

MUSIC FOR LITERACY DEVELOPMENT



**A Project Sponsored by the Society for Education, Music and Psychology
Research (SEMPRE) in Kisumu and Siaya Counties, Kenya**

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Acknowledgement

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A word of appreciation to my able research assistants, Lillian Abunge and Duncan Karoki, who made it all happen. I couldn't be in more than one place at any given time, and they availed themselves to ensure my activities kept running.

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E.A. Akuno

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Executive Summary

MUSIC FOR LITERACY DEVELOPMENT

1.0 Preamble

1.1 Context

The Music for Literacy Development project was a 20-week intervention for the development of literacy and language skills for 6-8 year old pupils in 7 primary schools in Nyanza in the counties of Kisumu (rural) and Siaya. The project activities were advised by a baseline survey carried out in May/June 2013 in 5 counties in the country, namely Nairobi, Vihiga, Kakamega, Kisumu, and Siaya, which had established that there was music in the primary schools although taught and used informally since it is not in the school examination syllabus. It also established that there were limited resources for music and most schools gave priority to sports in their Free Primary School budget rather than in music as a co-curriculum activity. In schools where there was music, resources such as instruments would normally be improvised by especially learners and teachers.

1.2 The project Objectives

Following a successful observation and planning session in London, with consultations with researchers at the Institute of Education and New London Orchestra project implementers, a format for the Kenya project was constructed. The project had the following objectives:

- To enhance literacy and linguistic skills in children of 6-7 years in public primary schools;
- To engage children in music making experiences, and;
- To capacity build teachers through development of skills, confidence and resource mobilization for using music in the classroom.

2.0 Activities

The project involved carrying out the following activities:

1. Assessing and determining singing, language and literacy levels of children in selected schools of this age group through a pre-test;
2. Designing and applying a music-based intervention to facilitate learning in the area;
3. Developing relevant learning materials and preparing personnel for the interventions;
4. Mobilizing and mentoring teachers through music application skills development and material selection and application for the programme;
5. Rolling out a dual approach towards Music for Literacy Development; training teachers to use music in the classroom and providing children with music experience for literacy and language development.

Schedule

Research Design			2013				2014			
			Sept	Oct	Nov	Dec	Jan	Feb	Mar	Apr
Inter-vention	Weekly Session									
Research Tool	Reading	PreTest								
		Posttest								
	Singing	Pretest								
		posttest								
	Question-naire	Pretest								
		posttest								
	Observation	Midterm								
		Endterm								
Report documentation and editing										

3.0 Results/Observations

- a. A total of 7 schools took part in the project, 1 school acting as control, three schools visited by the music specialists, and 3 schools sending in teachers to observe and implement learnt procedures.
- b. A total of 615 students took part at the start of the project, 73 being in the control group, 354 in the experimental group taught by the musicians and 188 in the experimental group whose teachers observed the musicians. This reduced to 60 in the control group, 232 in the musician taught experimental group (where we lost a whole class from the project) and 129 in the mentored teacher experimental group, a total of 421. This massive loss of subjects is accounted for by normal changes that occur in the course of transiting from one class to the next at the end of an academic year (the project took place in the third term of one year and first term on a new year). The loss of a whole class was on account of the transfer of teachers that also occur around the same time. Some of the pupils were redistributed to other streams, while some may have changed schools (or dropped out).
- c. A number of impediments to implementation of the current curriculum that calls for learners to sing and play at this level of education were enumerated, most revolving around non-availability of readily accessible resources, teacher preparedness for meaningful music activities with learners and interpretation of the syllabus, where only examinable subjects are taught;
- d. A general low entering level of literacy skills in most of the schools in the study, with an improvement in all cases. It transpired that more often than not, learners in these

foundation years of education would be the ones to miss a teacher if there was a shortage of staff.

- e. Though children at this age enjoy singing, the level of confidence at the start of the project was shaky, with a limited repertoire. The end of the project recorded improved attention to detail and higher level of confidence and enjoyment
- f. A trait that was observed in all schools in the experiment was improved self-awareness demonstrated by marked cleanliness, respect, attention and reduced truancy.

4.0 Outcome

- a. The project has realised 14 generalist primary school teachers sensitised on the value of music as a learning tool for young children;
- b. There is a team of teachers with improved ability to generate and/or select song material for curriculum delivery;
- c. A team of teachers who are more observant of their learners' behaviour during singing activities;
- d. A deeper understanding of the nature of childhood learning and the role of play in enhancing learner involvement in activities.

5.0 Output

- a. A narrative for teaching pertinent values to 6 – 8 year old children and a derived drama with music;
- b. Reading and singing test material, adapted from those used in the parent project;
- c. There are tested procedures for use of children's songs in a culturally enriching and appropriate way for formal education;

6.0 Way Forward

In view of learners' enthusiasm and positive response, teachers overall appreciation of new approaches to teaching and school administration support for the initiative, it is advisable that a follow up activity be designed and implemented that would reinforce what is already in place. It is necessary to provide as much support as possible to empower teachers with conceptual, theoretical, technical and practical abilities to make song a component of learning experiences, and to choose wisely in order to teach children to behave musically. The project recommends:

- a. Replication of this study with other schools – to spread the activities further afield;
- b. Follow up of teachers who participated in the workshop for monitoring and support;
- c. Publication of the learning resources and activities developed in this phase and augmenting the same to provide a manual for generalist teachers' use;
- d. Conducting a workshop in with a larger constituency of teachers.

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1. INTRODUCTION: Education in Kenyan Primary Schools

1.1 History of Education.

The major challenges of formal education and majorly in Kenya are both foundational and structural. Formal education in Kenya can trace its origin in the 1940s, with few cases of organised schooling, but since then it has seen more organisation and foundation. Steady expansion of the number of children attending preschool has also been noted with current statistics of enrolment hitting over 1.9 million children and over 75 thousand teachers in preschool alone. The structural evolution of preschools has also been observed with many varieties of such institutions to fit different categories and to serve varied objectives. Such institutions include day cares, kindergartens, nurseries, pre-primary units, and early childhood development and education centres.

The pre-schools and lower primary schools enrolled children aged between 1 and 6 years. By the 1980s it would experience change in role division where communities up to then were taking full charge of pre-primary education while government participated in all other upper levels. Since then the government has taken full responsibility for pre-primary education and streamlined the program through a centrally developed curriculum. The training of pre-school teachers, preparation and development of curriculum and the preparation of teaching materials is now the role of government, carried out at Early Childhood Education Centres.

The main purpose of primary education has been to prepare children to participate fully in social, political and economic aspects for the benefit of the state. It has been designed to provide a functional and practical education that would cater for needs of children. General curriculum subjects for the first eight years include: English, Kiswahili, mathematics, science, creative arts, history, civics, geography, and religious education. The vocational subjects include arts, crafts, agriculture, and home science. These subjects are well defined in the program of study that should make a Kenyan education among the region's best. However, the problem is in the implementation of the curriculum and the management of the schools. Thus, if the curriculum were implemented as it is designed on paper, it would make an ideal educational system. The

imbalance in implementation process and poor economy contribute to the learning challenges.

Primary education in Kenya begins at the age of 6 or 7 years. The first class or year of primary school is known as Standard 1, the final year as Standard 8 and primary school children are known as pupils. The academic calendar runs from January to November. Students get 3 school vacations in April, August and December. At the end of the school year, students advance to the next class. Students who completely fail their end of year exams usually repeat the class the following year instead of advancing to a higher grade. Most primary schools are day schools with pupils living at home. All public primary school pupils sit for the Kenya Certificate of Primary Education examination at the end of the primary school cycle in Standard eight.

The education system in Kenya has gone through some significant changes in its concept and process since independence. Starting off with a 7-4-2-3 structure, pupils spent 7 years in primary school, 4 in secondary and 2 in high school before taking 3 years for the basic bachelors degree at university. The 8-4-4 system was introduced in 1985 to replace the previous system by the then President of the nation, Retired President Daniel Toroitich Arap Moi, to mainly equip learners with practical skills that would enable them be self-reliant particularly when the government could not create enough jobs to absorb the population.

In January 2003 President Mwai Kibaki re-introduced free primary education which previously existed before the mid 1980s when the government adopted cost sharing measures that led to a minor level of school fees charged by primary schools for text books and extra-curricular activities. Since 2003, education in public schools became officially free and compulsory.

The practice of education has however gone through much transformation, losing much of the system's intended purpose. Instead of self-reliance, those from school are now more dependent on white collar jobs than on self-employment through practical skills. This may be attributed to deficiency in practicality of the process of teaching and the withdrawal of certain practical skill-based subjects from the list of examinable subjects. This means that learners and teachers do not take such subjects seriously as those that can create employment for them since the education

system in the country places a lot of emphasis on examinable subjects. It is such subjects, however, for example the creative arts subjects, that allow learners to identify their talents, making it possible for educators to nurture this talent from an early age. The learners ultimately use this talent for own employment as has been done by many young people in the country through music and visual arts.

1.2 Transition rates and Overall Performance

In considering matters of education locally and globally, a few themes are recurrent, including transition, sustainability, quality and relevance. These issues arise due to perceived ineffectiveness of approaches to teaching and learning, which, however much they may contribute to literacy, may not necessarily result in allowing societies to achieve education, the socialisation of their young ones to fit into useful roles within their communities.

Out of all children in Kenya about 85% attend primary school. 75% of those who complete primary education proceed to secondary schools and 60% of those who complete secondary school proceed to higher institutions of education. These include business and vocational institutions, national polytechnics, public and private universities within the country. Over 950,000 Kenyans have furthered their education abroad with a majority of graduates from India, UK, Canada, the United States, Russia and Uganda.

1.3 Education quality

Education quality has recently received a lot of attention in Kenya. The government's main document in this effort, the Kenya Education Sector Support Programme for 2005–2010, established the National Assessment Centre (NAC) to monitor learning achievement. In 2010, the NAC released the results of its first assessment.

In 2009, in collaboration with the NAC, Uwezo Kenya conducted an assessment of the basic literacy and numeracy skills of children ages 6–16. The Annual Learning Assessment (ALA) reached villages in 70 out of 158 districts in Kenya and assessed nearly 70,000 children in their homes. The ALA was set at a Standard 2 level, which is the level where students are supposed to achieve basic

competency in reading English and Kiswahili and complete simple arithmetic problems. The chart below shows the percent of children who could not read a Standard 2 level paragraph or solve Standard 2 level subtraction problems:

Table 1: Literacy Levels

Level of Children Assessed	Cannot read English Paragraph	Cannot Read Swahili Paragraph	Cannot do subtraction
Class 2	85%	81%	79%
Class 5	27%	23%	30%
Class 8	7%	7%	11%

Source: Uwezo Kenya 2012¹ (Twaweza.org/uploads/files/UwezoKE-ALAREports2012.pdf)

Key findings about education in Kenya, based on the results of the Uwezo assessment were:

- Literacy levels are low, and are substantially lower in certain regions. Girls tend to perform better in reading English and Kiswahili, while boys tend to perform better in math.
- Literacy levels are lower in public schools than private schools.
- Most children can solve real world, “ethno-mathematics” problems, while fewer can solve similar math problems in an abstract, pencil and paper format.
- 5% of children are not enrolled in school, but the problem is far worse in particular regions.
- Many children are older than expected for their class level, including 40% of children in class 2, and 60% of children in class 7.
- North Eastern Province and arid districts in Rift Valley and Eastern Provinces have particularly low performance; and many older children, especially girls, are not attending school.
- Children whose mothers are educated, particularly beyond primary school, tend to have much higher rates of literacy and numeracy.
- About 15% of students are absent on a given day, with much higher absenteeism in certain districts as a result of increased poverty level.
- There is a severe shortage of teachers, estimated at 4 teachers per school.
- The reluctance of the government to invest in educational institutions in marginalised areas thereby developing schools in cities only which result in inefficient education process in arid and semi-arid areas

¹ Are our children Learning? Annual Learning Assessment Report. Uwezo Kenya, 2012

It is with this background that the Music for Literacy Development project was conducted, with a view to initiating an intervention that would demystify reading and motivate the learners to develop interest in literacy.

2. The Music for Literacy Development project

2.1 Introduction.

The Music for Literacy Development project was a 20-week intervention for the development of literacy and language skills for 6-8 year old pupils in 7 primary schools in Nyanza in the counties of Kisumu (rural) and Siaya.

