



*Full Length Research Paper*

# The responsibility of the school overseeing in enacting an unsegregated arts curriculum

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The implementation of the Creative and Performing Arts (CPA) syllabus at lower primary school level in Botswana, which was carried out in 2001, has been hampered by some administrative and logistical problems. It is the foregoing observation that has motivated a study, carried out towards the end of 2006 and early 2007, on the implementation of the syllabus with the following objectives: to establish what guidance has been given by the implementing authority to schools for the implementation of the syllabus, and to identify the problems and difficulties that have been encountered by the school administration in the implementation of the syllabus. Data was collected by means of semi-structured interviews. The findings revealed that, school administrators felt that they had not been duly recognized as key players in syllabus implementation. They suggested that specialization in the teaching of the subject be encouraged and that a syllabus review in which teachers would have more input be conducted.

**Keywords:** Music, Creative and performing arts, Syllabus implementation, integrated arts, Program monitoring, In-service training

## BACKGROUND

Attempts have been made to reform the Education system in Botswana, such reforms have, so far, been informed and guided by two major policies that anchor on specific philosophies. The policies were formulated following two Education Commissions. The two major policies geared towards the implementation of the recommendations made by the Commissions are Education for Kagisano of 1977 (Botswana, 1977) and the Revised National Policy on Education of 1994 (Botswana, 1993). The policies carry specific recommendations on how the education system in the country could be reformed.

Of particular interest to this researcher is the recommendation in the Revised National Policy on Education of 1994 that immediate initiative should be taken to develop syllabuses for Art and Craft, Home Economics, Music, and Physical Education (Botswana, 1993). Given the long list of subjects that had to be introduced into the existing school curriculum, some subjects had to be clustered into one because of their inter-relatedness (Wright, 1995). The primary object was to bring together topics and key issues in integrated activities.

The packaging of the various subjects recommended for the Primary School curriculum, resulted in Music

being brought together with Drama, Art and Craft, Dance and Physical Education under a broad field of study known as Creative and Performing Arts.

## Problem statement

In 2001, the Ministry of Education in Botswana, through the Department of Curriculum Development and Evaluation, embarked upon a nation-wide implementation of the Creative and Performing Arts syllabus in public primary schools in the country as a way of implementing the Revised National Policy on Education of 1994 (Botswana, 1993). The implementation exercise, it appears, has been carried out without paying due regard to all that should be in place. As a result, the progress of the implementation exercise has been fraught with both administrative and logistical problems.

## The research questions

The following research questions have given impetus to this research:

- What guidance was given by the Department of

Curriculum Development and Evaluation to schools for the implementation of the Creative and Performing Arts syllabus?

- What problems and difficulties have been encountered by the school administration in the implementation of the Creative and Performing Arts syllabus?
- How have the problems encountered during the implementation exercise impacted upon the successful delivery of the syllabus?
- What remedial measures need to be instigated by the authorities in the future to ensure the success of the implementation exercise?

### Research objectives

The purpose of the study is spelt out by the following objectives:

- To evaluate the preparations that have been put in place for the implementation of the Creative and Performing Arts syllabus;
- To establish the extent to which implementation problems and difficulties have affected the delivery of the Creative and Performing Arts syllabus;
- To identify and describe remedial measures that have been taken, and which need to be taken in the future, to ensure the successful implementation of the Creative and Performing Arts syllabus.

Significance of the study

The following are some of the benefits that should accrue from the research.

- The research should offer an opportunity to evaluate the strategies used in the implementation of the Creative and Performing Arts syllabus.
- The results of the research should inform decision-making processes, particularly at the implementing authority which is the Department of Curriculum Development and Evaluation, on issues relating to the introduction of new syllabi and the monitoring of their implementation.

### Reviewed literature

The sections that follow present a review of literature that is pertinent to this study.

