

ADEQUATE LESSON PLAN: A PREREQUISITE FOR EFFECTIVE TEACHING AND LEARNING OF MUSIC

Ebele V. Ojukwu

Department of Music,
Nnamdi Azikiwe University, Awka

ABSTRACT

Adequate lesson plan is a *sine qua non* in the teaching/learning process. Students must be properly guided through planned activities so that learning may be acquired. Learning requires the active participation of the learner. Planning aimed at achieving a successful outcome is very necessary in any human endeavour. Teachers are involved in very many ways in the things that learners do in school and therefore, should have a firm grip of the fundamentals of the lesson plan and their import in purposeful teaching. This paper is aimed at portraying an ideal and realistic music lesson plan that is sensitive to the musical needs of the students. The paper looks into the concept of lesson plan as emanating from the scheme of work via the curriculum till the process of classroom teaching is completed. Two samples of activity based lesson plans on music that provide the framework of what should be taught, how it should be taught, what it should be taught with and how learning outcomes should be assessed are shown. Suggestions are made on the need for music teachers to always base their teachings on a solid lesson plan.

INTRODUCTION

School learning is based on the assumption that what is learnt in school will be transferred to life situations outside the school. According to Onuigbo (1997) “If learning is not remembered or made use of, there is no need learning at all, because learning involves applicability to life” (p. 116). Teachers should teach for transfer. Ojukwu (2009) stated that, “the extent of transfer of an academic subject clearly depends on the teaching methods” (p. 44). A method of teaching can be considered successful only in so far as it results in progress toward the objectives of a course. Teaching and learning like any other activity in life has been undergoing changes. What used to be teaching and learning over the years has changed. The knowledge and pedagogical skills of teachers at all levels of the nation’s educational system must be updated to meet with the changes in the curriculum and the wider society. Teachers are expected to adopt activity-based teaching techniques aimed at learner-centeredness in preparing their lessons. A teacher is evaluated according to his/her methodology of teaching (Ekpere, 1990: 58). The content of the programme determines the methodological approach to adopt. Onwuka (1997) argued that “the methodological competence has to do with the management of lesson content and the teacher’s ability to project plans and proceedings over a period of time” (p. 81).

Towards the achievement of educational aims and purposes, curriculum may be viewed as an answer to the learner’s question, ‘why do I have to learn this?’ The scheme of work is viewed

as the answer to the teacher's question, 'what am I going to do?' It is the teacher's equivalence of the builder's blue print. It is a working document. It is not immutable, just as building plans can be changed up to a point. The scheme sets out what the teacher is planning for the whole twelve weeks of the course on a session by session basis while the lesson plan is finer grained and looks at what the teacher is going to do within each lesson or seminar or workshop (<http://www.wikihow.com>).

A scheme of work is an essential part of the teacher's equipment without which there will be no successful teaching. A scheme of work contains what is to be taught. It also describes how the teaching should take place, the text books to use, the exercises to be completed and the activities the students should engage in. It is the teacher's vital and useful plan of what to teach during every lesson throughout the academic year (<http://www.wikihow.com>). The scheme of work is derived from the syllabus which is a 'condensed outline or statement of the main points of a course of study springing up from the broad curriculum' (Maduewesi, 1999:90). It is the duty of a trained music teacher to make a clear and logical break down of the syllabus into manageable portions on yearly, termly and weekly basis. A good music scheme of work set out at the beginning of the school year or term is a good guide for the music teacher to know how much that is expected from him/her to cover and should strive to cover before the term runs out. It will also aid the teacher in gathering the necessary instructional materials and musical equipment before a topic comes up in order to prepare an adequate lesson plan for the effective teaching of that topic. In preparing the music scheme of work, the music teacher should put into consideration the needs of the students who will use the scheme in terms of their maturational level and cultural background: The contents of the music scheme of work ought to be realistic and sensitive to the needs of the community where the school exists.

