

Comparative Analysis of the Old Music Curriculum and the Music Aspect of the Introduced CCA Curriculum of Upper Basic Education in Nigeria

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Abstract

This study carried out qualitative and quantitative comparative analysis of the old music curriculum and the music contents of the present cultural and creative arts curriculum. A sample of (60) CCA Music Teachers of Upper Basic Education (UBE) 1-3, derived from the six (6) educational zones in Anambra state was used. The instruments were structured questionnaire and relevant documents study. The analytical tools applied were frequency, percentage and chi-square (χ^2) statistical inference technique. The study got that 86.6% of factors are negatively affecting the introduction of CCA and 13.3% factors were insignificant. Amazingly the factors that are positively affecting the amalgamation polled 0%. The result showed very glaringly that the introduced CCA curriculum as it affects music stood disapproved. Some of the various areas negatively affecting the introduction are percentage of the contents, socio-cultural background, broadening of scope, arrangement, number of practical topics for each subject, proportional distribution of the topics in each level and functional relevance.

Key Words: Comparative Analysis, Cultural and Creative Arts, Curriculum, Music Education

Introduction

Nigeria's curriculum reforms have witnessed a lot of changes due to catalogue of innovations in educational policies and programmes. Some of the changes while trying to solve a particular problem will inadvertently create even more grievous problems. Similarly, while a number of people will accept some changes as desirable, others will wonder about the necessity of such changes. In fact, many of the changes in educational policies in Nigeria have been described as the product of confusion, Ayeni (2000:5). There is therefore, a high level of uncertainties beclouding meaningful planning in Nigeria's educational system, Aluede (2006:97). This can be very dangerous particularly as the future of Nigeria and Nigerians is determined by the level of education her nationals have acquired.

Even though Nigeria has witnessed tremendous growth and expansion in her national policy on education, many critics abound on how these policies are formulated and implemented. Musa (1987) pointed out that the system has undergone only quantitative improvements in terms of number of institutions and students' enrolment while there has been little development in respect of capacity to maintain standard and efficiency in the process and products of education. (p. 31)

Similarly, Onwumbiko (2010), lamenting on the deteriorating state of national policy on education stated that:

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There is no gainsaying the fact that the mass failure which has become a trend for many years is traceable to the blanket and dysfunctional policy in the education sector which has been inconsistent, downright incoherent and disconnected to realities on ground. (p. 34)

Unlike what used to be practised in the past when there were options between Visual Arts, Drama and Music, the present curriculum collate all these into a single subject CCA which has to be taught as such. According to (Obioma, 2007), the Federal Government decided to merge and restructure Visual Arts, Music and Drama subjects into one subject referred to as Cultural and Creative Arts (CCA) for Basic Education in Nigeria as a result of the following needs:

1. The need to achieve Universal Basic Education in the training of future generations of Nigerians;
2. the need to encourage partnerships among Nigerians in promoting our rich cultural heritage and creativity;
3. the need to infuse certain emergent issues such as gender sensitivity, world globalization, health issues, etc into the curricula;
4. the need to re-orientate Nigerians to have positive values for the enhancement and development of the Nigerian Society;
5. the need to properly equip young Nigerians with manipulative skills which will make them self-reliant job creators.

As laudable as the planners of this programme thought it to be, there is a need to appraise the extent they have achieved these objectives and the future prospects. For it is one thing to set up lofty and laudable policies, but quite another thing to achieve the set objectives. Music teaching in upper basic education could be seen as a foundational stride towards producing musicians with great touch of professionalism. Therefore, the curriculum that involves music should be properly planned, manned and executed.

Research Method

A survey research design was chosen for this study. The area of study is Anambra State of Nigeria, comprising six educational zones. The researcher employed quota sampling for selecting the total number of respondents for each of the six educational zones. At the end, the sample of the population of this study stood at sixty (60) music CCA teachers. The instrument used was a structured questionnaire arranged in three clusters consisting of relevance, managerial and material factors, considered crucial for effective examination of the similarities and differences between the music contents of the introduced CCA curriculum and the old music curriculum. Other instruments employed by the study were documents study of old music and introduced CCA curriculum, syllabuses, schemes of work and Basic Education Certificate Examination (BECE) question papers.