## INTRODUCTION

Literature specifically related to the evaluation of the implementation of an arts curriculum is limited. A possible explanation as to why this is the case may be found in the observation made by Snyder et al., (1992), that "it appears that the process of curriculum implementation was not studied as a separate entity".

It should therefore make sense to extend the literature to

other subject areas within the field of education. In this regard the principles of curriculum implementation are basically the same across the different areas of education. Proceeding further along that line of thought, it would make sense to assume that evaluation of the implementation of an arts program would be informed by similar studies in education as indicated in the introduction to this chapter.

### When does curriculum implementation take place?

Curriculum implementation may occur in one of the following situations. First, when a new curriculum has been developed and is put in place to be followed in a new learning or training program. In this situation, there would have been no form of curriculum prior to the one that is being introduced. So it would be a totally new program.

Second, it may occur following a review of a curriculum that is currently in place. This is a typical scenario of curriculum change, and it calls for both adoption of, and adaptation to the new curriculum. In both situations, there are certain factors that may influence the exercise of curriculum implementation. Some of the factors would be common to both situations, while others would be peculiar to either one of the situations. Carl (1995, p.166) posits that "after the relevant consumers have been prepared for the change envisaged, the implementation phase follows". McCormick and James (1988, p.173) clarify that the consumers are "teachers and schools" and posit that the successful implementation of innovation, that follows after dissemination, "depend on their judgment and actions".

Carl (1995) goes on to hint at what would go a long way towards ensuring the successful implementation of a curriculum by stating that the part played by instructional leaders and teachers "determines successful and effective curriculum implementation to a great extent". In as far as the strategies of implementation are concerned, Jordan (1989, as cited in Carl 1995) cautions that a distinction must be made between strategies that promote and those that inhibit implementation. Snyder et al (1992:402) observe that "research on curriculum implementation has yielded clear findings about the conditions that facilitate or inhibit the process of implementing a proposed curriculum". It is the adoption of promoting strategies that would ensure the success of implementation.

Snyder et al., (1992) comment that most curriculum implementation has been studied from a fidelity perspective on the assumption that the "desired outcome of curricular change is fidelity to the original plan". Snyder et al go on to explain that the concerns of this thesis have therefore been focused on

- (1) measuring the degree to which a particular innovation is implemented as planned and

(2) identifying the factors which facilitate or hinder implementation as planned.

Snyder, et al., (1992) point out that underlying the fidelity perspective are "certain assumptions about curriculum knowledge, change, and the role of the teacher." The role of the teacher in this regard is very crucial in ensuring a successful implementation of the curriculum.

The factors that may have a direct bearing on curriculum implementation are what this section of the literature review will focus on. Such factors need to be evaluated in order to determine the extent to which they influence the sensitive exercise of curriculum implementation.

Carl (1995) lists the following determinative factors for successful implementation:

- Continuous contact with consumers to give advice and help
- Clear communication to illustrate roles and to explain terminology, illustration of possible means of evaluation and to supply answers to queries
- Provision of support service
- Compensation (for example, financial) praise, acknowledgement, but also intrinsic aspects of compensation.

Curriculum implementation is but a crucial stage in the whole curriculum development process. The curriculum development process entails other equally crucial stages. Mostter (1986, pp.8-9, as cited in Carl, 1995) identifies the six authoritative phases of curriculum development as:

- (i) Initiation
- (ii) Planning
- (iii) Development
- (iv) Testing
- (v) Implementation
- (vi) Summation evaluation.

It is the developmental and implementation phase that are of particular interest to this researcher. According to Mostter (1986, pp.8-9, as cited in Carl, 1995) the developmental phase deals with the aspects of selection and classification of learning content and refinement of goals, the supplying of didactic outlines, and the development and production of teaching materials. The implementation phase deals with the planning of learning contents, dissemination, teacher orientation and instruction.

