of present ones*

Jowitt (1995:54) described education as "the effective organization of man's experience so that his tendencies and power may be developed in a manner satisfactory to himself and to the community in which he lives by developing and exhibiting socially desirable knowledge, attitudes and skills"

Music education is the combination of two powerful words which can be explained as a process in which knowledge and skills are developed through learning at school, colleges and University and the informal traditional setting about music. The learning of music as a subject encompasses the abilities of the students to have in-depth knowledge of the history of music in Nigeria, Students usually experience the use of different instruments such as talking drums, gong, flutes, piano, bata etc in making melodious sound and some are exposed to learning traditional/folk songs which are germane in acquiring moral development.

Music is therefore relevant in all ramifications to human existence, and there is no doubt that the important contribution of music to the life of people in society cannot be overemphasized... Furthermore, musical development is part and parcel of the total mental and material growth of human society. The importance of music has been recognized in various settings in Nigeria such as in the home, schools and various cultures, each ethnic group has its own music, which is peculiar to its beliefs, customs culture, and ways of life and style of living of such ethnic group. In corroborating this assertion, Adeogun (2009:72) explained that

....a society's continued expression of her socio-musical being, doing, spirit, feeling, beliefs and
values are perceptible in both the content (e.g. material, traditions, practice) as well as the process(e.g. daily living, spirit communication)

According to Hoskyns (1996) in Adeogun (2006), Music education is seen as a process in which a human being becomes aware of and sensitive to music, develops an understanding of its function and meaning and enjoys being involved with it in a discriminating way. It is a process which should stimulate and encourage the development of the imagination as well as emotions. It is not limited to any one mode of making music, performing music, listening to music, or knowing (in a sensory way) about music. Music is an art and education in the arts is a complex and unique process

In addition, music education is regarded as aesthetic education and aesthetic education is related to the general education of the students in secondary schools. Music plays multifarious roles and functions in the teaching and learning processes among the different categories in all human endeavours where the art is used. Omojola (1994:200) observed that:

> *Music provides one of the important acculturation processes through which young members of traditional society were educated and initiated to the society. As an educational forum, music represents an important means through which members of the traditional society acquired the necessary skills and abilities to make them function effectively within society.*

It is therefore, necessary that secondary schools students of in Ibadan re-introduce music subject back fully to enable student learn and develop various skills and morals needed towards growth and development in the society

Concept of Attitude

Attitude is a positive or negative intensity rating and grading towards a psychological construct. It is an emotional and mental preparation state formed as a result of experiences and it has a manipulative or dynamic influential power on the behaviours

of an individual towards all objects and situations, they have a relationship with (Aliport, 1935). This can also be described as a preparation state for reacting positively or negatively to the objects or symbols (Sanford 1965, Saygi, 2010). Attitude is one of the learning domain examples under an affective domain. The affective domain contains how an individual deals with things emotionally, such as feelings, values, appreciation, enthusiasm, motivation, and attitudes. The affective is classified into 5 sub-domains, which include receiving, responding, valuing, organizing and characterizing. Learning that a student isn't receiving can't command response which would not progress to the love to value, to organize and to characterize (Hoque, 2017).

Saygi (2010) revealed that attitude is not only a behavioural tendency or an emotion but a combination of cognition, emotion and behavioural tendency. The three elements which are embedded in attitude include the cognitive element which is regarded as the grouping of knowledge, and the emotional element which deals with like-not like and love-not love which is subjective and cannot be explained by fact. The formation of the emotional element is recumbent on the experience an individual has gained over time. The behavioural element is the third attitude component which is the behavioural tendency of an individual towards the object in a certain group of stimulants. This can be detected by observing the speech or other gestural movements.

To make teaching and learning of Music impactful, there is a need to imbibe a positive attitude in relationship to music learning. Students need exposure to music to engage in music positively. For students to be more successful in their music education journey they need to strike a balance among the three domains of learning (Affective, Psychomotor and cognitive domains), this will equip them and make them well-rounded music scholars

and performers. Re-introduction of music back to the school curriculum fully will help correct bad attitude of youths in the society because music is one of the subject that exposes students to the right attitude in life genrally.

