

Restructuring the music aspect of CCA teacher education curriculum in Nigeria: A study of the University of Nigeria, Nsukka

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Abstract

CCA, which stands for cultural and creative arts, is a relatively new educational innovation that has been implemented in the Nigerian school system. There has been a transition from unidirectional to trilateral concepts and fields of study. The three arts courses of music, drama, and fine arts are required to be consolidated under a single subject, therefore a teacher who teaches all three subjects may be referred to as a trinity or trilateral teachers. Tertiary institutions are now embracing the development of the Department of CCA for the purpose of educating trilateral instructors in an effort to put the CCA policy into effect. The implementation of trilateral teaching is still in its infancy at certain educational institutions; thus, it is confronted with a number of obstacles that have the potential to undermine the program's intended purpose. The findings of this study indicate that the music component of the CCA curriculum at the elementary, secondary, and university levels is defective. This is due to the fact that professional music educators are not engaged in the creation of the curriculum; rather, they are obliged to administer it. This article makes the case for the necessity of inviting expert music educators to assess the music component of the curriculum that is offered to undergraduate students at the CCA. Through the use of the survey and case study research methodologies, this study is of great importance to professional musicians, as well as those who plan and conduct educational programmes.

Introduction

Over the century, curriculum has been defined in various ways. Owing to these definitions, some scholars (National Open University of Nigeria, 2006; NTI, 2000) have classified it them according to programme of studies, programme of activities and according to programme of guidance. In this discourse, the term will be used to mean the totality of programmes given by the school to bring about the overall development of the learners and thus enabling them to fit in as active members of the local and global society (Nakpodia, 2010; NOUN, 2006; NTI, 2000; Ogunrinade, 2013).

Change is inevitable. Over the years, Curriculum planners in Nigeria have propounded and adopted various educational theories as the basis for curriculum review. In the present curriculum for secondary education, some aberration has taken place, giving rise to merger courses such as the following:

Table 1: Aberration in the current curriculum for Basic 1-9

Subject	Subjects combined
Basic Science (BS)	Basic Science, Basic Technology, ICT, Physical Health Education
Vocational Studies (VS)	Home Economics, Agric Science
Religion and National Values Education (RNVE)	Civic Education, Social Studies, Christian Religious Studies, Islamic Religious Studies, Security Education
Cultural and Creative Arts (CCA)	Fine Arts, Drama, Music

Source: Federal Ministry of Education, 2012a, b, c, d, e, f.

This change is more pronounced at the Basic 1-9 (that is from primary up to Junior Secondary School) levels. The crux of this paper is on Music as an aspect of CCA.

Cultural and Creative Arts (CCA) is the latest educational policy that merges three art subjects—Music, Drama and Fine Arts—into one broad whole. Although dance is also one of the CCA subjects, it is rather seen as independent hence it is related to both music and theatre (Drama). Therefore, for this paper, CCA comprises 3, rather than 4 main subjects. Because CCA is a relatively new programme and trilateral teachers are scarce, implementation of this programme has been done mainly by the collaborative effort of subject (unilateral) teachers of which some primary and secondary schools are deficient in one or two of the three subsumed subject[s] teachers that makeup CCA. Drama just like music teachers available is less than enough to meet the educational needs of the country, especially at the primary and secondary levels. Because of this paucity, many (primary and secondary) schools do not offer music as a subject because they lack teachers. Some schools that lack music teachers do not need one. In such schools, music is used as extra-curricular activities during morning assemblies and occasions such as inter-house sports, graduation ceremonies etc (Onu, 2015). Other issues related to CCA are seen in works of Ojukwu & Esimone (2014) Onuora-Oguno (2015).