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

The formula for applying the χ^2 test is as follows:

$$\chi^2 = \sum \frac{(F_o - F_e)^2}{F_e}$$

Where: F_o = the observed number of responses in a given category.

F_e = the expected number of responses in that category.

Σ = directs to sum this ratio over all the categories.

Having 60 teachers respondents and 4 response categories, F_e in each category is $\frac{60}{4} = 15$. The degree of freedom (df) considering the four categories of teachers is 2 while the level of significance (α) is taken to be 0.05. With the above information, the critical value of χ^2 shows that a value of 5.991 or more is required for significance to occur. Thus, where the χ^2 of a given distribution of the responses was found significant, it was interpreted that the distribution did not occur by chance. Besides, there was also a supplementary application of percentage analysis of number of responses in each category with a view to quantifying and ranking the polled number of responses. Thus, because of the directional nature of all the items in the question, the investigator was not only interested in finding out whether the test item is significant or not. She was also interested in finding the direction in which the significant difference is tilting towards (i.e. whether it was positively affecting or negatively affecting), by taking percentage bearing of each test item.

Results and Discussion

The results of the respondents to the questionnaire are presented in Tables 1 – 3 where SA is Strongly Agreed, A is Agreed, D is disagreed and SD is Strongly Disagreed.

Table 1: Results of ‘Relevance’ Test Items ($F_e = 15$, $\chi^2_* = 5.991$)

S/N	I T E M	SA (%)	A (%)	D (%)	SD (%)	χ^2	Decision
1	The contents of old music curriculum has more social cultural background of the students than that of the introduced CCA	19 (31.7)	22 (36.7)	14 (23.3)	5 (8.3)	11.067	Significant Agreed
2	There is broadening of the scope of music in the introduced CCA compared with what it used to be.	10 (16.7)	7 (11.7)	14 (23.3)	29 (48.3)	19.067	Significant Strongly Disagreed
3	The music contents and subject pedagogy in the introduced CCA is far less than what it was in the old music curriculum	23 (38.3)	20 (33.3)	9 (15.0)	8 (13.3)	11.600	Significant Strongly Agreed
4	The contents of old music curriculum is more focused than that of the current CCA	30 (50.0)	18 (30.0)	5 (8.3)	7 (11.7)	26.533	Significant Strongly Agreed
5	Unlike the old music curriculum, the contents of the introduced CCA curriculum are scattered	11 (18.3)	21 (35.0)	18 (30.0)	10 (16.7)	5.733	Insignificant
6	There is immediate need to improve functional relevance of CCA curriculum as it concerns music	26 (43.3)	24 (40.0)	5 (8.3)	5 (8.3)	26.800	Significant Strongly Agreed
7	The introduced CCA curriculum is relevant in achieving the goals and objectives of music more that what is used to be	7 (11.7)	8 (13.3)	26 (43.3)	19 (31.7)	16.667	Significant Disagreed

Conceptually, it was not expected that the responses of the respondents will be significant when subjected to χ^2 test. It was only test item 5 that met the conceptual requirement because its χ^2 value is less than the χ^2_* value (i.e. $5.733 < 5.991$). With regards to the remaining 6 test items, Table 1 indicated that the similarities and differences of the introduced music contents of the CCA and old music curriculum is indeed significant not only by some 'relevance' test items but by all the 6 remaining test items. Reading meaning into the contents of the test items and the corresponding majority response given by the respondents, the difference between the observed and expected responses in the 4-categorical distribution in respect of each of the 6 test items above was significant ($\chi^2 < 5.991$) in the direction of negatively affecting the introduced CCA curriculum.

Table 2: Results of 'Managerial' Test Items ($F_e = 15$, $\chi^2_* = 5.991$)

S/N	I T E M	SA (%)	A (%)	D (%)	SD (%)	χ^2	Decision
8	There is equitable distribution of the amalgamated subjects	5 (8.3)	13 (21.7)	17 (28.3)	25 (41.7)	13.867	Significant Strongly Disagreed
9	The contents of music aspects of CCA curriculum shows that music personnel were not adequately represented during the development of the curriculum	21 (35.0)	24 (40.0)	10 (16.7)	5 (8.3)	16.133	Significant Agreed
10	The contents of the CCA curriculum cannot be taught within the allocated subject time unlike what it used to be when they were separated	23 (38.3)	18 (30.0)	14 (23.3)	5 (8.3)	11.600	Significant Strongly Agreed
11	The use of computer in assisting the teaching of music instructions is well represented in the current CCA curriculum compared with what it used to be	18 (30.0)	17 (28.3)	16 (26.7)	9 (15.0)	3.333	Insignificant
12	The weekly contents of the introduced CCA are jam-packed unlike what it used to be	15 (25.0)	26 (43.3)	14 (23.3)	5 (8.3)	14.800	Significant Agreed

