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SECONDARY LEVEL MUSIC TEACHER TRAINING INSTITUTIONS IN
JAMAICA: A HISTORICAL STUDY

A Dissertation
Presented in partial fulfillment of requirements
for the degree of Doctor of Philosophy
in the Department of Music
The University of Mississippi

By

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ABSTRACT

Jamaica, one of the many countries of the Commonwealth Caribbean, is known for its rich musical heritage that has made its impact on the international scene. The worldwide recognition of Jamaica's music reflects the creative power of the country's artists and affects many sectors of the island's economy. This has led to examination and documentation of the musical culture of Jamaica by a number of folklorists and other researchers. Though some research has focused on various aspects of music education in the country, very little research has focused on the secondary level music teacher education programs in Jamaica. The purpose of this study is to examine and document the development of secondary level music teacher training programs in Jamaica from its inception to its present state. It will also highlight aspects of the curricula and the changes over the years.

DEDICATION

I would like to dedicate this dissertation to my parents Dudley and Daphne Mowatt. My love for you is more than words can express. Your support, prayers and encouragement throughout my existence has helped to shape the person I am today. I specially want to pay homage to Mrs. Eileen Francis, Mrs. Angella Elliot, and Mr. Winston Ewart for not only being my musical mentors but for their patience and time in helping me develop my musical abilities. Finally to Sister Joan-Marie Greg and Mrs. Cynthia Peart who both supported and nurtured my development as a music educator while at the Holy Childhood Preparatory School and Papine High School.

ACKNOWLEDGMENTS

I would like to express my heartfelt gratitude and appreciation to the many individuals, who have contributed, inspired, encouraged, listened, and supported me as I worked assiduously on this stimulating educational adventure.

The members of my Dissertation Committee have been outstanding. I have acquired much knowledge from the expertise of my supervisor Dr. Alan Spurgeon, and from Dr. Andy Paney, Dr. Robert Riggs, and Dr. Ethel Young-Minor. You have all presented me with the challenge to produce work that is of high quality in addition to providing me with insight and guidance during the dissertation proposal phase and continued throughout my final dissertation defense. I thank you all for taking the time to work with me, challenge, and support me in completing my doctoral dissertation.

I am indebted to the staff at the Ministry of Education, Kingston, Jamaica, Roger Williams, Cecile Green, Stephanie Williams and other faculty members of the Edna Manley College. Also to Mrs. Janet Kerr at The Mico University, Dr. Osterman at the Northern Caribbean University, who most graciously facilitated the research for this dissertation. Finally I would like to pay tribute to the late Lyndel Bailey and say special thanks to Dr. O'neal Mundle and Miss Joan Tucker who all encouraged me to pursue this venture.

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CHAPTER 1

INTRODUCTION

Jamaica, one of the many countries of the Commonwealth Caribbean, is known for its rich musical heritage. The worldwide recognition of Jamaica's music reflects the creative power of the country's artists and its impact reverberates in many spheres of the country's life, not the least of which is its economy. The musical profile of this small country has been so compelling it has earned the title of "Reggae Capital of the World." At the same time, Jamaican musicians and singers continue to make new forays into the arena of world music at a pace that is unmatched by competitors in other nations. Mundle noted that the international recognition of reggae icons and their musical contributions are regarded as some of the country's most potent tourism marketing tools.¹ It is not surprising then that they have been the subject of scholarly inquiry by a number of researchers who have examined and documented facets of Jamaica's musical culture over several decades. This has resulted in considerable research on the historical trajectory of Jamaican music, aspects of its tradition, and the various ways in which it has impacted the

¹ O'neal Mundle, "Characteristics of Music Education Programs in Public Schools of Jamaica," (PhD diss., University of Texas at Austin, 2008).

country's development. In fact, according to Giovannetti, much of the research on Jamaica's music is sociological and anthropological in nature.²

Although some research has focused on various aspects of music education in the country, very little scholarship has focused on the secondary level music teacher education programs in Jamaica. Any research about the pedagogical approaches for music education in Jamaica is therefore likely to be a rich learning experience with immense scope for cross-cultural applications.

Over the years, the standard and quality of music specialist programs in the country has been the subject of much criticism. Arguments about the inadequacy of student competence, quality of instruction, structure of curriculum and availability of resources have been some of the main foci of concerns about the programs. The criticisms, however, are often imprecise, possibly because critics themselves may or may not be reliably informed of the details of such programs, their developments and challenges faced by administrators. It is against this background that this study will examine and document the development of secondary level music teacher education in Jamaica from its inception in the 1960s to its present state. A study of this nature is timely as there have been major changes and modification to these programs since their development. It is the expected outcome of this study that some level of clarity and understanding will be established as to the operations and needs of such programs.

Definitions of terms

Primary level: In Jamaica there are different categories of schools operating at the pre-secondary level. For the purpose of this study, the term primary level will refer to the first phase of compulsory education that begins at around age six

² Jorge Giovannetti, "Jamaican Reggae and the Articulation of Social and Historical Consciousness in Musical Discourse." In Franklin W. Knight and Teresita Martínez-Vergne (eds.) *Contemporary Caribbean Cultures and Societies in a Global Context*. (Chapel Hill: University of North Carolina Press, 2005), 20.

Secondary level: In this study, will refer to the second phase of education, which may or may not be compulsory and ranges from grades 7 through 13. It can be undertaken in “traditional” high schools or other secondary level institutions.

Tertiary level: This is normally the third phase of education and is not compulsory. Tertiary education leads towards a degree or professional accreditation and in some cases is referred to as “higher education.”

Jamaica: Demographic Characteristics

Jamaica, an island bordered by the Caribbean Sea, lies 91 miles south of Cuba and about 100 miles west of Haiti. The capital city, Kingston, is about 572 miles southeast of Miami. The island at its greatest extent, is 146 miles long, and varies between 22 and 51 miles wide. With an area of 6780 square miles, Jamaica is the largest island of the Commonwealth Caribbean and the third largest of the Greater Antilles, after Cuba and Hispaniola.³ Jamaica has two types of climate; an upland tropical climate that prevails on the windward side of the mountains and a semiarid climate that dominates the leeward side.⁴ Although plains and valleys form part of its physical features, Jamaica is mostly mountainous with the mountains running in a west to east direction, forming a backbone along the length of the island and giving rise to the Blue Mountain peak, which is 7402 feet high, with the coastal plains on either side.⁵

³ Sandra M. Meditz and Dennis M. Hanratty, *Caribbean Islands: A Country Study*, (Washington: GPO for the Library of Congress, 1987).

⁴ CIA Fact Book “Jamaica.” (2011).

⁵ *The Development and State of the Art of Adult Learning and Education* (Department of Education and Science Ireland, 2008).

The largest English-speaking nation in the Caribbean, Jamaica's governmental structure is modeled on that of the Westminster parliament.⁶ The country's public service infrastructure and culture are replete with remnants of colonialism as the island was initially settled by Spain in 1509⁷ and then ruled by England from 1655 until it gained its independence in 1962.⁸

The population of Jamaica is infinitesimal in comparison to that of the United States. In 2011, Jamaica's population was numbered at 2,868,380 inhabitants.⁹ Over fifty percent of them reside in urban parts of the country, namely the parishes of Kingston, St. Andrew, St. Catherine and Montego Bay in St. James.¹⁰ The demographical profile of the country is quite mixed. Descendants of Africans, who were brought to the island to work on the plantations to replace the native Tainos, make up the largest portion of the population.¹¹ Multiracial Jamaicans form the second largest racial group, many of whom also have some Irish ancestry, although most mixed-race people on the island self-report simply as being "Jamaicans."¹² The third largest ethnic group comprises those of Indian and Chinese ancestry. There is a contingent of Lebanese, Syrian, English, Scottish, Irish, and German who are still very influential both socially and economically.¹³

⁶ Sandra M. Meditz and Dennis M. Hanratty, *Caribbean Islands: A Country Study*, (Washington: GPO for the Library of Congress, 1987).

⁷ Ibid

⁸ David Plant, "British Civil Wars, Commonwealth and Protectorate 1638-60," 2008.

⁹ CIA Fact Book "Jamaica," 2011.

¹⁰ Statistical Institute of Jamaica, Population Census, 2010.

¹¹ Lynn M. Houston, *Food Culture in the Caribbean*, (Connecticut: Greenwood Press, 2005).

¹² CIA Fact Book "Jamaica," 2011.

¹³ Ibid

Christianity is the largest religion practiced in Jamaica. The prominence and pervasiveness of the Christian faith is a vestige of the colonial era when British Christian abolitionists and Baptist missionaries joined educated former slaves in the struggle against slavery¹⁴ Other religions are closely associated with African retentions and folk practices such as Dinki-mini or Kumina¹⁵ Dinki-mini is an African- derived tradition ritual in the form of a group dance and song held to cheer the family of a dead person. It is considered to be an integral part of the mourning process in rural communities.¹⁶ Kumina is described as an African-derived religious ritual practiced by sects such as the Pukumina or Pocomania.¹⁷ During Kumina, bands of people 'travail' in the spirit. With an intensifying frenzy, they dance in a circle to the sound of drumbeats and chanting. At the climax, the singing stops and dancers seem to be possessed by spirits. In this state, they give messages, warnings and other portent revelations.¹⁸

The Education System in Jamaica

Historically the education of Jamaican children was limited, due to a small number of institutions of learning in the pre-emancipation era. In the late 1800s, some secondary schools established in Kingston served primarily the light-skinned elite. The limited availability of schools, especially beyond the primary level, and the elitist curriculum intensified class divisions

¹⁴ Ibid

¹⁵ Martin Mordecai and Pamela Mordecai, *Culture and Customs of Jamaica*, (Connecticut: Greenwood Press, 2001).

¹⁶ Olive Lewin, *Rock it come over: The Folk Music of Jamaica*, (The University of the West Indies Press, 2000).

¹⁷ Ibid

¹⁸ Ibid

in colonial society.¹⁹ A dual system of education, characterized by government-run primary schools and private secondary schools, effectively barred a large part of the population from attaining more than functional literacy.²⁰ During this period, Jamaica was under the leadership of the British Monarchy. This further paved the way for migration of families to the “Mother Land” – England, where children would have gained first world quality education.²¹ Post-emancipation in Jamaica witnessed in 1834 the birth of a new set of schools, mostly started by the churches and further institutionalized by the Government.²² They were called All Age or Primary Schools; formerly know as Elementary Schools and have formed the bedrock of the Jamaican education system.

The 2004 Task Force on Education Reform explained that in the 1830s Jamaica got financial assistance through the Negro Education Grant with the intention to educate the “ordinary Jamaicans” who were former slaves.²³ This grant characterized a systematic attempt by the colonial leaders to educate the masses. In an effort to achieve this goal, several religious bodies were given the responsibility for the administration of the grant under the supervision of the colonial legislature. A consequential result of this implemented grant was that much of the population converted to Christianity. This resulted in churches building schools as a means of evangelism. According to Evans and Burke, the missionary zeal of the Anglicans, Roman

¹⁹ Sandra Meditz and Dennis Hanratty, *Caribbean Islands: A Country Study*, (Washington: GPO for the Library of Congress, 1987).

²⁰ Ibid

²¹ CIA Fact Book “Jamaica,” 2011.

²² Sandra Meditz and Dennis Hanratty, *Caribbean Islands: A Country Study*, (Washington: GPO for the Library of Congress, 1987).

²³ Task Force on Educational Reform, Jamaica: a transformed education system, 2004.

Catholics, Methodists and Moravians was instrumental in the development of schools in the region.²⁴

The Task Force on Education Reform further explained that after emancipation, a process of reformation of the education system started subsequent to gaining independence in 1962.²⁵ This post-colonial reformation created a change in curricula for secondary schooling along with expansion of the teacher training colleges to support these emerging programs. In 1972, the elected government, the People's National Party (PNP) initiated major changes in the educational system. The changes identified were both qualitative and quantitative in nature and were deemed as the key elements of the new government's program during its first term in office (1972-76). Universally free secondary and college education along with a drive to eliminate illiteracy were the two most essential aspects of the proposed program. Educational reforms were intended to rectify the social inequalities that the system of secondary education had formerly promoted, along with creating greater access for all Jamaicans to the preferred government and private-sector jobs that typically required a secondary school diploma.²⁶ In spite of the positive effects of this reformation of secondary education, there were some limitations. Greater access to education was the main accomplishment of this reform process. However, due to the lack of sufficient funding, the quality of education for the increased numbers of students attending secondary schools was lowered.²⁷ The introduction of universally free secondary education was a

²⁴ Evans, H. and Burke, O. "National Report on Higher Education in Jamaica," 2006. Retrieved April 4, 2012, from <http://www.iesalc.unesco.org.ve/programas/nacionales/jamaica/national%20report%20jamaica.pdf>

²⁵ Task Force on Educational Reform, *Jamaica: a transformed education system*, 2004.

