

INSTRUCTIONAL FACILITIES AND IMPLEMENTATION OF MUSIC CURRICULUM IN COLLEGES OF EDUCATION IN NORTH CENTRAL STATES OF NIGERIA

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Introduction

There is a paradigm shift in the global society on how musical knowledge is imparted to the learners, with the rapid rise in information technology,. The knowledgeable society leads to new dimensions in the learning process in a way that necessitates the introduction of modern teaching techniques which will incorporate ICT in the higher educational system. (Dorobat 2015). Gouzouasis & Bakan (2011) opined that a rich milieu of digital tools and networks for music play and music learning has emerged. YouTube, Face book, and other participatory websites invite communities of learners and creators to share, play, teach, and learn music. They further narrated that users of all ages are teaching each other songs on digital video, posting music lessons, and learning play music from “tab” and other invented notations. Colleges of education which fail to adopt technology will lag behind in the emerging trends.

The Federal Government of Nigeria instituted various teacher training institutions such as Teacher Training Colleges (TTCs), Colleges of Education (COE). In these institutions, the teaching and learning of music takes place and is made mandatory so as to produce trained music teachers who will conduct the teaching and learning of music in schools especially at the foundational levels, and

A. N. Abdullahi & J. E. Ayoade: *Instructional Facilities and Implementation of Music...* spread the tradition across other levels. Regrettably, this lofty initiative has often been defeated due to inadequacies in curriculum implementation process at Colleges of Education. However, despite the attention given to music education and music teacher training in institutions, viz; the Teacher Training Colleges and Colleges of Education, Effiong (2014) opines that “music education is still trying to find its feet among other school subjects” and this is manifested by the unpleasant state of affairs of the subject in most schools (primary, secondary and tertiary) and the growing irrelevance of the subject within the academic field.

In short, the worthiness of music as a subject across all levels of education from the primary to the tertiary ultimately depends on the quality of the context of what is taught at the colleges of education where the music teachers are molded. The NPE recognizes the centrality of the teacher in Nigeria’s educational enterprise, stating, “Teacher education will continue to be given a major emphasis in all our educational planning because no education system can rise above the quality of its teachers.”(FRN, 1981). So, the germaneness of music teachers’ quality in promoting productive development of our MME and its interrelations with our culture and society make the continuous improvement of music teacher education inescapable. (Adeogun, 2015). According to Adeogun (2015),

But it cannot fully keep pace with the changing times unless the music teacher, the key person in the preservation and transformation of our musical heritage, is recognized and prepared as a change agent. Without his or her adequate preparation, the problems of translating music policy into action, principle into practice; the problems of developing, interpreting, delivering, and improving the music curriculum; the problems of preserving and updating musical knowledge; the problems of studying, researching, and refining the processes of music teaching and learning cannot be adequately solved.(p. 7).

He further reiterated that, the worth wholeness of any music education system, traditional or modern, ultimately depends on the quality of its music teachers. From the foregoing, it can be seen that the role of teachers who work toward curriculum policy implementation for educational development cannot be over stressed, and despite the place and position music holds as a school subject, teaching and learning of music has suffered great set-back over the years despite its inclusion in

the school curriculum with little or no concerted efforts by all its stakeholders at revamping it. Indeed, there is serious need to assess the present music curriculum with the intent of finding out any ensuing anomalies and make it more meaningful and attractive to the society. This paper attempts to assess the suitability and functionality of instructional facilities requisite for the effective implementation of the music curriculum in Nigerian colleges of education in North Central and also to assess if the available instructional facilities are in tandem with the emerging trends. Two Federal colleges of education and one state college of education in the North Central were selected for this study namely; Federal colleges of Education, Okene Kogi State, Federal college of education Pankshin, Plateau State and Kwara state college of education, Ilorin.