It is for this reason that it becomes necessary to make reference to curriculum development and evaluation in discussing curriculum, so as to put such discussion in context. The music curriculum implementation is a painstaking exercise that should arouse sufficient curiosity to find out whether the necessary preparations that are warranted by the practical nature of the subject matter are given due attention. The music curriculum implementation exercise therefore carries with it serious

administrative and logistical implications.

### **Factors influencing curriculum implementation**

Plummeridge (1995) concurs, with the view that successful curriculum implementation is always dependent on four factors, namely: accommodation, staffing, time and financial resources. According to Plummeridge (1995), "of these, the two that militate most strongly against the development of comprehensive and coherent programs are teacher supply and the allocation of curriculum time". The crucial and pivotal role played by the teacher in curriculum implementation is given emphasis by Snyder et al., (1992,) in stating that:

Implementation is successful when the teachers carry out the curricular change as directed. If they do carry out the plan as intended, then the curricular change itself can be fairly evaluated. If they do not implement the innovation correctly or fully, then the change cannot be fully evaluated because it was never really implemented.

The proceeding statement assumes that all other preparations to enable the teachers to function effectively and efficiently, would have been put in place.

Busher and Harris (2000) recognize the importance of subject leaders as being responsible for ensuring the whole-school development. With specific reference to practitioners, Busher and Harris (2000) suggest that 'they need to work with people who are effective managers and who can organize everyday activities efficiently.' (p. 105). The managers in question are the subject leaders but it is crucial to note that they would normally operate under the supervision of the school administrator or head. It is therefore logical that the school administrator must be well equipped to provide the necessary guidance and leadership to his or her subordinates in order to ensure the whole-school development including curriculum implementation. Middlewood (2001) also recognizes that the school administrator is a curriculum manager. This implies that the administrator should be quite conversant with the curriculum in general.

### **METHODOLOGY**

The methods employed in this study are qualitative and they best solicit information and gather data that should provide answers to the research questions. The smaller quantitative part deals with data that helps to profile those who participated in the interviews, and the graphs from the counts serve to provide a visual presentation of certain variables. But most importantly, the statistics are purely descriptive in a way that strengthens the qualitative aspects of the data. This is an important characteristic of qualitative research. A lot of 'qualitative research is simply descriptive' (Brannen, 1992, p.6), and therefore provides more details, in narrative form, about the phenomena being studied.

Data was collected by means of a survey conducted through semi- structured interviews. A semi-structured interview consists of a list of prepared questions. The questions allow for the flexibility by the interviewer to reword the questions and to probe the interview-

ee further, and to allow follow-up on issues that need further clarification. A semi-structured interview has been preferred over a structured interview, since in a 'structured interview, the researcher asks a standard set of questions and nothing more' (Leedy and Ormrod, 2005, p.184). The questions were put to interviewees in a focus group discussion.

### Sample size and sampling procedures

The target population was primary school administrators. The target population refers to all units of the population under consideration. A total of 41 randomly selected primary schools made up the sample from the South and South Central administrative regions of the Ministry of Education in Botswana that covers urban, semi-urban and rural centers.

### Data analysis

Qualitative data analysis techniques have been used to analyze data in this study. On a point of analysis of focus group interview data, Stewart and Shamdasani (1990), while observing that there is no one best or correct approach to the analysis of focus group data, do acknowledge the fact that focus group data can be quantified and submitted to sophisticated mathematical analysis. Stewart and Shamdasani (1990, p.102) however recommend that "a simple descriptive narrative is quite appropriate", since the most common purpose of focus group interviews is for an indepth exploration of a topic about which little is known.

Lastly, the idea that focus group interviews are exploratory ties in with the view held by Morgan (1988, as cited in Flick, 2002, p.120) "that focus groups are useful for orienting oneself to a new field". The responses for quantifiable data have, as reflected in the interview schedule, been entered into an Excel data base in accordance with the allocated codes. The data was then submitted to the SAS version 8.2 for processing and analysis. Analysis of non-quantifiable data is presented in the form of descriptive narratives that explain the different variables and factors that influence the implementation of the syllabus.