In recent times, tertiary institutions have designed curricular programmes that are intended to enable a single teacher to handle the three CCA subjects. To achieve this, a department of CCA is being created in some universities including the University of Nigeria, Nsukka. This 3-in-1 programme (at the undergraduate level) is what I refer to as a trilateral teaching programme. The success of this experiment will, to a large extent, be determined by the quality and quantity of

experts in each concerned field involved in the planning. As has been noticed by Barrett (2009), the music curriculum will continually be flawed so long as classroom teachers and music curriculum experts are not carried along in the planning process. This will result in diverse ‘bias’ (Ibukun & Aboluwodi, 2010, p. 12). It is amazing how the music curriculum is “created by others” (Barrett, 2009, p. 6) outside the discipline. Such curriculums will most likely lead to a counter-productive end. A survey into the CCA curriculum for Primary 1-3, 4-6 and JSS 1-3 otherwise known as Basic 1-9 and the curriculum designed for the Department of CCA, University of Nigeria, Nsukka (UNN) is studied. Thus subsequent discussions in this paper are based on findings from the analyses of the various aspects of the CCA programme of study at the primary, secondary and tertiary levels.

Methodology

This investigation adopts purposive sampling technique in investigating the music aspect of the CCA curriculum for the undergraduate trilateral teaching programme of the University of Nigeria, Nsukka vis-à-vis CCA curriculum for Basic 1-9. Analysis is done in terms of scope, content, sequence and validity. Data gathered from the case study are analyzed using the pie chart, bar graphs and tables, percentages and frequencies where applicable.

Scope of undergraduate CCA curriculum, music aspect

Scope-wise, the curriculum is too narrow and so it lacks sequence. Although there are 12 courses altogether, in the actual sense, there are 5 courses when all related courses are merged as is seen in Figures 1 and 2.

Table 2: Undergraduate CCA curriculum (music aspect)

	Course code	Course title	Unit loads
First year	MUS 141	African Music and Society ^[a]	2
	MUS 161	Primary Instrument Study ^[b]	1
	MUS 164	Performance Workshop II ^[c]	1
Second year	MUS 231	African music and Society II ^[a]	2
	MUS 243	Primary instrument Study II ^[b]	1
	MUS 264	Performance Workshop IV ^[c]	1
Third year	MUS 323	Composition ^[d]	2
	MUS 361	Primary Instrument Study III ^[b]	1
	MUS 324	Conducting and Performance Management ^[e]	1
	MUS 364	Performance Workshop IV ^[c]	1
Third year	MUS 461	Primary Instrument Study IV ^[b]	2
	MUS 464	Performance Workshop VIII ^[c]	2
NB: [a], [b], [c], [d], [e] are used to show the frequency of related courses			17

Table 3: Abridged version of undergraduate CCA curriculum (music aspect)

Courses	Frequency	Cumulative unit loads
[a] African music and society	2	4
[b] Primary instrument study	4	5
[c] Performance workshop	4	5
[d] Composition	1	2
[e] Conducting and performance management	1	1
	12	17

From the foregoing, the music aspect of this programme is like a house without a foundation and supporting pillars, such a structure will collapse after some time under pressure.

The place of music in Basic 1-9 CCA curriculum and trilateral teaching curriculum

Basically, CCA is comprised of Fine Arts, Drama and Music. It will be logical to infer that all three subjects will receive equal attention in the curriculum. In the light of the other CCA subjects, music occupies a narrow scope. This downgrade of music in the trilateral teaching curriculum is also reflected in CCA curriculums of Basic 1-9. In essence, music is relegated to the background while drama and fine art receive more emphasis (of sequence scope and options) as is seen in figures 1 and 2 below.