²⁶ Sandra Meditz, and Dennis Hanratty, *Caribbean Islands: A Country Study*, (Washington: GPO for the Library of Congress, 1987).

²⁷ Ibid

major step in removing the institutional barriers confronting underprivileged Jamaicans who were otherwise unable to afford tuition.

In the 1980s the educational system in Jamaica became quite complex. The public school system was administered principally by the Ministry of Education and regional school boards. The educational system was divided into four major levels (preprimary, primary, secondary, and tertiary). The preprimary level consisted of infant and basic schools (ages four to six); primary education was provided at primary and "all-age" schools (grades one through six). Secondary schools included "new" secondary schools, comprehensive schools, and technical high schools (grades seven through eleven), as well as trade and vocational institutes and high schools (grades seven through thirteen). Grades twelve and thirteen were considered preparatory grades for university matriculation. In addition to the four levels of schools, the government established a school for the handicapped in Kingston.

Even though education was free in the public schools and school attendance was compulsory to the age of sixteen, the costs for books, uniforms, lunch, and transport discouraged some families from sending their children to school.²⁸ Meditz noted that in the early 1980s, the enrollment of public schools ranged from 98 percent at the primary level to 58 percent at the secondary level resulting in generally crowded schools, averaging forty students per class.²⁹ There were approximately 232 privately operated schools in Jamaica, ranging from primary to college level, with a total enrollment of about 41,000, or less than 7 percent of total public school enrollment.³⁰ Both public and private schools used numerous examinations to determine

²⁸ Ibid

²⁹ Ibid

³⁰ Millicent Whyte, *A Short History of Education in Jamaica*, (London: Hodder & Stoughton Ltd, 1977).

placement and advancement. Such testing materials were originally British, but by the 1980s the Caribbean Examinations Council (CXC) was increasingly the author of such tests.

According to Blank and McArdle, higher education in Jamaica is provided through a system of both private and public institutions with a wide variety of missions, educational philosophies, curricula and program offerings, and governance structures.³¹ In Jamaica, public higher education is offered through the Ministry of Education and Youth (MOEY). Higher education in Jamaica is provided by three different types of facilities namely teacher education institutions, seminaries and university/college for a general/liberal education. Evans explained that the need for tertiary education in Jamaica became a pressing one following emancipation in 1834.³² After it was established that the former slaves would receive some form of basic education, it became clear that teachers had to be provided. Education was assumed mainly by the religious denominations and they competed to institute some form of teacher training.³³ D'Oyley noted that the Moravians established an institution as early as 1832, with the Anglicans, the Church Missionary Society, the Baptists, the Presbyterians, and the Wesleyans following immediately after.³⁴ He further explains that most of these institutions were short lived because of financial problems and disparities about the curriculum.³⁵ The government later instituted teacher colleges and model schools when it became clear that the churches did not provide an

³¹ Blank & McArdle, *Building a Lifelong Learning Strategy in Jamaica*, (Kingston, Jamaica: DIFID-WB, 2003).

³² Hyacinth Evans and Olivene Burke, National Report on Higher Education in Jamaica, 2006. Retrieved April 4, 2012, from:
<http://www.iesalc.unesco.org.ve/programas/nacionales/jamaica/national%20report%20jamaica.pdf>

³³ Ibid

³⁴ Vincent D'Oyley, "Jamaica: Development of Teacher Training Through the Agency of the Lady Mico Charity from 1835 to 1914," Bulletin No. 21, (Canada: University of Toronto, 1964).

³⁵ Ibid

ample number of teacher training institutions to suit the need of that sector. These however also lasted for a brief period of time.

Mico College, now Mico University College, is one of the earliest teacher training institutions that has survived and is still operated today. This institution was established with proceeds from the Negro Education Grant given by the British Government for the religious and moral education of the ex-slaves.³⁶ Other teacher training institutions that were founded in the nineteenth century and are still surviving today are: Bethlehem Moravian Teachers' College, Shortwood Teachers' College, and St. Joseph's Teachers' College.

Another thrust for higher education in Jamaica was the need to train ministers of religion to lead local churches. The white missionaries considered the conversion of the souls of the black slaves and ex-slaves a vital feature of colonial society. According to Braithwaite, the non-conformist missionaries soon recognized the need for raising a native ministry and took steps to establish theological seminaries. As the need arose for trained teachers, normal schools became attached to these religious institutions. These colleges focused on training both teachers and ministers of religion. Evans explains that this reflected the contribution of both the state and churches to the development of higher education in Jamaica, an involvement that exists still today.³⁷

A third impetus for higher education in the country was the need for an institution that would provide a liberal non-utilitarian education for the elite. Gordon notes that those who presented this plan argued that this level of education in the West Indies often prepares students

³⁶ Ibid

³⁷ Hyacinth Evans and Olivene Burke, "National Report on Higher Education in Jamaica," 2006. Retrieved April 4, 2012, from <http://www.iesalc.unesco.org.ve/programas/nacionales/jamaica/national%20report%20jamaica.pdf>

for the job market versus continued studies at universities overseas.³⁸ He states “it is the persistence of the idea rather than any great achievement which is interesting in the discussion of higher education in the first half of the nineteenth century.”³⁹ At present there are several colleges and universities that serve a limited number of students in Jamaica, these include the largest campus of the University of the West Indies (UWI), the University of Technology (UTECH) formerly the College of Arts, Science, and Technology (CAST), the College of Agriculture Science and Education, a variety of Teachers Colleges and Community Colleges and the Edna Manley College which is made up of separate schools of dance, drama, art and music. Mundle argues that the University of the West Indies (UWI) is the most prestigious university in Jamaica and its baccalaureate program lasts for three years, since matriculating students usually already possess two years of post secondary training.⁴⁰ He further states that some off-shore colleges and universities offer degree programs through satellite campuses located on the island.⁴¹ Evans points out that a number of students choose to pursue tertiary education at Teachers’ Colleges, Theological Seminaries, the Sports College, the Agricultural College, or at the College of Performing Arts where they obtain certificates, diplomas, bachelors, and master’s degrees.⁴²

³⁸ Shirley Gordon, *A Century of West Indian Education*, (London, England: Longmans, 1963).

³⁹ Ibid

⁴⁰ O’neal Mundle, “Characteristics of Music Education Programs in Public Schools of Jamaica.” PhD diss., University of Texas at Austin, 2008.

⁴¹ Ibid

⁴² Hyacinth Evans and Olivene Burke, National Report on Higher Education in Jamaica. (2006) Retrieved April 4, 2012, from <http://www.iesalc.unesco.org.ve/programas/nacionales/jamaica/national%20report%20jamaica.pdf>

Blank and McArdle reported that in 2003, approximately 80% of students enrolled in tertiary education were enrolled in public higher education institutions; students who were enrolled in certificate and undergraduate degrees accounted for approximately 95% of this total.⁴³ Coates emphasized that unlike most developing countries in Jamaica, females are overrepresented in all sectors of the education system and even more so within the tertiary education sector.⁴⁴ He further reported that in 2007, approximately 66% of all students enrolled in tertiary institutions were females compared to male enrollment of 34%.⁴⁵ According to Miller, during the 2002-2003 academic year, there was an estimated total of 41,761 students, or 16.9% of the 18 to 23 years age cohort enrolled in tertiary institutions.⁴⁶ The Jamaican tertiary education sector is highly competitive, with institutions targeting specific student populations by customizing courses and program offerings to meet student demand.

⁴³ Blank & McArdle, *Building a Lifelong Learning Strategy in Jamaica*, (Washington DC: World Bank, 2003).

⁴⁴ Chad Coates, "Private Higher Education in Jamaica: Expanding Access in Pursuit of Vision 2030" PhD Diss., Bowling Green State University, 2012.

⁴⁵ Ibid

⁴⁶ Errol Miller, "Universal Secondary Education and Society in the Commonwealth Caribbean," *Journal of Eastern Caribbean Studies* 34:2 (June 2009):3-18.

CHAPTER 2

TEACHER TRAINING IN JAMAICA

Carley noted that the lack of good teachers has always been a handicap to the development of education in Jamaica.⁴⁷ This, she explains was especially the case in the early days of its development.⁴⁸ The Latrobe Report of 1837 on Negro Education in Jamaica revealed that during the period 1835 and 1836, higher posts were occupied by teachers brought from England by the various missionary societies.⁴⁹ The report further noted that about two fifths of the staff consisted of local teachers with no training along with pupil teachers with only elementary education as their highest level of studies.⁵⁰ This deficiency resulted in neither of the latter grades of teachers being able to impart much beyond the rudiments of education. Consequently, while the younger classes showed promise, their education appeared to come to an abrupt end at a certain point. During this period there were no high schools, secondary schools or training colleges. In 1836, Jamaica received an allotment along with a grant by the British government for five years towards the establishment of several elementary schools in addition to a training college for male teachers.

⁴⁷ Mary Carley, "Education in Jamaica" *Social Survey Series* no. 1, The Institute of Jamaica with the assistance of Jamaica Welfare Ltd. 1942.

⁴⁸ Ibid

⁴⁹ Latrobe Report 1837x

⁵⁰ Ibid

Recognizing the need for training Jamaican teachers, the Moravians, in 1839 built a “normal” (high) school, which had an enrollment of ten boys. The school’s curriculum at that time was designed to meet the need of an education toward a secondary school standard. In 1850, a training college was built by the Moravians in Fairfield, Manchester, as the result of a donation from the trustees of Taylor’s Charity. The Moravians also started the College for Women at Bethabara in 1861, under the leadership of the Reverend J.J. Seiler. Ten women had graduated in 1869 and by 1888 the college relocated to its present location at Bethlehem, Malvern, in the parish of St. Elizabeth and was the only college of its kind serving the rural area. Thompson argues that although, this was not the first Moravian college on the island, its history is momentous because it, along with the St. Joseph’s Teachers’ College, a Catholic based institution established in 1897, and Church Teachers’ College, an Anglican based institution established in 1965, are institutions of the kind that continue to represent the intense, denominational commitment and contribution to teacher education in Jamaica.⁵¹

As illustrated in Table 1, various denominational bodies instituted teacher-training institutions in Jamaica, although some were short- lived endeavors. Vincent D’Oyley commented that “the rise and fall of individual institutions and sectarian schemes reflected directly the conditions on two fronts: the extent and management of metropolitan philanthropy; and island bureaucratic outlines for innovating, assessing, and re-planning institutions and thrusts.”⁵²

⁵¹ Thelma Thompson, “The Jamaican Teachers’ Colleges: Resources from and for a Country,” *The Journal of Negro Education*, 56:3 (Summer 1987):368-380.

⁵² Vincent D’Oyley & Reginald Murray eds., “Development and Disillusion in Third World Education with Emphasis on Jamaica” (Toronto: Ontario Institute for Studies in Education, 1979).

Table 1: Summary of Nineteenth- Century Teacher Training Institutions in Jamaica

Year founded/closed	Institution	Gender of Students	Affiliation
1832-1848	Refuge	Female	Moravian
1837-1845	Airy Mount	Male	Anglican
1836- present	Mico	Male/Female	Mico Charity
1836-1849	Kinston Central	Male/Female	Anglican
1836-1840	Jamaican Metropolitan	Male/Female	Baptist
1839- 1900	Fairfield	Male	Moravian
1840-1900	Calabar	Male	Baptist
1841-1843	Kettering (Falmouth)	Female	Baptist
1841 -1877	Bonham Spring; to Montego Bay Academy (1844); to Ebenezer (1871)	Male	Presbyterian
1842-1843	Auld's School	Male/Female	Wesleyan
1847-1851	Villa; to Croydon Lodge (1850)	Male	Board of Education
1859-1861	Brownsville	Female	Presbyterian
1861-present	Bethabara; to Salem (1889); to Bethlehem, (1891)	Female/Male	Moravian
1868- 1871	Falmouth Model School	Male/Female	Board of Education
1868-1876	Bath	Female	Moravian
1870- 1890	Stony Hill; to East Branch; to Spanish Town	Male	Government
1878-1890	St. Mary's	Female	Anglican
1885-Present	Shortwood	Female	Government
1897- Present	St. Joseph's	Male/Female	Roman Catholic

Source: V. D'Oyley and R. Murray, eds., *Development and Disillusion in Third World Education with Emphasis on Jamaica* (Toronto: Ontario Institute for Studies in Education, 1979), p. 10. In the case of some of the earlier endeavors, the assigning of dates must be somewhat arbitrary in view of the tentative nature of the operation.

Whyte asserts that the government's entry into teacher training did not occur until after the termination of the Negro Education Grant.⁵³ She further explains that in 1847, the government, in an effort to endorse the teaching of industrial subjects, established a normal school of industry in Spanish Town with the aim of providing teachers of agriculture in elementary schools.⁵⁴ This objective however, seemed to have been futile as the school focused on other subject areas such as Latin, Algebra, Greek and Euclid rather than agricultural related subjects. In 1852 the school closed due to a lack of financial resources. A second government training college was instituted at Stony Hill in 1870 on recommendation of Inspector Savage. This college was to fulfill the purpose of training industrial schoolmasters and to encourage the teaching of industrial subjects and thus followed a curricular pattern similar to that of the first Industrial Normal School.⁵⁵ This school, as a result of its declined effectiveness, was also closed in 1890.