## PRESENTATION OF RESULTS

The section that follows covers the presentation of the responses to the questions that were put to the interviewees. Some of the responses have been quantified since they are distinct variables and other responses are qualitative because they are explanations of what both the school heads and teachers' experiences regarding the implementation of the syllabus have been. Sprinthall (1987, p.11) explains that "a variable is anything that can be measured and observed to vary. It is any measured quantity that the researcher allows to assume different values". According to Trochim (2001, p.353) a variable is an entity that can take on different values. For instance "age" can take different values for different people at different times.

The variables presented in the data include qualifications of individual respondents, their positions, number of years in those positions and so forth. Summaries of the various variables under respective

questions were prepared and the information also presented by means of graphics, namely bar graphs and pie charts. However, for some non-quantifiable or non-statistical data from interviews, the data has been described and its meaning and implications interpreted.

The following are the responses by school heads (n=41) to the questions:

### Question 1.1

Are you the substantive or acting school head? How long have you been in the position?

The majority of the respondents who represent 58.54% of all the respondents indicated that they were substantive school heads and the rest of the respondents who represent 41.46% were serving at the time in an acting capacity, these were either deputy school head (24.39%), head of department (12.2%) or senior teacher (4.88%). The percentages are illustrated in figure 1 below. None of the respondents was acting school head in the position of senior teacher advisor or senior teacher II.

The respondents, as indicated in Table 1, have been in their respective positions over a period of time ranging from less than one year to over 12 years. The majority who represent 26.83% of the total number of respondents having been in their positions for more than 12 years.

### Question 1.2

What guidance has been given by the Ministry of Education to enable the school administration to implement the Creative and Performing Arts syllabus?

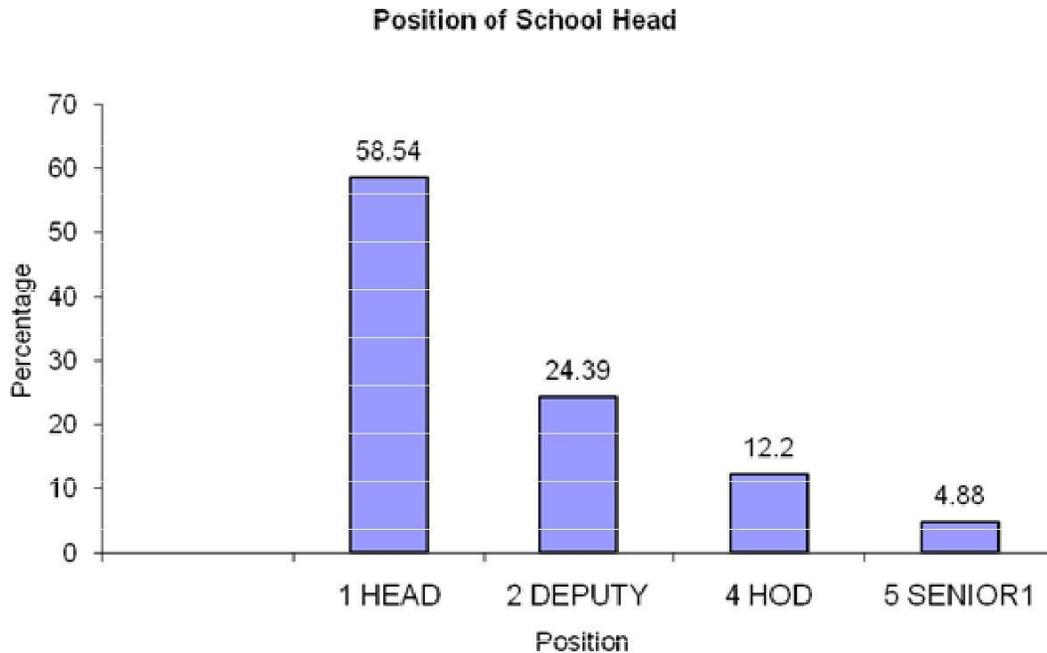
The following are encapsulations of the descriptions of the kind of guidance they have received from the Ministry of Education. Each statement is noted once, so that a statement that has been made more than once is not repeated.