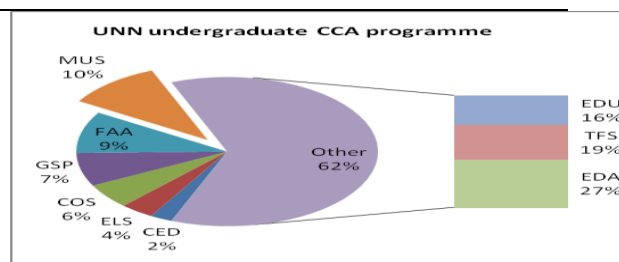


Figure 1: The place of music in UNN trilateral teaching (CCA) curriculum in terms of course contents

Key: GSP (General Studies) COS (Computer Studies) ELS (English as a Second Language) CED (Entrepreneurship studies) EDU (Education) TFS (Theatre and Film Studies) EDA (Arts Education) FAA (Fine and Applied Arts) MUS (Music)

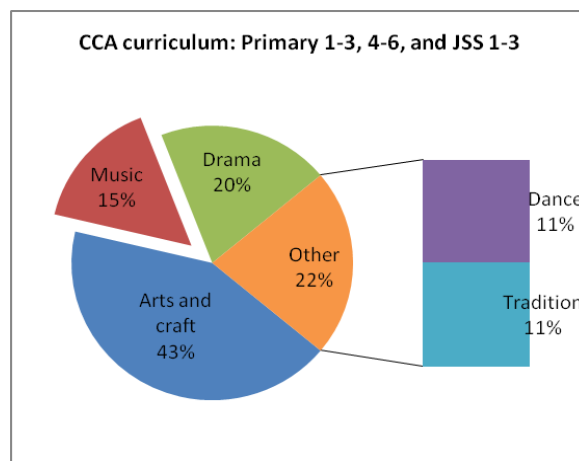


Figure 2: The place of music in Basic 1-9 CCA curriculum in terms of subject contents

The status of music in the undergraduate CCA curriculum in terms of core, ancillary or elective

In the trilateral teaching curriculum, subjects are classified under the headings: core, elective and ancillary. Core subjects are essential subjects, electives are optional courses while ancillary occupies a position of lesser importance. In the current CCA undergraduate curriculum, there are nine courses altogether. Music just like the other 2 CCA subjects is placed as either an elective or ancillary course. When analyzed in terms of core, elective and ancillary, the following is obtainable as is seen in Figure 3.

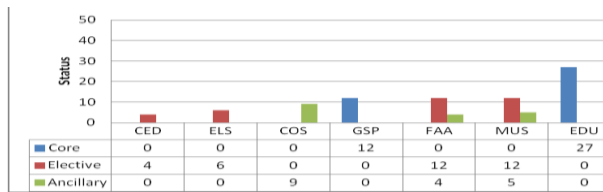


Figure 3: Status of the trilateral teaching programme in terms of core, elective and ancillary

The position of ‘core’ is reserved for Education (EDU) courses and Arts Education courses (EDA). The main courses that make up cultural and creative arts are either elective or ancillary as Figure 4 shows. The only time music enjoys a place as a core subject is when it is subsumed under Arts Education courses (EDA) as Table 4 shows.

Table 4: Details of the music aspect of Arts Education (EDA) core subjects

Course code	Course title	Unit load
EDA 231	Music in ceremonies	1
EDA 232	Composition of choreographic dances and occupational rhythms	1
EDA 332	Music in occupations	1
		3

Of the three CCA courses, while it looks as if Fine Arts has the least attention as it appears in Figure 4, by the time Drama, Fine Arts and Music courses in EDA are analyzed and collated as seen in (fig. 5) with the previous result (as in fig. 3, and 5), it becomes that music has the least attention of the 3 CCA subjects as is seen in figure 6.