The lack of adequate teachers being produced from normal schools promoted the growth of the pupil teacher system in 1877. To be considered as a pupil teacher, certain criteria had to be met such as accomplishing Standard Five of the Elementary School at least six months prior to appointment, showing an aptitude for teaching and being within the age group thirteen to seventeen. Additionally, the pupil teacher was expected to not only aid in teaching but to improve his academic status.⁵⁶ In 1882 there was the introduction of written examinations for pupil teachers for first, second and third year levels up until 1902 when a preliminary year was introduced. The earliest form of examinations for pupil teachers included a variety of subject areas such as Reading and Recitation, Writing and English, Arithmetic, Elementary Science and

⁵³ Millicent Whyte, "A Short History of Education in Jamaica," (London: Hodder & Stoughton Ltd, 1977).

⁵⁴ Ibid

⁵⁵ Ibid

⁵⁶ Ibid

Agriculture, Geography, History, Drawing and Manual Occupation. Scripture and Teaching as a subject was offered at every level excluding the preliminary level.⁵⁷

Shortwood Teachers' College for women was established and opened as a government institution in 1885 with approximately 18 students. Entry into the institution was based on a qualifying examination or on results of the third year pupil teachers' examination.⁵⁸ Students, who were successful, were required to teach in the Jamaican elementary schools for six years. This course took two or three years and included the theory and practice of domestic economy. In 1887 there was an outbreak of Yellow Fever and the college was moved to its present site at the Shortwood Estate.⁵⁹

At the time of the outbreak, Mico College was the only training college for male teachers in the island capable of accommodating about 200 resident students. Successful results in a competitive examination as well as the result from the 3rd year pupil teacher's examination were entry requirements to the college.⁶⁰ The normal course of study lasted three years and upon successful completion, students were placed in elementary schools under bonding arrangements to teach for six years. The curriculum of the institution was similar in nature to that of the secondary school. However, additional subjects such as School Management, Agricultural Instruction and Manual Training Methods were included. Students in training had access to an elementary school attached to the college for practicing purposes as well as a manual training center supervised from the Technical School.

⁵⁷ Ibid

⁵⁸ Mary Carley, "Education in Jamaica," *Social Survey Series* no. 1, The Institute of Jamaica with the assistance of Jamaica Welfare Ltd. 1942.

⁵⁹ John F. Gartshore, "Short-wood College 1885-1935," (Kingston: The Gleaner Co., n.d.).

⁶⁰ Mary Carley, "Education in Jamaica," *Social Survey Series* no. 1, The Institute of Jamaica with the assistance of Jamaica Welfare Ltd. 1942.

Judge Lumb, making an inquiry into the education system in a report in 1898 assessed the training of teachers. The suggestion he made in the report was that the Shortwood College built by the government in 1885, should be expanded as a means of increasing teacher-training facilities.⁶¹ Additionally it was recommended that government aid be given to Mico and the other denominational colleges and that the duration of the college course be reduced from three to two years to increase the number of trained teachers.⁶² According to the Lumb Report, the curriculum for these colleges contained irrelevant subjects that would not contribute to the teachers' performance when they left college.⁶³ Consequently, it was suggested that certain subjects such as Elocution, Latin, French, Algebra, Euclid and Mechanics be removed from the curriculum. Additionally, it recommended that practical subjects be introduced and the subject, School Management given additional hours.⁶⁴ Lumb suggested that there should be in-service teacher training courses along with supplementary courses for those teachers with a plan for specialized positions.⁶⁵ According to Whyte, the report emphasized that the certification of teachers was to be dependent on success at various levels of the Training College Examination and that the process remain simple so the teacher's name would be retained on the register once certified.⁶⁶ Thompson suggested that the Lumb Commission Report seemed incongruous in its criticism, for while it condemned the college curriculum it also wrote, "we are of the opinion that the teachers as a body are probably the weakest and most unsatisfactory part of the present system, though

⁶¹The Lumb Report 1898

⁶² Ibid

⁶³ Ibid

⁶⁴ Ibid

⁶⁵ Ibid

⁶⁶ Millicent Whyte, *A Short History of Education in Jamaica*, (London: Hodder & Stoughton Ltd, 1977).

the evidence shows an improvement in those that have been trained in recent years.⁶⁷ She further stressed that the effects of the Lumb Commission Report were comprehensive, and as a result Latin, French, and Mathematics were removed from the curriculum and ran concurrently with the three-year training course.⁶⁸ A two-year course of study was approved for teachers who were to be certified at a lower grade.⁶⁹ The unforeseen ramifications that arose due to the adjustment of the curriculum, as well as the training course, presented a decline in the academic standards.⁷⁰ Likewise, the foci of teacher training were changed so that as late as 1918 the emphasis was on practical and manual work as well as female handicrafts.

Due to the economic hardships experienced by the country towards the end of the nineteenth century, government aid for many of the denominational colleges had to be withheld. This was contrary to the recommendations put forth in the Lumb Commission Report, and as a result, many of the colleges had to be closed. Two colleges, however, survived into the twentieth century; St. Joseph's established in 1897 by the Franciscan Sisters of Alleghany New York and Bethlehem College. It was not until in 1926 however, that many of the recommendations in the Lumbs Report were repeated by the Legislative Council Committee on education. The committee stressed that the need for including practical subjects in the curriculum, the provision of in-service training, refresher courses for teachers and the appointment of supervisors and supervisory teachers in the schools would enhance the teacher quality.⁷¹ Additionally the council recommended that the Shortwood College should add to the staff a Domestic Science tutor as

⁶⁷ Thelma Thompson, 368-380.

⁶⁸ Ibid

⁶⁹ Ibid

⁷⁰ Ibid

⁷¹ Legislative Council of Jamaica Report. Vol. 67 (1926)

well as a kindergarten mistress to facilitate teachers being trained in those areas. The Legislative Committee also suggested that government aid be withdrawn from denominational colleges and that Shortwood should be developed as the sole female training college.⁷²

At the turn of the century, there was a paradigm shift in the previous trends in teacher-education curriculum in Jamaica. More females were being trained than males and the curriculum had diverted to the more practical side thus creating less emphasis on the academic preparation of teachers. This created a pattern that had been carved out and was consistent until new and more general changes in the colonial status gave forward motion to renewed educational thoughts.⁷³ The events at the turn of the twentieth century impacted the course for teacher-training colleges.

There were several characteristics of the teacher-training college of 1900 that Reginald Murray identified as contributing factors, some of which possibly remain today. He described the several characteristics below:

- The training facilities available were adequate to produce only a portion of the teachers needed in the schools. In 1900 a total of 458 trained teachers were in service for 757 primary and infant schools along with 151 on probation awaiting certification.
- The depletion of teachers from the schools into other occupations at home and abroad would become a significant feature as a large number sought the training since it acted as a gateway to more attractive careers.

⁷² Ibid

⁷³ Thelma Thompson, "The Jamaican Teachers' Colleges: Resources from and for a Country," *The Journal of Negro Education*, 56:3 (Summer 1987):368-380.

- The teachers' college and the primary schools belonged to the poor and the underprivileged, which remained a class distinct from the well-marked privileged groups; the colleges opened narrow quivering bridges between the two classes.
- Training was not available or deemed necessary for high school teachers until the coming of the University College of the West Indies; where a degree or other evidence of satisfactory academic competence was sufficient to teach.
- The elementary teachers in training were given a broad, necessarily shallow, education in various disciplines suitable to the common concerns of the unrefined communities to which they would return. In 1900 there were thirteen subjects on the curriculum at Mico, and every student was required to obtain a pass in each subject.⁷⁴

In a 1930 report, Hammond retorted that none of the 1926 Committee's report regarding teacher training was in effect.⁷⁵ He described the training college curriculum as irrelevant to the needs of the schools and the standard of the students who entered college.⁷⁶ He placed emphasis on the need for training of kindergarten teachers, and suggested that there should be the implementation of the Specialist Teachers' Course in Gardening, Physical Education, Handicraft and Methodology.⁷⁷ It was made clear that the educational standard for pupil teachers was low

⁷⁴ Reginal Murray, "Twentieth-Century Developments in Teacher Training," D'Oyley and Murray, eds., *Development and Disillusion in Third World Education with Emphasis on Jamaica* (Toronto: Ontario Institute for Studies in Education, 1979)

⁷⁵ Jamaica Annual Report by the Director of Education on Working of his Department for 1929-130 (Kingston, Jamaica: Government Printer 1930) (CO 10455/175)

⁷⁶ Ibid

⁷⁷ Ibid

and that there was not much opportunity for improvement.⁷⁸ Whyte mentions that evidently no steps were taken to execute Hammond's recommendations and thus Lord Moyne in his critique eight years later, found teacher training to be defective or non-existent.⁷⁹ Consequently, he repeated similar recommendations to those Hammond made for supervisory teachers, refresher courses and an enrichment of training college curriculum by making certain subjects compulsory such as Hygiene, Physical Training, Domestic Science, Handicraft, Gardening and Elementary Botany.⁸⁰

Hammond, then Advisor to the Comptroller of Colonial Development and Welfare in the West Indies, in 1941 conducted a preliminary assessment on the way in which teacher training was combined with schooling. On his assessment, he proposed that the latter be done in secondary school with a two-year course for primary school teachers, and three year course for Senior School teachers and added that these courses should be combined with observation in schools.⁸¹ The then principal of Shortwood Teachers' College expressed similar views in a report to the Kandel Committee that teacher-training provision should include a full secondary school course followed by two years of professional training.⁸² The Kandel Commission conducted an examination of teacher training due to prior reference made by Hammond. The commission, after its inquiry, then recommended that training for teachers be provided in selected secondary schools with a special curriculum the first few years. The Commission also suggested that provision should be made for the continuing education of teachers through regional conferences

⁷⁸ Ibid

⁷⁹ Millicent Whyte, *A Short History of Education in Jamaica* (London: Hodder & Stoughton Ltd, 1977).

⁸⁰ Ibid

⁸¹ Hammond Report on Secondary Education 23 Oct. 1941 no. 20. S. A.

⁸² Kandel Report on Secondary Education in Jamaica (Kingston; Gleaner Company, 1943).

and scholarships.⁸³ Additionally it was recommended that follow up of students should be carried out by the college staff.⁸⁴

The government in 1945 tasked a committee to oversee the reports on teacher education that were completed in the early 1940s. The goal of this committee was to put together proposals for the training of teachers. The merger of Mico and Shortwood Colleges and the relocation of these colleges to a rural setting were recommended as in the past Kandel's report.⁸⁵ The committee also recommended that there be a collaboration of demonstration and experimental schools with teacher training.⁸⁶

According to Whyte, training colleges were accustomed to following formulated syllabi of the Education Department, however, the instituted committee advocated that these colleges should implement courses and syllabi in consultation with designated inspectors, which was the sole purpose of fostering teacher training.⁸⁷ In an outline of the functions of the training colleges, the 1945 committee made further recommendations of a two year course offering that lead to an A1 grade and with an additional year a principal or specialist grade teacher.⁸⁸ The training colleges were to implement examinations for both external and internal students as well as aid in putting together summer vacation courses for teachers and select students who match the criteria for entrance into college.

⁸³ Ibid

⁸⁴ Ibid

⁸⁵ Report of the Education Department, April 1, 1945-March 31, 1946 (Kingston; Government Printer 1946).

⁸⁶ Ibid

⁸⁷ Millicent Whyte, *A Short History of Education in Jamaica*, (London: Hodder & Stoughton Ltd, 1977).

⁸⁸ Report of the Education Department, April 1, 1945-March 31, 1946 (Kingston; Government Printer 1946).

Thompson points out that the daunting task of formulating an appropriate curriculum for the modern teachers' colleges of Jamaica in the mid twentieth century was one of great challenge as improved material conditions and plans for political independence stipulated a new framework for education.⁸⁹ This challenge she asserts, was tackled at the national level through the formation of the Board of Teacher Training in 1956, which was charged to deal with the matters of curriculum assessment.⁹⁰ In a bid to have some form of autonomy, the board had a number of representatives from the existing teacher training colleges, two representatives from the Center for the Study of Education, one representative of the Education Authority, and two officers from the Department of Education.⁹¹ With the introduction of the Board several changes or modifications were made to the system. One such change was the establishment of the Moneague Training College, an institution that offered one-year courses for experienced teachers who were not college trained.⁹² Two years later, Caledonia Junior College was established with the aim of providing pre-college courses for all who desired to enter the teaching profession, or to those who wanted to re-enter the profession after being removed from the list of teachers.⁹³ The main goal for this new system was to ensure that the quality of teachers already in the profession had improved. The provisions made for the upgrade were not as effective because many teachers did not qualify due to the very limited time they had to study. Teacher training colleges in Jamaica today are under the guidance of the Joint Board of Education who sees itself

⁸⁹ Thelma Thompson, "The Jamaican Teachers' Colleges: Resources from and for a Country" *The Journal of Negro Education*, 56:3 (Summer 1987):368-380.