Table 2 looked into the second part of the questionnaire with regards to whether the managerial factors are significant or not. It can also be identified from Table 2 that four of the test items are significant (i.e. items 9, 12, 13 and 11 in order of relative significance). That identification was based on the ground that the difference between the corresponding expected and observed frequency distribution was significant. On further study, it was observed that the significance is in the direction of adversely affecting the said amalgamation. However, with respect to the remaining test item, (item 11) such a difference was statistically insignificant ($\chi^2 \geq 5.991$). Hence, the issue of the one that has majority poll does not arise because it was an inconsequential difference for drawing a statistical inference.

Table 3: Results of ‘Material’ Test Items ($F_0 = 15$, $\chi^2 = 5.991$)

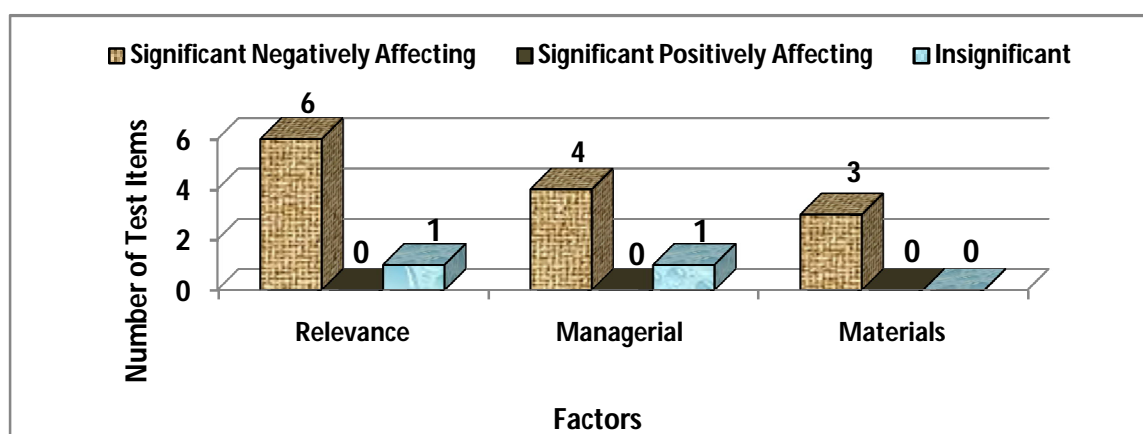
S/N	I T E M	SA (%)	A (%)	D (%)	SD (%)	χ^2	Decision
13	The contents of old music curriculum included more musical instruments than the introduced CCA curriculum	18 (30.0)	23 (38.3)	13 (21.7)	6 (10.0)	10.533	Significant Agreed
14	CCA textbooks in use cover the music contents compared with what was obtainable before.	6 (10.0)	6 (10.0)	30 (50.0)	18 (30.0)	26.400	Significant Disagreed
15	The musical instruments included in the introduced CCA curriculum is more western oriented than that of the old music curriculum	6 (10.0)	8 (13.3)	31 (51.7)	15 (25.0)	25.733	Significant Disagreed

Table 3 shows that in the 3 test items, majority of the respondents Agreed with test item 13 and Disagreed with test items 14 and 15. Nevertheless, all the three test items are significant in the direction of negatively affecting the merger on further study of the contents and majority response of the test items. Therefore, the findings of Table 3 with regards to material factors, received no support. On the contrary, it was affected by all the 3 test items in the negative direction.

The results of the three clusters are summarized in Table 4 which depicted not only whether the test items are significant or insignificant but also whether the significance is negatively or positively affecting the introduction.

