

Making Evaluation in Music Pedagogy a Co-operative Endeavour-A Proposal for Nigerian Basic Education

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Abstract: The major crux of this paper is making evaluation of music pedagogy a co-operative endeavour, which to a large extent is guided by the music curriculum in use. In the bid to address this issue, extensive literature review was carried out on evaluation in music pedagogy and it adopted the social interdependence theory as a suitable theory for making evaluation of music pedagogy a co-operative endeavour. The four key stakeholders that were identified to co-operate and synergize for the co-operative evaluation are the Teacher/Instructor, School Management, Pupil/Student/Learner, Community/Society and the Parents. This co-operative effort has to start from the inception of curriculum development in which every interest needs to be represented down to the implementation. In addition, this paper found out that Nigerian music education is mainly of Western orientation to the detriment of our indigenous musical culture. Similarly, there was a lack of proper synergy amongst the entities that play significant roles in evaluation of music in Nigerian basic school, and some of the teachers lack adequate musical knowledge for adequate musical instruction. Suggestions of areas of co-operation that will impact positively on music pedagogy were proffered and consequently proposed for Nigerian basic education.

Keywords: Evaluation, Music Pedagogy, Co-operative Endeavour, Curriculum,

I. INTRODUCTION

Education can be described as an enterprise involving the necessary co-operation of teachers, parents, children, students and the community as a whole. It is a joint venture and its evaluation also demands co-operative involvement. Stufflebeam et al. (1971:xxv) stated that evaluation is “the process of delineating, obtaining, and providing useful information for judging decision alternative”. Other definitions simply categorize evaluation as professional judgment or as a process that allows one to make a judgment about the desirability or value of a measure (Mehreus & Lehmann 1978:5). Evaluation adds the ingredient of value judgment to assessment. It is concerned with the application of its findings and implies some judgment of the effectiveness, social utility, or desirability of a product, process or progress in terms of carefully defined and agreed upon objectives or values (Prakash, 2016:2). Evaluation is defined by Nye R. T. & Nye V. T. (1970:614) as “a means of discovering to what degree objectives have been attained. It must be made in terms of specific and immediate objectives as

well as long range goals”. They went on to note that evaluation in music consists of assembling, interpreting, and using data to determine revisions in the learner’s behaviour as a result of his experience with music.

We can see from all the definitions given that the process of evaluation is basically the process of determining to what extent the educational objectives are actually being realized by the programme of curriculum and instruction. Educational objectives focuses essentially on changes in human beings, objectives are aimed at producing certain desirable changes in the behavioural patterns of the student. Therefore, evaluation is a continuous process for determining the degree to which these changes in behaviour are actually taking place. Hence, this study focuses on finding out ways that desirable musical outcomes can be achieved in learners through the co-operative evaluation of the set objectives in the curriculum.

The Curriculum

In the words of Sokoya in Fafunwa and Adaralegbe 1971:20:

Curriculum comprises the ordered contents of what is taught, the experiences which the students have under school auspices and instructional services that are rendered. In other words, curriculum has been described as an all-inclusive instrument covering formal and informal activities and experiences of the total school environment.

Akudolu in Offorma (1994: 1) writes:

Curriculum can be viewed as the organized knowledge presented to learners in a school. It covers every element in the learning environment. This includes the subject matter to be learned, the students, the teachers and the physical environment.



Fig. 1: Elements of the Curriculum Interaction (adapted from Gatawa, B.S.M. (1990:11))

Hence, the evaluation of the music curriculum from time to time is necessary, so as to ensure that it addresses the changes and challenges facing the Nigerian society and should be made a co-operative endeavour. The interaction of the four curriculum elements which are purpose (goals and objectives), content or subject matter, methods or learning experiences and evaluation was well captured by Gatawa, B.S.M. (1990:11) as Fig. 1 depicts; the relationship of the four elements.

Before curriculum design can occur, music teachers have first to consider their individual perspectives on how to conceptualize curriculum. Such conceptualizations include amongst other things: the characteristics of a musical curriculum, how skills, knowledge and understanding operate and their points of integration or overlap, and how a musical activity is positioned to enable musical learning (Anderson, 2022:160).