- No guidance has been given to the school administration. The school head was never invited to the implementation workshops and the school administration relies on information provided by teachers who have been to the implementation workshops.

- No guidance. The school head has in the past requested to be included amongst teachers identified to attend the implementation workshops and the request was granted.

- Almost none at all.

- Workshops were conducted, which teachers attended. For the first year of syllabus implementation it was the standard 1 teachers who attended and teachers of other standards have been attending subsequent workshops. The focus at the workshops has been on the interpretation of objectives.



**Figure 1.** Position held by participating school heads

**Table 1.** showing the length of service of participating school heads

School Head - Years in Position				
v3	Frequency	Percent	Cumulative Frequency	Cumulative Percent
<1 YEAR	6	14.63	6	14.63
1-3 YRS	8	19.51	14	34.15
4-6 YRS	10	24.39	24	58.54
7-9 YRS	5	12.2	29	70.73
10-12YRS	1	2.44	30	73.17
>12 YRS	11	26.83	41	100

- The deputy school head attended the implementation workshop in her capacity as a standard 2 class teacher, otherwise nothing has been done for the school administration.

- The deputy school head was able to attend an implementation workshop by virtue of her position as a standard 4 class teacher, otherwise the school head never attended.

- The acting school head has attended an implementation workshop for standard 1 class teachers since she was supervising teachers of infant classes at the time.

- Copies of the syllabus, pupil's book and teacher's guide have been provided.

- Teachers are expected to integrate the subject matter but it was never demonstrated to them.

**Question 1.3**

What difficulties do you face as the school administration in the implementation of the Creative and Performing Arts syllabus?

The following responses were given:

- Teachers lack the necessary skills to teach Creative and Performing Arts. The content is too advanced and teachers find it difficult.
- Books have not been supplied.

- The school head is not familiar with the subject and therefore not sure of how to guide the teachers and cannot verify if teachers are doing what they claim to be doing.
- It is difficult to assess teachers' performance in Creative and Performing Arts since the school administration is not familiar with the syllabus.
- The subject is practical but it is not backed up by a pupil's book and teacher's guide, and yet the teacher's guide makes reference to the pupil's book.
- The required materials have not been supplied. The school needs the material to be supplied so that it is available to the teachers.
- Teachers of standard 1 classes do not attach value to the subject as evidenced by the shoddy work they are doing as reflected in their records. They treat the subject as minor.
- No resources and facilities for practical activities e.g. art room and home economics laboratory; as a result practical subjects are not taught as effectively as other subjects such as maths and languages.
- The syllabus is too long i.e. there is too much content.

#### Question 1.4

What is being done by the school authorities to overcome the difficulties you face in the implementation of the Creative and Performing Arts syllabus?

The respondents explained as follows:

- The school administration consults with teachers on the syllabus to assist with preparing the scheme of work.
- The school administration encourages improvisation and the use of locally available resources e.g. use of clay in art and craft and design and technology.
- The school relies on teachers with higher qualifications such as diplomas and degrees who have specialized in practical subjects.
- The school is always placing orders for books, but at times it receives too few copies.
- School-based workshops are held to address specific objectives. The right resource persons are identified to run the workshops. The workshops afford teachers the opportunity to assist one another.
- Parent Teacher Association funds have been used to buy affordable equipment.
- Workshops for teachers of Creative and Performing Arts have been held at cluster level.
- In consultation with other school heads, the school head has requested the Principal Education Officer to train them in Creative and Performing Arts. The training session is yet to be arranged.