⁹⁰ Ibid

⁹¹ Teacher Certification Programs of the joint Board of Education (Mona: University of the West Indies, School of Education, 1984), p. 2.

⁹² Ibid

⁹³ Millicent Whyte, *A Short History of Education in Jamaica*, (London: Hodder & Stoughton Ltd, 1977).

as a partnership in teacher education. The Board is in partnership with the Ministry of Education, the teacher education institutions, the School of Education of the University of the West Indies, teachers' organizations, and independent members of the community.⁹⁴

Origins of the Joint Board of Teacher Education

In 1945, the West Indies Committee of the Commission on Higher Education in the Colonies recommended that there be a department established within the University College of the West Indies (UCWI), to train secondary school teachers.⁹⁵ This department should be capable of granting a post-graduate diploma in education upon completion of a one-year course. Even though the department would not be capable of providing training to elementary school teachers as well (they were then being trained at pre-university level in teachers' colleges throughout the region), its supporting role in that effort was to set examinations papers, conduct examinations, and issue Certificates in Teaching to successful graduates of teachers' colleges that would be recognized throughout the Caribbean.⁹⁶

The Department of Education at UCWI was established in 1952 and thus the training of university graduates for teaching (at the secondary level) began.⁹⁷ In 1955, the Centre for the Study of Education was established within the Department of Education. Its goal then was to play a supportive role with the teachers' colleges that trained teachers at the elementary level.⁹⁸

⁹⁴ Teacher Certification Programs of the joint Board of Education (Mona: University of the West Indies, School of Education, 1984), p. 2.

⁹⁵ "The Origins" Joint Board of Teacher Education Retrieved May 23rd 2012 from <http://www.jbte.edu.jm/cms/About/origins>

⁹⁶ Ibid

⁹⁷ Ibid

⁹⁸ Ibid

The task of coordinating standards for colleges training primary school teachers in the region along with training secondary school teachers within the University College became a complicated one for the Department of Education. This complexity created hindrances to the work of both the Department and the center; hence in 1961 the government and the University College agreed that an Institute of Education should replace the Centre for the Study of Education.⁹⁹

In 1963 the University established the Institute of Education within what had now become the University of the West Indies (UWI). Established as a separate entity from the Department of Education, it was then given the mandate of promoting, facilitating and supporting teacher education in the region as well undertaking indigenous research.¹⁰⁰ By 1965, most of the Ministries of Education of the participating countries with exceptions of Guyana and Trinidad and Tobago eradicated their Boards of Teacher Training and embraced the Institute Board of Teacher Training, which became the certifying body for teacher training in the region.¹⁰¹ The Board was later renamed the Joint Board of Teacher Education (JBTE) in an effort to better reflect the partnership between governments, the colleges, the Institute of Education and the teachers' organizations, that were all represented on the Board.¹⁰²

The Board's philosophical statement focuses its concerns on teacher competence, teacher confidence, child orientation, attributes of the teacher and responsibility of the teachers' colleges.

⁹⁹ Ibid

¹⁰⁰ "Joint Board of Teacher Education" University of the West Indies Retrieved May 23rd from <http://www.jbte.edu.jm/>

¹⁰¹ "The Origins" Joint Board of Teacher Education Retrieved May 23rd 2012 from <http://www.jbte.edu.jm/cms/About/origins>.

¹⁰² Ibid

These include both the social and moral constraints of the teaching profession, the teacher and nation-building, personal development of the teacher, and standards at graduation.¹⁰³ Thompson argued that with this development, the Jamaican teachers' colleges must then go beyond the limits of curriculum to achieve their goals and must use every available opportunity to train the students who enter these institutions.¹⁰⁴ She added that for this reason, residence at the colleges is a requirement in view of the fact that every activity from daily devotions to annual graduations is a teaching / learning activity.¹⁰⁵

In the Jamaican teachers' training colleges today, students have the opportunity to specialize in one of four programs including, Early Childhood, Primary, Secondary, or Special Education. Each of these programs have core curriculum courses and adjustments or modifications are made to the curriculum depending on whether the student's area of study is a certificate, diploma or degree, however, the intensity of study does not in any way vary. Thompson stressed that it is this intensive level of study and training that allows students to graduate with knowledge and skills that are marketable in many other areas.¹⁰⁶

“Presently, teacher training in Jamaica is undergoing a radical change.” Jeannette Campbell, senior lecturer and Acting Director at the Edna Manley College, in an interview explained that this development comes possibly as a result of the new mandate from the government requiring every teacher to have a degree.¹⁰⁷ She added that as a result some teachers’

¹⁰³ Teacher Certification Programs of The Joint Board of Education (Mona: University of the West Indies, School of Education, 1984)

¹⁰⁴ Thelma Thompson, “The Jamaican Teachers' Colleges: Resources from and for a Country” *The Journal of Negro Education*, 56:3 (Summer 1987):368-380.

¹⁰⁵ Ibid

¹⁰⁶ Ibid

¹⁰⁷ Jeannette Campbell, interview by Garnet Mowatt, Edna Manley College, July 24, 2012.

colleges began to offer a one-year course that facilitated teachers with a three year diploma to now get a degree.¹⁰⁸ She expressed concerns on the other hand that with teachers' colleges possibly taking on the responsibilities of the JBTE the general standardization of training may possibly be compromised as now the JBTE will have little input in the certification of teachers.¹⁰⁹ This new development, however, is still in the early stages hence there are still some plans on the way toward this transformation.

¹⁰⁸ Ibid

¹⁰⁹ Ibid

CHAPTER 3

RELATED LITERATURE AND METHODOLOGY

Researchers have conducted numerous studies on the development of teacher training programs around the world. Such programs vary in practices geographically and the educational expectations of a country may depend on its cultural priorities and training practices. According to Julie Ballantyne, high quality music teaching in schools is directly related to the quality of a music teacher-training program.¹¹⁰ This study will look at the development of specialist music teacher training programs in Jamaica. Various studies were reviewed and will be used as a guide for the present study in the form of both primary and secondary sources. The literature reviewed not only provides a framework for the development of music education in the Commonwealth Caribbean and other parts of the world but also gives some description of their education system.

As in other areas of study, music education and music teacher training programs differ greatly from place to place. According to Addo, many countries of the world do not include formal music instruction as a regular part of school education¹¹¹ It simply is not an expectation of their educational system or, as in the case in many developing countries, not a budgetary priority. Music teacher training in Ghana was instituted in the late 1940's at the Achimota School. It

¹¹⁰ Julie Ballantyne, "Integration, Contextualization and Continuity: three themes for the development of effective music teacher education programmes," *International Journal of Music Education* 25:2(2007/08):119-136.

¹¹¹ Askosua Obuo Addo, "Comparing Music Teacher Training Practices Around the World," *Journal of Music Teacher Education* 8:2(Spring 1999):14-20.

originally was modeled upon a curriculum of three years certified and developed by the Royal Schools of Music in London. This three-year diploma progressed to a four-year degree program at the University College of Education in Winneba, University of Cape Coast and the University of Ghana. Addo states that music educators in Ghana are trying to provide prospective teachers with diverse, innovative experiences that merge the different music cultures represented within the nation in creative ways, giving increased focus to the study of African Music.¹¹² He further states that “since the music of Ghana and Africa is experienced as a social activity, prospective music educators merge music with other arts; therefore music teacher training along with providing socio-culturally meaningful experiences prepares educators to teach music as an art.”¹¹³

According to de Wet, in South Africa it is often incorrectly assumed that music education began with the arrival of the Dutch commander Jan van Riebeeck at the Cape of Good Hope in 1652.¹¹⁴ He emphasizes that this view held by policy makers and many teachers prior to the 1994 elections, ignores the role of learning implicit in indigenous musical arts practiced prior to colonization in Africa, so-called “African music”. He notes that the term “African music” often refers to the music of many different cultures living on the African continent.¹¹⁵

Nzewi describes traditional African musical arts education as being holistic, enabling the learner to become a competent composer, performer and critic.¹¹⁶ This, he notes, is a true praxial

¹¹² Ibid

¹¹³ Ibid

¹¹⁴ Jaques de Wet, “A Survey of Music Education in Primary Schools of South Africa’s Cape Peninsula,” *Journal of Research in Music Education* 53:3(Fall 2005):260-283.

¹¹⁵ Ibid

¹¹⁶ Meki Nzewi, “Strategies for Music Education in Africa: In A. Herbst et al. (Eds),” *Musical Arts of Africa: Theory, Practice and Education* Pretoria (2003):13-37 University of South Africa.

form of learning that involves every member of the community.¹¹⁷ Khabi Mngoma explains that embedded in these communal musical arts practices are the history and indigenous belief of the African people.¹¹⁸ Mngoma however, stresses that western culture has influenced the cultural preferences of African learners and inhibits their growth, experience and ability to express themselves in music, thus alienating them from their cultural heritage.¹¹⁹ This resulted in music education or musical arts as it was called being influenced by various forms of colonization prior to 1994. British rule heavily influenced South African education from 1806, and the English language became the transmission vehicle of education, marginalizing indigenous languages and cultural practices.¹²⁰ Through the use of the tonic sol-fa system popularized by Reverend John Curwen of London in 1841, South African school and Sunday school children learned hymns and western European songs often to the exclusion of indigenous music. This evidently had an impact on the teacher training at the time.¹²¹

Music Teacher Training in Africa

The training of teachers in Africa varies depending on whether teachers attend a university or a teacher training college. At present, the minimum period required for obtaining an undergraduate degree or a teaching diploma is 3 years. Four years of study usually indicates a Bachelor of Music (B.Mus.) degree, postgraduate diploma, honors degree, or a certificate in

¹¹⁷ Ibid

¹¹⁸ K. Mngoma, "The Teaching of Music in South Africa," *South African Journal of Musicology* 10 (1990):121-126.

¹¹⁹ Ibid

¹²⁰ P.R. Kirby, "The Early Years of Music and Musical Education in South Africa," *South African Music Teacher* 56 (1959):5-40.

¹²¹ Ibid

education (either a higher diploma in education or a postgraduate certificate in education).

Teachers trained at teacher- training colleges are eligible to teach learners in the primary and intermediate phases (ages 6-13).

According to de Wet, Prior to 1994 the training of teachers at teacher training colleges differed from that offered after the first democratic elections.¹²² The colleges of education in the Western Cape had different structures. Some schools offered 2-year certificates and others, 3 or 4-year diplomas. In the colleges where instrumental resources were few, greater emphasis was placed on the teaching of theory of music, history of western music, and western musical notation such as the tonic sol-fa, than on playing of musical instruments. Some institutions, like the Good Hope Teachers College, did not provide instrumental training because they lacked the facilities to do so. However, students could sing in the institution's choir. With the closure of many of these teachers colleges and the amalgamation of those remaining, the number of courses has dropped and instrumental teaching is no longer offered. Until the end of 1999, both the "Onderwyskollege" in Wellington and the Cape Town College of Education included instrumental study as a compulsory component of their music courses. Students learned skills in a variety of instruments, as well as voice.¹²³ The Cape Town College of Education also had a full keyboard laboratory, which was used for group study and the creation of accompaniment tracks for songs.

Since 1994, the Department of Education has severely reduced the number of teacher training colleges. Many colleges have been closed completely, while others have been

¹²² Jacques de Wet, "A Survey of Music Education in Primary Schools of South Africa's Cape Peninsula," *Journal of Research in Music Education* 53:3 (Fall 2005):260-283.

¹²³ Ibid

amalgamated with either universities or technikons (technical college, an institution that offers mainly practical courses). Where there were once fairly large music departments, now there remain one or two lecturers who are expected to implement the entire program for Arts and Culture. Although in-service musical arts training for teachers could offer some solutions, this is a time-consuming and expensive exercise. It is also doubtful that general class teachers could master skills in two 4-hour workshops or in a 12-week course that specialist teachers spend a lifetime acquiring. According to Yael Shalem, there is a direct correlation between meaningful learning opportunities and performance-based accountability, especially during a period of intensive change in the education system.¹²⁴ “Up to 1999, the training college syllabi did not include training in indigenous South African musics. While it is expected of post-1994 teachers to facilitate integrated learning true to the nature of indigenous knowledge systems in ways that will contribute to a uniquely South African identity, it is clear that the majority of teachers have not learned to play indigenous South African instruments.”¹²⁵

Music Education in Australia

As described by Peter Dunbar-Hall, Australian education is a concern of the state government and differs from state to state. As a result, teacher training in Australia differs across its states.¹²⁶ Suthers, supporting Dunbar-Hall’s description, noted that minimum standards for

¹²⁴ Y. Shalem, “Do We Have a Theory of Change? Calling change models to account,” *Perspectives in Education*, 21(2003):29- 49.