When the curriculum is faulty, evaluating it will not yield desirable result because the specific objectives to be evaluated are embedded in the curriculum. The pertinent question in this regard is: Who decides on the content, methods, purpose and evaluation of a country's curriculum? This is a very essential question because relevant people should directly be involved in the development of music curriculum. A situation where curriculum is imposed to the system by a few individuals (even if they are curriculum specialists) should be discouraged. The curriculum specialists can help in harmonizing the views and experiences of the key players but should not take over their place. It must be emphasized that serious consideration of the society in which the curriculum will be used is also very important. A look at the music education in Nigeria will reveal that the focus is on Western Music. Western orientation is the foundation of music in Nigeria. The issue of having Nigerian/African children/learners taught music of the Western culture as the curriculum contents stipulated definitely places less appreciation of our own indigenous musical culture. A question also arises about how well the teaching/learning takes place with regards to the amount of knowledge the teacher has and the materials available for the instructions. According to Okafor (2005:214)

The syllabus of the educational system, the curriculum content, and the philosophy and thrusts of the Institutions which teach music, place strong emphasis on Western music. The student and even the Nigerian teacher of this type of music will, therefore, have to grapple first with an understanding of the music, an understanding of the culture, and an understanding of the method of teaching it.

In general, music education covers music listening, music making, and knowledge related to harmony, tonality, musical forms, and structures (Zellner, 2011). Music teaching should involve a variety of practice, and facilitate a rich musical learning experience for young learners. Our music education should have relevance in our culture and environment before it can be well appreciated. The music studied in the classroom

should involve what the society values and what is relevant for economic development. To this end, there is need for curriculum change. The following questions are pertinent therefore:

- *What can be done for the musicians or musicologists to be in tune with his society?*
- *How can music be studied to be relevant to the society and to the economy?*
- *What is necessary to be done for music to gain prestige and retain the prestige it had in the past and culture of the country?*

In answer to the above questions, Okafor (2005:217) stated thus:

First is a radical revision of the curriculum. There has to be some readjustment but first and foremost, we have to know what is necessary. What has been done in the past, and what are the best things to do. For this, we recommend a review commission properly appointed, properly constituted, and having not only people who are trained in Western music, but master musicians, popular musicians, electronic media managers, music promoters, and scholars of ethnomusicology.

In fact, for curriculum to be functional, it should be society sensitive. A functional curriculum must be both child centered as well as society oriented; aimed at achieving and developing the learners' personal interests and needs as well as leading a society to progress, success and survival (Ango, 1984:84). Hoyle (University of Zimbabwe, 1995: 58) defines curriculum change as embracing the concepts of innovation, development, renewal and improvement of a curriculum, which is dictated by the changes in the economic, social and technological aspects of a society. In other words, the change must foster worthwhile ideals and values of a society and should enable that society to progressively attain its social, economic and political goals. For instance, Lamb and Godlewska (2020) documented efforts at curriculum reform for five years (2015-2010) of British Columbia music education. It was a curricular reform that dealt with the introduction of indigenous knowledge in schools. It noted that most of the teachers were unprepared to implement the local indigenous knowledge with culturally appropriate forms of pedagogy. They opined that local content development and delivery were absolutely important but must be paired with adequate access to proper training for teachers and honest meaningful consultation. The teachers had received academic training largely in European Classical music tradition like us in Nigeria and thus they remain largely unfamiliar with indigenous knowledge and the cultural practices in class which by extension affect the students' cultural music learning. Having a music curriculum with cultural practices will definitely help students engage with their culture through music. It will help in their appreciation and understanding of their culture, in fostering pride and self-respect in them, and contribute to greater cultural understanding among their family members (Anita et al., 2021).

Deployment of Social Interdependence Theory in the Proposal

The social interdependence theory is a suitable theory for making evaluation of music pedagogy a co-operative endeavour. The social interdependence theory was first developed by Morton Deutsch in 1949 as an attempt to create a theory of the effect of co-operation and competition upon small group functioning (Deutsch, 1949: 129). Cooperation therefore induces and is induced by an orientation towards enhancing mutual power rather than a focus on power differences (Deutsch, 2011: 55).