Table 4: Summary Result

Decision	Relevance	Managerial	Material	Total Test Item	Percentage
Significant Negatively Affecting	6	4	3	13	86.67
Significant Positively Affecting	0	0	0	0	0.00
Insignificant	1	1	0	2	13.33
Total	7	5	3	15	100.00

**Fig 1: Number of Test Items Significance**

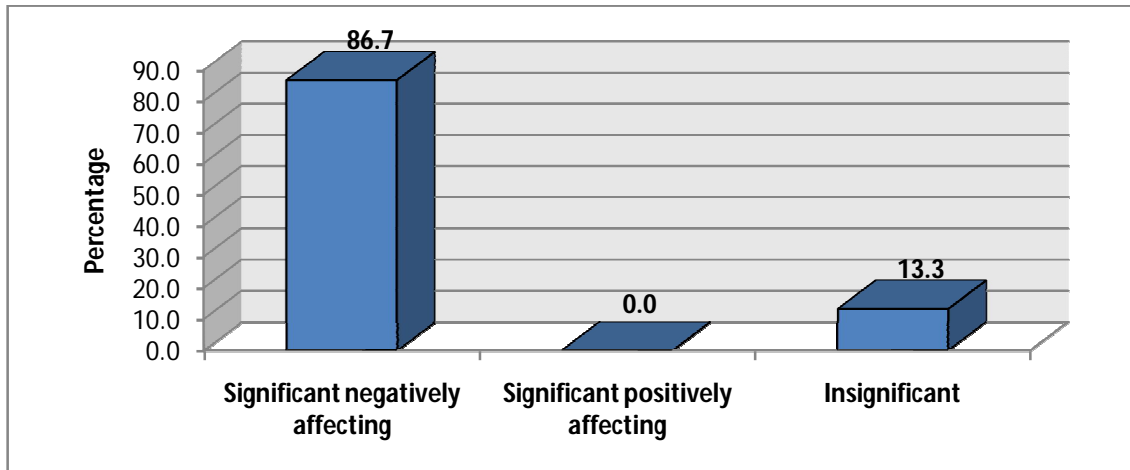


Fig 2: Percentage of the Test Items Significance for Question 1 and Hypothesis 1

Having depicted the summary of the results in Table 4 and more clearly in Fig. 1 and Fig. 2 on the significance for the test items and the accrued percentages, respectively, it can be seen that the significance that is negatively affecting polled the highest number. It got as many as 86.6%, followed by insignificant with 13.3% while significant positively affecting scored 0%. The result showed very glaringly that the introduced CCA curriculum stood disapproved.

Document Study on Distribution of Topics for the three Subjects in CCA Curriculum

With a view towards determining the equitable distribution/allocation given to the three amalgamated subjects, a study was carried out on the CCA curriculum to that effect. The result from the document study is presented in Table 5 and depicted in Fig 3 and Fig 4.

Table 5: Distribution/Allocation of Music, Drama and Visual Arts in the CCA Curriculum

Class	Music	Drama	Visual Arts
JSS 3	0	1	9
JSS 2	3	7	6
JSS 1	4	8	9
Total	7	16	34
Percentage	12%	28%	60%

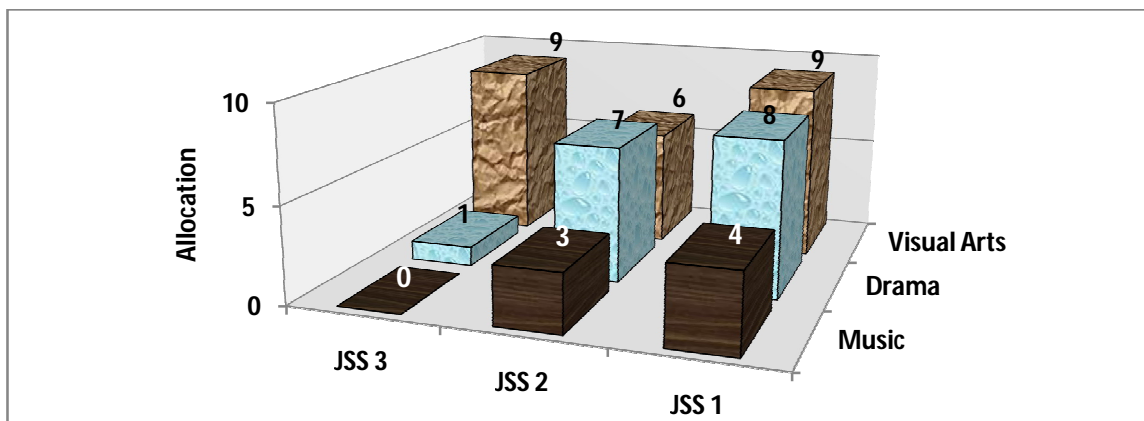


Fig 3: Distribution/Allocation of Music, Drama and Visual Art in the CCA Curriculum