2.1.1 Project Objectives:

The project which was initiated by the Technical University of Kenya (TU – Kenya), Nairobi, Kenya in collaboration with the Society for Education, Music and Psychology Research (SEMPRE) in London, UK had the following objectives:

- To enhance literacy and linguistic skills in children of 6-7 years in public primary schools;
- To engage children in music making experiences, and;
- To capacity build teachers through development of skills, confidence and resource mobilization for using music in the classroom.

2.1.2 Activities Undertaken for Objectives Realisation.

The project involved carrying out the following activities:

1. Assessing and determining language and literacy levels of children in selected schools of this age group;
2. Analysing the learning activities and resources currently in use in the selected schools for curriculum delivery in the selected areas of learning;
3. Ascertaining the place of music in the selected schools;
4. Designing music-based intervention to facilitate learning in the area;
5. Developing relevant learning materials and preparing personnel for the interventions;
6. Mobilising teachers through music application skills development and material selection and application for the programme;
7. Mentoring teachers in the use of music in the classroom;
8. Rolling out a dual approach towards Music for Literacy Development; training teachers to use music in the classroom and providing children with music experience for literacy and language development.

The project activities were mainly advised by a baseline survey carried out in May/June 2013 in 5 counties in the country, namely Nairobi, Vihiga, Kakamega, Kisumu, and Siaya. The research had the following objectives:

- To establish if there was music in Primary Schools;
- To detail what the music experiences entailed;
- To establish what resources were available;
- To assess how the resources were used.

The survey had established that there was music in the primary schools although taught and used informally since it was not in the school curriculum. It also established that there were limited resources for music and most schools gave priority to sports in their Free Primary School budget rather than music as a co-curriculum activity. In schools where there was music, resources such as instruments were normally improvised by especially learners and teachers. The baseline survey mainly covered activities 2 and 3.

2.1.3 Methodology

I Preparation

A two-day launch workshop was carried out in the month of September for teachers from the participating schools that had been identified through the results of the baseline survey. The workshop activities involved:

1. Designing music-based intervention to facilitate learning;
2. Developing project instruments², i.e reading and singing pre-test, and a narrative;
3. Introducing the project facilitators, i.e the technical facilitator and the project administrator for the intervention.

II Intervention

The 20-week project intervention involved the facilitators visiting 3 schools for music delivery to work with learners in two classes per school i.e. class 1 and 2. They were to see an approximate 240 learners per week in the experimental group.

Another 3 schools sent teachers to observe the facilitators at work in the three selected schools, after which they would carry out the same procedure in their own classrooms.

² See appendix for the instruments

Students from one school whose teachers had participated in the launching workshop, but was situated too far from others to participate in the weekly trainings i.e. Oruga Primary School in Seme, were assigned to be the control group.

The preparatory activities included a pre-test session where, using the prepared instruments (above) learners:

- a. Provided information for a questionnaire that was designed to provide an indication of who they really were, their attitudes, self-concept and general response to music;
- b. Took a singing evaluation test;
- c. Took a reading evaluation test.

The intervention involved taking learners through singing activities, learning songs in English, the medium of the project, getting learners to participate in a dramatised narrative that included song, facilitating learners' spontaneous musical expressions, and creating songs to accommodate concepts that learners were exposed to in their daily learning activities. The weekly meeting allowed facilitators to impart knowledge and skills, while being observed by regular and visiting teachers. They were further able to monitor learner activities, observe general interaction between teachers and their pupils, and encourage teachers in their conduct of the project activities.

III Narrative

At the beginning of the project, a story was developed. The story titled "Alusi forgets grandmother's song" (Appendix) was read to all participating learners. The story was then turned into a play for learners to act out at the end of the project. Teachers were required to give learners characters based on their ability and nature since they understood learners best. At the beginning of the second term of the project, teachers from the participating schools were asked to start staging the play or to start ensuring memorisation of the various parts of while the facilitator created music to be incorporated in the play.

The schools were monitored, focusing on the songs that taught as part of the dramatised narrative, with the hope that they would be able to perform it with the songs, This was to

facilitate memorisation of parts found challenging due to learner insecurity with the language. The teachers had cautioned that it would be difficult for the rural school learners to master the parts because English is not commonly used in teaching learners in these lower classes.

At the end of the project, i.e. on the 20th week of the project, 3 schools were able to stage the play while incorporating the songs:

- Mulaha Primary School had both class 1 and 2 able to dramatise the story.
- Musembe and Maliera Primary Schools combined the two classes and assigned roles to groups of learners, not individuals, since not all learners were able to master the parts well.

The three plays were recorded on video while the other schools that were not able to do the play were only evaluated based on what they were able to do with the songs they were taught in the 20-week period. The report is carried out in the evaluation report.

IV Evaluation

At the end of the 20 weeks, a post-test was carried out by the facilitators and teachers that helped gauge the effect of the intervention on learners. An exit questionnaire was also filled by the participating teachers from which their own self-evaluation can be deciphered. The facilitators were further able to verbalise their own observations.

2.2 Children's Development through Music

2.2.1 Learner Participation

From the designation above, there were two categories of the experimental group:

- a. Group taught by the facilitators, called the *experimental with musicians- EWM*. This category had a total of 354 learners, from the following schools:
 - i. Ongalo Primary School in Kisumu with 61 learners in class 1 and 44 learners in class 2;
 - ii. Awelo Primary school in Alego had 43 learners in class 1 and 48 in class 2 while
 - iii. Maliera Primary in Gem had 73 learners in class 1 and 85 learners in class 2.

b. the Group whose teachers observed the facilitators by visiting a school that hosted them, called *experimental with own teacher – EOT*- had a total of 188 learners:

- i. Mulaha Primary School in Alego had 46 learners in class 1 and 29 learners in class 2
- ii. Nyawara Primary School in Kisumu had 46 learners in class 1 and 34 in class 2.
- iii. Musembe Primary School in Gem had 18 learners in class 1 and 15 learners in class 2

The control group, Oruga Primary School, had a total of 73 learners: 42 in class 1 and 31 in class 2.

The total number of participants at the beginning of the project was 615. The project straddled two calendar and academic years. The new year typically, came with movement of teachers and learners. This affected the continuing students' placement, as well as assignment of teachers to classes. The number of learners both at the beginning and end of the project in each school is tabulated below.

The highest difference between the number of learners at pre- test and post test was observed at Nyawara Primary School class 1 where a total number of 27 learners were not present for the post tests in the class for reasons ranging from repeating class, school dropout, frequent absenteeism and transfer to other schools³. Maliera Primary School Class 1 also recorded a big change in numbers with a difference of 23 learners. The smallest change, a difference of 1, was interestingly recorded at Nyawara Primary School Class 2.

The data from Awelo Primary School's Class 2 is not fully reliable because in the post-test, the reading test presented 13 learners, song 1 had 12 learners and in song 2 post were 11 learners. This class had been dismantled at the start of the 2014 academic year, with learners distributed to other classes. However, due to prior commitment to the project, the teacher expressed interest in completing it with the number of learners she had received. The restructuring however had a toll on her availability, and consistency suffered. This has had an impact on the general achievement of her learners. It is also not very easy to fully gauge the impact of the project

³ This class had experienced challenges in implementing the project as their regular teacher fell ill and was not able to carry on with the project to completion. It is sad to note that the teacher was not replaced by the time the project ended.

objectives because she is not the teacher who had administered the pre-tests, so may have scored differently from the first teacher.

Table 2 Number of Learners at Start and End of Project

No.	School	Class	Start	End	Difference.
1.	Oruga Primary	1	42	34	8
	Oruga Primary	2	31	26	5
2.	Maliera Primary	1	73	50	23
	Maliera Primary	2	85	76	9
3.	Awelo Primary	1	43	27	16
	Awelo Primary	2	48	-	-
4.	Nyawara Primary	1	46	19	27
	Nyawara Primary	2	34	33	1
5.	Ongalo Primary	1	61	45	16
	Ongalo Primary	2	44	34	10
6.	Mulaha Primary	1	46	33	13
	Mulaha Primary	2	29	26	3
7.	Musembe Primary	1	18	8	10
	Musembe Primary	2	15	10	5
Total			615	421	146 (194)

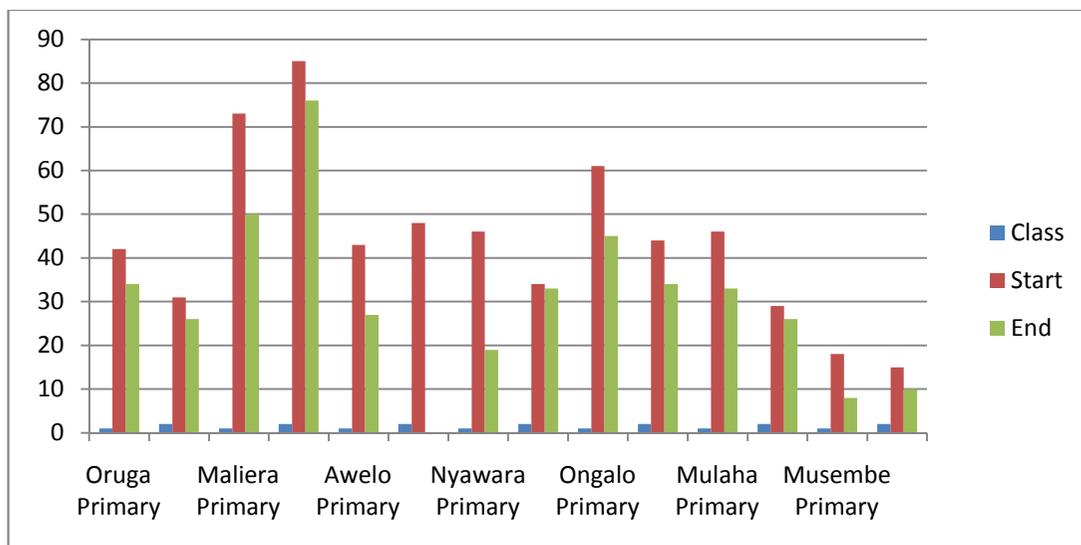


Figure 1 Number of Learners at Start and End of Project by School and Class

2.2.2 Pre and Post-Tests.

The following tests were administered to learners, being conducted by their teachers, often with the assistance of the facilitators:

i) Attitude test (Students' Questionnaire)

At the beginning of the project, an attitude test was administered to participating learners via a 15-item questionnaire with the purpose of establishing learners' perception of music, their general attitude and outlook. This would form the backdrop for any observation of change in character and verbalisation that would lead to perception of the role of music behaviour in generating positive change.

An analysis of this revealed an enthusiastic lot of learners. Granted, most of them had help filling in the questionnaire, because they either could not read or understand what the questions really asked. This is accounted for by the fact that English is not their first language, and the rather low literacy levels in the region. Besides, at this level of education, learning is expected to be conducted in mother tongue, so English is taught as a subject, and is not the medium of instruction. Due to this handicap, added to time constraints, the questionnaire did not form part of the post-test.

ii) Reading test.

Two reading tests, one for class 1 and the other for class 2 were prepared and administered to learners at the start of the project. Their performance was ranked/rated as per the parameters stated in the score sheet (Appendix). The ratings were from 1 to 6 with 1 being the lowest mark while 6 was the highest score a good reader could obtain. The arithmetic mean scores for the various schools for both pre test and post tests were calculated. The results are tabulated below.

Table 3 Reading Pre- and Post-test Mean Scores

School	Class	Pre-test mean score.	Post-test mean score
Oruga Primary	1	2.3	2.8
	2	3.4	4.2
Maliera Primary	1	1.6	2.06
	2	2.6	3.2
Awelo Primary	1	1.9	3.88
	2	2.7	5.3
Nyawara Primary	1	2.5	2.7
	2	3.3	3.5
Ongalo Primary	1	1.6	2.2
	2	2.8	3.6
Mulaha Primary	1	1.6	3.5
	2	3.9	4.7
Musembe Primary	1	1.5	2.75
	2	2.1	3.6

On the surface, there is tangible improvement in the mean score for each class, with the least overall achievement evident at Maliera Primary School Class 1 that posted the highest number of students. Despite this, they still posted a larger margin of improvement than Nyawara primary School, where the two classes similarly presented a similarly small range of improvement, at 0.2. The largest improvement came from Class 1 of Awelo Primary School. The control school Oruga had a mean score difference of 0.5, a figure than can help in appreciating the issues in the schools participating in the projects.

The mean scores difference for Awelo Primary School Class 2 may one more not reflect the true situation since most of the original participants were no longer in that class and the impact can only be gauged for the individual learners. Besides, the teacher who graded the post test is not the same one who graded the pre test and there may be some bias.