Theoretical framework

This research is hinged on the structural functionalism theory. The structural functionalism theory is based on evaluating the support/components or framework on which a system relies on (both individually and collectively). At the core of the theory is the identification of the weak and strong components in the implementation framework of a school subject in order to improve efficiency. Structural functionalism assures the process of finding flaws in a system and how they affect the system's overall functioning. The theory's core premise is that the unit of analysis is a system with distinct structural demarcation for the many interconnected and interdependent components. The goal-oriented nature of music education necessitates that the music curriculum be as functional as feasible. A functional curriculum is one that teaches pupils skills through formal contact in order to prepare them to function as competent and accepted adults in society. In terms of function, music education in Nigeria has always been geared at assisting individuals in the actualization, improvement, and transmission of cultural heritage, as well as using learning experiences to overcome personal and societal constraints.

Research Questions

This paper specifically addresses the following questions;

- How does the availability of functional music studios affect student-teachers' learning of Music in Colleges of Education in Nigerian North Central states?

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- How does functional music resource centres affect student-teachers' learning of Music in Colleges of Education in Nigerian North Central states?
- How does functional musical instruments affect student-teachers' learning of Music in Colleges of Education in Nigerian North Central states?
- How does functional audio rooms affect student-teachers' learning of Music in Colleges of Education in Nigerian North Central states?

Recommended Instructional Resources for the Teaching of Music

The accessibility of fundamentally relevant instructional resources has been recognized as one of the most critical parts of the teaching and learning process, and without them, successful learning cannot occur. According to Maitarfsir (2003), instructional materials are teaching aids that enable students to grasp the subject matter quickly in the classroom. These materials include textbooks, computer software, videotapes, films, DVDs, instructional television programmes, and educational media (library media print, non-print and electronic resources). All of these materials are essential tools that schools can use to enhance instructional processes, accelerate knowledge acquisition, and provide educationally meaningful experiences for students or individual learners.

Maitarfsir (2003) continues by emphasizing the critical nature of instructional resources. This is because they make a visual impression on students to assist the instructor in carrying out his or her responsibilities, and assist the teacher in improving classroom performance. "When instructional resources are designed, reproduced, used, and evaluated in a systematic manner, they effectively communicate information and promote knowledge acquisition and retention." To be successful in teaching music, a teacher must utilize these instructional tools to supplement his or her approach of instruction. Additionally, insufficient instructional tools within the classroom can be a significant hindrance to teaching/learning music. According to Owusu-Ansah (2011), "using specialized instructional materials enhances teaching and learning and more effectively meets the learning needs of classroom students." Additionally, he categorizes instructional resources as audio, visual, and audio-visual materials.

Audio Materials: The music teacher can use audio materials to fulfill the different needs of his or her students. Audio materials are instructional tools that are pleasing

A. N. Abdullahi & J. E. Ayoade: *Instructional Facilities and Implementation of Music...* to the ear of the learner. Shamsuddin et al. (2018) describe audio aids as instruments that are primarily used for hearing. "It assists the student in producing accurate word pronunciation and fosters the development of effective communication skills." Examples include phonograph records, radio, audio cassettes, and audio compact discs (CD). A tape recorder, microphone, language laboratory, and radio are all examples of audio aids.

Visual Materials: Visual materials are those that are visually appealing. Flip charts, wall pictures, and maps are all examples of visual aids, as are still images or wall pictures depicting a specific programme or event, graphic materials, display format, flip charts, and mobiles. The value of visual elements in teaching music cannot be overstated, particularly at the postsecondary level. This is because such materials can assist teachers and students in keeping up with rapidly expanding information, new ideas, and abilities. Visual resources make music classes or classroom sessions more vibrant and intriguing, and energetic students will always want to engage in such lessons. Similarly, for the teacher, the usage of such resources can aid in the successful communication of a concept to learners in a visual format, which can be quite engaging to the student.

Audio-Visuals: Tamakloe et al. (2005) define audio-visual materials as those that accommodate both auditory and visual perspectives. These materials include televisions, slide projectors, computers, video, and film strips. Teachers utilize these materials to address the diverse learning needs of their music students. Students can employ audio-visual features to aid in their pursuit of the day's objective, thereby increasing comprehension and reducing teacher burden and rote learning.