The theory has two types of social interdependence: positive interdependence (co-operative) and negative interdependence (competitive) (Johnson & Johnson, 1989:6). Positive interdependence is when the perception of the desired outcome can only be achieved if all members achieve their goals. (Johnson & Johnson 2005:288). Relating positive interdependence to the proposal in question, the members of the group includes: pupils/students/learners, teachers/instructors, school management, parents and community/ society are the members of the groups and the goal is to make music pedagogy evaluation effective and functional.

Negative interdependence is the perception that if one of the members reaches its goal first, the others can no longer fully attain their goals (Johnson & Johnson, 1989:288). Relating negative interdependence in line with the proposal of this work can be taken as when one group only contributes in developing the curriculum or in music evaluation, then the goal of that group has been reached which means other groups' inputs will be difficult or impossible to be added to the already established template, hence, other groups' goals can no longer be fully attained.

Co-operative Endeavour

Making evaluation in music pedagogy a co-operative endeavour is a process which involves the administrators, parents, other adults in the community, teachers and pupils/learners in the evaluating procedures. This is clearly depicted in Fig 2.



Fig 2: Music Co-operative Evaluation

When schools work together with families to support learning, children tend to succeed not just in school, but throughout life (Henderson & Berla, 1997:1). Evaluation involves several entities because schools and institutions are made up of pupils, students, scholars, learners, who themselves came from parents, families, communities, and diverse geographical settings. Music as a subject or a course of study cannot exist on its own, it must find expression through somebody and through an avenue which is environment. So many successes recorded in schools can be traced back to families. Therefore for learning to be assessed, such an entity as family will not be left out. Epstein (1996:217) says: Family practices of involvement are as or more important than family background variables in determining whether and how students progress and succeed in school. Cultivating a strong school-family relationship is an essential strategy to improving students' educational outcomes. There is need for schools to promote partnership with parents' involvement in the schools' social, emotional and academic growth of the children/ learners. Unlike in a study carried out by Ojukwu (2019) on the parents' participation in the curriculum reform of CCA(Cultural and Creative Arts) as a subject of study where music forms a component in Basic Education in Nigeria, she stated that: One hundred percent of the teachers attested that both the school and the government made no effort to enlighten the parents about CCA because they see it as none of their business since the merger and the reforms came from the federal government and the curriculum planners.

The School Management

Music at the primary school level in Nigeria is not given a good place. Like in the upper basic education (secondary school), it is merged with art and drama to form cultural and creative arts. This makes music not to have a rightful place in the school's subject curriculum. According to Aninwene (2009:52)

The school system derides and degenerate music –singing is used towards the close of school to wait for closing time. Music is not evaluated at the end of the school terms like other subjects such as Mathematics, English, Primary Science etc. Hence, music is regarded as a pastime.

There are no music specialists or teachers who read music in primary schools. Some teachers who have interest in music as a hobby are assigned the task of organizing musical groups to dance, sing and perform at school ceremonies. There are now no formal music classes in the primary schools. In the Upper Basic Education level (secondary school), the principal as the head of the teaching staff ensures that competent and qualified teachers are employed. He/she also plays the role of ensuring that the pupils/students receive good instruction.

Music evaluation in secondary school is based on the grading of students performances which the teachers do in accordance to the educational objectives as stipulated in the curriculum. The music teachers and their teaching are evaluated by the

management with regards to the students' sound or poor performance both in the internal and especially external examinations. When a good percentage of the students score high marks in these examinations, the teachers are graded as high and competent. Reverse is also the case when the scores are poor.

The music teachers and student are also evaluated by the school authority based on the number, type and level of performances they are able to put up both in school and in music competitions outside the schools.

Teacher/Instructor

Curriculum activity is determined by the priority given to what music teachers described as 'practical,' which could also be described as music-making or music-creating processes. Such a focus on musical activity is a well-established principle in the literature of music education

(Paynter, 1992; Swanwick, 1999; Philpott, 2007; Ugo-Okonkwo, 2013; Finney, 2017). The general aim of music education is to equip the individual to perform music in the society and to contribute to the economy. The person so prepared is to perform either as an artiste or as a teacher, (Okafor, 2005:200). The teacher's guide in evaluation will start first from the stated goals of instruction.