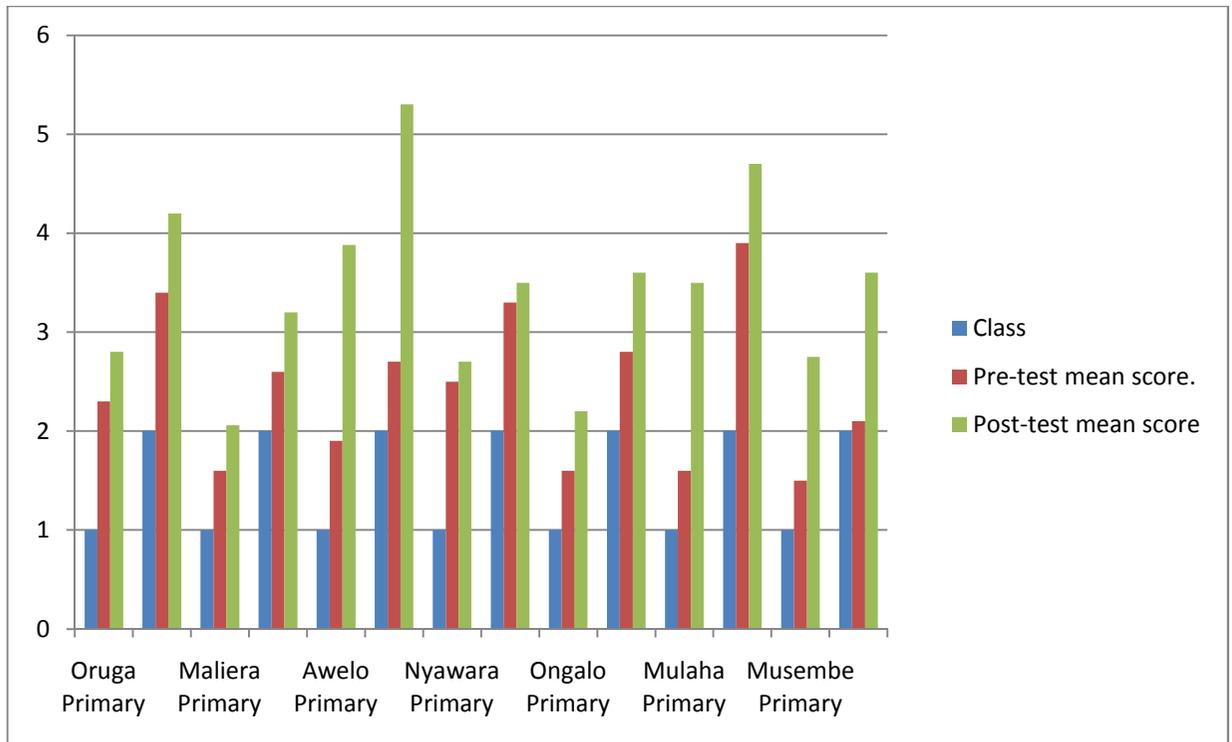


Figure 2a: Reading Pre- and Post-Test Results by School and Class

At Nyawara Primary School it was observed by the Project Administrator who conducted the post tests that learners who had scored 6 in the reading tests did not necessarily exhibit clear articulation or consciousness of sentence. Most of them did not respect punctuation. Regarding the rating criteria, there were many learners whose reading abilities were not captured by the scores for example those who could read well even without pointing at the words but did not take note of commas or full stops, and those who could read easy words very well but had difficulty in reading what seemed to be new vocabulary to them.

The general observation on the reading test, based on the post tests at Ongalo and Nyawara Primary Schools is that most learners still took a long time to decipher words while some could not read at all. At Nyawara Primary School for example, 1 female and 2 male learners from the Class 1 group could not read at all by the end of the project. At Ongalo Primary school 1 male learner in the Class 2 group could not read at all, and this after 2 full years in primary school. 1 female student from the Class 2 group at Nyawara Primary School could also not read at all but

could sing very well with others and write down the song texts. This observation raised concern and a need to interrogate what exactly was going on, because the ability to write and yet not read was not well understood, other than to tie it to the question of linguistic novelty. The reading tests were in English, while they most likely learnt in the local dialect, dholuo. As noted, teacher and learner absenteeism were rampant in both Ongalo and Nyawara primary schools, and so learners did not have much of a foundation. This may not be a conclusive way to gauge impact of the intervention since the numbers of learners dropped in all schools and the results may therefore not be fully conclusive. There is, however, a general positive improvement in learners' ability to read after the project and this may be as a result of the project impact but may also be as a result of class progression i.e learners moving from class 1 to class 2 and having learnt enough to improve their reading ability. This is to be viewed against the 0.5 improvement of the control group.

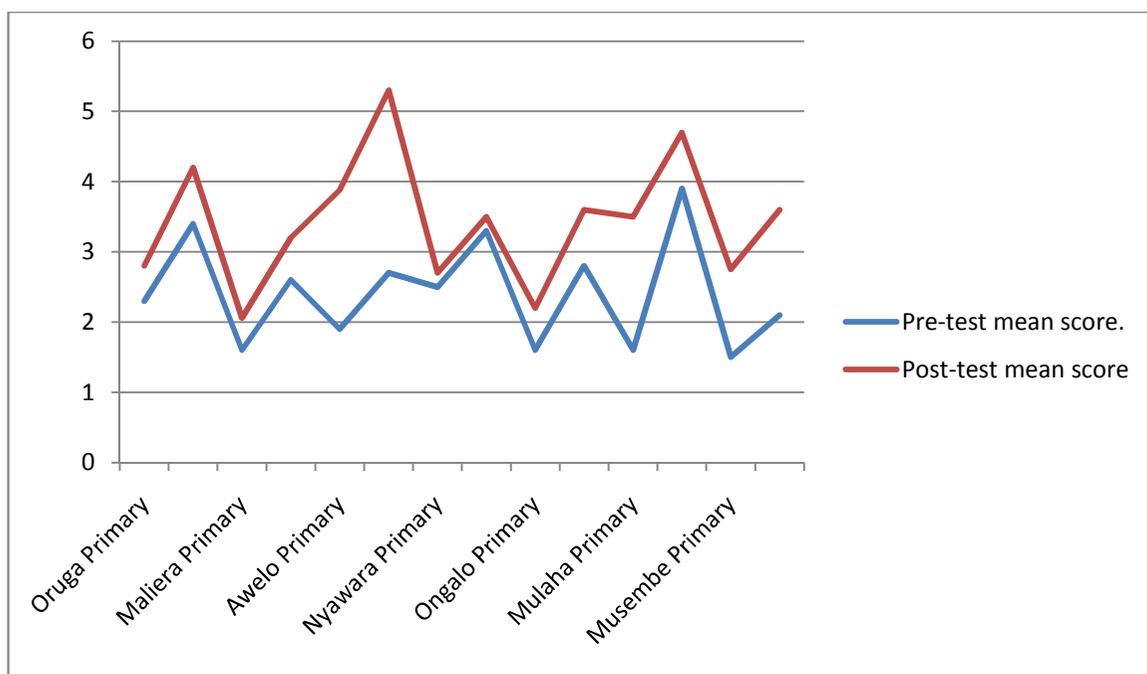


Figure 2b: Reading Pre- and Post-Test results

iii) Singing tests.

A singing test of 2 songs per class was administered to learners to provide information on learners' ability to sing at the beginning of the project and also at the end, thus the singing pre- and post tests. Each participating class tested learners on 2 songs that they were all familiar with at the beginning of the project and this was also done at the end of the project. The arithmetic mean calculations for the singing test are given per song:

The scoring for this test suffered consistency at Nyawara Primary School's class 2 where the teacher did not continue with the project. Due to personal interest and commitment, the Head master of the school persuaded the facilitators to continue with the project. For this group, Song 1 was "Head, shoulders, knees and toes" which most learners got rather well but there was no uniformity in how they performed it. Some repeated the stanzas but the scores were awarded based on how correctly they could point the various parts of the body while singing (a demonstration of 'meaningful singing' or singing with understanding). Those who got the parts correctly as they sang and sang the lines completely were awarded 4 while those who did not get the parts of the body correctly and did not sing the lines completely were awarded 3. This was the project facilitator's resolution in the absence of the regular teacher who had graded the pre test. The grading of the pre- and post-tests is therefore not consistent with this class, and may explain the decline in the score.

Awelo Primary School Class 2 posted the biggest difference in mean scores at pre-test and post test. There is a general improvement in learners' ability to sing based on the mean score tabulation at pre test and post test. This may be an indication of positive impact of the project on learners' ability to sing.

Table 4a: Singing Pre- and Post-test results - Song 1

School	Class	Pre-test mean	Post mean test	Difference.
Oruga Primary	1	2.45	3.3	0.85
	2	2.1	2.8	0.7
Maliera Primary	1	2.9	3.08	0.18
	2	2.9	3.4	0.5
Awelo Primary	1	1.8	3.7	1.9
	2	2.6	3.7	1.1
Nyawara Primary	1	2.9	3.05	0.15
	2	3.7	3.47	-0.23
Ongalo Primary	1	2.04	2.7	0.66
	1	3.4	3.9	0.5
Mulaha Primary	1	2.1	3	0.9
	2	3.3	3.8	0.5
Musembe Primary	1	2.4	2.9	0.5
	2	2.8	3.6	0.8