A competent teacher further breaks down the scheme of work into smaller portions that could be dealt with in a period of few weeks. This is called unit of work. This covers an aspect of some activity or event which is large enough to be comprehensive. A unit is a planned sequence of learning activities or lessons covering a period of few weeks. Organizing music lessons in unit plan enables a music teacher to make for more individualized instruction. It is a projected plan for carrying out of those learning activities and the provision of students' activities which lead to the realization of the objectives of a course of instruction. This will go a long way in facilitating comprehension and increase students' interest.

The lesson plan is the last phase in the process of curriculum implementation. It is a "process whereby the teacher gives a serious thought about what and how he/she is going to teach a lesson" (Maduewesi, 1999:108). A well developed lesson plan reflects the interests and needs of the students. It incorporates best practices for the educational field. The lesson plan correlates with the teacher's philosophy of education which is what the teacher feels is the purpose of educating the students (en.wikipedia.org/wiki/lesson_plan). Ogunleye (2004) opined that the beautiful and ugly shapes of things to come no doubt are cast in the solid blocks of the ongoing reality. In other words, the lesson plan of the teacher goes a long way in determining whether the objective of the lesson can be met or not. A good music lesson plan must involve the following: what to teach, how to teach, and materials to use; the

methods to employ in order to ensure optimal learning, and how to determine if learning has actually taken place (assessment).

Features of a Good Music Lesson Plan

- The topic / content / subject matter
- Duration / time
- Class
- The instructional objectives / specific objective
- The entry behaviour
- The instructional materials
- Teaching strategies
- The instructional procedure
 - i. Introduction of the lesson / set induction
 - ii. The main body of the lesson (both teacher's activities and students' activities)
 - iii. Evaluation
 - iv. Conclusion / closure
- Chalk board summary / note
- Students assignment / class exercise / test (Maduewesi, 1999)

Preparing the Lesson Plan

It is the responsibility of the teacher to put down his/her lesson plan using the steps or features mentioned above.

- **The Topic/Subject Matter/Content:** It is expected that a competent music teacher should select from the scheme of work concept, skills, knowledge, facts, information and principles that can be treated within a stipulated lesson period of forty minutes per lesson. (National Policy on Education 2004). A teacher should not choose too much as to end up rushing the lesson for want of time or take too small that the lesson is finished within 15-20 minutes.
- **Instructional Objectives:** The objective of the lesson is what the teacher wants the students to achieve at the end of the lesson. The objective keeps the teacher in focus and prevents him/her from wandering away from the topic. Objectives should be framed in measurable and observable terms using activities that require active participation of the learner stating behaviours or action expected from the learner at the end of the lesson in order to ensure that learning has taken place. A lesson should be limited to few objectives that can be achieved within a stipulated time and should reflect the three domains – cognitive, affective and psychomotor.
- **Entry Behaviour:** The teacher should base her teaching upon the knowledge the students have acquired previously. It is concerned with the knowledge that appears relevant to the new topic to be learnt and that will help the students to learn more

when reminded of the earlier knowledge. For example in teaching classification of African musical instruments, students are familiar with some local musical instruments within their locality.