¹²⁵ Ibid

¹²⁶ Peter Dunbar-Hall, “Ethnopedagogy: Culturally Contextualized Learning and Teaching as an Agent of Change,” *Action, Criticism, and Theory for Music Education* 8 no.2 (2009): 60–78.

employment are determined and enforced by the licensing agencies that are also state based.¹²⁷ She explained that in the past, many institutions offered a three-year-degree called Bachelor of Teaching. A four-year degree is now the norm and in the last few years, some universities have begun offering a Master's of Teaching (Early Childhood) for graduates who wish to teach in birth to five years old (not school) settings only.¹²⁸ The author also emphasized that music education was not a major part of any of the early childhood teacher training programs.¹²⁹ Temmerman, however, explains that presently, most teachers involved in early childhood music programs are generalist primary trained teachers who have completed instrumental studies and associated board examinations such as Trinity College of London and Australian Music Examination Board.¹³⁰ She added that they, along with secondary trained music specialists who participate in several of such programs, either complete short training in early childhood music prior to beginning the program or are expected to learn “on the job.”¹³¹

Similarities in music teaching approaches throughout the country allow the range of Australian music teacher-training programs to be compared. There are three main similarities in Australia’s music teacher training approaches. 1) All programs involve training of general classroom music teachers. 2) All programs are based on a conceptual approach in which musical elements are the focus of study. 3) All programs support the development of musical understanding through integration of aural skills, creativity, and practical experiences as

¹²⁷ L. Suthers, “Early Childhood Music Education in Australia: A Snapshot,” *Arts Education Policy Review* 109 no.3 (January-February 2008):55-61.

¹²⁸ Ibid

¹²⁹ Ibid

¹³⁰ N. Temmerman, “A Survey of Childhood Music Education Programs in Australia,” *Early Childhood Education Journal*, 26, no. 1 (1998):29-34.

¹³¹ Ibid

fundamental to school music education. Dunbar- Hall comments that music education training programs are found at different levels and for different purposes in Australian universities.¹³² Some universities provide specific degree programs, while others provide general music courses as part of general education degrees. Some programs provide training in primary (elementary) music education; others train only in the area of secondary music teaching and learning; still others have programs that cover both levels of school music education.

Music Teacher Training in the United Kingdom

Michael Lynch charts the developments in the professional training of secondary school music teachers in England between 1945 and 1975, the years governed by the regulations of the “McNair era.” According to the author, in 1942 the McNair Committee was appointed to consider the “supply, recruitment and training of teachers and youth leaders and to report what principles should guide the Board in these matters in the future.”¹³³ He points out that special attention was given to the needs of music teachers, and the proposals put forward by the committee provided the framework for the pattern of training for the next 30 years.¹³⁴ Lynch explained that the McNair Report was published in 1944, and although the national and educational press welcomed its recommendations, not all of them were acted upon immediately.¹³⁵ He made it clear that it was not until 1973 that teachers graduating from a

¹³² Peter Dunbar-Hall, “Ethnopedagogy: Culturally Contextualized Learning and Teaching as an Agent of Change,” *Action, Criticism, and Theory for Music Education* 8 no.2 (2009): 60–78.

¹³³ Michael Lynch, “The Training of Specialist Secondary School Music Teachers in England, 1945–75,” *British Journal of Music Education* 20 no. 1 (March 2003):61-71.

¹³⁴ Ibid

¹³⁵ Ibid

teacher training institution were required to undertake an internship before being awarded qualified teacher status.¹³⁶

McNair's committee met for two years and published its report, *Teachers and Youth Leaders* in May 1944, just a few months before Butler's Education Act received its Royal approval.¹³⁷ Lynch reported that the committee was aware of the pattern of reorganization proposed by the Education Bill and the number of additional teachers that the reforms would require.¹³⁸ However, as it was "principles rather than detail" that the committee was asked to provide, it did not have to concern itself with the short-term measures required to cover the anticipated shortage of teachers in the immediate post-war period.¹³⁹ According to a Board of Education report, the committee identified the fundamental weakness of the existing system as being the fact that there were one hundred institutions engaged in the training of teachers but that they were not related to one another in such a way as to produce coherent training.¹⁴⁰ The report indicated that the committee agreed that a "coherent training service" had to be established; however, as to how it should come about two alternative schemes were presented.¹⁴¹ Half the committee proposed a radical scheme that required a "major constitutional change". In this scheme each university would establish a School of Education that would be "responsible for the training and assessment of all students who were seeking to be recognized by the Board of

¹³⁶ Ibid

¹³⁷ Ibid

¹³⁸ Ibid

¹³⁹ Ibid

¹⁴⁰ Board of Education "Teachers and Youth Leaders" The McNair Report. (London: HMSO, 1944)

¹⁴¹ Ibid

Education as qualified teachers.”¹⁴² The other half of the committee, including the Chairman, favored improving the existing system of joint examining boards.¹⁴³

In a chapter of the final report the issues surrounding the supply and training of teachers of art and crafts, music, physical education and domestic subjects were discussed. These subjects had been singled out for special consideration because it was acknowledged that the training of specialist secondary music teachers in England, 1945–75, that is “teachers seeking a qualification in these subjects at the specialist level are trained in colleges devoted more or less exclusively to them.”¹⁴⁴ Michael Lynch reported that a variety of training needs were identified to accommodate the general practitioner, students with a bias towards music and the intending specialist.¹⁴⁵ It was further noted that amateur musicians who had already qualified as teachers, would be required to take courses that would enable them to broaden their musical experiences and prepare them for a new role in the school as a music teacher. In addition, formal training for professional musicians, considering teaching as a career, was required.¹⁴⁶

A later report by Winn discussed the general dissatisfaction with the training of teachers at the Royal College of Music and the Royal Academy of Music.¹⁴⁷ It was felt that the weakness of the training lay in the failure of the colleges to build contacts with schools and to make students better acquainted with the methods and practices of the schools. It was suggested that a

¹⁴² Ibid

¹⁴³ Ibid

¹⁴⁴ Ibid

¹⁴⁵ Michael Lynch, “The Training of Specialist Secondary School Music Teachers in England, 1945–75,” *British Journal of Music Education* 20 no. 1 (March 2003):61-71

¹⁴⁶ Ibid

¹⁴⁷ C. Winn, “Committee on the Training of Music Teachers,” 1947, handwritten comment on memo, (April 11, 1948) Public Record Office, file PRO ED 86/211.

new institution was needed where musical education and professional training could be combined.¹⁴⁸ In 1949 Bretton Hall College opened in Yorkshire. Bretton Hall was the first teacher training college to provide a two-year course specific to the needs of teachers of music, art and drama. The following year a similar college was opened at Trent Park. This was a significant development as music was seen as an ‘ensemble’ subject. The greater the number of musicians in any one institution, the greater the variety of ensembles that can be run effectively. Economy of scale was also a factor that could not be ignored. A large music department would make the best use of the full-time staff it employed and was likely to attract staff of the highest caliber. This was particularly important if the college was to provide courses for professional musicians wishing to train as teachers.

Traditionally, specialist music teachers had been recruited from higher education teacher training programs in addition to teachers that completed the two-year teacher-training course and had subsequently taken a one-year supplementary course. With the expansion of secondary education as a result of the Butler Education Act, it was clear that the future needs of the schools, and in particular the needs of the new secondary schools, could not be met solely from these two sources. As a result of the work done on the introduction of courses of professional training, a third source of specialists was identified and consisted of individuals who had undertaken specialist courses and been awarded a music diploma yet did not have qualified teacher status. The ministry therefore proposed the establishment of special one-year courses as an experimental measure.¹⁴⁹ The handbook of the University of Leeds, describes the first of these courses held during the academic year 1949–50 at Bretton Hall College. The content of was based upon the

¹⁴⁸ Ibid

¹⁴⁹ Committee on the Training of Music Teachers 1948-49 (1948d) Note of meeting, (September 29, 1948) Public Record Office, file PRO ED 86/212.

syllabus of the two-year course, however, allowance was made for the ‘initial qualifications and experience’ of the students.¹⁵⁰

Lynch explains that, with the introduction of the three-year course in the general training colleges in 1960, the ministry announced its intention to withhold qualified teacher status from holders of certain music diplomas if they were gained after 1963.¹⁵¹ It was emphasized in the same article that with the increase in the length of the teacher training course from two to three years it was necessary to impose a one-year training requirement if music teachers were to be seen as having received an education and training broadly equivalent in standard and length to that received by teachers generally and that it was also an important step towards the day when all teachers would have received professional training.¹⁵² Within the next ten years steps were taken to implement the proposed recommendation that all entrants to the profession should undergo a course of professional training. By 1973 it was required that those intending to teach secondary school were to undertake such a course.¹⁵³

With this new implementation, the “McNair era” came to an end within two years and further education regulations were introduced. This system of teacher training based around the institutes of education lasted for a quarter of a century. According to Lynch “that system previously described as being chaotic and ill-adjusted even to present needs had been transformed.”¹⁵⁴ The training colleges no longer worked in isolation and two colleges had been

¹⁵⁰ University of Leeds, “Handbook and Prospectus.” (Leeds: University of Leeds,1952).

¹⁵¹ Michael Lynch, “The Training of Specialist Secondary School Music Teachers in England, 1945–75.” *British Journal of Music Education* 20, no. 1 (March 2003):61-71.

¹⁵² Ibid

¹⁵³ Peter Gosden, *The Education System Since 1944*, (Oxford: Martin Roberstson,1983).

¹⁵⁴ Lynch, Michael “The Training of Specialist Secondary School Music Teachers in England, 1945–75.” *British Journal of Music Education* 20, no. 1 (March 2003):61-71.

created specifically to allow specialization in music.¹⁵⁵ With the introduction of the three-year course, more time was allowed for students to acquire knowledge about their chosen subject and, more importantly for music, more time for the development of the key skills essential for teachers in the secondary schools.¹⁵⁶ The demand for a greater number of specialist teachers of music and teachers with some training in music had been met giving rise to a new generation of teachers, better trained and musically educated than had previously been possible, entered the schools.

With the radical changes in the years since the “McNair era” the training colleges or colleges of education as they later became known no longer exist. Lynch also noted that up to 80 percent of the postgraduate year is now spent in schools under the guidance of a teacher mentor.¹⁵⁷ He further stated “The strength of the three-year teacher training course lay in the time it gave music students to develop the skills expected of them in the classroom.”¹⁵⁸

Although there were some variations between the parameters for formal initial teacher training in the countries of the United Kingdom, presently, there is a general consistency among these countries. Currently, mainly universities and music colleges offer training programs of music teachers in the United Kingdom. The differences between the courses offered at a university versus those at a music college in recent years, have become less demarcated. It is noted however that music colleges will place greater emphasis on performance skills than

¹⁵⁵ Ibid

¹⁵⁶ Ibid

¹⁵⁷ Ibid

¹⁵⁸ Ibid

universities because the faculty is recruited directly from the music profession.¹⁵⁹ Stephens mentioned also that it is a requirement in the UK for all teachers who teach in a maintained (publically funded) school to complete an approved course of study that meets the required standards of the present education system.¹⁶⁰ The normal expectancy for those intending to teach at the secondary and collegiate level is to follow a specialist three or four-year undergraduate music course at a university or music college, followed by a one-year course leading to a Post Graduate Certificate in Education (PGCE).¹⁶¹ According to Stephens, the courses available for undergraduates incorporate practical school experience where nearly all of the training is executed under supervision in a school.¹⁶² This approach will allow an unqualified teacher to be employed in a school that undertakes the training with the prospect of producing a fully qualified teacher.¹⁶³

Throughout the past two decades, there has been a stint in structures for teacher training. Although the formal inspection of music courses in the UK presents a very positive image, the variation of standards of music in secondary schools indicates that, there is still some lack of consistency throughout the country.¹⁶⁴

¹⁵⁹ John Stephens, "Overview of Music Teacher Training Systems in the United Kingdom," *European Forum for Music Education and Training* Retrieved June 16, 2013 from <http://aecs.site.cramgo.nl/DownloadView.aspx?ses=18130>.

¹⁶⁰ Ibid

¹⁶¹ Ibid

¹⁶² Ibid

¹⁶³ Ibid

¹⁶⁴ Ibid

Music Teacher Training in the Commonwealth Caribbean

The Commonwealth Caribbean consists of a varied population spread over a large geographical area. Formerly British colonies, the countries of the Commonwealth Caribbean acceded to a system of education modeled on education in nineteenth century Britain.¹⁶⁵ Most of these countries have gained political independence from Britain during the past 30 to 50 years and have instituted major changes to their education system. There are still however some commonalities that exist in the aims, structure and management of education systems and thus commonalities in music education as well.