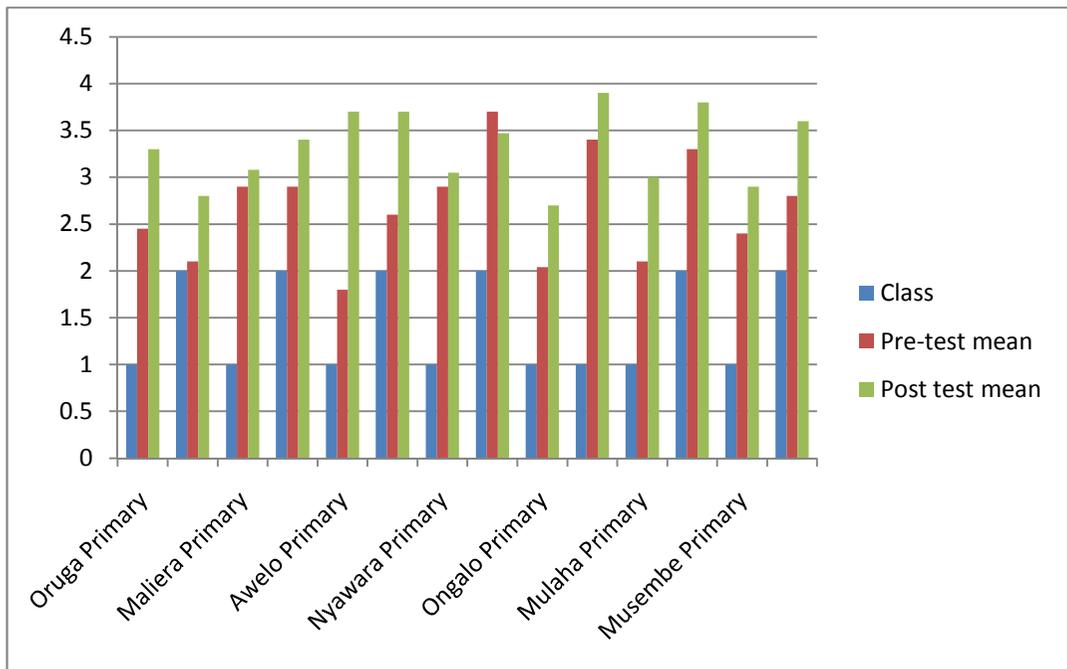


Figure 3: Singing Pre- and Post-Test Results - Song 1

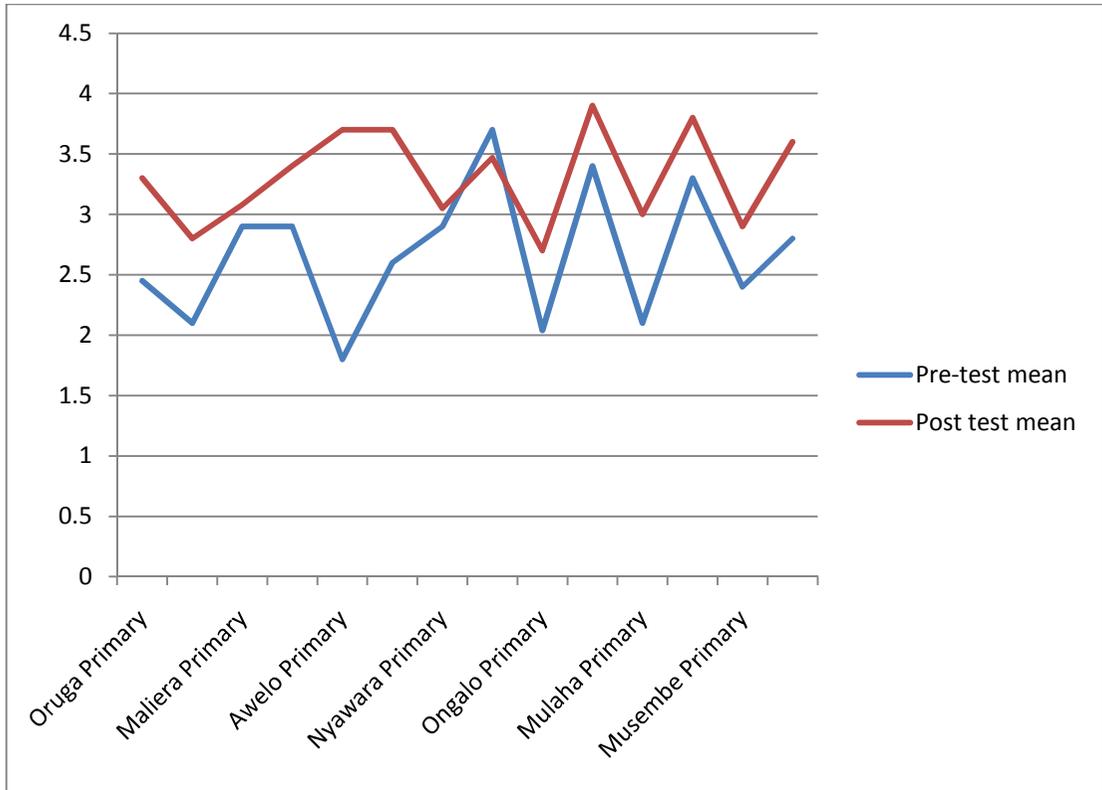


Figure 4: Singing Pre- and Post- Test Mean Scores - Song 1

Table 5: Singing Pre- and Post-Test Mean Score - Song 2

School	Class	Pre-test mean	Post test mean	Difference.
Oruga Primary	1	-	-	-
	2	2.1	2.8	0.7
Maliera Primary	1	2.5	2.9	0.4
	2	2.6	3.2	0.6
Awelo Primary	1	2.8	4	1.2
	2	1.9	3.5	1.6
Nyawara Primary	1	2.96	3.4	0.44
	2	3.6	4	0.4
Ongalo Primary	1	1.9	2.6	0.7
	2	3.6	4	0.4
Mulaha Primary	1	2.4	3.3	0.9
	2	3.2	3.8	0.6
Musembe Primary	1	2.2	3.3	1.1
	2	2.3	3.8	1.5

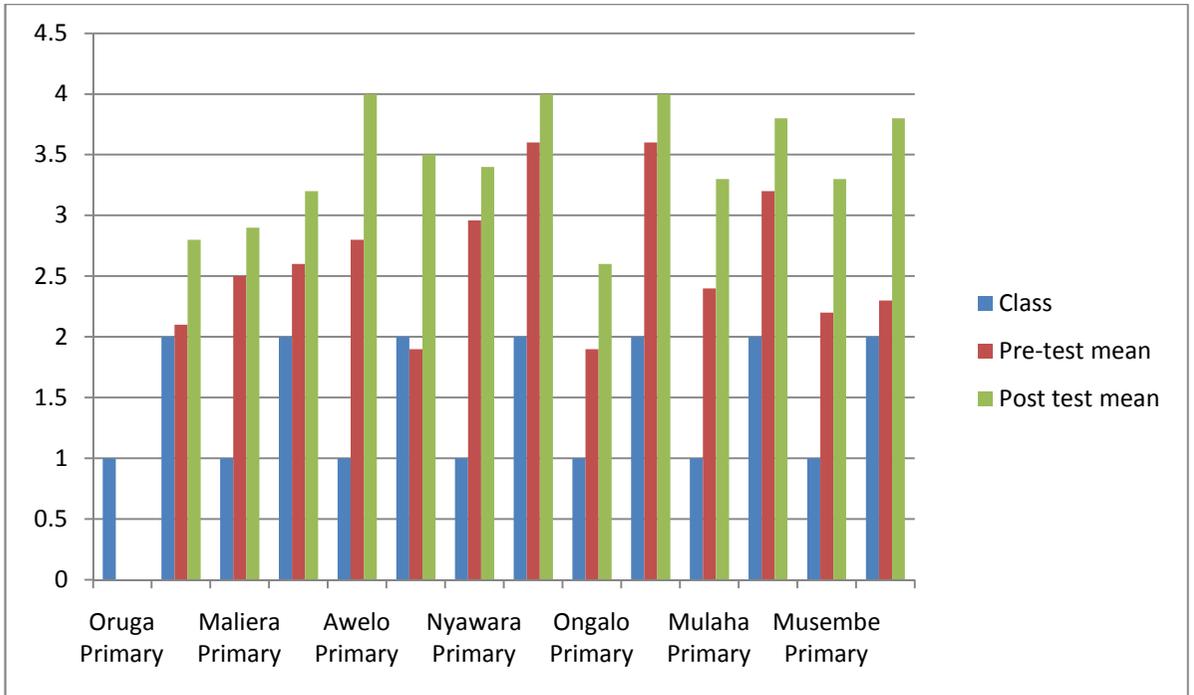


Figure 5: Singing Pre- and Post -Test Mean Scores- Song 2

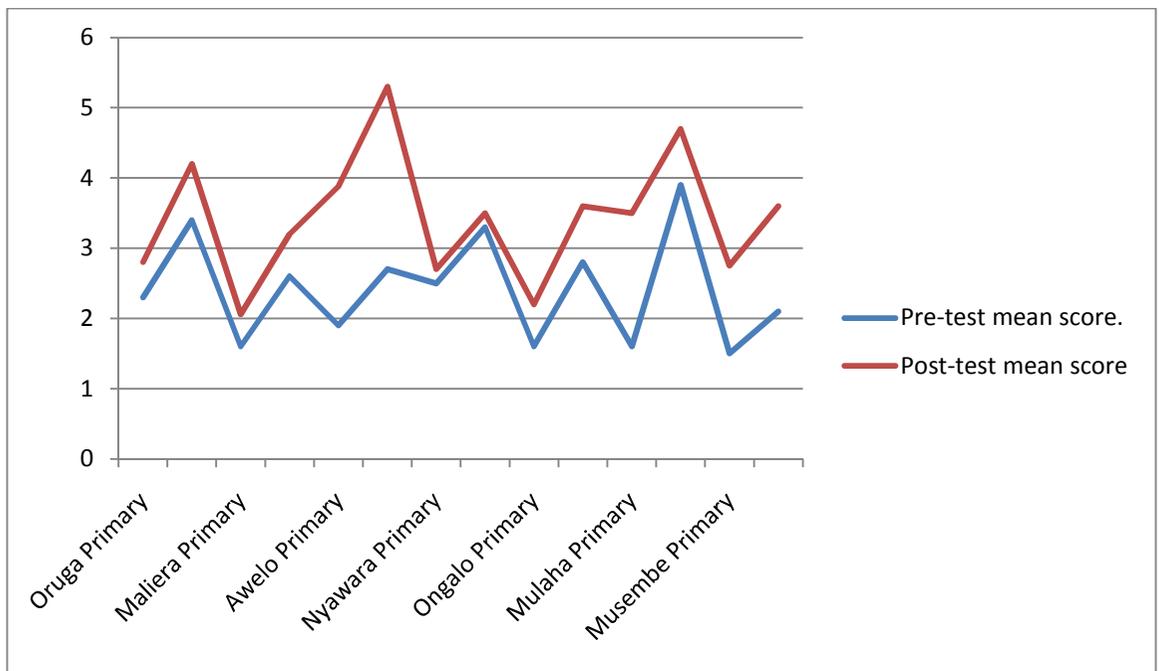


Figure 6: Singing Pre- and Post- Test Mean Scores - Song 2

Oruga Primary school (the control school) class 1 did not have a second song in the pre test and hence the missing scores. An observation on the Mulaha Primary School class 2 singing score sheet indicated that the class teacher gave some learners scores of 5 which was not a score to be awarded since 4 was the highest score. This may mean that the teacher was not too keen on the project procedures, favouring some learners or that the learners outdid the rest and there was no better way of expressing this than giving such high scores even if they are not provided. These results have therefore not been used in the statistical summary below.

Summary of Test Score Results

A statistical analysis shows that the reading and singing (Song 1) pre- and post test mean scores posted positive variances of 0.713 and 0.8781 respectively. The correlation between the pre-test mean scores and the post test mean scores is +0.9786 for the reading and +0.41822 for the singing. This further indicates a strong positive correlation between the two variables, an indication that with this programme, the singing had an impact on the development of literacy skills.

2.2.3 Observation Schedule.

During the 20 week intervention, the facilitators made observations to check and document:

- a. learners' responses to the strategies;
- b. teachers' approaches in using the intervention and
- c. the general interaction between learners and the facilitators.

However subjective it might be, participant observation is deemed a useful tool for collecting qualitative data, and in this case, most appropriate as a guide to evaluating effectiveness and other positive attributes of the intervention. This is significant because of the nature of the subject under development, the teaching of and through music, a cultural expression whose assimilation is as much objective as it is dependent on prevailing social conditions.

a. Learner Response

- Most learners involved in the project were excited and eager to learn during the facilitators' sessions. In a school like Maliera Primary where learners were required to

return in the afternoon, learners were more than willing to come back to school after their normal learning sessions for the project, despite parental discomfort.

- There was great interest shown by some learners from the non-participating classes who wished to be in the classroom where learners were being taught. Some had to be persuaded to leave.
- Some learners got the music faster and better than others and sometimes the teachers would use them to remind the rest of the learners'. Learners taught spellings of words using songs could spell the words better.
- Some learners never showed interest in the singing at all, and continued to maintain the general apathy they had exhibited at the onset of the project.
- Some weak learners, who appeared not keen on learning, were however eager to sing, from Ongalo Primary school, Musembe Primary School and at the control school Oruga.

b. Teachers' Use of Intervention

- Not all the teachers in the visited schools used the approaches introduced to them to teach the classes. This was for a variety of reasons, chief of which was time constraints, and their inability to carve out another lesson for music in the week.
- They were however in agreement that teaching learners using this approach made teaching them easy.
- In some schools, other teachers for example the head teacher at Musembe Primary School wondered what would come next, expressing a feeling that the project had been of great help to the learners and should be used even for other learners.
- A teacher, who got onto the project mid way, in its second term, i.e the class 2 teacher at Ongalo Primary School, expressed great disappointment at finding the project at its end. She felt that had she started the project at the beginning, the class would have benefited better and they probably would have taken part in the dramatise narrative that was part of the intervention.
- Teachers were dedicated to the program till completion because they said the project made their work easy.

c. Interaction between Learners and the Facilitators

- The facilitators acquired new identities from the learners who sometimes referred to them by the titles of the songs used in the project.
- The facilitators were associated with music lesson, so any appearance by facilitators in school was interpreted as music time;
- The facilitators were accepted by learners as teachers, and referred to as such even outside the school environment. At Ongalo and Nyawara Schools, any chance encounter

resulted in learners singing a song, often drawn from the dramatised narrative. At Musembe Primary School, the head teacher commented that learners had become so fond of the facilitators to the extent that if they met them outside the classroom, they would easily recognize them.

- The EOT schools (experimental with own teacher) felt disadvantaged because the facilitators visited and taught the schools in the first category using the guitar while their learners never had that advantage. This was mediated through a visit where the facilitator made time to work with learners after a scheduled observation session at Musembe Primary School.

Summary

A lot of creativity was demonstrated in the individual school's interpretation of the narrative. Some schools incorporated body movements and instrumentals and other props to help the learners fully understand the concepts.

The success of the play in some schools and not in others was purely a result of attitude. While some teachers thought from the beginning that it was not possible for learners to master and act the play out, others chose to take the challenge and their learners were able to master and act the play out.

Lateness in joining the project and unrealistic expectations of some teachers coupled with the challenge of accommodating extra work for the teachers who had to visit and observe all took their toll on the final outcome of the project, especially the performance of the dramatised narrative.