- **Instructional Materials:** The teacher makes a list of all the instruments, equipment and materials needed, which he/she must provide for the teaching of a particular lesson to satisfaction. From the synthesis of Maduakonam, 1998; Ezeani, 1999; Ikibe, 2002; Idolor, 2002; Agu, 2008; and Ojukwu, 2009, it becomes clear that the teaching of music should go beyond more recapitulation of facts since music cannot be successfully thought through conventional talk and chalk method. Teachers should recognise the need for increase utilization of sensory materials in the teaching and learning of music in order to stimulate the students' interest and motivation towards participation in their learning situation.
- **Introduction of the Lesson/Set Induction:** Every lesson must have one kind of introduction or the other. There are various ways a competent music teacher can introduce the lesson and achieve the desired result. It may be in form of short story that can quickly lead to the content at hand, it may come in form of asking simple but relevant questions to the students, or in form of posing a problem for them to solve that is relevant to the topic at hand. Which ever way, the introduction must be brief must be stimulating enough in order to arouse the interest and curiosity of the students to get them alert and responsive to the lesson.
- **Presentation:** This is the main body of the lesson plan and it is here that the ground is prepared for the achievement of the objective of the lesson. The presentation of the lesson must be logical and sequential and should be presented in steps in order that important points must be emphasised in the course of the lesson. The teacher's use of all his/her ingenuity and a very good knowledge of his/her subject matter are very necessary at this stage.
- **Evaluation/Assesment:** It is at this stage that the objective set at the beginning is tested to see the realisation. In most cases, evaluation is on going during the lesson since the teacher can ask questions while the lesson is going on. The teacher must list the questions he/she plans to use to test the students' knowledge and must consider the lesson objective before arriving at what to evaluate.
- **Conclusion/Closure:** At the end of the lesson, there is need for some concluding activities for every lesson period. Such activities tend to make what has been learned more meaningful since it involves re-emphasising the most important portions of the lesson. Closure summarises the major points of the lesson, links the new and old knowledge, consolidates students' learning and draws attention to the end of a learning sequence (Maduewesi, 1998). A competent music teacher varies the concluding part of the lesson. It may come in the following ways: asking a student to summarise the main points of the lesson; emphasising the importance of making use

of the skills learned; brief oral review of the highlights of the lesson and the introduction of the topic for the next lesson; leaving a thought-provoking problem that can occupy the minds of the students till the next lesson (Okorie, 1979).

- **Assignment:** This is a set of tasks in form of projects, series of problems to solve or questions to answer given to students at the end of the lesson which they are expected to complete in a given time. It is necessary to include the giving of assignment to the students at the end of the lesson as part of the lesson plan. This is because assignments tells the students what to do after school hours which must be related to what they have done or what they will still do in the next lesson. Assignment should be given either to individual student or to group depending on the nature of the assignment.

Presentation of the Sample Music Lesson Plans

Two schools in Awka metropolis that offer music as an aspect of cultural and creative arts were selected. They are Igwebuiké Grammar school, Awka and St. John of God Secondary School, Awka. In each of these two schools, the junior secondary school three students were selected. Two lesson plans were prepared from the two topics chosen from their scheme of work using tabular/horizontal form. The contents of the lessons are:

- Classification of African musical instruments.
- Nigerian folk songs; uses of folk songs; and the folk songs in the locality.

The JSS three students of the above mentioned schools were taught using the sample lesson plans presented below.

Presentation of the Sample Lesson Plan used to Teach the Students of Igwebuiké Grammar School, Awka

School: Igwebuiké Grammer School, Awka.

Class: J. S. III.

Duration: Double Period of 40 Minutes per period.

Content: Classification of African Musical Instruments.

Specific Objective: By the end of the lesson the J. S. III students will be able to:

- 1 Mention the four (4) classes of African musical instruments
- 2 Enumerate at least ten (10) African musical instruments
- 3 Give at least two (2) examples of instruments from each of the four (4) classes of African musical instruments.
- 4 Differentiate between the idiophone and aerophone classes of African musical instruments.

- 5 Give the extra musical functions of any mentioned African musical instruments.

Instructional Materials:

Musical pot (*udu*); wooden drum (*ekwe*); large gong (*alo*); beaded rattles (*ichaka*); drum (*igba*); thumb-piano (*ubo aka*); metal gong (*ogene*); notch-flute (*oja*); plywood drawing; chalk; and black board.

Teaching strategies: Set induction; illustration; use of examples; stimulus variation; non verbal communication; extra verbal communication; questioning; and closure.

Entry Behaviour: Students are familiar with African musical instruments within their localities.