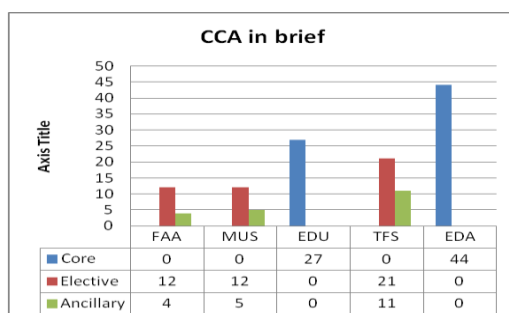


Figure 4: The place of trilateral subjects in the CCA undergraduate programme

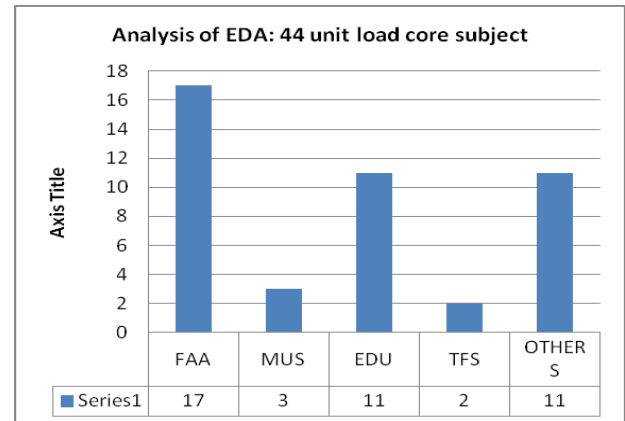


Figure 5: Analysis of EDA courses

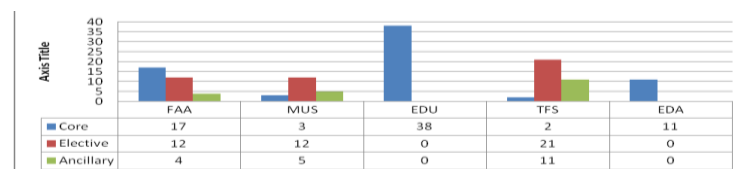


Figure 6: Overview of main courses in the undergraduate trilateral teaching programme

Trilateral teaching in terms of credit unit load

To examine the CCA courses offered in terms of credit unit loads attached to each course, it is observed that Education, Theatre and Film Studies and Music have 12 courses each while Fine and Applied Arts have 7 courses. Even at that, there is inequality among these courses as it appears it is only music that has mostly 1 unit load courses as is seen in figure 9.

Table 5: Credit unit load of (UNN) trilateral teaching undergraduate courses

Courses	No of courses	1 unit (frequency)	2 unit (frequency)	3 unit (frequency)	Total unit loads
Education	12	0	9	3	27
Theatre and film studies [Drama]	12	0	4	8	32
Fine and applied arts	7	0	5	2	16
Music	12	7	5	0	17

possible when there is conformity between what the trilateral teachers learn in school and what they are expected to teach upon graduation. When the CCA curriculums of Basic 1-9 are analyzed, it is observed that there is a lacuna between the training the trilateral teachers received and what they are expected to implement. In other words, a juxtaposition of both curriculums in terms of relatedness shows that there is only a 29% relationship between what the trilateral teachers learnt and what they are to teach, considering the music aspect. Teachers trained in this system will not only make a mess of themselves but also of the music profession. Tables 6 and 7 juxtapose the relatedness of topics trilateral student-teachers are taught in terms of which topics are related (to the Basic 1-9 curriculum), unrelated and are probably to be learnt during the trilateral teaching programme.

CCA curriculum of Basic 1-9 vs. CCA undergraduate curriculum: A juxtaposition for relevance

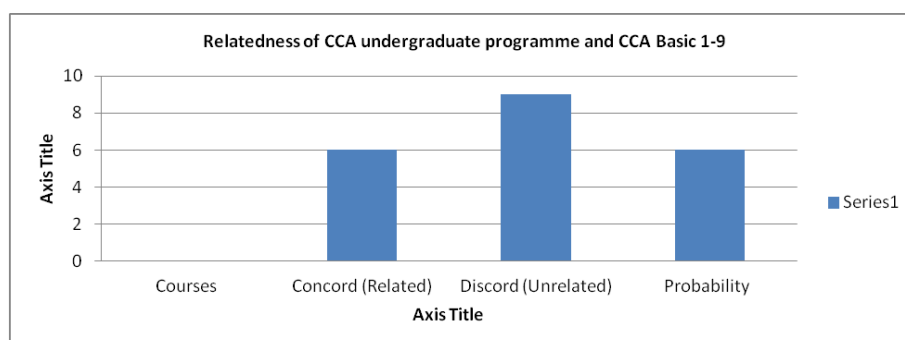
It is not unusual to expect that trilateral-trained teachers should be able to implement the CCA curriculum. That is