2.3 Teachers' Exit Questionnaire.

At the end of the intervention, teachers in the programme were asked to record their observations and opinions under several themes, presented here below. These have helped with further insight, from the consumers, about the validity and value of the approaches and activities espoused by the project.

2.3.1 Activities undertaken.

The first thing that all the teachers in the project did was observe the facilitators. They were then able to utilise a few things that they picked from the experience:

- a. All the 6 schools that participated in answering the exit questionnaire observed what facilitator did with the learners in order to repeat this with learners.
- b. The teachers were able to repeat with learners what the facilitator had done for purposes of reinforcement. This was most significant for the schools whose teachers visited other schools for the learning experience. Repeating to the learners what had been learnt was the only way that learners were going to master what had been taught for most of the teachers. By repeating, they were reinforcing what they had been taught.
- c. The teachers indicated that they were able to do new things with the learners based on the training that they had received from the facilitators. One teacher from Musembe Primary School mentioned that they used the tunes taught by the facilitator to teach other topics in the curriculum. Other teachers have not given any evidence of this although they may say that they have done this.
- d. In continuing work from where facilitator has left, teachers seem to be unsure of whether this refers to when the project finally ends or during the 20 week intervention period. Some teachers indicate that they were able to carry on from where the facilitator left while others indicate that they will carry on from where the facilitator has left now that the project has come to a conclusion and now that they have had their capacities built.
- e. Teachers reported that they now use methods learnt from the project for other classes. However, at this level of learning, class teachers for the lower levels are confined to their classes and are rarely assigned other classes. This is true for the teachers at Awelo Primary School and Musembe Primary School and one class in Mulaha Primary School. A teacher at Musembe however mentions that teachers from other classes particularly the upper classes always learnt from them while they were teaching the learners and incorporated these in their teaching methods.

- f. The strategy on its own encouraged learners even the dull ones to participate. This is because music is more interactive and involving. It does not require thinking hard for those learners who fear thinking hard. Teachers also encouraged learners to participate more in class. Through the project, even the weak learners who did not participate often in class were given the opportunity to participate by expressing their musical abilities.
- g. The project encouraged the teachers to listen to learners more and one teacher even noted that learners were sometimes able to carry out some of these activities without the obvious guidance of the teacher and this is true as it was reflected in one of the plays where learners directed the play on their own. This was an indication that sometimes learners are not given the requisite space to express themselves or to bring out their potential since it is always assumed that they do not know and that they cannot do it either.

2.3.2 Teachers' experience during the 20 weeks of the programme.

Teachers' perceptions shifted gradually with the demands and rewards of participating in the project. The relationships developed, an outcome of music making that is already articulated above.

- a. Asked about their experiences during the 20 weeks of the programme, most of the teachers explained that they were initially sceptical. It was involving particularly for teachers who had to move to other schools every week to observe facilitators for the training. Gradually however, as the learners got interested in the activities, it motivated the teachers to carry on with the project.
- b. The teachers agreed that the strategy made teaching easy for them and this encouraged them more.
- c. Teachers observed a keenness to learn among pupils. Lessons became interesting for both learners and teachers and it generally motivated learners. Learners' interest in learning was aroused and they became active in most of the activities they were involved in. Teachers feel that most learners who were poor in class work improved in performance as a result of this⁴.
- d. Teachers learnt a new approach to content delivery that has proven to be effective for both learners and teachers as learners do not forget easily what they have been taught in song. Some teachers who had felt that their learners lacked the exposure because they live deep in the interior admitted that it was possible with the correct attitude. One teacher who had been adamant that learners would not learn a song in English found that

⁴ Though learners' reports were not available to confirm this.

her students were able to do the play. This was easily the best performance, where learners' participation included directing. The general consensus by the teachers is that the project was an eye opener, rewarding for both teacher and learner and also motivating learners to achieve better.

- e. In one school, where learners returned in the afternoon for the activity, although the facilitator and project administrator had considered this arrangement fair and to positive advantage, it emerged from the evaluation that some learners were not able to maintain this and could not return to school for practice, eventually felling out of the project all together. The teachers also found it tiresome since they had to conduct the lessons after their normal class hours. This was therefore additional work, with no compensation.

2.3.3 What Teachers Learnt from the Project

On what the teachers had learnt from the project, the teachers mentioned a variety of explicit and implicit changes:

- a. They now know that music can be used in teaching all subjects and makes mastery of concepts easier for the learner and even for future memory;
- b. Teachers also learnt how to teach difficult words to learners through songs and demonstrations.
- c. Teachers found ways of involving all learners to participate in class activities without having only those considered bright in class participating.
- d. Teachers learnt various tunes that they will use to teach other subjects and it is hoped that they can come up with other tunes and encourage learners to be involved in the music making experience.
- e. Teachers learnt that through drama and music, children learnt best and were highly motivated. Play was a learning methodology that captured all their attention and gave them the space to express themselves and appreciate themselves and especially those not so good in academically.
- f. The project made learning real/practical for both teachers and learners.

2.3.4 Challenges experienced with the project.

This was an additional responsibility to all the teachers in the project. The staffing situation in Kenyan public schools is such that there are no 'free' teachers, so each teacher must carry their assigned role. Anything additional is to be accommodated within this situation.

- a. Among the challenges experienced by teachers participating in the project, management of time and financial resources were key. Even the teachers from the three schools visited by the facilitators mentioned that the project was time consuming. For one group for example, it meant that they had to leave their schools and move to another school to attend the trainings.
- b. Accessing training centres was equally difficult for some teachers and they had to start early to be on time. For the project to have been more successful it required more time and perhaps outside the learning hours.
- c. Another challenge was that of financial resources especially for teachers who had to move from their schools to attend the trainings in other schools. Many times they had to use finances to reach the schools on time for the trainings and this was done every week;
- d. There are teachers who thought that the project was tiresome.
- e. Some teachers thought that the dramatised narrative was too wordy for learners at these levels to master;
- f. Some teachers found that some of their students' attitude was very negative for the project and thus gave them a difficult time.
- g. Another challenge experienced by the teachers was in the school where learners returned in the afternoon for the activity. Some parents were not very positive about this and did not allow their children to return to school in the afternoon.
- h. The teachers who had other subjects during these lessons they had to leave other teachers in charge of their classes as they attended the trainings. This was not very acceptable for most of the teachers given this responsibility. The teacher who found herself in this position had to create time to meet her obligations to her other classes and strive to complete the syllabus while also implementing the project.
- i. Technically, mastering the tunes of the songs by teachers was not easy so some opted to teach learners other tunes.
- j. Dealing with weak learners especially in teaching them the songs meant that some took long to master the songs.

2.3.5 The high points of the project.

- a. The high point of the project for most teachers was seeing that all learners participated fully whether they were weak or not and that the songs made them all equal;
- b. It was also motivating for teachers as learners always looked forward to lessons taught with music.
- c. The project made learners positive about learning i.e. they felt that learning is not too difficult after all when music is used. Teaching of spellings helped learners to read even words that they found in other subjects correctly.

- d. In one school, learners who only read while pointing at the words could now read without pointing the words, the reading of the learners also became communicative rather than just reading.
- e. Because they were taught by music and learners wanted to learn the music, they were all forced to write even for those who did not like writing since by writing, they would revise the song with others when the facilitators had left.
- f. Some learners enjoyed the story telling, the dramatisation and the use of music to answer some of their questions.
- g. The teachers participating in the project became favourite teachers for the learners and this motivated the teachers.

2.3.6 Whether teachers were able to gather anything to use with their class.

On whether the teachers were able to gather anything to use with their various classes, most teachers reported getting a lot of ideas to use, especially for the English lesson.

- a. They learnt spellings of words;
- b. Teachers agreed that all songs taught were relevant to all subjects and did not confine the approach to one specific subject and made easy work for the teachers.
- c. Teachers from the schools that were able to participate in the play till the end agreed that the mastering of the play allowed learners to master content taught and to communicate. This, they hoped equipped learners for better performance in similar initiatives.
- d. Teachers also learnt to change the mode of teaching to that of incorporating music for the learners to find learning easy and interesting.
- e. The project also taught other uses of music in the class situation which is to change the mood of learners from a boring situation to one that is motivating and participatory.

2.3.7 Teachers' opinion on the programme.

- a. Teachers agreed that it is an eye opening programme that has made them realise that music can be used effectively to teach learners. They agree that a unit can be taught in a shorter time using music and that learners taught in this way do not forget easily what they are taught.
- b. Some proposed that the strategy should also be applied in the upper classes to make learning easy.
- c. However, because they realise that this was just an initiative of a private person and that the government is not involved and that currently music is only used informally in schools yet they have seen the benefits, more than three quarters of the participating teachers

recommend that music be reintroduced in the schools as a learning subject and should be in the syllabus and school curriculum to allow all schools to implement it. With the current syllabus, they agree that music would enhance learning among learners.

2.3.8 Any changes noticed on learners.

Changes observed in the learners as a result of the project included:

- a. Positive behaviour change where learners learnt to be responsible and to listen more especially as a result of the experience that they had with the facilitators who were new to them. They also wanted to learn the songs well and so they had to listen as they were always reminded by the facilitators.
- b. This also taught them to follow instructions.
- c. Many of them also maintained cleanliness to always appear neat and clean especially on the days when facilitators visited. All participating schools observed positive behaviour resulting from the project implementation.
- d. They also observed the building of confidence among the learners, mainly because even those considered weak who would otherwise not participate where others did were now able to participate in music, building their confidence. Confidence was especially built for the learners who were involved in the play "Alusi". However, some learners just remained shy according to some teachers.
- e. The learners were able to express themselves freely even through dance, without fear and this built their confidence. Even when others made mistakes during the singing where action was involved, they learnt fast enough and joined the others.
- f. Through the project, learners' personalities slowly emerged with those who were thought to be shy coming out of their shyness, and those who were hiding behind fear of not being bright finding something else to 'shine' in.
- g. Learners' various talents were realised for example in acting, singing, mastering words, entertaining and even the introverts found somewhere where they fit too well.
- h. Most of the learners mastered vocabulary taught through the songs, breaking the barrier of English which was a phenomenon to them, becoming able to spell certain words.
- i. Learners' reading ability has improved according to most teachers (and the test scores).
- j. Learners' social skills were positively enhanced, encouraged through the play where they acted in groups and assisted those who could not act well. When some learners were not able to get actions right while singing songs with actions, they were assisted by others. They learnt to share, communicate, follow instructions, cooperate and made friends in the process. Those who made more friends were those who could master the words of the play very well and who teachers chose as main characters. Shy ones also got friends.

- k. Regarding attitude of learners to school, lessons and learning, the project created a positive attitude towards learning among most learners since they found learning interesting and easy. Absenteeism was very rare especially on the days of the trainings and while the teachers were using music to teach them. Learners developed a positive attitude towards lessons taught with music and readiness to read for those who previously feared reading. Those who participated in the play were so eager with school and did not hesitate to return to school when asked to do so.

2.3.9 Value of the programme.

The value of this programme for most of the teachers:

- a. Encouraging learners to like school
- b. Bringing out the various personalities of the learners which is good for their full development and self esteem development and improvement.
- c. Getting learners to learn, master and remember
- d. Discovery/identification of talents, in particular those hidden, in order to nurture them and use them even outside school.
- e. The project was also useful for the introverts as it encouraged them to be more active and motivated their participation in class and other activities in the school.

2.3.10 Is this a programme that can be implemented with the current syllabus?

Asked whether this is a project that they could implement with the current syllabus:

- a. Teachers were very positive, mentioning that it made schools child-friendly.
- b. The songs developed covered all subjects taught in school making teaching easy for teachers.
- c. It made learning real and interesting for learners, it also made learning easy for the learner since songs are easy to master unlike just plain words and it motivates learners fully.
- d. Teachers also feel that the creative arts lesson currently in the syllabus should be used effectively for projects such as this one.

2.3.11 General Comments on the project

- a. The project took care of the learning needs of all learners in the class since it considers both the weak and the good in class;
- b. It was a good change for learners to be taught by visitors and to break the monotony of everyday teaching by same teachers;

- c. Trained teachers should use the Creative Arts lesson in the time table creatively by doing creative activities;
- d. The programme has developed learners' personality, confidence, communication skills, and developed learning curiosity as they always looked forward to learning new songs every week. The play also helped to develop learners' communication skills;
- e. The project has opened eyes on how learners can retain what they have learnt for future use especially during exams. It also developed their language mastery and skills i.e. the English language;
- f. The project made learning lively and activities should be continued even after the completion of the project period;
- g. The plays recorded on video to be shared with the schools to motivate more learners and to encourage those who took part in the play;
- h. Facilitators to allow learners to "manipulate" musical instruments;
- i. Facilitators should bring themselves to the level of learners and the programme should be introduced in all classes.