The goals of instructions can be for a short term, intermediate term or for a long term. In other words, it can be the goals the music scholar wishes to achieve in his career as a musicologist or a musician (long term), it can also be for the semester or an academic session goal (intermediate), it can also be for a unit of work or daily goal (short term). The Nigerian case of music evaluation in terms of goals of instruction for the year may focus on the objectives to be achieved after an academic year. In the case of upper basic education for instance, we consider the educational objectives of goals to be evaluated for first term, second term and third term altogether forming the cumulative. The goals for short units of work may refer to the goals mapped out for the individual terms (for upper basic) or for various courses (Higher institution). The daily goals are those for days of the week which add up to one term or one semester as the case may be, to an academic session, from where it sums up to the completion of a music programme and finally for professional career of the learner. In setting these goals, cognitive, affective and psychomotor aspects of music learning are considered for evaluation. For example in a secondary school: To what extent can students notate the National Anthem in both staff and solfa notation? Can students notate other simple melodies in key F (the same key as the National Anthem?)

The teacher is also helped in evaluation when the goals of instruction are behaviourally stated. When educational goals/specific objectives are stated in clear, specific and behavioural manner, it enables the learner to have a clear view of the types of behaviour he is expected to exhibit. Acha F. N. (1981:112) wrote of behaviourally expressed objectives:

When statements of outcomes of any instruction are specific, measurable or observable, they are said to be behavioural. For educational objectives to be sound, it must be behaviourally expressed. Unless we can observe the outcomes of learning in the form of behaviour, we cannot be sure whether there is change or not as a result of our instruction.

The Instructional objectives should contain statements of what students should be able to do to demonstrate their mastery of course material and desired skills (Gronlund, 1994:133). They contain a stem specifying the point at which the mastery should occur, followed by one or more phrases describing the expected behaviour, with each phrase beginning with an action verb (Bloom & Krathwohl 1984:64), (Popham & Baker 1970: 66) and (Gronlund: 1994:133).

The following can be used as example to demonstrate what the instructional objectives may look like: When this lesson/lecture has been completed, the student should be able to sing the solfa notation of the Nigeria National Anthem from memory, clap a simple rhythm, etc. It should be noted that the phrases that define the objectives begins with verbs like *define, play, sing, harmonize, estimate, outline*. Other acceptable verbs include *list, identify, explain (without using jargon), predict, compare and contrast, create, select*, and many others. The behavior specified in an instructional objective must be directly observable by the music instructor and should be as specific and unambiguous as possible. For this reason, verbs like *know, learn, understand, and appreciate* are unacceptable. These are critically important goals though, but they are not directly observable. For example, if an instructor states that his goal is for his students to understand the rules of four part harmony, he might be asked to grade the extent of their understanding.

The student should be aware of the instructional objectives and this must be emphasized because they make ideal study guides for the students in evaluation. Ramsden & Enwistle (1981:370) have stated that the more explicit you are about what you want the students to be able to do, the more likely they will be to succeed at doing it.

The teacher can apply or combine different types of evaluation tools in accessing learning. Several evaluation techniques abound, some examples include check lists, standardized tests, anecdotal records, activity records, tape recordings, questionnaires, attitude scales, logs, diaries, inventories, observations, etc. It is left for the instructor to decide which one or combination of the ones to use. Similarly the evaluative materials or techniques should be objective, reliable and valid.

The goal of grading however has doubtful accuracy as it does not measure all there is to measure. Certain things like the various elements of music, the various skills of music programme, types of musical thinking, and musical attitudes and behaviour need to be considered using grade symbols, but how well would they be represented with each individual

learner? Assigning of marks may have some disadvantages like

- They are not used in comparable way from school to school or even teacher to teacher therefore it inaccurately measures competence.
- Marks produce side effects detrimental to the welfare of the learner. Like the negative impact of failure and excess competitiveness.
- Marks are inadequate in communicating between home and school

Some advantages of assigning marks are:

- They can be seen as least time consuming and most efficient method of reporting.
- Symbols can be converted to numbers.
- They relate not only to the individual's chances to obtain good grades in future courses, they also relate somewhat to achievements beyond school.
- Marks serves as the overall summary index, students want to know how well they fared in the studies.