#### Question 1.5

What in your view could still be done to make the implementation of the Creative and Performing Arts syllabus more effective?

The respondents suggested the following:

- In-service training for teachers.
- Appropriate equipment and materials such as paints, brushes etc should be provided.
- Purpose-built structures such as art laboratories and music rooms are needed for the subject.
- The Teacher's Guide is very useful, but needs to be backed up by relevant audio visual aids and other materials.
- The syllabus is good and the practical activities should be supported.
- The implementation needs close monitoring by specialist officers for the subject.
- Teachers need to specialize in what they teach.
- School heads must also take part in the implementation workshops so as to be conversant with the syllabus and therefore be in a position to provide guidance to teachers.
- It is not too late to involve school heads in the implementation workshops.
- Relevant material should be ready and be available to teachers at the implementation workshops so that they take it to the schools straightaway.
- Authorities should pay visits to schools regularly to learn about the difficulties faced by the schools in implementing the syllabus.
- The community can also play an important part in the implementation of the Creative and Performing Arts syllabus since it is about cultural arts, about which people in the community are very knowledgeable.
- The syllabus needs to be reviewed with more input from primary school teachers. The review should reduce the content and scope of the syllabus as well as simplifying the language for infant classes.
- Relevant materials and equipment should be provided. Learners in the rural and suburban centers are disadvantaged since there are no workshops to visit where they live.
- The syllabus should be introduced to teacher trainees.
- Libraries should be built and stocked up with books.

#### DISCUSSION OF RESULTS

The discussion of results is presented under sub-headings that the research instruments sought to capture. These are: the participants' personal career profile, impressions and views of the school heads on

syllabus implementation, and suggestions by the school heads on how syllabus implementation could be improved.

### **On participants' personal career**

A total of 41 school administrators or individuals serving in the position of school head participated in the interviews. The respondents had been serving in their positions for a period of time ranging from less than one year to more than 12 years. The majority of the respondents (26.83%) fell within the more than 12 years category and the least number from the entire group representing 2.44% of respondents fell within the 10-12 years category.

### **On syllabus implementation**

#### **Impressions and views of school administrators**

Besides the provision of copies of the syllabus, pupils' books and teacher's guide, school administrators deem the fact that no useful guidance has been given to them by the Ministry of Education. There are inconsistencies in availing texts that are important in the implementation of Creative and Performing Arts syllabus. In some schools, administrators have revealed that they have a copy of the syllabus but not a copy of the teacher's guide, while in other schools they have copies of both.

It is evident from what the school administrators have communicated that, besides some teachers having been taken on the implementation workshops and the provision of copies of the teacher's guide and pupil's book, there has been no other form of guidance from the Ministry of Education to the schools.

The fact that some school heads have gone to the extent of requesting to be themselves included in the implementation workshops run by the Department of Curriculum Development and Evaluation, is an indication of the difficult and conflicting situation in which they find themselves.

What comes out clearly from school administrators in spite of their predicament, is the fact they are willing to be a functional part of the ongoing syllabus implementation exercise, but they may also be desperate as they feel inadequate in facilitating the implementation exercise. In fact they are wondering as to how they could effectively assess teacher's performance in Creative and Performing Arts when they are themselves not familiar with the subject. It would appear though, that the fortunate administrators are those who have attended the implementation workshops by virtue of their positions as class teachers.

The school administrators are also aware that teachers do not possess the skills needed for the effective teaching of the syllabus, but are not just laying back,

instead they are making efforts within their schools to have the teachers' skills in Creative and Performing Arts developed by holding school based workshops. The point to note, with regard to Creative and Performing Arts is that, the subject is fairly new to both the teachers and the school administrators.