3. From Singing to Learn to Learning to sing: Getting generalist teachers to impart music skills to learners

The practice in lower primary classes in Kenya is to use song to enhance mastery of the curriculum. Song is used especially to aid recall, and so teachers adapt tunes that children already know, inserting relevant words from the subject at hand. This singing that is so rampant in schools is however not recognised by the same teachers as music training in the class, and so little if any effort is put in the actual music production. Teachers do not pay attention to the sound of the music, as the intention is to capture facts about various things, including the soil, the weather, numbers etc and present them in a way that the young learners will quickly remember. The presence of song was however the vital entry point into the schools with this project.

This feedback from teachers at the launching workshop sparked interest in observing teachers' responses to the activities of a trained musician who would be guiding children's musical behaviour in their classes over the 20 week project period. The observation aimed to decipher how teachers responded and related to the musician's focus on the musical substance that the learners produced, how they sang, how they organised the song text, and how they articulated

the musical works that they used in the project. This report closes with an analysis of the teachers' journey as they moved from using singing to learn to arrive at learning to sing.

3.1 Teachers' Role in the Implementation of the Programme

1. The teachers carried out the pre-test. In particular, they were able to fully pay attention to each learner's singing ability and capacity when they took them through the singing pre-test.
2. During the project, they were to be co-implementers of the programme activities with the facilitator. They observed one lesson per week convened by the facilitator, and had the responsibility of carrying on with the activities during the rest of the week. They would therefore ensure that learners learnt and performed songs as an integral part of their learning activities.
3. The teachers finally carried out the post-test, observing and evaluating the difference in the learners' singing ability following 20 weeks of concerted effort in ensuring they sang well.

3.2 Observations

1. During the pre-project workshop, the teachers generally did not indicate an awareness that learners at this age could be required to sing purposefully. Their singing had hitherto been to communicate a specific subject content, and for entertainment. As the workshop progressed with the exercise of drawing up the singing test, they noticed that there were qualities to be looked for and aspired to in the evaluation and teaching of singing;
2. During the implementation, teachers were keen to observe that for the facilitator, it was not a question of learners singing 'loudly'. Rather, the focus was on their conveying an understanding of the songs content. This was very clear when some text of the narrative-play was set to music to ensure proper communication.
3. The learners selected to take principal roles in the play were coached to sing with clear articulation, good projection and tone control, as well as focused attention to the character that they were addressing in the play.

4. Since both learners and teachers had no access to music scores, the songs were taught by rote. The facilitators therefore became models for the learners to emulate. Their way of singing was quickly adapted by learners.
5. Teachers were involved in the post-test, where they observed the change in their learners after exposure to meaningful/purposeful singing under the guidance of the facilitators.
6. With this evaluation came the realisation that singing was not just a tool for learning subject content, but also an avenue for developing and enhancing technical vocal skills.

3.3 Discussion

Singing to Learn

During the pre-project workshop, the teachers were quick to note that they used song to teach many things. It transpired that they had a couple of tunes over which they put lyrics to help with information assimilation. The same was used by the facilitators in the initial stages of the programme to assist with spelling, which ensured that learners could read as a result of the learnt spelling.

As the facilitators generated songs with subject-specific content, teachers observed the creative process that engaged to come up with acceptable tunes and lyrics. The issues of musicianship hitherto unaddressed became central in the rendition of the music, with choice of a memorable, balanced tune preferred. This would ensure that learners were not encumbered with a technically demanding song/tune as well as the technical information that it is used to convey. In all this, beautiful singing was emphasised by the facilitator and teachers observed this keenness on the music sound and how it was conveyed by learners.

The process of generating songs required an adequate command of language and sense of musical form. Facilitators were keen to ensure that the words fitted comfortably in the selected tunes. When they composed music, there was harmony between the music and text, so that the song was coherent. These, when observed by the teachers, demonstrated the care with which the composition of songs for children is treated. Not only were the tunes short and melodically

simple, they were also repetitive and symmetrical, with accessible intervals and rhythmic patterns. This was a lesson to the teachers on the need to ensure that learners are exposed to good quality music, irrespective of the objective of singing. The positive results indicating the improved scores is evidence that the students successfully sang to learn, an element that can easily be attributed to the aesthetic quality of singing as an experience.

Learning to Sing

One of the by-products of this programme was the actual musical development of learners, where the test scores show a positive change in learners' performance. As stated above, musical creativity was exercised when facilitators engaged in generating songs for learning things. Teachers would participate in this activity right from the pre-project workshop. The easiest way was for individuals to come up with the tune. However, the workshop facilitator encouraged group composition, to ascertain that all teachers experienced a level of music composition. Having collectively composed a brief poem on a subject, the group members took turns generating tunes for each line of text. It was clear at this stage that the element of form, the notion of balance etc were not familiar to the teachers. The workshop convener subsequently spoke about each line composed, and finally a usable tune was developed. This was by way of training the teachers on how they could create tunes for their learners.

With the songs created, the learners were exposed to both tune and lyrics, mostly by rote. It was noticed that learners at this age tried to emulate the teacher's vocal tone and articulation. They did not just try to learn the song, they tried to learn how to sing, an activity that one takes for granted in that part of Kenya, where singing is rampant and song a very common and present form of music-making. Rote learning is valuable for transmitting required standards of sound production to the learner. By following the model, learners are capable of getting it right at the onset, thereby making learning efficient.

Since habits developed in early childhood stay with individuals for long, the benefits of a good model for learners to copy include getting access to good quality practice from an expert. At this

age, this is crucial as it initiates the development of a culture of excellence. The teacher's model is to be of the highest quality irrespective of the age of the singers.

The choice of musical themes is important due to the cultural significance of music. Tunes, made up of intervals and rhythmic patterns, are a reflection of the context of their composition. This translates to a cultural group, often with a language whose tonal and rhythmic inflections are embodied in the song tune. When learners get engrossed in music that is associated with a cultural group, they get a glimpse into the characteristics of that community. Performance leads them to develop a sense of identity. Cultural identity is developed by engaging with artefacts from the cultural entity in question. These artefacts include intangible elements like musical sound idioms and verbal language. Song combines both sound and language, and is a vital resource for enabling learners to develop cultural identity.

The songs created or used in learning exercises were mostly in English though teachers had earlier used some songs in Kiswahili. As the songs were presented, learners were able to experience songs of the two types as cultural entities. Learners therefore learnt to sing English and Kiswahili songs. They would have been able to experience any significant or subtle differences between the two, and perhaps not necessarily articulate the same. These may not necessarily have been principally melodic differences, but the combination of text and sound in song would compound the cultural issues that one must attend to when singing in any language. It is easy to hear one say 'that is not how a Kiswahili song is sung', indicative of the diction as well as musical articulation. The learners were all from the Luo community, who spoke mostly dholuo in their daily activities. At this level of learning, their command of both English and Kiswahili is low, especially in the rural areas such as those in the study. This exercise therefore taught them to sing in English and Kiswahili through the activity of teaching them English and Kiswahili songs.

Singing

Children sing freely without much attention to the process of generating sound with their internal music instruments. Further, they create music when at play, from chants to song dances. These are cultural activities that children engage in that facilitate learning of various things in their

environment. Singing is an avenue for self-expression, and a medium of creativity that affords an individual a fulfilling aesthetic experience. In the act of singing, there is often collaboration between various players, be they fellow choristers, or leaders of the singing, and in several instances, the instrumentalists and dancers who lend their expertise to the music making activity.

Culturally in the community that hosted the project, singing is not just a purely vocal activity, because musical arts entail more than just the generation of vocal sounds. They include expressive body movements in response to the sound stimulus, and hence demand close attention to the same. The way the voice is used creates an atmosphere that evokes and is reflected in these movements. Further, the instruments that accompany the singing complement this sonic environment. When learners generated songs in relation to a story line, the performance was associated with activities, gestures and movements that reflected the drama in the story. Learners experienced performance, and not just singing, a multi-faceted expressive event. They were taught how singing happens culturally, and that artistic expression is a composite activity.

In developing song as an element in the bigger artistic work, the multi-disciplinary nature of the musical arts was made plain to learners. Teachers observed and worked with facilitator in shaping the final play performance, to the extent that in one school, learners were the directors. This level of training developed independence, confidence and understanding, without which no artistic performance would succeed.

The Teacher

The teacher in this project went through a number of activities that put him/her in different roles. At the workshop, teachers came with their knowledge and experiences that were deemed useful for the success of the project. Their knowledge of the full curriculum layout, content and schedule was helpful in guiding the development of the project instruments. Their familiarity with childhood behaviour, and their experience in teaching at this level ensured that the activities developed were within their reach. They were however to learn that the music teacher is first and foremost a music-maker.

The process of developing research instruments, and the act of administering the pre-test (and later post-test) required that the teacher possess and demonstrate some acute music skills and knowledge. The project demanded a fully-functioning musician from the teacher, with further skills in leading/guiding learner development. The teachers were composers and performers in the generation and teaching of the music. At the onset, they were a keenly listening analytical audience who engaged with learners' rendition critically. These are the ingredients that have traditionally made for an effective music teacher.

Kwame (1989) articulating the curriculum expounds on the intricacies of apprenticeship learning and training. The role of the teacher in this mode of education alters from heavily involved at the onset, to detached-observer at the farthest end. In between, there are stages that include demonstrator and coach. Viewed at four levels, this appears thus:

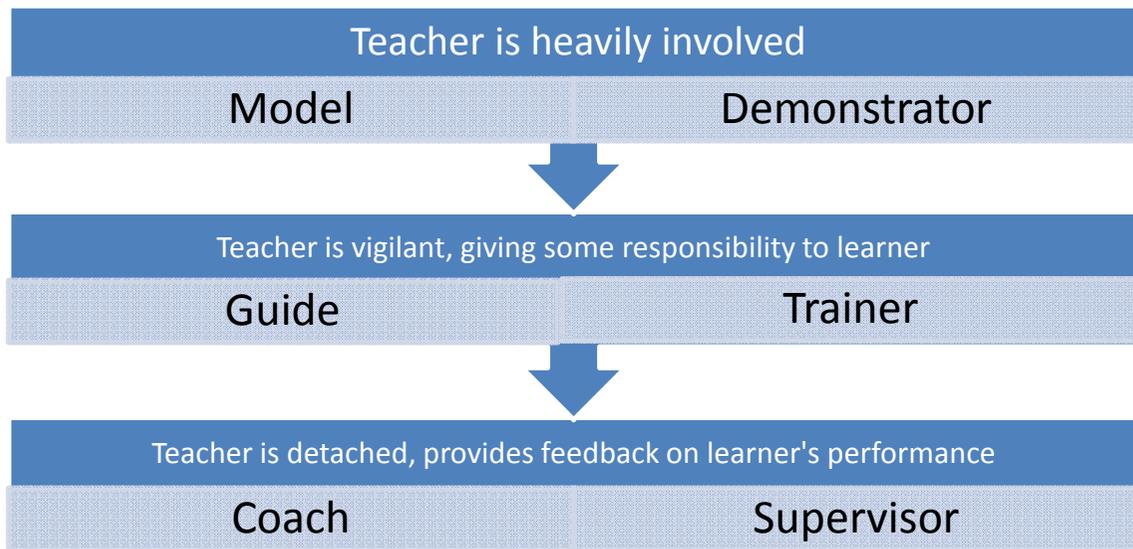


Figure 7: Changing Teacher Roles with Learner Advancement

The teachers in the project are a mirror of the calibre of teachers all over the republic. At this level of education, they do not have specialised skills in music or performance, except for those who, out of personal interest, may have delved into the arts. Teaching music within the creative arts subject requires a fully-committed artist-educator. Irrespective of the teacher's arts

orientation, they have something to contribute to learner development. The nature of activities that leads to learning at this level require that the teacher is fully involved in designing, presenting, monitoring and evaluating learners' participation to ensure assimilation of appropriate concepts and development of relevant skills. The teacher's model is important as it is the yardstick with which learner achievement can be measured. Learners secretly aim at achieving their perception of the teacher's performance. The demonstrator must be knowledgeable enough to exude the confidence and professionalism that can be emulated by learners. In the project, this was ably provided by the facilitators.