While instructional resources are critical for improving instructional processes, particularly in the history classroom, Adalikwu and lorkpilgh (2013) contend that in many African countries, instructional processes fail to accomplish their objectives across all levels of education. This is because a large number of learning resource centers at universities and colleges of education are either inoperable or contain out-of-date resources. Additionally, the resources available to these institutions are typically insufficient, worn out, or underutilized. This state of affairs is inconsistent with current training requirements, which include adequate learning resources that are ICT compatible, and frequently impairs the quality of instructional processes. To

A. N. Abdullahi & J. E. Ayoade: *Instructional Facilities and Implementation of Music...* compensate for the general inadequacy of instructional materials in enhancing the training process in teacher education institutions (universities and colleges of education), there is need for effective curriculum implementation. Additionally, according to Bamford (2006), any factor contributing to any challenge in teaching music influence how the goals of a music curriculum are integrated into teaching and the overall implementation of the curriculum, as well as whether the curriculum aligns with national objectives.

Curriculum Implementation

The process by which a proposed concept, model, topic, or theory is adopted by some practice is called implementation. To implement is to cause anything that has been formally decided to begin occurring or being used. It means to put into action. It is the foundation of any strategy, the determinant of a strategy's success or failure. It is the driving force behind any strategy; without it, a plan is nothing more than a collection of excellent intentions (Pwajok, 2000).

To achieve any educational goal effectively, it is critical to follow the officially prescribed courses of study, curriculum, and subjects. Curriculum implementation is the term used to describe this procedure. Mkpá (2005) defined curriculum implementation in this sense, as the task of transforming the curriculum document into the functioning curriculum through the collaborative efforts of students, instructors, and others. That is, curriculum implementation requires concerted efforts on the part of the curriculum's end users to ensure its effective implementation at all levels.

Typically, the process of implementing a curriculum requires the assistance of an implementation agent. The teacher is identified as the curriculum's implementation agent during the educational process since putting the curriculum into action requires an implementation agent. As the agent in the curriculum implementation process, the teacher should be equipped with the knowledge and skills necessary to translate the planned or officially designed course of study into a syllabus, scheme of work, and lessons to be delivered to students. In this light, the adequacy of qualified instructors is viewed as one of the influencing variables in the execution of curriculum in higher education in Nigeria. Thus, the teacher's role in curricular implementation cannot be overstated.

Methodology

The study adopted a descriptive-survey and the Ex-post facto research design. The population for the study comprised all the Three hundred and Twenty (320) Music students and all the seventeen Music lecturers from the two Federal Colleges of Education and one (1) State College of Education where music is offered in North Central Nigeria. A structured questionnaire and a checklist were used to obtain data from both lecturers and students. Direct observation was also used. The statistical procedure was adopted to analyze data. Mean (\bar{x}) and standard deviation (SD) was used to answer the research questions, while the Pearson Product Moment Coefficient (PPMC) was used to test the null hypotheses at a 0.05 level of significance.

Results and Findings

Table 1: Do you have a functional music studio in your school?

	Frequency	Percent	Mean	Standard Deviation
No	282	93.7	0.06	0.244
Yes	19	6.3		
Total	301	100.0		

Source: Field Survey, 2021, SPSS V20.

The findings in table 1 show that 282 respondents representing 93.7% affirm the fact that they don't have a functional music studio in their school as far as they are concerned while 19 respondents representing 6% attest to the fact that they have a functional music studio in their school as far as they are concerned. To further test the acceptance of the result, the mean of the data is statistically valued at 0.06 which is below the acceptable value 0.50 and the standard deviation is 0.244 which shows the level of variation between the two options (Yes and No) is high. This implies that the Colleges of Education in the North Central States of Nigeria within the scope of this study does not have a functional music studio.

Table 2: Do you have a functional Music Resource Centre in your school?

	Frequency	Percent	Mean	Standard Deviation
No	220	73.1		
Yes	81	26.9	0.27	0.444
Total	301	100.0		

Source: Field Survey, 2021, SPSS V20.

The findings in table 2 show that 220 respondents representing 73.1% affirms the fact that they don't have a functional music resource Centre in their school as far as they are concerned while 81 respondents representing 26.9% attest to the fact that they have a functional music resource Centre in their school as far as they are concerned. To further test the acceptance of the result, the mean of the data is statistically valued at 0.27 which is below the acceptable value 0.50 and the standard deviation is 0.444 which shows the level of variation between the two options (Yes and No) is high. This implies that the Colleges of Education in the North Central States of Nigeria within the scope of this study does not have a functional music resource Centre.