Concept of Evaluation

Okoro (1991:12) sees evaluation 'as a process of determining programme performance to improve service'. Worthern (1990) defines it simply 'as the determination of the worth of a thing'. The evaluation of the content of the programme of music education (henceforth simply called programme) is undertaken to judge the worth of a programme in meeting the socio-musical needs of a people.

Evaluation has been defined as the systematic assessment of the worth or merit of some objects (Trochim, 2022). Music evaluation therefore build cognitive of the students, the end result help the students to meet the socio-musical needs in the society, particularly in Ibadan and its enviroments.

Purposes of the evaluation

Anderson and Ball identify six major purposes of programme evaluation:

1. To contribute to decisions about programme installation;
2. To contribute to decisions about programme continuation;
3. To contribute to decisions about programme modification;
4. To obtain evidence to rally support for a programme;
5. To obtain evidence to rally opposition to a programme and,
6. To contribute to the understanding of basic psychological, social, and other processes

(Anderson and Ball in Worthern 1990:42).

Herman *et al*. identify seven models of programme evaluation in literature.
These include:

i. Goal-oriented evaluation, which assesses student progress and the effectiveness of educational innovations

ii. Decision-oriented evaluation: It is the concern of this model that evaluation should facilitate judgments by decision-makers (Shufflebeam, 1971; Alkin, 1969 in Adeogun, 2006).

iii. Responsive evaluation depicts programme processes and the value perspectives of key people

iv. The emphasis in evaluation is on explaining effects, identifying causes of effects, and generating generalizations about programme effectiveness.

v. Goal free evaluation model is used to determine the merit of the programme from an appraisal of programme effects without reference to goals and objectives (Scriven, 1974 in Adeogun, 2006).

vi. Advocacy – adversary evaluation: In this model, evaluation is derived from the argumentation of contrasting points of view

vii. Utilization-oriented evaluation: Here, the structure of evaluation is to maximize the utilization of findings by specific stakeholders and users.

Context evaluation helps in the diagnosis of the programme problems about the determination of programme objectives. The achievement of the objective results in programme improvement. Input evaluation provides information on how resources available can be utilized for desired ends. It aids in structuring decisions to determine project designs (Stufflebeam, 1971 in Adeogun, 2006). Process evaluation is

undertaken during the period of programme implementation to provide periodic feedback on the quality of implementation. Product evaluation measures and interprets attainments at the end of a programme. It determines
the effectiveness of the programme in achieving the objectives and goals of the programmes. It relates programme outcomes to programme objectives and process components.

Evaluation Approaches
There are two categories of evaluation approaches. These are quantitative and qualitative approaches (Herman et al., 1987 based on Adeogun, 2006).

1. Quantitative approaches
In measuring programme effects, quantitative approaches are mostly used. Its emphasis is on measuring, summarizing, aggregating and comparing measurements, and on deriving meaning from quantitative analyses. A quantitative approach is most useful when determining the effectiveness of a programme with well-defined outcomes. The emphasis is on measuring a finite number of pre-specified outcomes, judging effects, attributing causes by comparing the results of such measurements in various programmes of interest and generalizing the results of the measurements and the results of any comparisons to the population as a whole. Quantitative approaches often utilize experimental designs and frequently employ control groups. A quantitative approach is deductive in nature.

2. Qualitative approaches
Quantitative approaches to evaluation studies are most useful when the programme and its outcomes are not well defined. In a qualitative approach, the emphasis is on providing detailed information and on giving an in-depth understanding of a programme as the programme and its participants are

encountered from the participant's perspectives. Qualitative methods of data gathering include observations, interviews and case studies. The quantitative and the qualitative approaches, in literature, are often dichotomized as evaluators privilege one over the other. In more recent studies, many evaluators combine both approaches capitalizing on their strengths. That will be done in this thesis.