INSTRUCTIONAL PROCEDURE

CONTENT DEVELOPMENT	TEACHER'S ACTIVITY	STUDENTS' ACTIVITY	STRATEGY
STEP 1: Introduction. Provide stimulus for recall of previous learning.	<p>*Instruct the students to mention the African countries they know and the musical instruments within their locality.</p> <p>*Explains that African musical instruments refer to instruments found in African countries. Africans make their musical instruments from wood of local trees, iron, stone, clay, hides and skins, gourds, bamboo, bush ropes and animal horns.</p> <p>* The life style of the African people and the materials available in their community influence their choice and the use of musical instruments.</p>	<p>*Mention all the African countries they know and the musical instruments within their locality.</p>	Set induction
Completion	<p>*African musical instruments are grouped into four major classes according to the cause of sound generation.</p>	<p>*Repeat the names of the four classes of</p>	<p>Illustration. Verbal</p>

of stimulus situation.	*These classes include: idiophone; aerophone; chordophone; and membranophone.	African musical instruments.	communication
STEP 2: Presentation of the available idiophone musical instruments (real instruments and those drawn on the cardboard paper)	<p>1. Idiophone:</p> <p>*Explains that idiophone instruments are body sounding instruments found in all African countries. They are instruments whose bodies vibrate sound when they are struck, shaken or plucked.</p> <p>*Employs the students to recall the instruments in this category.</p> <p>*Struck idiophones Examples: metal gongs (<i>ogene, alo</i>); wooded gongs (<i>ekwe, ikolo, uhie, okpokoro</i>); xylophone (<i>ngedegwu</i>); percussion pot (<i>udu</i>);</p> <p>*Shaken idiophones: examples: primary rattles such as basket rattles (<i>oyo</i>); beaded rattles (<i>ichaka</i>); secondary rattles such as (<i>ekpiri, ijere</i>). Plucked idiophones examples: thumb piano (<i>ubo aka</i>).</p> <p>*Mention both musical and extra musical uses of idiophone instruments:</p> <p>Rhythmic and accompanying instruments; for transmitting verbal messages (<i>ogene</i>); for divination and healing purposes (<i>ekpiri</i>); for attracting attention,</p>	<p>*Make attempts to recall African musical instruments under this category.</p> <p>*Play some of the musical instruments to see how the sounds are produced.</p> <p>*Attempt mentioning some musical and extra musical functions of idiophone instruments.</p> <p>*Ask questions as the need</p>	Use of examples, Illustration, Stimulus variation.

	<p>making babies to walk, assembling of the people, emphasizing the movement of the dancers (<i>mgbiringba</i> and <i>ijere</i>); and for announcing the death of prominent persons in the community (<i>ikoro</i>).</p> <p>*Demonstrate how the instruments can be used in such occasions.</p>	arises	Illustration, Stimulus variation.
<p>STEP 3:</p> <p>Presentation of available aerophone instruments and cardboard drawings presentation.</p>	<p>2: Aerophone</p> <p>*Explains that aerophone instruments are those instruments that produce sound when the air inside them is activated through blowing. They are of different types: flutes, reed pipes, trumpets and horns. Flutes: notch flute (<i>oja</i>, <i>pipilo</i>, <i>atenteben</i>, <i>agbe</i>).</p> <p>Reed pipe: (<i>algaita</i> from Hausa)</p> <p>Trumpet (<i>kakaki</i>). Horn: (<i>odu-okike</i>, <i>odu-enyi</i>, <i>kaho</i>, <i>nja</i>, <i>ekpere</i>, <i>opi</i>, <i>eyin erin</i>, <i>kaho</i>).</p> <p>* Mention the musical and extra musical functions of aerophones:</p> <p>Used for conveying signals and verbal messages as well as music; for traditional rulers during installation and <i>ofala</i>; notch flute (<i>oja</i>) is used for wrestling and dances in Igbo land.</p>	<p>*Attempt mentioning aerophone instruments.</p> <p>*Attempt mentioning musical and extra musical functions of aerophone instruments.</p> <p>*Ask questions as the need arises</p>	<p>Illustration</p> <p>Use of examples</p> <p>Stimulus variations</p> <p>Verbal and Non verbal communication</p>
<p>STEP 4:</p> <p>Presentation of available chordophone instruments and</p>	<p>3. Chordophone:</p> <p>*Explains that chordophone instruments are those musical instruments that produce sound by means of agitated strings stretched from one point to another. They</p>	<p>*Attempt mentioning the chordophone musical instruments they know</p>	<p>Illustration;</p> <p>Use of examples;</p> <p>Stimulus</p>