Table 3: Do you have adequate functional musical instruments in your school?

	Frequency	Percent	Valid Percent	Cumulative Percent
No	237	78.7	0.21	0.410
Yes	64	21.3		
Total	301	100.0		

Source: Field Survey, 2021, SPSS V20.

The findings in table 3 shows that 237 respondents representing 78.7% affirms the fact that they don't have adequate functional musical instruments in their school as far as they are concerned while 64 respondents representing 21.3% attest to the fact that they have a functional musical instrument in their school as far as they are concerned. To further test the acceptance of the result, the mean of the data is statistically valued at 0.21 which is below the acceptable value 0.50 and the standard deviation is 0.410 which shows the level of variation between the two options (Yes and No) is high. This implies that the Colleges of Education in North Central States of Nigeria within the scope of this study does not have adequate functional musical instruments.

Table 4: What are the available instructional resources in your school?

	Not Available	Available
Audio Materials: phonograph records, radio, audio cassettes, and audio compact discs (CD). A tape recorder, microphone	301	
Audio-Visuals: televisions, slide projectors, computers, video, and film strips.	301	
Visual Materials: charts, wall pictures, and maps	301	

Source: Field Survey, 2021, SPSS V20.

Table 4 above shows the respondent's response as to the available instructional resources in their school as at the time of conducting this study. All the respondents responded that they do not have instructional resources in their schools. The result in table 4 above shows that the level of available instructional resources in Colleges of Education in the North Central States of Nigeria within the scope of this study is very low.

Table 5: Do you have a functional audio room in your school?

	Frequency	Per cent
No	214	71.1 0.25

Yes	71	23.6
Total	285	94.7
Missing Case	16	5.3
Total	301	100.0

Source: Field Survey, 2021, SPSS V20.

The findings in table 5 shows that 214 respondents representing 71.1% affirms the fact that they don't have a functional audio room in their school as far as they are concerned while 71 respondents representing 21.3% attest to the fact that they have a functional audio room in their school as far as they are concerned and 16 respondents representing 5.3% did not answer this question. To further test the acceptance of the result, the mean of the data is statistically valued at 0.25 which is below the acceptable value 0.50 and the standard deviation is 0.433 which shows the level of variation between the two options (Yes and No) is high. This implies that the Colleges of Education in the North Central States of Nigeria within the scope of this study does not have a functional audio room.

Discussion

The descriptive analysis conducted on the functionality and availability of instructional facilities for effective implementation of music curriculum in colleges of education in north central states revealed that Colleges of Education in the North Central states of Nigeria within the scope of this study do not have a functional music studio, and no functional music resource Centre. The survey also showed that Colleges of Education in the North Central states of Nigeria within the scope of this study do not have adequate functional musical instruments, no functional audio room and they do not have adequate instructional resources.

The colleges studied are still grappling with the reality of computer technology. To increase widespread acceptance of music in Nigeria, there must be adequate functional resources available to promote the high level of productivity in music production and performance, particularly in the realities of the computer age. According to Nwamara (2007), computer technology in music education can help students (a) develop an appreciation for good music through interaction with

the computer during class sessions (b) easily learn by doing; students can thus compose, document, record, and publish their own music more quickly than ever. (c) Maintain interest via attention, cooperative learning, and creative thinking while collaborating on computer projects.

Conclusion

This study reflected on the need for absolute provision of all instructional facilities prerequisite for effective curriculum implementation. The findings of the study show that there are little or no functional resources available for the implementation of music curriculum in the institutions. This is because there are no music personnel at the helm of affairs on curriculum management in the NCCE. Also, it was established that lack of instructional materials such as musical instruments, music studios are deterrent of music curriculum implementation.

Recommendation

Based on the findings the following recommendations were proffered

- From the findings the three schools assessed do not have adequate instructional resources and inadequate functional musical instruments. All these should be provided for effective curriculum implementation.
- The various departments of music in colleges of education in North central states of Nigeria should apply and source for fund through TETFUND and Alumnus of the department to enable them meet up with the required facilities, Musical instruments, studios etc as stipulated by the NCCE.

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