Tucker noted that teacher-training colleges exist in almost every country in the Commonwealth Caribbean and that the programs particularly for general primary school teachers include music courses.¹⁶⁶ These courses however are considerably different in the nature of the coursework, length of time, scope and content. Tucker states that “some parity issues have been addressed recently through the Association of Caribbean Music Educators (ACME) and this resulted in increased course time and changes in the content of music programs in St. Vincent and Dominica.”¹⁶⁷ The aim for these countries as well as in others is to develop a more activities based approach to music, with much more emphasis placed on music making.

In the 1960s and 1970s, the education of secondary school music specialists began alongside the expansion of secondary education across the Caribbean.¹⁶⁸ Two countries, Jamaica

¹⁶⁵ Joan Tucker, “Music Education in the Commonwealth Caribbean,” *Caribbean Journal of Education* 22:1&2 (2000):81-97.

¹⁶⁶ Joan Tucker, “Music in Jamaican Schools and Teachers’ Colleges: Retrospect and Prospect,” *Education and Research in the Caribbean* 1:1 (June 1995):52-67.

¹⁶⁷ Ibid

¹⁶⁸ Miller, Errol “Universal Secondary Education and Society in the Commonwealth Caribbean” *Journal of Eastern Caribbean Studies* 34:2 (June 2009):3-18

and St. Lucia, have established music schools where teacher education is a priority resulting in significant changes in class music in those countries. Tucker noted in her article that a program for secondary music specialists is offered at the College of the Bahamas, she reiterated however that Jamaica has the largest program for secondary music teachers, with programs offered in two of the country's nine teachers colleges, as well as at the School of Music, Edna Manley College of the Visual and Performing Arts.¹⁶⁹ In spite of the establishments of these programs, there have been inadequacies for the education of music specialists in the region.¹⁷⁰ Musicians from this region in the past studied in the United Kingdom to gain qualifications in teaching or performing. These qualifications were accepted for teaching class music in the Caribbean thus the training of secondary music teachers in the Caribbean is comparatively new.

Across the region, programs for secondary music specialists have expanded in varying degrees, with the Jamaica School of Music taking the lead role in Caribbean music teaching.¹⁷¹ In the 1970s this program led the way by reflecting the cultural pluralism of the region and since then teachers have come across a diversity of musical genres in both solo and group performances, listening and analysis and also in composition courses.¹⁷² The School of Music in St. Lucia also offers courses for teachers that reflect that country's eclectic musical culture, which is rooted in its African ancestry and strongly influenced by the British and French who colonized the island at different times in history.¹⁷³

¹⁶⁹ Joan Tucker, "Music in Jamaican Schools and Teachers' Colleges: Retrospect and Prospect," *Education and Research in the Caribbean* 1:1 (June 1995):52-67.

¹⁷⁰ Joan Tucker, "Music Education in the Commonwealth Caribbean," *Caribbean Journal of Education* 22:1&2 (2000):81-97.

¹⁷¹ Ibid

¹⁷² Ibid

¹⁷³ St. Lucia Commission on Music Education, 2000 Report.

The most recent initiative in music teacher education is the implementation of a certificate program in steel pan for teachers at the University of the West Indies, St. Augustine campus, Trinidad.¹⁷⁴ Within the context of the university, this program constitutes an acceptance of Caribbean “backyard” culture.¹⁷⁵ Its inclusion begins to close the gap that has long existed between academia and the musical culture of the masses. The Bachelor of Arts special program offered also at the St. Augustine campus presents opportunities for music teachers to pursue steel pan as their principal instrument in combination with drumming, jazz piano, and traditional piano. Osbourne explains, “This combination of African Caribbean music, Western art music and the music of Asia and North America, reflects the region’s cultural pluralism and hence underscores the way in which the Caribbean has provided a meeting place and melting pot for the musical cultures of Europe, Africa and Asia.”¹⁷⁶

In the Jamaican elementary schools that were established post-emancipation in 1838, the focus was on offering the chief subjects- reading, writing and arithmetic. There was a significant change in the education system in 1867 when the new code of regulations broadened the curriculum of elementary schools. In addition to the chief subjects being taught, secondary subjects were added such as geography and grammar.¹⁷⁷ Included in these secondary subjects was music and by 1873 there were six teachers’ colleges with over 100 teachers enrolled with about 30 trained teachers being graduated yearly. At this time, music education was firmly

¹⁷⁴ Anne Osbourne, “Report on Aspects of Music Education in Public Schools and institutions in Trinidad and Tobago,” (*paper presented at the inaugural meeting of the Association of Caribbean Music Educators*, St. Lucia, July 1995).

¹⁷⁵ Ibid

¹⁷⁶ Ibid

¹⁷⁷ Joan Tucker, “Breaking the Vicious Cycle: Can Jamaican Teachers Colleges Change the Face of Music Education?” *Institute of Education Annual* vol. 2 (1999-2000):177-191.

established in schools and teachers' colleges. In the schools, the subject was expected to become a prominent and well-taught branch of instruction. This now paved the way for inclusion of all socio-economic classes to cumulatively benefit from music education. According to Joan Tucker, "the natives show a decided taste for music and are likely to excel when they become better acquainted with it."¹⁷⁸

Baxter noted that the introduction of the examinations of the Associated Board of Royal Schools of Music in the nineteenth century became the main or sole indicator of musical competence.¹⁷⁹ This along with the National Festival that was started in 1963 has been largely responsible for developing a tradition in which musical performance is seen as the main or sole mode of musical activity. A reformation in teacher education in Jamaica in 1953 and in 1966 resulted in the training of secondary level school teachers and a massive expansion of the entire educational system.¹⁸⁰ These reforms led to programs for secondary school teachers being introduced in two higher educational institutions, making a significant impact on music teaching in Jamaica.¹⁸¹ There were no institutions that provided professional education for specialist music teachers until Mico Teachers' Colleges offered a program for secondary school teachers in 1966 and the Jamaica School of Music established its teacher-training program in 1974.¹⁸² The curriculum of both colleges at the time differed significantly. Mico Teachers' College offered a split specialization program in which music and another teaching subject were pursued. Tucker

¹⁷⁸ Joan Tucker, "Music in Jamaican Schools and Teachers' Colleges: Retrospect and Prospect," *Education and Research in the Caribbean* 1:1 (June 1995):52-67.

¹⁷⁹ Ivy Baxter, *The Arts of an Island* (Metuchen, N.J: Scarecrow Press,1970)

¹⁸⁰ Joan Tucker, "Breaking the Vicious Cycle: Can Jamaican Teachers Colleges Change the Face of Music Education?" *Institute of Education Annual* vol. 2 (1999-2000):177-191.

¹⁸¹ Ibid

¹⁸² Joan Tucker, "Music in Jamaican Schools and Teachers' Colleges: Retrospect and Prospect," *Education and Research in the Caribbean* 1:1 (June 1995):52-67.

points out that the program lacked sufficient opportunity for music making, a problem that was rooted in the decisions and practices of earlier years when instrumental teaching had been removed from the curricula of some teachers' colleges.¹⁸³ Many students opted to have the private instrumental lessons that the college offered and in this way some of the competencies needed to teach in secondary schools were developed. On the other hand the Jamaica School of Music's curriculum aimed at subject specialization and the emphasis was on musicianship. The opportunity for music making on a range of instruments and in different musical styles and idioms was a central focus. The School of Music, as a newly built institution intended to educate performers, researchers and teachers and was equipped and staffed well beyond a music department within a Teachers' College.

Jamaica's independence in 1962 was accompanied by a blossoming of cultural activities resulting in a discernable effect on the management and content of the subject.¹⁸⁴ Two decades following independence, there was a marked period of change for music in education. The main agents of change were the Festival Commission and the Ministry of Education. The Festival Commission, which later became the Jamaica Cultural Development Commission, started the national festival in 1963. This festival was a means of promoting Jamaican folk and popular music, in an attempt to make them equal in status to that of European art music.¹⁸⁵ Folk music in particular was highly appreciated for its instrumentality in enabling a process of enculturation as well as the opportunities for music making.¹⁸⁶ This new development created a shift in the

¹⁸³ Ibid

¹⁸⁴ Errol Miller, "Universal Secondary Education and Society in the Commonwealth Caribbean," *Journal of Eastern Caribbean Studies* 34:2 (June 2009):3-18.

¹⁸⁵ Joan Tucker, "Music in Jamaican Schools and Teachers' Colleges: Retrospect and Prospect," *Education and Research in the Caribbean* 1:1 (June 1995):52-67.

¹⁸⁶ Ibid

approach of music in the schools, which resulted in the inclusion of folk music in the repertoire and increased extracurricular performing groups. Tucker stated, “the Festival Commission has always attended to the professional development of music teachers that seemed to equal or at times exceed the contributions of the Ministry of Education in this domain.”¹⁸⁷

The Ministry of Education as a part of the reforms of independent Jamaica, endorsed this ‘period of expansion and development’ with the creation of junior secondary education. This development was made possible through the conversion of sixteen senior modern schools that were built in earlier times and the construction of fifty new schools.¹⁸⁸ Miller noted that two other areas of the education reformation in 1966 were the training of specialist teachers at the secondary level and the design of special curriculum for the teachers and students.¹⁸⁹ It was the goal of the ministry at the time to institute an activity-based approach to teaching music that involved both vocal and instrumental work.

Both institutions, the Festival Commission and the Ministry of Education, had similar objectives in their promotion of folk music. There was, however, a slight variation in focus of these institutions; the festival concentrated on extracurricular quests while the Ministry sought to establish folk music in the curriculum of class music. Similarities in the values and aims of these institutions and auxiliary bodies were the likely result of the thinking of the time.¹⁹⁰

Looking at the changes and developments of teacher training in countries across the world, it is evident that there are some similarities and differences to music education in Jamaica

¹⁸⁷ Joan Tucker, “Music in Jamaican Schools and Teachers’ Colleges: Retrospect and Prospect,” *Education and Research in the Caribbean* 1:1 (June 1995):52-67.

¹⁸⁸ Errol Miller, “Universal Secondary Education and Society in the Commonwealth Caribbean,” *Journal of Eastern Caribbean Studies* 34:2 (June 2009):3-18.

¹⁸⁹ Ibid

¹⁹⁰ Ibid

and other Commonwealth Caribbean countries. This study will focus on the development of music education programs at teacher training institutions in Jamaica.

METHODOLOGY

The aim of this study is to examine and document the development of secondary level music teacher education in Jamaica from its inception in the 1960's to present. It also seeks to highlight aspects of the curriculum and the changes over the years.

The first step in the methodology was to chart events leading to the development of teacher training in Jamaica. This was achieved by using university records, reports, newspaper articles and previously published materials from the Ministry of Education. In addition I searched audio and video materials that are archived at the respective institutions in Jamaica such as The Institute of Jamaica and The University of the West Indies. Included in this section is an overview of the development of the Joint Board of Teacher Education, which played an active role in teacher training in the country. Information for this particular institution was accessed from the institution itself.

The next step was to examine documents and other published materials that gave information on music education in Jamaica, namely its beginnings and development. Interviews were critical as there is a limited number of published materials accessible. My list of persons interviewed included present and past department heads at the Ministry of Education, Teacher Training Colleges, The Jamaica School of Music and music educators. Miss Joan Tucker has published several documents to this end and was a major source. Clyde Bowen, Majorie Whyllie, Noel Dexter, Roger Williams, Marcia Ashley, Janet Kerr, Stephanie Williams and Winston

Ewart were all primary sources on the development of music education in Jamaica and were interviewed.

After I had attained information on the development of music education in the country, I charted the development of the various programs at the institutions since inception to where they are currently. This included aspects of the curriculum and resources available. Each institution was equipped with catalogues, documents and published material/sources that was sufficient to carry out this task. Pamela O’Gorman has published several documents on the Jamaica School of Music, the most useful was her 1983 article “The First Twenty- One years in the life of the Jamaica School of Music.”¹⁹¹ Joan Tucker’s article published in the *Caribbean Journal of Education* “Music Education in the Commonwealth Caribbean,”¹⁹² Dr. O’neal Mundle’s dissertation “Characteristics of Music Education Programs in Public Schools of Jamaica”¹⁹³ and Anne Hickling-Hudson’s “Postcolonialism, Hybridity and Transferability: Pamela O’Gorman’s “Contribution to Music Education in the Caribbean”¹⁹⁴ were all important sources for this study. Additionally, other secondary sources were consulted as a means of retrieving the relevant information needed to complete this study.

¹⁹¹ Pamela O’Gorman, “The First Twenty-one Years in the Life of the Jamaica School of Music, 1961/62 to 1982/83,” *British Journal of Music Education*, 1:1(1984): 63-83.

¹⁹² Joan Tucker, “Music Education in the Commonwealth Caribbean: A Period of Transition,” *Caribbean Journal of Education* vol. 22 nos. 1&2 (April/September 2000):81-97.