cardboard drawings presentation	<p>can be plucked, bowed or struck.</p> <p>*Examples: musical bow (<i>une</i>), zither (<i>ubo-akwara</i>), lute (<i>goje, molo, tabulu, kukuma, gurmi, garaya, anana and gulum</i>).</p> <p>*Explains that chordophone instruments are used particularly as solo instruments.</p>	*Ask questions as the need arises	variations; Verbal and Non verbal communication
<p>STEP 5:</p> <p>Presentation of available chordophone instruments and cardboard drawings presentation</p>	<p>4. Membranophone:</p> <p>*Explains that membranophone instruments are those musical instruments which produce sound when their stretched membranes are agitated through playing with bare hands or striking with a stick. Some membranophones are single headed while some are double headed drums. They appear in wide variety of shapes and sizes.</p> <p>*Examples: Igbo (<i>igba, nkwa, abia</i>); Yoruba (<i>iya-ilu, dundun, gangan, benbe, omele, bata</i>), Hausa (<i>ganga, kalangu, taushi</i>), Fulani and Kanuri (<i>gudugudu</i>) et-cetra.</p> <p>*Musical and extra musical functions of membranophone instruments.</p> <p>Drums provide the basic rhythm of all African music; master drummer unifies the ensemble and signals the dancers in change of beat; they are used for signals; they are used for non verbal communication; to extol the might and majesty of the</p>	<p>*Attempt mentioning membranophone instruments.</p> <p>*Attempt mentioning musical and extra musical functions of membranophone instruments.</p> <p>*Ask questions as the need arises</p>	<p>Illustration;</p> <p>Use of examples;</p> <p>Stimulus variations;</p> <p>Verbal and Non verbal communication.</p>

	king.		
STEP 6: Evaluation. Additional examples of concept to ensure relationship and learning transfer.	<p>*Directs the following questions to the students:</p> <ol style="list-style-type: none"> 1. Enumerate any ten African musical instruments you know. 2. List the four classes of African musical instruments you studied. 3. For each of the four classes of African musical instruments you listed, give two examples. 4. Body sounding instruments are classified as _____ while the instruments that produce sound by means of air are classified as_____ 5. Give the extra musical functions of the following musical instruments: i. wooden drum (<i>ekwe</i>) ii. seed rattle (<i>ekpiri</i>) iii. giant wooden gong (<i>ikoro</i>) iv. notch flute (<i>oja</i>). 	*Answer the questions directed by the teacher.	Questioning, Verbal and Non verbal communication.
STEP 7: Appraisal providing feedback.	<p>*Gives the answers to the questions asked.</p> <p>*Short black board summary.</p> <p>*Take home assignment.</p>	<p>*Make attempts to answer the questions themselves.</p> <p>*Copy the black board summary inside their note books.</p> <p>*Copy the take home</p>	Closure. Verbal and Non verbal communication.

		assignments	
--	--	-------------	--

Presentation of the Sample Lesson Plan used to teach the Students of St John of God Secondary School, Awka

- Name of School: St John of God Secondary School, Awka.
- Class: J. S. 111
- Duration: Double period of 40 minutes per period
- Content: Nigerian Folk Music
- Specific Objective: By the end of the lesson, about 95% of J. S. III Students will be able to:
1. Define the term folk music
 2. Mention at least three (3) uses of folk music
 3. Give at least three (3) examples of folk songs.
 4. Explain the moral values in folk songs.
 5. Write at least one folk song from one's locality in vernacular.
- Entry Behaviour: Students have been singing folk songs in their own vernacular languages.
- Instructional Materials: Musical pot (*udu*); wooden drum (*ekwe*); large gong (*alo*); beaded rattles (*ichaka*); drum (*igba*); thumb piano (*ubo aka*); metal gong (*ogene*); notch flute (*oja*); plywood drawings; chalk; and black board.
- Teaching strategies: Set induction; illustration; use of examples; stimulus variation; non verbal communication; extra verbal communication; questioning; and closure.