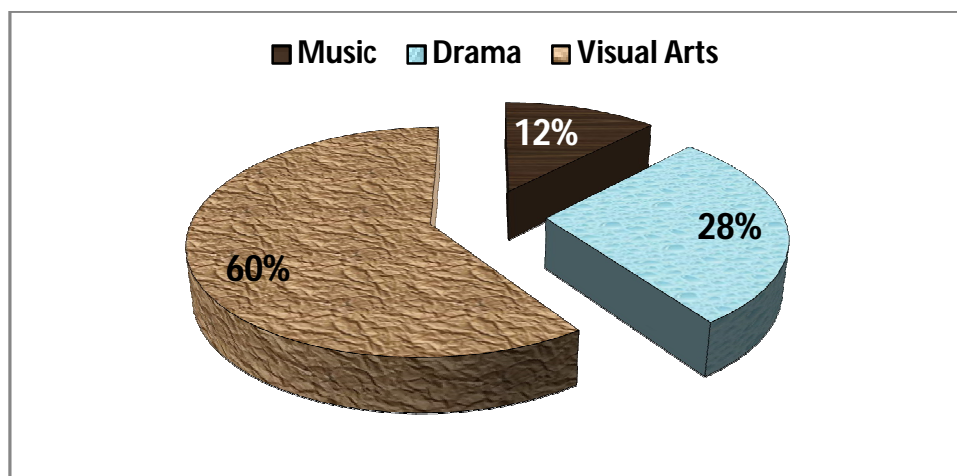


Fig 4: Percentage Distribution/Allocation of Music, Drama and Visual Arts in the CCA Curriculum

Comparison on the Distribution of Topics and Periods

The number of topics in the old Music scheme of work and the Music aspect of CCA scheme of work per session were analyzed together with the number of periods allocated to them. The results are presented in Table 6 and depicted in Fig 3 and Fig 4.

Table 6: Number of Topics and Periods for Old Music and CCA (Music) Scheme of Work per Session

Class	Number of Topics		Number of Periods (Old Music)		Number of Periods CCA (Music)	
	Old music	New CCA (Music)	3 Per Week	2 Per Week	3 Per Week	2 Per Week
JSS1	30	10	90	60	30	10
JSS2	30	10	90	60	30	10
JSS3	27	10	81	54	27	10

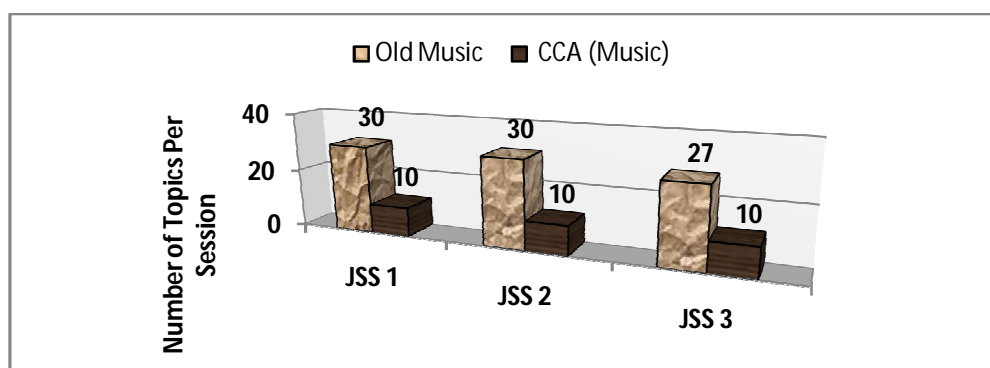


Fig 5: Number of Topics per Session for Old Music and CCA (Music) Scheme of Work per Session