4 Conclusion and Way Forward

Teaching is empowerment, and one's ability is judged by the relative levels of independence that they demonstrate in carrying out activities. The teacher determines how to engage with learners in each topic as well as in the overall learning process. As learners become more proficient, versatile, knowledgeable, they need to get assignments that they can carry out with less reliance on the demonstrator. Eventually, the activities should be so well-mastered that the teacher's role is only to supervise or coach, while the learner does all the crucial work.

The Kenyan primary school teacher today ought to be a versatile individual capable of carrying out various teaching roles, adapting an appropriate one as occasion may demand. In order to impart skills to learners, the teacher must behave skilfully, and that includes listening, creating and performing. These behaviours were adequately demonstrated by the facilitators in the project, resulting in reported success in the learning activities that they got learners to undertake. These are regular music-making activities that require skill and diligence to accomplish, and are appropriated for achieving overarching curricular ends. The teacher needs to impart these skills to learners, a feat accomplished in this project by getting learners to behave musically with him/her. The ideal teacher needs to be comfortable with a dual nature – that of music maker and of knowledge transferor.

From the analysis and evaluation of what transpired in the course of the project, a number of concerns were raised that point to a clear way forward for the programme:

- a. Attitude – the teachers and learners’ response to music is a valid indicator of its applicability to enhance learning;
- b. Adaptability – song/music as a form of communication has proved adaptable for the delivery of various curricular subjects and topics;
- c. Efficacy – the use of song and play for curriculum delivery has resulted in a better school attendance. More time spent in school by learners allows teachers more time to impart knowledge and skills, with a better chance of meeting the requirements of the syllabus;
- d. In view of learners’ enthusiasm and positive response, teachers overall appreciation of new approaches to teaching and school administration support for the initiative, it is advisable that a follow up activity be designed and implemented that would reinforce what is already in place. It is necessary to provide as much support as possible to empower teachers with conceptual, theoretical, technical and practical abilities to make song a component of learning experiences, and to choose wisely in order to teach children to behave musically.
- e. The project recommends:
 - a. Replication of this study with other schools – to spread the activities further afield;
 - b. Follow up of teachers who participated in the workshop for monitoring and support;
 - c. Publication of the learning resources and activities developed in this phase and augmenting the same to provide a manual for generalist teachers’ use;
 - d. Conducting a workshop with a larger number of teachers to disseminate further the approach that has been found effective.

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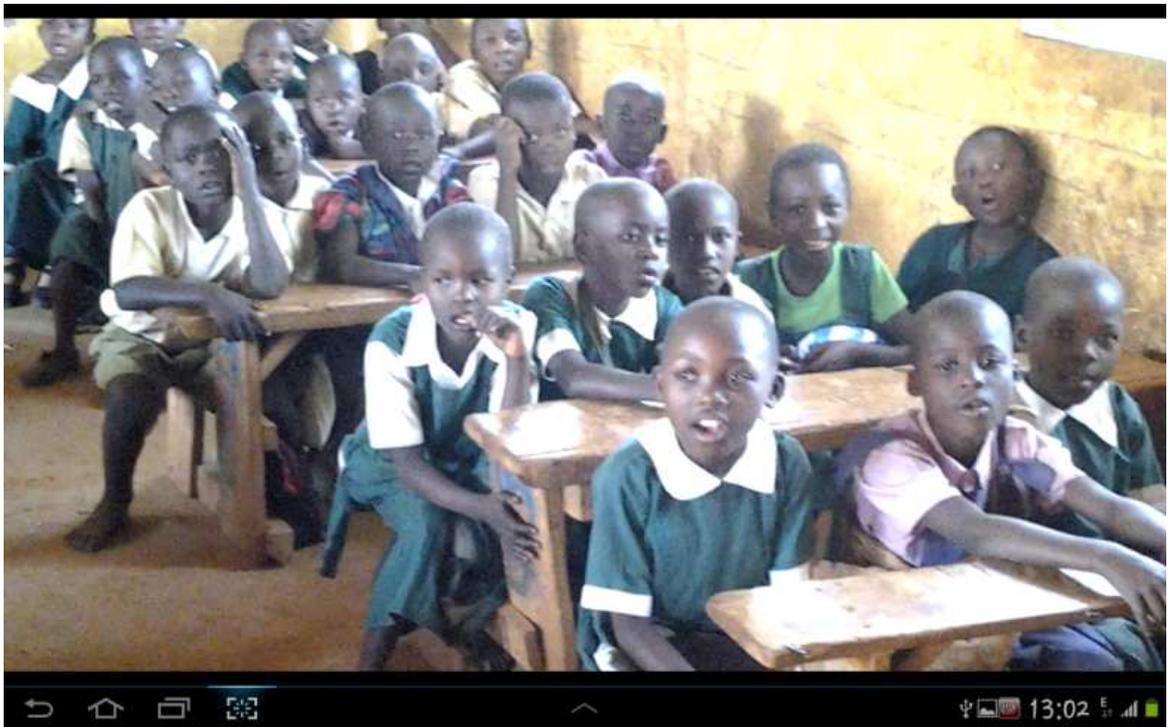
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Appendices

The Narrative - Alusi Forgets Grandmother's Song

Once upon a time, there lived a girl called Alusi. Alusi was a very playful girl, and she always forgot what her mother told her to do. For example, one day, her mother asked her to bring the cassava into the house before it rains. She played with her friends, and when it started raining she ran into her friends' house. The cassava got wet in the rain, and they had no food to eat because Alusi forgot.



Alusi lived with in the village near the river with her two brothers, her father and her mother. Her grandmother, Dani, lived on the hill across the river, which was surrounded by a forest with many funny animals and lovely flowers. Each year, the lovely flowers turned into sweet fruits that all the villagers loved to eat. Once in a while, mother allowed Alusi to accompany her into the forest to collect firewood. Alusi would spend a lot of time picking and eating fruits. If her mother had not collected enough firewood for two, Alusi would have returned home without any of her own. As soon as she started eating fruits, she forgot that she was supposed to collect firewood.

One day, mother learned from the monkeys that were passing by that Alusi's grandmother was sick. This was because the monkeys were running around looking for food. That was not a good thing. It meant that they were hungry. But how could they be hungry when grandmother always had bananas for them? She even spared them some of her soft maize, still on the cob! There must be something terribly wrong with grandmother, or else the monkeys would not be so upset. Just hear how loudly they are shouting! Each person in the village tried to understand what they said. Finally, old Okusa, the fisherman, explained to the villagers that the monkeys had a problem. Their usual source of food was not there. Okusa had a way of knowing what other animals were saying, as he was a blessed, wise old man.

As soon as mother learnt this, she wanted to go and check on grandmother. But, her little son, Ochogo, was sick. She could not possibly carry him with her, as he was a fat, heavy child. But she couldn't leave him either, because he needed to take his milk, which mother always carried on her. If mother went, Ochogo would be both sick and hungry. Now, that would probably make him cry louder than the chattering of the monkeys. 'Oh, my!' cried mother. 'Whatever shall I do? Grandmother must have been sick for a while, and now Ochogo is ill. How can I take care of them at the same time, when grandmother lives all the way by the hill?'. Alusi heard mother lamenting, and decided to come and help. After all, she was now a big girl. Father had told her just the other day, 'Alusi, my daughter, you are no longer the little child who liked running after the cat. You are now a big girl, and you must help your mother with the work at home.' So, Alusi decided to prove to father that she was really a big girl now.

Alusi went to mother and said that she could not possibly take care of Ochogo. 'Why not, my daughter?' asked mother. Alusi explained that Ochogo only took milk from mother, so he needed to be near mother. So, the only way for Alusi to help mother was to go and visit grandmother. Mother was excited and grateful for the help. She knew that Alusi was a responsible girl, especially if she did not forget. 'Thank you, my child,' said mother to Alusi. 'Tomorrow, you shall visit grandmother for me.'

That night, Alusi was so excited that she could not sleep. She imagined walking to the edge of the river, and wondered which of her crocodile friends would help her cross. Alusi had always been a happy, playful child, and so she had many friends, even among the animals of the forest. She knew that as soon as she got to the river, her friends would come to play. But this time, she would tell them, 'Not time to play. I must go to grandmother's house and see how she is.'

And so, the very next morning, mother gave Alusi the basket of sweet potatoes and bananas that she had prepared for grandmother. 'Take this basket, my daughter, and go straight to your grandmother's house. When you get there, find out how she has been. Give her this food. If she is not well, prepare food for her, and stay and help her until she gets better, then come right back

home.’ ‘Yes, mother, I will’, replied Alusi. Father was not far off, and reminded them that grandmother had a special call that helped her to remember people, so that she could open the door for them. ‘But if she is too sick, the special call will not help,’ said Alusi. Nevertheless, they made her learn the call.

Ta Ta Ta-te Ta

Alusi repeated this many times. Mother made sure she had memorised the call, so that she would not forget! Alusi knew how forgetful she was. She decided to memorise the call, so she skipped around saying, ‘Ta Ta Ta-te Ta’ over and over again. She even made up a tuneful song to help her remember. Here are some of them:

Ta	Ta	Ta – te	Ta
d	r	m - f	s
l	d’	t - l	s
l	f	s -f	m
f	r	m - r	d

She sang this so many times, that mother knew she would not forget at all. Mother suggested she sing the song while walking to grandmother’s house, so she kept adding words to the sing as she went.

I	have	ma- ny	friends
And	I	love them	so
They	all	come to	play
When	I	call their	names.

She would sing the words, then say the call

Ta Ta Ta-te Ta

This was a very good idea, thought Alusi, because with this song, there was no way she would forget grandmother’s special call.



So Alusi bid good bye to mother, father and her brothers and set off to grandmother's house, near the hill on the other side. As she left the house, she was singing. When she got to the river, her friends, the crocodiles, heard her singing. The little crocodiles knew her because she always played with them when she went to fetch water. 'Strange!', they said to each other. Our friend is coming to collect water so early today. We can't go to play now. Our mothers will not let us until we finish all our duties'. But Alusi's song attracted them, so they quickly dashed from their hiding place in the river and went to Alusi. But they were surprised! She was not carrying her water pot! She had a...a...what was that?

Alusi got to the edge of the river and tried to find a way of crossing, and there, right in front of her, were her three little crocodile friends, looking at her with big eyes and open mouths that meant something was not correct. 'Alusi', called the first one. What is that you are carrying?' 'Do you have a new pot?' asked the second. 'It is too early to play. Our mothers will not let us before we finish our duties', complained the third one. 'Oh, hello my friends! I am so glad to see you! I need to cross the river to go and see my grandmother', she replied. 'The woman near the hill, who has closed her door and the monkeys cannot get food anymore?', asked the second, curious crocodile. 'Oh dear! She closed her door? Do you know why?', asked Alusi. 'It is that notorious wolf, again!', said the third one. 'Yes! She has little cubs, and cannot go far to hunt, so she has been taking the woman's chicken to feed her little ones', added the first little crocodile. 'That

explains it. So grandmother is not sick at all. That is a relief', replied Alusi as she stepped on the back of two crocodiles for a ride across the river, while the third one carried her basket on his back.



Once on the other side, Alusi picked her basket and started walking very fast, but first she said good bye to her friends, and promised to come and play with them once everything was fine. She put the basket on her head, just the way mother always did, and started walking. As she neared the forest, she thought about mother and her brother Ochogo. 'Kwaaa! Kwaaa!', sang something in her basket. 'Dear me!' she thought! Since when did potatoes and bananas start croaking like that?'. But the sound persisted. She stopped and opened her basket, and sitting right on top of a ripe banana was her friend, the bull frog! 'You! What are you doing here? How did you get in here so quietly?' she cried!

Frog explained that he didn't want the crocodiles to eat him, but he wanted to go with Alusi across the forest to her grandmother's house. He begged her to let him go with her. And soon the two friends were on their way. Alusi sang the song she had made, and Frog added his own part, and together, they made such a marvellous duet that the birds started following them, listening

to their song. Soon, the birds had learnt the song, and they added their lovely soprano voices to that of Alusi and Frog.

Within no time, they had reached the middle of the forest. 'Tch! Tch!' went some noise. 'Tong'! Tong'!' went another. As Alusi stopped to listen, the birds which were flying high above her explained that it was the six girls from the village who had come to fetch firewood. 'I wonder what happened to the seventh girl', said Alusi. 'I hear they were told she is the most beautiful, so they turned her into a tortoise, said the sparrow. And sure enough, they came across a rather beautiful tortoise sitting all alone by the road, not sure what to do. Frog quickly turned her into a person, and she joined them on the way to visit Alusi's grandmother.