The question that should be asked is "how long should school heads depend on the teachers who have attended the implementation for feedback and by implication, for guidance?" In fact the situation that obtains in the schools with regard to training on, and knowledge about syllabus implementation is one of reversal of responsibilities, where the teacher is expected to guide the school administrator, who is the overseer of the day to day running of the school. For as long as this practice persists, the answer to the questions posed at the beginning of this paragraph would be easy to give. For the school heads to feel confident about the guidance and supervision they provide to teachers, they must be fully involved in the implementation of the syllabus. It may not be sufficient to have the school heads as participants in the same orientation or implementation workshop with the teachers. It is therefore proper to take school heads through workshops that will focus on their responsibilities over the implementation exercise as school administrators.

There is however evidence of intra and inter school efforts to overcome the difficulties that school administrators face. Individual schools are encouraging maximum use of available resources, both human and otherwise. For example, locally available materials are used in art and craft and design and technology classes.

Some schools rely on teachers with higher qualifications such as diplomas and degrees who have specialized in practical subjects to assist their colleagues who may not be quite confident in teaching practical subjects, especially Creative and Performing Arts. Some school administrations have revealed that they consult with teachers in the preparation of a scheme of work from which lesson plans are derived. School heads consult among themselves, and inter school workshops on Creative and Performing Arts have been held at cluster level.

### **Suggestions by school administrators on improving syllabus implementation**

On what could still be done to make the implementation of the syllabus more effective, school administrators are hopeful and optimistic that if what they suggest could be taken into consideration, then conditions would improve. The optimism is expressed in the suggestion that it is not too late to involve administrators. Further optimism is expressed in acknowledging that the syllabus is good and that practical activities should be supported. They also credit the teacher's guide as very useful, but needs to be

backed up with relevant audio-visual equipment. They also suggest that the subject should be offered by specialist teachers.

School administrators are also calling for the provision of in-service training workshops for teachers in which the administrators could also take part. In-service training without the support of the necessary equipment would be inadequate. School administrators are therefore asking for equipment and materials needed in the teaching and learning of Creative and Performing Arts. Related to the issue of equipment and materials is the call for libraries to be stocked with relevant books.

The suggestion that the community could play an important part in the implementation of the Creative and Performing Arts is quite significant and needs serious consideration. Great wealth exists in the local community with respect to some of the content in the syllabus. Schools could approach knowledgeable people about different aspects of the syllabus content and request such people to serve as resource persons at school-based workshops, and even to conduct demonstrations in Creative and Performing Arts classes. The participation by members of the local community in the implementation of the syllabus would ensure that teachers get the appropriate facts and skills. With such facts and skills, it would be possible to address objectives that teachers might otherwise skip due to either not being confident about certain aspects of the local culture, or simply not knowing what these aspects are.

School administrators also have a suggestion that could assist in the speedy distribution of some of the essential materials. The suggestion is that relevant materials should be ready, and made available to the teachers who are attending the implementation workshops to take to their schools. School administrators implicitly express the feeling that the authorities charged with implementing the syllabus may not be in touch with the practical realities of syllabus implementation with its attendant difficulties, and are therefore suggesting that the authorities pay regular visits to schools to assess the situation on the ground and to monitor the implementation exercise.

There is also the feeling that the input of the teachers in the syllabus document is minimal and the heads are therefore calling for its review where teachers will be accorded the opportunity to make greater input. Lastly there is a suggestion that the syllabus should be introduced to teachers trainees. By so doing the recently graduated teachers will hopefully have no difficulty with the syllabus since they would have been exposed to it before and would therefore be better prepared to teach it.

### **Answers to the research questions**

The foregoing discussion on the views of the school administrators and their suggestions on how to improve

syllabus implementation serve to provide answers to the research questions posed in the opening sections of this article. Answers follow below after the questions.

- What guidance was given by the Department of Curriculum Development and Evaluation to schools for the implementation of the Creative and Performing Arts syllabus?