INSTRUCTIONAL PROCEDURE

CONTENT DEVELOPMENT	TEACHER'S ACTIVITY	STUDENTS' ACTIVITY	STRATEGY
STEP 1: Introduction Providing stimulus for recall of previous learning.	*Directs students' attention to her and sings a familiar folk song expressing joy of a new born baby. *Encourages the students to repeat the song.	*Listen carefully to the teacher's song and repeat the song as the teacher directs.	Set induction

	<p>*Students are instructed to sing other songs similar to the teacher's song which they usually sing at home. *Explains that such songs are called folk songs.</p> <p>* Gives definition of folk song as traditional or indigenous music of the people.</p>	<p>*Make attempts to sing familiar folk songs.</p>	<p>Verbal communication</p>
<p>Completion of stimulus situation.</p>	<p>*Paste plywood writings on the board.</p>		
<p>STEP 2: Verbal statement of previously learned lesson.</p>	<p>*Inquire from the students how they learnt the folk songs they sing. *Explains that folk songs are transmitted from one generation to another through the word of mouth. In other words, the composers of folk songs are not known.</p>	<p>*Make attempts to remember how they learnt the folk songs they sing.</p>	<p>Illustration</p>
<p>STEP 3: Functions /Uses of folk songs Requiring recall of previously learned concept.</p>	<p>*Students are instructed to mention the occasions in which folk songs are used. *Examples: Lulling babies to sleep; Moonlight play for recreation and relaxation; to teach the young ones the norms and customs of their community; to express the joy of a new baby; to express sorrow over the loss of a dear one; to ginger people in wars, wrestling and works; to extol the greatness of the kings or inferential people in the community; to teach the young ones morals and</p>	<p>*Mention the functions of folk songs. *Give examples of folk songs and the occasions in which they can be used.</p>	<p>Use of examples, stimulus variation, verbal and non verbal communication.</p>

<p>Association of folk songs to other concepts.</p>	<p>virtues of life; et-cetra. *Students are encouraged to give examples of folk songs at the mention of any function of the folk song. *Asks the students to say the morals they learn from any mentioned folk song.</p>	<p>*Attempt to enumerate the morals involved in any mentioned folk song by the teacher.</p>	
<p>STEP 4: Association of concept of folk song to rhythm.</p>	<p>*Divide the students into two groups. *Distribute the available local musical instruments to one group and instructs the students the rhythms to play while the other group sings and demonstrates the given folk songs. *Let the students sing about three different folk songs and then exchange with the other group. *Entertains questions from the students.</p>	<p>*One group plays the local musical instruments to the rhythm of the folk songs while the other group sings and demonstrates the folk songs. *Groups exchange roles. *They ask questions as the need arises.</p>	<p>Stimulus variation, verbal and non verbal communication Illustration.</p>
<p>STEP 5: Evaluation. Additional examples of concept to ensure</p>	<p>*Directs the following questions to the students: 1. What is folk song? 2. Mention any three uses of folk song.</p>	<p>Answer the questions verbally or written as directed by</p>	<p>Questioning, verbal and non verbal communication.</p>

relationship and learning transfer.	<ol style="list-style-type: none"> 3. List any three folk songs you know. 4. Explain briefly the moral values in the folk songs you listed. 5. Write in full any folk song from your locality in your vernacular language. 6. Who composed the folk song? 	the teacher.	
STEP 6: Appraisal providing feedback.	<ul style="list-style-type: none"> *Gives the answers to the questions asked. *Short blackboard summary. *Take home assignment. 	<ul style="list-style-type: none"> *Make attempts to recall the answers to the questions themselves. *Copy the blackboard summary inside their note books. *Copy the take home assignments. 	Closure. Verbal and non verbal communication.