The Pupil/Student/Learner

Ministering to the needs of the pupils, students, learners remain the main reason why schools are established. Students are very likely to value music if their psychological needs for instance were satisfied. Freer and Evans (2018) rightly noted that students were likely to hope to enroll or take part in future music classes when they valued music learning to a greater extent. Pupils/Students come from different backgrounds. Some from rich or poor parentage, different religious beliefs, different cultures, some are bright academically, some poor, some are average while some are below average, some from musical families, some from non-musical families (Ugoo-Okonkwo, 2014:49). Therefore, it should be the concern of the music teacher to ensure that each child/learner is treated as an individual. This should make for the individual learner to proceed at his/her own pace.

General levels of expectancy do not address individual needs of the learners. Therefore, the teacher needs to identify the concepts, skills, generalizations, and competence of each learner. Evaluation can also be used continuously during the year as a background for identifying particular points needing further attention with particular groups of students and as a basis for giving individual help or planning individual programs for students in the light of their particular progress in the educational programme. Continuous evaluation makes learning to have a personal meaning and impact in a learner because he is involved. He does his part by helping to establish goals, plans ways of working toward them and carries out steps in his learning process. In a case of a music student who is learning four-part harmony, he will see his own ability and progress as he works with the rules of harmonization. He will be able to find out whether the rules are working for him or whether he needs further learning to get it right.

For the learner, evaluation should be made challenging but fair. It will not be an overstatement to say that evaluation is the primary motivation for students to study, especially in Nigeria where certificate tend to be valued more than competence. The students may attend every class and complete all the assignments, but it is their preparation for the evaluation that determines the breadth and depth of their learning. The burden is on the teacher/instructor to make the evaluation sufficiently comprehensive and challenging to push each student to learn to the greatest extent of which he or she is capable.

However, just as evaluation can motivate students to learn at a deep level, it can also lead to students' demoralization and hostility (both of which correlate with poor performance) if they are perceived by the students as being unfair. The two most common types of evaluation in this category are evaluations that are too long and those that contain surprises (i.e. problems with twists unlike anything the students have seen before and problems that call for skills that were never taught in class or required on take home assignments). In responding to the above, Lawrence (1993:14) has advocated the accommodation of the learning styles of various students while evaluating them.

The researcher is yet to find any empirical evidence or logic to support the argument that long and tricky evaluation assesses students' potential to be successful musicians or help them become better in their professional career. This however does not mean that we should construct easy tests which do not motivate students to learn at a deep level. The function of evaluation is to motivate students to learn what they have been taught and enable the teacher/instructor to assess the extent to which they have succeeded in doing so. It should effectively address the instructional objectives set out for the study.

The Parents

Mbanugo (2009:120) correctly asserted that:

Music provides interactive experience for adults as well as children. In some homes parents engage in music experiencing with their children... In Africa children make early interactions with music in their families. Of course, the musical experiences so well-begun in the home easily find fruition in the school.

It is easy for a parent to notice or observe that his/her child has some innate inclination to music. It has been proved overtime that children with musical family background thrive well in music than those from musically impoverished families or environment. Therefore, it follows that musical talent and skill are innate. The home happens to be the child's first world, school and environment. Ekpo (2008:30) expressed this idea:

The child's heritage in music comes first from his parents, relatives and other members of his immediate environment. Many children develop interest in music

before they enter elementary schools. Their parents introduced them into cradlesong, moonlight songs, game songs, basic dance movements, marches and instrument playing.

Children are daily exposed to different types of and forms of music through the radio, television, performing groups, recordings, movies, singing and playing of instruments as well as dancing by family members or in the communities. The many exposures can be beneficial if there are understanding, interested and qualified adults to assist in guiding their choices. Ekpo (2008:31) also wrote:

All these early exposure to music has tended to increase children's attention span and interest especially when they have adequate guidance in developing musical attitudes, appreciations, understanding, judgment and discriminations.