Table 6 Relationship between the music aspect of Basic 1-9 CCA topics and the music aspect of trilateral CCA courses

Class	Topics	Concord (Related)	Discord (Unrelated)	Probability
Primary 1	Children’s rhymes		+	
Primary 2	Traditional songs/folk songs	+		
	Melodic patterns of traditional songs	+		
Primary 3	Nil			
Primary 4	Definition of music			+
	Nigerian musical instruments and sound they produce	+		
	Foreign musical instruments		+	
	Classification of musical instruments and sounds			+
Primary 5	Songs/music with Nigerian identity	+		
	Creating music with solfa notation		+	
	Music notes and their values		+	
Primary 6	Rhythmic patterns			+
	Choral singing			+
JSS 1	Theory of music: Fundamentals of music		+	
	Ear training and harmony		+	

	Rudiments of music		+	
	Playing an instrument (recorder)	+		
	Use of music			+
JSS 2	History of music		+	
	Musical practices (a) Listening (b) singing			+
JSS 3	Uses of music	+		
	Creating music/ solfa notation values		+	
		6	9	6

Figure 7: Relatedness of Basic 1-9 CCA and University CCA curriculums



Findings

The following issues are borne out of the analysis of the CCA curriculums for Basic 1-9 and the trilateral teaching curriculums

1. Some music teachers are not living up to expectations; they have been exposed to working under pressure at the expense of their jobs. Music teachers in some schools complained that in the absence of Fine Arts and Drama teachers, they are coerced to teach all 3 subjects in the name of CCA.
2. Music foundational courses are absent from the trilateral teaching curriculum.
3. Music curriculum experts were not consulted in designing the curriculum, thus it is marred by errors (especially as related to sequence). This shortcoming is observable in both the Basic 1-9

CCA curriculum and the trilateral teaching curriculum.

4. The scope of the music aspect of the curriculum is too narrow in depth and breadth.
5. Music in the trilateral teaching programme is classified as either an elective or ancillary course.
6. The trilateral teaching curriculum is overloaded with courses some of which are irrelevant.
7. Of the three trilateral and Basic CCA subjects, music is the least emphasized in the curriculums.
8. From all indications, chances are high that these trilateral graduate teachers will be musically incompetent to face the musical demands of the world of works since there is no correlation between what was studied (in the university) and what is expected to be taught (in

primary and secondary schools). Thus, the validity of the curriculum is questionable.

Consequences

1. The curriculum is rejected in some primary and secondary schools across the federation on grounds that it will if followed strictly, produce failures in external examinations such as JSCE and State unified exams.
2. On the contrary, some teachers uphold that with the curriculum, students can read and pass their exams but it will not appeal to their personal development.
3. Hence it did not follow the sequence of starting from basic to advanced, simple to complex, and known to unknown, it makes the subject too complex to understand and appreciate.
4. If the unilateral music programme had the shortcoming of creating a gap between all levels of education, the CCA programme can widen that gap farther apart so that in the long run, tertiary institution lecturers will be at the receiving end to bear the burden of righting the wrongs caused by faulty foundation the learner was exposed to in his primary and secondary school years.
5. The said curriculum, if held unto will only produce teachers who are jack-of-all-trade, master-of none.
6. Some schools have given in to drafting their music curriculum while others especially some big private schools have rather adopted British and American curricula in

their schools, in which case, music studies enjoys the status of a core subject at the Primary and Secondary levels.