¹⁹³ O’neal Mundle, “Characteristics of Music Education Programs in Public Schools of Jamaica,” (PhD diss., University of Texas at Austin, 2008).

¹⁹⁴ Anne Hickling-Hudson, “Postcolonialism, Hybridity and Transferability: the contribution of Pamela O’Gorman to Music Education in the Caribbean,” *Caribbean Journal of Education*, 1:2 (2000):36-55.

CHAPTER 4

MUSIC TEACHER TRAINING PROGRAMS

Jamaican music over the years has been shaped by a variety of internal and external influences: the course of history, foreign cultural forms and personalities. Musical luminaries from the island concur, however, that much of the developmental trajectory and evolved nature of the country's musical heritage owe a great debt to tertiary institutions. Those entities have been cradles for the art form by helping to provide intellectual molding for the music and inform pedagogical approaches.

Music education and training in Jamaica is typical of the music profile of neighboring Caribbean countries in terms of a. areas of emphases in content and theory; b. the scope of the existing music programs and attendant concerns about resources, as well as c. the ability of the art form to transpose idioms and cultural norms into creative expressions. In another sense however, the nature of the education process is unique because Jamaica is regarded as a pioneer of various initiatives in the field of music.¹⁹⁵

Speaking more specifically about the similarities among Caribbean territories, Joan Tucker noted that the pedagogy and discussion about curriculum development in the region have been principally concerned with cultural relevance, broadening the repertoire of music with genres that are more reflective of the Caribbean ethos and accentuating the instrumental work of

¹⁹⁵ Joan Tucker, "Music in Jamaican Schools and Teachers' Colleges: Retrospect and Prospect," *Education and Research in the Caribbean* 1:1 (June 1995):52-67.

the region's forebears as well as contemporary musicians.¹⁹⁶ The development of music education in Jamaica diverges at the juncture where special interest funding, especially from donor agencies and co-educational groups, influence curriculum development.¹⁹⁷ Jamaica is also unique in the number of specialist music teachers who are used in the primary and secondary schools. They studied at a music institution, versus generalists who are usually graduates of Teachers' Colleges. Additionally, one of the profound realities of music education in Jamaica is the dearth of musical instruments that are available to teach music. Tucker observed, "the instruments are integral to class music and are used to develop a range of practical skills, mostly in listening and performing. But, the majority of Caribbean schools lack instruments and electronic equipment, which is a major impediment to curriculum practices."¹⁹⁸ Tertiary institutions that offer music education program are themselves oftentimes deprived of needed instruments, and yet, those institutions have managed over the years to produce world-class musicians and music professionals.

The three music education programs that have been credited with the advancement of music education in Jamaica are those at the Mico University, Jamaica School of Music and Northern Caribbean University. This chapter will focus on the development of programs in these institutions.

¹⁹⁶ Ibid

¹⁹⁷ Joan Tucker, interview by Garnet Mowatt, University of the West Indies, June 16, 2011.

¹⁹⁸ Joan Tucker, "Music in Jamaican Schools and Teachers' Colleges: Retrospect and Prospect," *Education and Research in the Caribbean* 1:1 (June 1995):52-67.

Jamaica School of Music

The Jamaica School of Music has for decades played an important role in honoring music professionals and practitioners in Jamaica and the Caribbean. The School is seen as a vital part of the cultural development of Jamaicans in addition to playing an integral role in understanding and preserving the fabric of the Jamaican musical heritage.

Since its inception, the philosophy and structure of the institution have undergone several changes. The only institution of its kind in the English speaking Caribbean, the School has demonstrated an ability to keep in step with its environment while upholding standards that are comparable to those found in similar institutions across the globe. In this regard the dictum of Pamela O’Gorman is particularly insightful and it helps to engender deep appreciation for the solid contributions made by the School since its inception in the face of arduous challenges. Writing in reference to the institution, O’Gorman has stated that “in a small country, it is difficult to maintain a sense of balance in a multicultural institution and in an attempt to please everybody, one can easily end up pleasing nobody.”¹⁹⁹

Historical Background

The Jamaica School of Music has developed over various phases. The first phase started with its inception on September 25, 1961, under the leadership of Vera Moody with some 40 students, five pianos, including a Bechstein and a Steinway grand, a small stock of wind and percussion instruments, books, records, a hand full of music and an annual subscription to two music periodicals, the *Musical Times* and *Tempo*.²⁰⁰ When the School was founded, Jamaica was

¹⁹⁹ Jean Smith, “*Jamaica School of Music Handbook*”(1982-83)

²⁰⁰ Ibid

still heavily influenced by British values and British cultural practices. It was logical, indeed inevitable, that those who founded this new training institution in music should have turned to the British model of the Royal Schools of Music and transplanted it onto Jamaican soil.²⁰¹ The school developed a tradition of instrumental performance by offering lessons to students displaying some musical potential as well as to those who had already displayed musical competencies.²⁰²

Winston Ewart, former director of studies at the Jamaica School of Music, in an interview commented, “in the early beginnings, the only kind of music taught at the Jamaica School of Music was that of the European “classical” tradition.”²⁰³ O’Gorman explained that every member of the faculty of the school, with the exception of one, was recruited from Britain and the system of training was no different from that in the Royal College or the Royal Academy.²⁰⁴ Williams explained that in the early years of the School, strong emphasis was placed on the training of vocalists and instrumentalists and these students received individualized attention that characterized the mastery level training that all musicians typically traditionally undergo.²⁰⁵ He further noted that this training, for some students, led to the Licentiate of the Royal School of Music (LRSM); a diploma that was traditionally offered through private music studios and

²⁰¹ Pamela O’Gorman, “The First Twenty-one years in the Life of the Jamaica School of Music, 1961/62 -1982/83,” *British Journal of Music Education*, 1 no.1 (1984): 63-83.

²⁰² Joan Tucker, “Music in Jamaican Schools and Teachers’ Colleges: Retrospect and Prospect” *Education and Research in the Caribbean* 1:1 (June 1995):52-67.

²⁰³ Winston Ewart, interview by Garnet Mowatt, St. Andrew, Jamaica, May 16, 2010.

²⁰⁴ Pamela O’Gorman, “The First Twenty-one years in the Life of the Jamaica School of Music, 1961/62 -1982/83.” *British Journal of Music Education*, 1 no.1 (1984): 63-83.

²⁰⁵ Roger Williams, interview by Garnet Mowatt, St. Andrew, Jamaica, May 17, 2011.

hence, the exam prepared students for entry into the Royal School of Music in the UK.²⁰⁶ O’Gorman stated that “as a teaching institution, the School was undoubtedly known for its outstanding work in the area of voice training with teachers of high caliber having experience as performers and displaying a high level of commitment to students.”²⁰⁷ In the area of piano, there were already many competent teachers operating privately and in any case, there has been a long tradition in Jamaica of outstanding pianists seeking training abroad as early as possible.²⁰⁸ The teachers of stringed and woodwind instruments although highly accomplished, were less fortunate. The majority of students were beginners and none of the staff remained long enough to see their foundation work reach fruition.²⁰⁹

In the second phase of the School’s development, a Folk Music Research Department was established in 1966 headed by the late Dr. Olive Lewin. This new addition to the School was realized based on the recommendation of the Honorable Edward Seaga, (then Minister of Culture and later Prime Minister of Jamaica). With the appointment of Dr. Olive Lewin and subsequently Marjorie Whyllie as Head of Folk Music Research, the collection and research of folk music became a part of the School and by the early 1970s, a curriculum was developed that outlined the relevance of the Jamaican experience with the introduction of folk music.²¹⁰ This new development occurred in response to the greater awareness of the adverse effect of Euro centrism on the people of Jamaica in that they turned to European countries and America rather than their

²⁰⁶ Ibid

²⁰⁷ Pamela O’Gorman, “The First Twenty-one years in the Life of the Jamaica School of Music, 1961/62 -1982/83,” *British Journal of Music Education*, 1 no.1 (1984): 63-83.

²⁰⁸ Ibid

²⁰⁹ Ibid

²¹⁰ Roger Williams, interview by Garnet Mowatt, St. Andrew Jamaica, April 14, 2010.

own society for artistic guidance and reference.²¹¹ In an effort to realistically address this malady, the country attempted to focus more on its African-derived culture to which the vast number of natives could relate. With music being such a major part of the expressive nature of the Caribbean people, folk music became a medium through which the beginning of change began at the Jamaica School of Music. It was then that the objective of the School was revisited and some changes made to include a new vision and strategic focus, which encapsulated the following:

The aim of the school is to encourage, assist and develop the art of music in all its forms, whether in Jamaica, the Caribbean or elsewhere; to provide professional training at the highest possible level for students and to develop their capacity to take their places in society as teachers, composers, performers, scholars and amateur; to foster the preservation and dissemination of Jamaica and Caribbean Folk Music and to engage in research into the origins of the Jamaican Folk tradition and other music of the African Diaspora; to foster the development of Jamaican popular music and jazz. To maintain active interest and participation in music of Latin America and the Caribbean and to encourage the study of all music, but especially those of Africa, Asia, Europe and Americas from which our cultural traditions are derived.²¹²

The Government in 1976 established the Cultural Training Center (now Edna Manley College), a tertiary complex housing four national schools; Schools of Art, Music, Drama and Dance.²¹³ This complex was created in an effort to bring together on one campus the four schools so as to facilitate tertiary level training in the Visual and Performing Arts.

After a period of about ten years, the School turned out a large number of musicians both singers and instrumentalists, who continued to maintain the “classical” music culture in the country. In a manner of speaking this ushered in the third phase of the School’s transformation.

Additionally, there was a small percentage of outstanding students who gained entry into various

²¹¹ Anne Hickling-Hudson, “Post-colonialism, Hybridity and Transferability: the contribution of Pamela O’Gorman to Music Education in the Caribbean,” *Caribbean Journal of Education*, 1:2 (2000): 36-55.

²¹² “Jamaica School of Music Handbook” (1982-83)

²¹³ Joan Tucker, “Music in Jamaican Schools and Teachers’ Colleges: Retrospect and Prospect,” *Education and Research in the Caribbean* 1:1 (June 1995):52-67.

training institutions overseas with the intention of pursuing further studies in the field and becoming professional musicians. Of this group, only two students returned to the country to live but they were concerned about the possibility of not being able to earn a living in the area of performance. O’Gorman explained that the Jamaican society never had been able to support professional performers in the field of classical music due to the limitation in size of the potential audience.²¹⁴ She stated “there are always more people who will pay regularly to learn classical music than to pay to listen to it in concerts.”²¹⁵ As a result, this forced the classical performer to teach in an effort to earn a living and inexorably the demand for teachers’ services superseded that of the performers. This issue spiraled into having a majority of music teachers in schools being unprepared to meet the challenges of the classroom. It was noted by O’Gorman that these music teachers had capable instrumental skills however, there was the lack of knowledge on Jamaican music, general education or music educational practices, in addition to them not having any philosophical knowledge about why they taught music in schools or for what purpose.²¹⁶ In a bid to create a change that was more musical rather than ideological, an established, full-time structured curriculum was developed. This new curriculum was intended to give graduates professional qualifications that would guarantee a certain competence in the performance or teaching of music when they completed their training.

²¹⁴ Pamela O’Gorman, “The First Twenty-one years in the Life of the Jamaica School of Music, 1961/62 -1982/83,” *British Journal of Music Education*, 1 no.1 (1984): 63-83.

²¹⁵ Ibid

²¹⁶ Ibid

Development of the Music Education Curriculum at the Jamaica School of Music

The developmental phase 1972 to 1983 marked a significant sojourn in the life of the institution. According to Majorie Whyllie, “during this phase some chaos existed in most schools in the British Caribbean about the role music played in general education.”²¹⁷ She emphasized, however, that the philosophy of music, as a subject in the school curriculum, was to take the approach of the “creative composer” and that all students would be exposed to a “music in education’ versus “musical education”, thus allowing some balance of brain activities and creating more child centered rather than teacher centered classrooms.²¹⁸ This philosophy spurred a change in the curriculum at the Jamaica School of Music that characterized the institution’s fourth phase of development. Changes took place within the School over a period of four to five years and in 1975, for the first time in its life, the institution made accommodation for popular musicians to be trained on its campus.²¹⁹ This development coincided with a most innovative and groundbreaking initiative – that of the diversification of the taught program with the introduction of a new instrumental component of Congo drumming.²²⁰ As explained before, the program offering had hitherto been Eurocentric in its orientation with some influence from North America, especially the United States. Notwithstanding the change, the Euro-American vestiges are still evident today and in some respects are very potent components of the character of the music program.

²¹⁷ Majorie Whyllie interview by Garnet Mowatt, University of the West Indies April 13, 2011.

²¹⁸ Ibid

²¹⁹ Roger Williams, interview by Garnet Mowatt, Jamaica School of Music, May 17, 2011.