The guidance so given the children will definitely help them to grow in the ability to enjoy as well as actively and skillfully participate in music activities. Parents also tended to influence the motivation of music students as they either thwarted or supported the psychological needs of middle school students' near-critical elective decision-making moments (Holster

The Community/Society

It has been observed that education and evaluation of educational outcomes do not end in and within the school environment, it goes well beyond that to the society at large. Before now, the community's regard for school and what goes on in it used to be high. The situation before was a case of the child is 'our child', the teacher, 'our teacher'; the school, 'our school'. Nowadays the picture is so different. It is a child, 'their child', a teacher, 'their teacher'; a school, 'their school'.

When the community is actively involved in what goes on in the school, everybody will benefit; the learners, the teacher and the school management. Music then as a discipline, subject or profession will not be left out. The school will be aware that the community is interested in their affairs and learning. This will then go a long way in enhancing the school's approaches and strategies for achieving educational goals.

The community's involvement in the learning and evaluation of music can come by way of being interested in certain musical activities in and outside the school. For example, organizing choral festivals, dance competitions, Christmas carols, singing competitions etc between schools, communities, churches, states, etc.

The community's assessment of music and musicians focuses on the fact that the product of music should be able to function as a musician at his best with visible impact on the society. Okafor (2005:212) succinctly put it thus:

He must not only earn his living but must be able to use music as a tool for national economic development. It follows, therefore, that in assessing the success or failure

of the music education policy, we must determine what the product of the system has been able to do to develop the country's economy.

Feedback in Evaluation

Feedback in evaluation is very essential as it helps the learner to discover the areas of his progress, strength, weakness and interest so as to make necessary adjustment. Feedback helps the learner in modifying his behaviour in order to meet up with the desired change in his learning outcome. Feedback to students serves the purpose of guidance. Mehrens and Lehrann have this view that:

The daily interaction between teachers and students should result in the students' having fairly good knowledge about the quality of their achievements necessary for immediate decision making. Of course, this depends upon the teacher's skill in daily feedback. Effective feedback depends upon determining what a student needs to know to facilitate further learning, gathering accurate data, and presenting these data to the student in a fashion he will comprehend.

Feedback on evaluation done enables the teacher to confirm whether the instructional objectives were achieved (Okonkwo et al. 2013:4). As such, evaluation must be prepared to give maximum benefit. Felter et al. (2000) submitted that the burden is on the instructors to make the tests sufficiently comprehensive and challenging to push each student to learn to the greatest extent of which he or she is capable. Apart from guidance, feedback enhances motivation in students.

II. RECOMMENDATIONS

- There should be a review of the music curriculum of the Basic Education in Nigerian to include a reasonable content of the indigenous Nigerian society for relevant musical outcomes of the learners.
- All the stakeholders in the evaluation of music learning should be made to be part of the curriculum development.
- In order for the curriculum implementation to be well done, the teachers should possess adequate music knowledge through study and training.

III. CONCLUSION

Evaluation incorrectly done is at odds with the promotion of learning. Evaluation correctly done should enhance learning because it aids both the teacher in teaching and the students in learning. This paper has briefly x-rayed various entities and their contributions in the evaluative process directed to music pedagogy with a view to making evaluation in music pedagogy a co-operative endeavour. From the paper, it can be observed that there are so many variables that interact, influence or control musical pedagogy evaluation. There are some things which count but often tend to be glossed over in the course of evaluation. By the same token, there are some evaluations that may have been taught to be exceptionally valid in the eyes of the instructors, which do not count.

From the write-up so far, it can be found that the evaluation of music pedagogy does not end in and with classroom teaching, it goes beyond that. The evaluation focuses on the music proficiency of the learners as the outcome of their learning. Different areas of mastery and performance are evaluated and appreciated in the society which at the end is what counts most. Music careers in areas like traditional music, folk music, popular music, church music, ethnomusicology, instrumental music and dance, choral music, instrument technology, etc, find evaluation and feedback from both the school environment and the society at large. Hence, the researcher hereby concludes with the words of Albert Einstein who stated thus: Everything that can be counted does not necessarily count; everything that counts cannot necessary be counted.

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