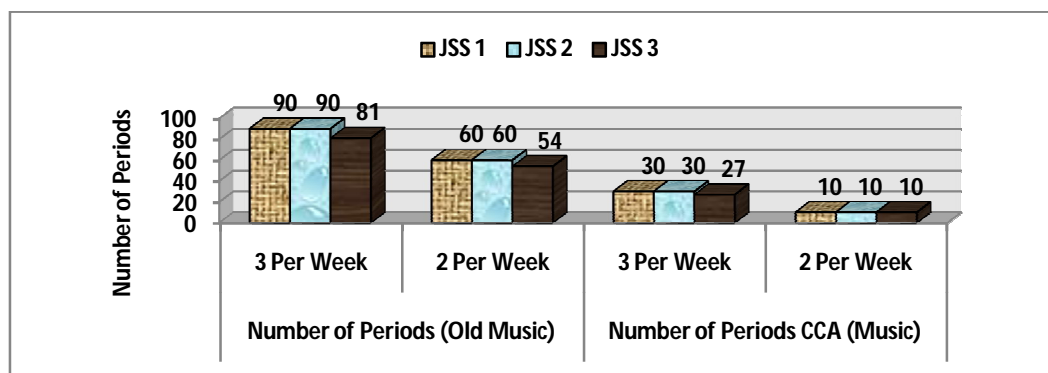


Fig 6: Number of Periods for Old Music and CCA Scheme of Work Per Session

It can be observed from Fig 5 that the music aspect of CCA witnessed a remarkable slump in the number of topics handled in each of the classes when compared with what was previously the case before the amalgamation. Similarly, Fig 6 showed how the number of topics allocated to the study of music witnessed drastic downward trend after the merger in each of the classes for given periods.

Discussion of Results

Relevance Factor: Many music scholars among whom are Nketia (1974), Nzewi (1991), Okafor (2005), Akpabot (1986), Omibiyi-Obidike (1987), Agu (2008), among others, have written extensively on Africa music, its impact on the African child and person, functions in societal life and many more. They all concurred with the fact that music curriculum is so Western-oriented, and negligence of African culture and therefore destructive to our music orientation, attitude, and practices. In view of this, one would have expected that the extent of awareness that have been created on indigenous music will be brought to bear in guiding the curriculum planners to improve on the socio-cultural background of the students in the introduced CCA subject. But instead of improving, it rather deteriorated as was found from the study (Table 1). The curriculum therefore, should help to reverse this ugly trend and not be a tool for encouraging it.

It is not surprising that the scope of coverage of the music aspect in the introduced CCA curriculum will be reduced, since it has to accommodate other subjects within the given period.

But what is most regrettable is that there is unfair sharing/allocation for each subject as clearly mirrored in Fig 3, which is gradually taking music to extinction in our Upper Basic Education. Besides, the contents and subject pedagogy in the introduced CCA is far less than what it was in the old music curriculum. Also, the contents of old music curriculum is more focused than that of the current CCA curriculum. Therefore, since it is no longer relevant in achieving the goals and objectives more than what is used to be as confirmed by this study (Table 1), there is immediate need to improve functional relevance of CCA curriculum as it concerns music.

Managerial Factor: This study took time to analyse the sharing/distribution of the 3 amalgamated subjects for the 3 classes under consideration as presented in Table 5 and depicted in Fig 3 and Fig 4 from the document study carried out. From them, one can discover that there is no equitability in the distribution of the three subjects (i.e. Music, Drama and Visual Art). Music was swallowed up completely, not even up to half ($\frac{1}{2}$) of Drama and is one fifth ($\frac{1}{5}$) of Visual Art. Also, non-inclusion of music in JSS 3 leaves much to be desired. If three different subjects are to be amalgamated as one, should there not be even distribution of those?

Or is music seen as a far less serious subject to be accorded equal allocation with the counterparts? Meanwhile, Drama which formally did not exist as a subject unlike Music and Fine Art now came to the scene and overtook Music with great margin. The practical implication of this discovery should not be underplayed, particularly taking cognizance of the earlier identified and discussed issue on the scope of coverage of music aspect in the introduced CCA which was noted to be shallow.

Going by the above discoveries, it may not be far from the truth for one to say or infer that from the contents of music aspect of CCA curriculum, it is evident that music personnel were not adequately represented in the development of the curriculum. This inference was amply supported from the response from the interviewed Music CCA Specialists in the course of this study.