Elements of Evaluation
Raudabaugh (in Olaitan and Ali, 1997:423 based on Adeogun, 2006)) identifies four elements of evaluation. These include objective, evidence, criteria and judgment. Kelsey and Hearne (1955:34) define objectives as 'expression of the ends towards which our efforts are directed'. In other words, an objective in music education is a direction of movement or a statement of some pre-determined musical action processes. Raudabaugh clarifies this by saying that 'objectives are the criteria by which content is outlined, materials selected, teaching procedures and learning experience developed and progress evaluated'. In Ben Bennett's (in Ajayi, 1996:57) description, 'an objective moves from what is, to what should be and therefore, establishing a gap for which some kinds of actions should be taken'.

According to Steele (Lewy, 1977:65 in Adeogun, 2006), evidence in evaluation is an indication or an outward sign which is composed of (i) acts, words, numbers of things that provide a sign of indication; (ii) that which provides proof of the extent to which the quality we are examining is present in a programme; and (iii) that which when accumulated into a pattern, provides picture adequate for judging the extent to which criteria have been met. It may be described as the indication that the intentionality of a music education programme has been met. Sources of evidence may be through systemic observations, interviews, questionnaires,

group discussions, case studies, reviews of literature, standardized examinations, portfolio analysis and examination results of music students.

Criterion is a measure against which something can be judged. According to Olaitan and Ali (1997:415) in Adeogun, 2006, criteria could be 'a rule, a norm, standard, an objective condition and/or a behaviour which is considered to be found out about the actual programme'. A major step in an evaluation process in music education is to formulate precisely the questions which the evaluator should answer or establish the criteria, yardsticks or benchmark for judgment. The criteria for selecting and evaluating the content of any educational programme are 'validity, significance, interest of the learners and learnability' (Nicholls and Nicholls, 1972 in Adeogun, 2006); 'utility and consistency with social realities' (Wheeler, 1977, and Taba, 1962 based on Adeogun, 2006). To these must be added the learners' background.

Judgment
Programme judgments are decisions made or conclusions reached about how well the programme has satisfied the specified criteria. Accurate programme judgments are predicated on the use of sound criteria and the collection of reliable evidence. Judgment is a summary statement based on the utility and act of a program after its implementation. It is the assigning of values to alternatives and it is derivable from the comparison of the evidence with the criteria for evaluation (Olaitan and Ali, 1997:418 in Adeogun, 2006).

Importance of Evaluation to Music Education
Evaluation makes it possible to judge the worth, usefulness and effectiveness of something, be it an educational programme curriculum, textbook, students' performance

or equipment. The function of programme evaluation in music education is 'to use the evaluative findings to modify, reverse, and/or re-direct programme inputs for present or future programme cycling' (Okoro, 1991:56 in Adeogun, 2006). These findings, according to Okoro, may reveal the objectives that need clarification that the music educational needs of the individuals and society require further amplification that more time is needed, or that the music teaching-learning strategies need to be changed or modified. He further explains that the evaluative findings can be used to determine the viability and effectiveness of the programme.

Other Types of Evaluation

Formative evaluation is used to gain insight into the background knowledge of a learner or group of learners. It is also called a preparatory test. It is used for surveys and decision-making for curriculum planning and not necessarily for ranking learners. It can also be used to assess students' attitudes and responses to aspects of programme design and material, and intervention studies to determine the effects of specific designs, and characteristics on students' mastery and retention of concepts and skills.

Summative evaluation is done at the end of the learning and it is used for decision-making on the students' academic performance which will in turn serve as a guide for future programmes. This can also be viewed as the examination of the effects or outcomes of some objects by describing what happens, consequent upon the programme delivery, assessing whether the programme could have caused the outcome, determining the overall impact of the causal factor beyond only the immediate target outcomes and, estimating the relative cost associated with object or programme.

Conclusion

The reintroduction of music education in public schools in Ibadan metropolis is a critical step in fostering the development of future generations. Music education not only enriches students' understanding and appreciation of music, but also provides opportunities for personal and social growth, emotional expression, and creative thinking. Furthermore, music education can contribute to the preservation and celebration of local cultural traditions, helping to foster pride in and connection to community and history.

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