Recommendation

1. School administrators should appreciate unilaterally trained music educators hence they are in the best position to tentatively amend the flaws of the music aspect of the CCA curriculum for Basic 1-9.
2. School administrators should discontinue compelling unilateral teachers to be trilateral; it is as good as trying to fix a square peg in a round hole. The consequence is catastrophic for both the students and teachers.
3. At the tertiary level, the 3 CCA subjects, especially music, should be included among the core and elective courses rather than elective and ancillary.
4. To give the present curriculum a face of relevance and functionality, the trilateral curriculum should be reviewed so that basic foundational courses can be included in the music aspect of the trilateral curriculum.
5. Curriculum planners should at least try to balance the discrepancies that are responsible for the marginalization of the 3 CCA subjects.
6. Professional associations, such as the Association of Nigerian Musicologists (ANIM) and Music Educators in Nigeria (COMEN) should see to it that they are represented in the planning and administration of curricular

endeavours geared towards producing competent and professional musicians.

- To avoid the jack-of-all-trade, master-of-none syndrome, concerted efforts geared toward mastering each aspect of the CCA should be implemented so that, instead of running the 3-in-1 subject areas concurrently, a year may be devoted to the studying of each aspect. As regards the music aspect, two models are suggested in the appendix. Model I is suitable for use if the 3 aspects are to run concurrently while model II is recommended if the programme is to be run unilaterally.

Conclusion

Technically, the fruition of CCA is a long-term goal. If since independence hitherto (56 years), there are still insufficient (unilateral) music educators nationwide, it means that 50 years hence (2066) may not be enough to circulate trilateral teachers to meet the educational needs of Nigeria. Thus, unilateral teachers should be seen as “a bird at hand” that is “worth more than a million in the field”. Beyond all reasonable doubt, it is obvious the music aspect of the CCA curriculums needs to be reviewed if sustainable development is to be achieved. Curriculum experts from each of the trilateral subject areas (especially the music sector which is often ignored) should be involved in virtually all the stages of curriculum design to enable the achievement of national educational goals.

Appendix

Suggested Syllabus of CCA [Music aspect]

Figure12 Suggested Syllabus Model I

	Core	Unit load	Elective	Unit load
First year	MUS 101 Music as Art and Science	2	MUS 164 Performance Workshop-African Ensemble	1
	MUS 111 Rudiments of Music	1	MUS 164 Performance Workshop-Western Ensemble	1
	MUS 131 Survey of History of Western Music	2		
Second year	MUS 121 Foundations of Musicianship I	2	MUS 243 Primary Instrument Study (African) I	1
	MUS 123 Tonal Harmony I	2	MUS 243 Secondary Instrument Study (Western) II	1
	MUS 131 Survey of History of Western Music	2		
Third year	MUS 241 African music: Theoretical Studies I	2	MUS 243 Primary Instrument Study (African) I	1

	MUS 243 African Music: Music and Society	2	MUS 243 Secondary Instrument Study (Western) II	1
Fourth year	MUS 323 Composition	2	MUS 164 Performance Workshop-African Ensemble	1
	Music Technology	2	MUS 164 Performance Workshop-Western Ensemble	1
		15		8

Table 4 Model II

Core	Unit load
MUS 101 Music as Art and Science	2
MUS 111 Rudiments of Music	1
MUS 131 Survey of History of Western Music	2
MUS 121 Foundations of Musicianship I	2
MUS 123 Tonal Harmony I	2
MUS 131 Survey of History of Western Music	2
MUS 241 African Music: Theoretical Studies I	2
MUS 243 African Music: Music and Society	2
MUS 323 Composition	2
Music Technology	2
Elective (<i>choose a minimum of 2 units with the inclusion of one instrument of study</i>)	
MUS 243 Primary Instrument Study (African) I	1
MUS 243 Secondary Instrument Study (Western) II	1
MUS 164 Performance Workshop-African Ensemble	1
MUS 164 Performance Workshop-Western Ensemble	1
	21

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