This study just like previous research studies, Ojukwu (2011) and Iriwieri (2009) found that the contents of music aspects of CCA curriculum cannot be taught within the allocated subject time when compared with what it used to be when they were separated. But unlike previous researches, this study went further to carry out detailed document study on the distribution of topics as well as periods for old music scheme of work and music aspect of introduced CCA scheme of work (Table 5, Fig 3 and Fig 4). It made a shocking discovery that even though the number of topics was drastically reduced, the unfair sharing of allocation of time for the three subjects already discussed made it practically impossible to teach within the allocated subject time. The end result being that the contents of the introduced CCA are jam-packed unlike what it used to be.

The outcome of the test item 11 (Table 2) which wanted to determine whether the use of computer in assisting the teaching of music instructions is well represented in the current CCA curriculum compared with what it used to be was insignificant. One would have neglected this result but for the fact that the exposure of what computer can do is increasing by the day. The curriculum planners should have exploited this new trend of computer age, more so when it will arouse the interest of the students, but it was neglected. This point was logically linked with that espoused by Nwamara (2007) there “there should be a review of the Nigerian music academic curriculum in order to make room for the incorporation of modern innovations (especially music technology) available in the present day study and practice of music worldwide” (p. 58).

Material Factor: The findings agreed that the contents of old music curriculum included more musical instruments than the introduced CCA curriculum. Of course, this is quite understandable because of the chain reaction effect caused by time constraints and topics reduction in the music aspects of the introduced CCA. However, the use of musical instruments in teaching music is very important. Music by its very nature is more demanding for instructional materials than some other subjects.

Buttressing this point, Ikibe (2009) stated that “learning music is better done by handling musical instruments, listening to musical items and by singing” (p. 99).

It is important to note that good and standard textbooks are very important in the teaching and learning of music. Supporting this, Onwuka (1997) in his study on music education asserted thus:

The dearth of musical instruments, books, instructional aids and other facilities in the country militate seriously against effective music studies and practice. It was observed that the majority of the institutions in Anambra state do not have books, instruments and other facilities for effective music education. (p. 86)

With regard to CCA textbooks, the respondents strongly disagreed that CCA textbooks in use cover the music contents compared with what was obtainable before. This can be proper because it will take some time before standard CCA textbooks covering all aspects will be made available. Majority response agreed that musical instruments included in the introduced CCA curriculum is more western oriented than that of the old music curriculum.

First of all, it is noted that the old music curriculum is more western oriented. For this current one to increase the westernization is what should course worry. Umezinwa (2011) noted that “the study of music in Nigerian primary and secondary schools, even in the universities, has always been the study of Western music, thus creating the false impression that music is synonymous with Western music” (p. 110). Materials used in giving instructions to the students should be those related to their area of maturity, skills and experience. In line with this, Ojukwu (2011) has stated that:

It makes sense to equip the students with indigenous instruments as well as Western with emphasis being more on the indigenous musical instruments for obvious reasons. Local instruments are cheaper to acquire and also more relevant to the much talked about cultural revival especially among the youth. (p. 118)

Similarly, as spotted out by previous research study on curriculum imperatives for music education in secondary schools in Nigeria, Aninwene (2003) stated that “the music curriculum lack the right materials, prescribed the wrong instruments and has discouraged creativity in contrast to the need of the Nigerian society” (p. 51). Olorunsogo (2011) also supported this view thus:

There is the need, therefore, to present a people’s music from their cultural perspectives. It is at this point the music will reflect the people. The depth of resources available in the system of traditional musical instrument in the African cultural system is so glaring to an earnest music scholar that it cannot be ignored in schools’ music. (p. 65)

Therefore, the right instruments should be included in the curriculum to make the desired impact.

Conclusion

This study has done a qualitative and quantitative comparative analysis of the old music curriculum and the music contents of the present cultural and creative arts curriculum in upper basic education using the six educational zones of Anambra State as a case study. The study got that 86.6% of factors are negatively affecting the introduction while 13.3% of the factors were insignificant. Amazingly the factors that are positively affecting the amalgamation polled 0%. The result showed very glaringly that the introduced CCA curriculum stood disapproved. Hence, it is expected that this study will trigger off further studies in this area and lead to immediate review to the said curriculum to take care of the factors that are negatively affecting the introduced CCA curriculum.

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