The teacher used various teaching techniques that involved the full participation of the students; variety of instructional materials; bringing the lesson home because of the various local musical instruments that were derived from the students' locality; giving the students opportunity to touch and handle the various musical instruments; giving examples with the common and simple folk songs the students had known before; and giving the students opportunity to sing, play the instruments and dance to the rhythm of the music. The students showed much enthusiasm in the lesson and they answered all the questions asked correctly.

Suggestions and Conclusion

Adequate lesson plan has been presented as a building block for effective teaching at the level of students. Teachers should have a firm grip of the fundamentals of the lesson plan and their import in purposeful teaching. Without adequate lesson plan, the teacher finds it difficult to maintain a focus and may end up teaching much but imparting little knowledge.

The quality of any educational system depends very much on the competence, commitment and motivation of the teachers since they are the main determinants of quality in education. Teachers should be provided with opportunities to attend workshops, seminars or in-service training to get them acquainted with the needed competencies and new innovations in writing lesson plans. They should focus on the innovative techniques of teaching music aimed at adopting activity-based lessons in order to achieve much emphasised learner-centredness. I have no doubt whatsoever that the teaching and learning of music will be an interesting event if music teachers should upgrade their knowledge and pedagogical skills and improve on their writing of lesson plans.

References

- Agu, D. C. C. (2008). Advancing music scholarship in Nigerian contemporary music theory, pedagogy and creativity. *Awka Journal of Research in Music and the Arts (AJRMA)*, 5, 216-224.
- Ekpere, F. C. (1990). *Improving teaching performance: Essentials of classroom organization and management*. Owerri: International University Press.
- Ezeani, L. U. (1999). Improving the teaching-learning process. In B. U. Maduewesi, L. U. Ezeani & C. P. Maduewesi (Eds.), *Curriculum implementation and instruction*, 155-166, Onitsha: West and Solomon.
- Federal Republic of Nigeria (2004). *National Policy on Education*. Lagos: NERDC Press.
- Idolor, E. (Ed.) (2002). Music to the contemporary African. In E. Idolor (Ed.), *Music in Africa: Facts and illusions*, 1-11. Ibadan: Stirling-Horden.
- Ikibe, S. (2002). Music education through active musical experience. In E. Idolor (Ed.), *Music in Africa: Facts and illusions*, 99-104. Ibadan: Stirling- Horden.
- Maduakonam, A. E. (1998). Behavioural learning theories. In N. N. Okoye (Ed.), *Essentials of human Learning* (pp. 8–36). Awka: Erudition.
- Maduewesi, B. U. (1998). *Microteaching Theory and Practice*, Onitsha: West and Solomon.
- Maduewesi, B. U. (1999). Organizing teaching. In B. U. Maduewesi, L. U. Ezeani & C. P. Maduewesi (Eds.), *Curriculum Implementation and Instruction*, 89-123. Onitsha: West & Solomon.
- Ogunleye, A. I. (2004). *Teachers as motivational coaches: How to unlock the hidden power in teachers*. Abuja: Universal Communications Tandem.
- Ojukwu, E. V. (2011). *Dysfunctional music education in the junior secondary schools in Anambra State, Nigeria*. Doctoral dissertation, Nnamdi Azikiwe University, Awka.
- Okorie, J. U. (1979). *Fundamentals of Teaching Practice*. Enugu: Fourth Dimensions.
- Onuigbo, A. O. (1997). *Basics in educational psychology*. Onitsha: Ugovin.
- Onwuka, U. A. (1997). Music and societal advancement in Nigeria. In E. E. Udoye (Ed), *Nigerian National Development: The Humanities and the Social Sciences' Viewpoints* 81 – 98. Onitsha: Outright Publishers.
- Wikipedia the free Encyclopedia - *Lesson plan* (No author). Available @ en.wikipedia.org/wiki/lessonplan [Retrieved: 25 March, 2013].
- Wikipedia the free Encyclopedia – *How to write a scheme of work* (No author). Available @ <http://www.wikihow.com...>creatinglessonplans> [Retrieved: 25 March, 2013].