The guidance that has been given by the Department of Curriculum Development and Evaluation to schools is insignificant and the involvement of the school administrators has not been satisfactory. Some schools have only received copies of the syllabus, and some others have received copies of the teacher's guide too. The guidance that schools have been given, amount, according to some school heads, to no guidance at all. The bottom line though is that the guidance given does not practically help school heads to function effectively as important agents in syllabus implementation. Conducting workshops on the Creative and Performing Arts syllabus is also geared towards ensuring the success of the implementation, however such workshops do not get into sufficient depth nor address critical concerns in syllabus implementation. It is for this reason that the syllabus implementation stands upon shaky ground. To compound the problem, schools heads have not been participants at the workshops.

- What problems and difficulties have been encountered by the school administration in the implementation of the Creative and Performing Arts syllabus?

- How have the problems encountered during the implementation exercise impacted upon the successful delivery of the syllabus?

Teaching and learning are not effective. The learner does not get the full benefit of the integrated arts programme since topics are done a lot of injustice by addressing learning objectives under those topics in part or not at all. The lack of resources makes the subject mainly theoretical instead of being practical. Teachers are not confident in their teaching as they feel inadequate in view of what the subject demands of them. The delivery of the syllabus is yet to be fully accomplished.

- What remedial measures need to be instigated by the authorities in the future to ensure the success of the implementation exercise?

The implementing authority should involve school heads in the implementation of the syllabus, and provide all schools with the necessary resources in terms of books and equipment. Regular and intensive in-service programmes for teachers, as well as close monitoring of the implementation are necessary.

### **CONCLUSION**

In view of the foregoing discussion, the conclusion reached is that the recognition by schools heads that the

subject is interesting to pupils and teachers, and also that it is good and develops practical skills is something positive, and shows that there is a high likelihood of both teachers and school heads applying themselves more than they have hitherto done. Such self-application will make the implementation of the syllabus more effective, and ensures that the aims of the primary school curriculum in general, and the aims of the Creative and Performing Arts syllabus in particular, are addressed.

Schools heads may not feel a sense of ownership of the syllabus because they were not involved fully from the outset in a way that recognizes their crucial role in curriculum implementation. They are however, duty-bound to see to the successful implementation of the syllabus, since they are directly and administratively responsible for all that takes place in their schools. School heads however, feel it is not too late to involve them in the ongoing implementation, and are well disposed and poised to apply themselves constructively in further implementation efforts.

Had consideration been given to strategies and evaluation approaches to be eventually employed in the evaluating the implementation of the syllabus, then the active participation of school heads would have been dictated by the management-oriented model. As school managers, school heads carry the heavy burden of curriculum implementation, and their crucial role would have therefore been recognized from the inception of the programme by having them attend the orientation and implementation workshops. The participation of teachers from that point onwards would ensure that they are conversant with what is taking place in their schools in terms of the delivery of the revised primary school curriculum in general and the Creative and Performing Arts syllabus in particular.

## RECOMMENDATIONS

In the light of the observations made with regard to the findings of this research and the conclusions drawn from it, the recommendations are advanced under the following sub-headings: programme monitoring, and provision of in-service training.

### Programme monitoring

Top managers in the Ministry of Education, especially in the department of Primary Education, should undertake a tour of some primary schools in the rural, semi-urban and urban schools to observe firsthand the situation on the ground regarding the implementation of the Creative and Performing Arts syllabus. Such visits to schools should be regular as they would help with monitoring and managing the implementation of the syllabus. These should be done in consultation with the department of Curriculum Development and Evaluation and other stake-

holders. Any evaluation of the programme that should follow later should be based on carefully selected evaluation approaches to guide it.

### In-service training

In view of the high number of teachers who hold a Primary Teaching Certificate (PTC) qualification and lower qualifications, and also in view of the fact that Creative and Performing Arts is a new subject in the primary school curriculum, there is need to conduct a needs assessment for any future in-service training programmes so that such training is oriented towards, and aims to meet, the teachers' urgent needs.

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