Finally, they were at grandmother's gate, and for the first time in all her life, Alusi found the gate locked. She started knocking and calling, 'Grandmother! Grandmother! Open for me. It is your granddaughter Alusi who has come to see you'. But grandmother, who heard everything she said, did not believe it was her granddaughter. Why, just the other day, the wolf had coming calling in exactly the same way, and had taken away her hen that was sitting on fifteen eggs. That meant she had lost not only a good mother hen, but fifteen unborn chicks too. No way! She was not going to be fooled this time! And so she did not pay attention.

Frog thought there must be a way of getting grandmother to remember and identify Alusi. As soon as she said the word 'remember', Alusi remembered that she had been given a code. She was taught grandmother's special call. She thought she knew it so well, so she started saying, 'Ta-te Ta-te Ta'. She tried so many times, but it was no use. She had forgotten, again!

'Ha! You think you can fool me!' cried grandmother. 'Try your luck somewhere else!' she added. 'Oh-oh! It didn't work. Are you sure that is the correct call?' asked the tortoise-girl. 'It must be! I practised it many times', replied Alusi. 'How exactly did you practise it?' asked the dove? 'We heard you singing a song as you came along the path to the river', added the weaver bird. 'Was that the code?' asked the quail. 'Ta-te Ta Ta Ta', cried Alusi! 'Go away, you old wolf! You will not take any more of my chicken! I know your tricks', said grandmother.

Alusi was so sad! To hear her beloved grandmother call her an old wolf! 'She does not know it is you', said Frog. 'If only I could remember', said Alusi, now sobbing miserably.

*I have ma-ny friends
And I love them so
They all come to play
When I call their names.*

Now, what was that sound and where was it coming from? It sounded so familiar, even the voice!!! Frog looked at Alusi. 'How can you sing way up on the tree, when you are standing right next to me?' he asked. He could hear the sound from up the tree. They all knew it was Alusi's voice but she was not singing. She was crying right there before their eyes. The sound continued, and it came nearer and nearer to them. Suddenly there was a swoosh! Parrot stood on the shoulder of the tortoise girl and when they all looked at him, he asked, 'What?'. 'It is you!' 'You sound just like Alusi.' 'Alusi is crying.' 'We need help.' 'Where did you learn that song?' 'Woa! Too many questions! One at a time. A parrot needs both ears to hear one person', he added. 'That song,' said Frog. Can you sing it again? It rings a bell.' 'I can't hear any bells', teased Parrot. 'Just sing the song, otherwise I'll change your voice with Frog's voice', threatened sparrow. 'OK! OK!', said Parrot as he began to sing.

While he sang, all the birds joined in, and even Frog remembered his accompaniment. As they finished the line of the song, Alusi said 'Ta Ta Ta-te Ta.' Suddenly Alusi remembered why she was singing the song. It was to help her remember grandmother's special code. 'Ta Ta Ta-te Ta,', she clapped, and grandmother opened the door for her and all her friends. Alusi thanked parrot and her friends for helping her to remember. From then on, she always made songs to help her remember.



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Songs Developed for the Project

Five Senses Song

When you look and when you see use your eyes When you
 When you list - en and you hear use your ears. When you
 When you touch and when you feel use your hands. When you
 When you eat and when you taste use your tongue. When you

4
 look and when you see use your eyes. When you look and when you see all the
 list - en and you hear use your ears. When you list - en and you hear all the
 touch and when you feel use your hands. When you touch and when you feel all the
 eat and when you taste use your tongue. When you eat and when you taste all the

7
 things there are to see when you look and when you see use your eyes.
 things there are to hear when you list - en and you hear use your ears.
 things there are to feel when you touch and when you feel use your hands.
 things there are to eat when you eat and when you taste use your tongue

Rainbow Song

E. Akuno

Red and or - ange ye - llow and green blue

6
 in - di - go vi - o - let. I can see it - see the rain -

12
 bow can you see it?

Orange, Violet

E. Akuno

O - r - a - n - g - e O - r - a - n - g - e - O - r -

a - n - g - e O - r - a - n - g - e is what we spell. V - i - o - l - e - t V - i

o - l - e - t V - i - o - l - e - t - v - i - o - l - e - t's our co - lour

Animal's Babies Song

A ba - by cow is called a calf: a
 A ba - by horse is called a foal: a
 A ba - by dear is called a fawn: a

ba - by dog is called a pup: a ba - by - cat is called a kit - ten.
 ba - by bear is called a cub: a ba - by duck is called a duck - ling.
 ba - by sheep is called a lamb: a ba - by pig is called a pig - let.

This song is a - bout ba - - - bies.
 this song is a - bout ba - - - bies.
 This song is a - bout ba - - - bies.

Months of the Year

E Akuno

These are the months of the year. There are

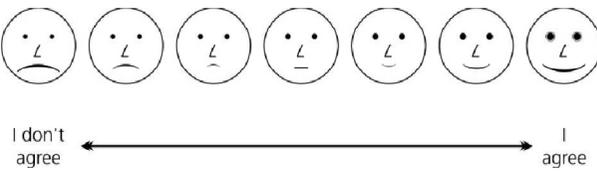
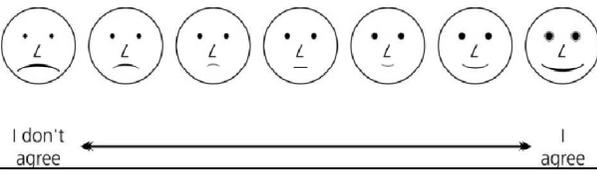
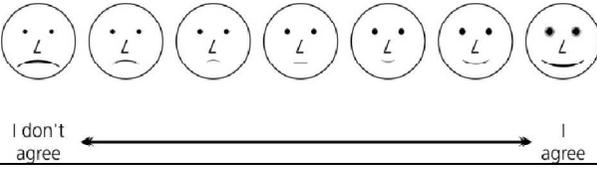
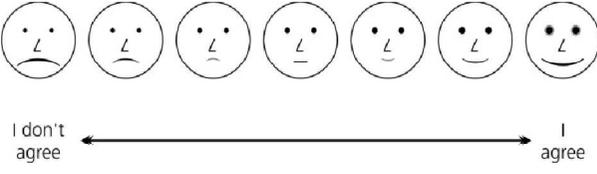
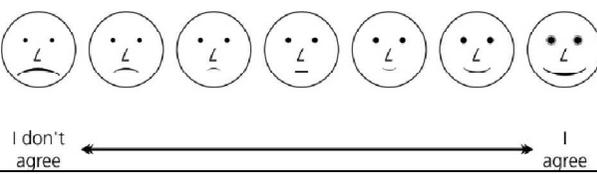
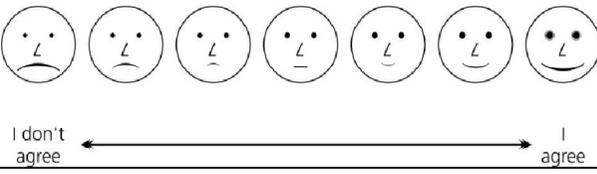
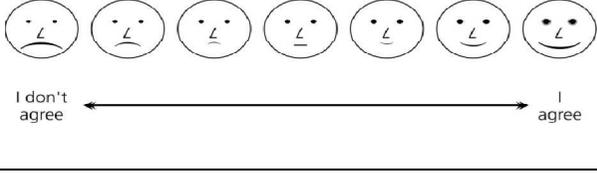
twelve months in the year. These are the months. we'll sing it more than

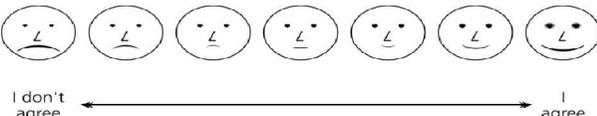
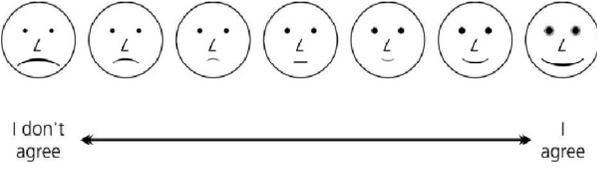
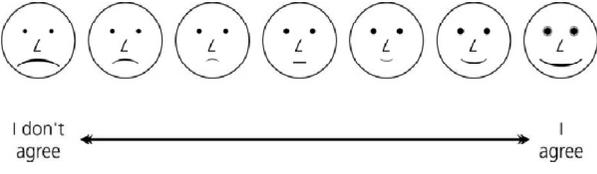
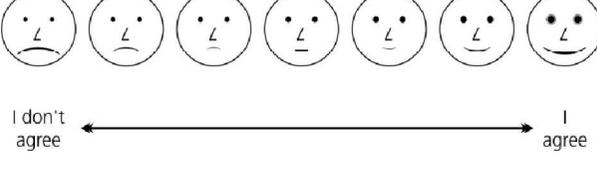
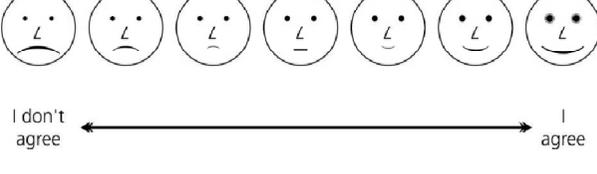
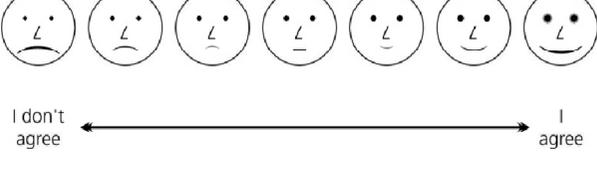
once: and we'll sing it loud e - nough for all to hear. Jan - ua - ry

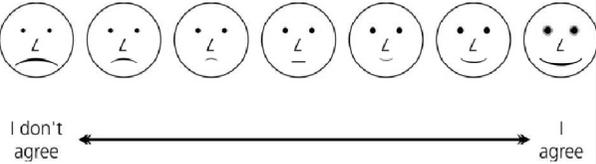
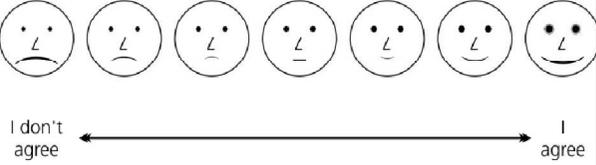
Feb - rua - ry March. Ap - ril May and June:

Ju - ly Au - gust Sep - te - - - mber Oc - to - ber

No - ve - mber De - ce - - - - mber.

1	I sing at school	
2	I have many friends at school	
3	Reading is easy	
4	I like going to school	
5	I feel that I am the same as others	
6	I have a good singing voice	
7	I feel left out of things	

8	Writing is hard	
9	I find singing easy	
10	It's easy for me to understand what I read	
11	I am a friendly person	
12	Singing is fun	
13	I am not as clever as other children	

14	I feel good about myself	
15	I know the answers to questions my teacher asks	

READING TEST – STANDARD 1

MY CAT

I have a nice cat. It is black and white. Its name is Tommy. It likes sitting beside me. At times, I carry it and play with it. Tommy drinks milk and eats fish. When it is hungry, it cries, 'Meow! Meow!' It catches rats in our house.

READING TEST – STANDARD 2

MY FATHER

My father is a Doctor. He goes to work every day. At night, when people are sick, they call him. When children are sick, he gives them something to make them well. His office is in the hospital.



THE TECHNICAL UNIVERSITY OF KENYA

**MUSIC FOR LITERACY DEVELOPMENT TEACHERS' EXIT
QUESTIONNAIRE**

PART A

Name of School _____

Class taught _____

Activities undertaken:

1. Observing facilitator
2. Repeating what facilitator has done with my students
3. Doing new things with students
4. Continuing work from where the facilitator left
5. Using methods from the project for other classes
6. Encouraging students to participate
7. Listening to students more

PART B

Please state as far as possible:

1. Your experience during the 20 weeks of the programme

2. What did you learn from the project?

3. What were the challenges with the project?

4. What were the high points of the project for you/good things?

5. Were you able to gather anything to use with your class?

6. What is your opinion of this programme?

7. Did you notice any change in your students?

Behaviour

Confidence

Personality

Achievement

Motivation

Social skills

Attitude to school/lessons/learning

8. What do you consider to be the value of this programme?

9. Is this a programme you could implement with the current syllabus?

10. Any general comments?