²²⁰ Pamela O’Gorman, “The First Twenty-one years in the Life of the Jamaica School of Music, 1961/62 -1982/83,” *British Journal of Music Education*, 1 no.1 (1984): 63-83.

The diversification however was not simply about creating more options; it represented a most significant paradigmatic shift in the conception of the music curriculum. It was a statement of confidence by the institution in the worth of musical forms that had a greater affinity to the country's African heritage, which were scoffed at in some elite quarters of the Jamaican society. What therefore evolved, as the distinctive character of the school's music program was a fusion of British, American and African sounds, extolling the country's various cultural and historical influences.²²¹ The reference to fusion may unwittingly convey the impression that the school's program was amorphous. In reality that was not the case. O' Gorman noted that there were rigid lines of demarcation among African-American studies, Western (Classical) Music and Music Education. The division led to an even more rigid distinction between popular and classical musicians.²²²

The enthusiasm exhibited by the School of Music in the administration of teaching has not historically had the contagion effect among head teachers of schools in the Caribbean. O' Gorman said "most head teachers regard music as a 'low status' knowledge useful as a performance subject to be concentrated on prior to public occasions such as the Annual National Festival of Arts or the School's Open Day."²²³ She further emphasized that the devaluation of music education by principals is a manifestation of the lack of understanding of the value of music.²²⁴ Whyllie mentions that administrators at the primary and secondary levels have traditionally not accepted the intrinsic worth of music in promoting cognitive activity, however

²²¹ Ibid

²²² Pamela O'Gorman, "Jamaica School of Music" *Jamaica Journal* 20:1 (1987).

²²³ Pamela O'Gorman, "The First Twenty-one years in the Life of the Jamaica School of Music, 1961/62 -1982/83." *British Journal of Music Education*, 1 no.1 (1984): 63-83.

²²⁴ Ibid

they have been more inclined to appreciate it in its aesthetic nature.²²⁵ O Gorman has observed that “scant attention is given to music as a means of developing the right hemisphere of the brain (which is almost totally neglected by Jamaican schools in the process of training children); of developing non-verbal skills, or exercising creativity, particularly through the use of musical idioms that are familiar to the child and; of using music as a child-centered activity rather than another teacher-centered classroom lesson.”²²⁶

Perhaps out of a sheer attempt to debunk the misconception of music education, the Jamaica School of Music’s training curriculum has conscientiously endeavored to focus on mastery of musical instruments, knowledge of music idioms and comparative techniques particularly Reggae songs that project social commentary, use of sound collages and studies in Psychology, Philosophy and classroom techniques.²²⁷

The Jamaica School of Music’s teacher-training program was established in 1975 with eight students. These students were already qualified teachers and enrolled in an intense one-year certificate in-service course in music education. The curriculum concentrated on giving music teachers other skills besides training choirs or instrumental groups. Students learned a keyboard instrument, guitar, recorder, Congo drums and voice. They became familiar with a number of musical idioms: folk, classical and popular. In addition, they learned how to teach children to compose reggae songs based on their own everyday personal experiences and perform them with ensemble accompaniment. They were also taught how to compose sound collages using sound sources from their environment, which allowed them to understand the elements of music, by

²²⁵ Majorie Whyllie interview by Garnet Mowatt, University of the West Indies April 13, 2011.

²²⁶ Pamela O’Gorman, “The First Twenty-one years in the Life of the Jamaica School of Music, 1961/62 -1982/83,” *British Journal of Music Education*, 1 no.1 (1984): 63-83.

²²⁷ Ibid

using them creatively. In addition the student cohort undertook professional studies such as Psychology, Philosophy and Classroom Techniques.²²⁸

O’Gorman stressed that the music education program was the most successful and consistent program at the Jamaica School of Music. This she attributes to the fact that there was a combination of important factors, some of which have been lacking in other training areas, which had contributed to the esteemed reputation of the institution. She added that there was

1. A consistently good teaching staff; 2. Motivation among students to access formal training and certify themselves as salary scales were linked to qualifications in most Jamaican schools; 3. guaranteed employment for students upon graduation, because of the demand for trained music teachers; 4. freedom from financial worries among the majority of students who are teachers on leave of absence for studying purposes from the Ministry of Education, or who study part-time while being employed in a shift system that would fit in with the Jamaica School of Music’s timetable; 5. students, as trainee teachers, having access to the Student Revolving Loan Scheme; and 6. close co-operation and dialogue between the School and potential employers.²²⁹

By 1982 there were nine graduates with the Diploma in Music Education, 43 students with the Certificate in School Music Teaching and 43 with the In-service Certificate.²³⁰ In 1986, the School of Music in association with the Joint Board of Teacher Education (JBTE) revised the curriculum of the Diploma in Music Education. That diploma program became the main teacher-training program in the School.²³¹ Marcia Ashley emphasized that music teachers from the music

²²⁸ Pamela O’Gorman, “The First Twenty-one years in the Life of the Jamaica School of Music, 1961/62 -1982/83,” *British Journal of Music Education*, 1 no.1 (1984): 63-83.

²²⁹ Ibid

²³⁰ Pamela O’Gorman, “Jamaica School of Music Handbook” 1982-83.

²³¹ Roger Williams, interview by Garnet Mowatt, Jamaica School of Music, May 17, 2011.

education program were located all over the island and abroad teaching in other parts of the Caribbean, the United States of America, the United Kingdom and Africa. She also noted that graduates from the Jamaica School of Music were also called to adjudicate festivals and plan music curricula for the Ministry of Education.²³²

Diploma in Music Education

The Diploma in Music Education was designed for musicians desiring to pursue a career in music teaching in the classroom at the secondary level. The diploma program has been one of the institution's longest and most enduring programs although its recognition has not been the same in the country and elsewhere. For example virtual equivalency is given to it as a Baccalaureate program at the Catholic University of America for the purpose of qualification for higher studies; this as the country's Ministry of Education has been reluctant to give a clear, formal indication of the level at which it classifies the Diploma.²³³ The length of course varies from four to eight years depending on whether the student is full time or part time. The program includes work in music theory, ear training, music history, instrumental/vocal studies, ensembles, conducting and a teaching practicum.²³⁴

In the early beginnings of this program, there were three main requirements for successful entry into this program. Candidates were required to have five General Certificate of Education (G.C.E.) Levels subjects inclusive of English Language.²³⁵ In addition to the five

²³² Marcia Ashley telephone interview by Garnet Mowatt, April 14, 2009.

²³³ Pamela O'Gorman, "The First Twenty-one years in the Life of the Jamaica School of Music, 1961/62 -1982/83," *British Journal of Music Education*, 1 no.1 (1984): 63-83.

²³⁴ "Jamaica School of Music Handbook" (1982-83)

²³⁵ Ibid

G.C.E subjects, a grade VII level competency in Associated Board of the Royal Schools of Music (ABRSM) examinations should have been achieved on both instrument and theory assessments.²³⁶

At the end of the course of study it was expected that students would be able to plan, organize and supervise the music program throughout a secondary school. Other expected outcomes for the student teacher was performing widely representative works in the literature of the instrument, using band and orchestral instruments as well as their singing voice effectively in demonstration, show proficiency on piano and guitar sufficiently for demonstration and accompaniment and be able to effectively teach theory of music up to Grade VII standard G.C.E O level. Other expected competencies included the arranging of music for training and conducting choirs and ensembles in folk, classical or contemporary idioms. The teaching of a principal instrument plus elementary folk guitar, Jamaican drumming or recorder, along with executing a full course in Jamaican folk music was also a major part of what was expected at the end of this program.²³⁷ Students were not allowed to matriculate without being able to accomplish the goals and objectives set apart for this course of study.

Certificate In School Music Teaching

Williams noted that the School's most basic professional development program in the initial years of the teacher training was the Certificate in School Music Teaching.²³⁸ This certificate program prepared students for a career in classroom music teaching and included

²³⁶ Ibid

²³⁷ Ibid

²³⁸ Roger Williams, interview by Garnet Mowatt, Jamaica School of Music, May 17, 2011.

similar course work as the diploma but the number of contact hours was less, thus making it not as intense as the diploma.²³⁹ Another variant of this program was the time period in which completion was achieved. The length of the course was three years for someone studying full - time. However if a student were already a trained teacher, the course would be completed in two years.

There were three main requirements for entry into this course of study, however the proficiency level varied slightly from that of the diploma. A successful candidate would need three G.C.E. O' level subjects including English, attend an audition and interview with Head of Department and have completed grade V theory from the ABRSM examinations. The expected competencies were also similar but slightly differ from that of the diploma.

In-service Training Course for Teachers

Ashley emphasized that this course was only available to trained or pre-trained teachers responsible for teaching music in a primary or secondary school.²⁴⁰ The length of the course was one year and the curriculum, though not as dense as the Diploma or Certificate, provided a vast amount of training that enhanced the capabilities of teaching music in the classroom. Areas of the curriculum included an instrumental workshop, theory, conducting and rehearsal techniques, Jamaican studies and a method and materials class. Unlike the former courses, the candidate assessed through not only full completion of the curriculum but through a final presentation with an ensemble under the tutelage of the teacher.

In 2005, another development occurred in the life of the School of Music. The diploma

²³⁹ Pamela O'Gorman, "Jamaica School of Music Handbook" 1982-83.

²⁴⁰ Marcia Ashley telephone interview by Garnet Mowatt, April 14, 2009.

programs were restructured so that they would be closely aligned to the newly proposed Bachelor of Music degrees. It was then that a Diploma in Jazz and Popular Music studies was offered for the first time. The highest award up to that point had been a certificate. A revision of the music courses offered in the Joint Board of Teacher Education's (JBTE) music education diploma was also undertaken.²⁴¹ Measures were taken to ensure that all courses had the requisite academic rigor and that a quality assurance system was in place along with the inclusion of more general studies courses that were standard requirements for undergraduate programs. Additionally, there was also an emphasis on aligning the diploma credit structure with that of international standards.²⁴² In an effort to create a smooth transition, accommodations had to be proposed for students who graduated from the past diploma programs or who were in the last phase of completing that program. Diploma in Music Education graduates from 2001 to 2007 would be required to complete a minimum of 56 credits to earn a BME degree. The additional credit requirement gave them the opportunity to cover a range of courses in their specialization; adjunct, elective and general studies area. They were also required to cover additional materials in the practical areas, advanced theory, music technology and critical thinking, that would reflect the current learning objectives of the School of Music degree programs.²⁴³ According to Williams, "the plan therefore for the program was to make it flexible enough to permit working students to study at nights and/or during the summer on a part-time basis."

In 2008, the proposed Bachelor of Music degree came into fruition. This new development created a change not only in the curriculum of music education program but other

²⁴¹ Roger Williams, interview by Garnet Mowatt, Jamaica School of Music, May 17, 2010.

²⁴² Ibid

²⁴³ Ibid

programs that have been previously offered at the institution. All certificate programs were phased out and transformed into diploma programs. Under the accreditation of the University Council of Jamaica, there has been added the baccalaureate degree programs. According to Williams, “this is a major step forward for the School of Music as this will now eliminate any problems with the programs’ acceptance overseas.”²⁴⁴ He emphasized that this new dimension is particularly important for the music education program and that losing the JBTE’s seal has not affected the program negatively.²⁴⁵

The bachelors degree is the most advanced program offering by the School. Presently four bachelors programs are offered in Jazz and Popular Music, Performance (Piano), Performance (Voice) and Music Education. Each program has a duration of four years. The structure of the programs is intended to reinforce the School of Music’s philosophy, which is to “preserve, disseminate, research and contribute to the growth and development of music in Jamaica and the region by providing professional training to musicians.”²⁴⁶

Bachelors Degree in Music Education

The Bachelor of Music Education is a general music program that offers two primary areas of concentration, in choral and instrumental music. In order to adhere to the philosophy set forth for such a program, substantial work in music theory, aural training, musicology, vocal and

²⁴⁴ Ibid

²⁴⁵ Ibid

²⁴⁶ “Edna Manley College Handbook” (2009)

instrumental studies, conducting, and ensembles are required.²⁴⁷ Additionally, music education methods courses and a teaching practicum are major areas of concentration.²⁴⁸

In 2011, there were 60 students enrolled in the program. Williams mentioned “since the program has been revised, there is more emphasis placed on musicianship and general studies in the first two years and the elective options have made the program much more popular.”²⁴⁹ The present requirements for acceptance into the program have veered from that of its predecessor. Students are required to perform an audition and interview where they will demonstrate their skills on an instrument with two or three contrasting pieces. They are also expected to achieve a grade 5 level ABRSM examination or its equivalent. Students must pass an English Proficiency test and have a minimum of five Caribbean Secondary Examination Certificate (CSEC) subjects at grades level one, two or three.²⁵⁰ The practical, theory and musicology requirements are at a much higher level than in the previous years, hence there will be a smoother transition into graduate programs as the prerequisites now match those in North America institutions.²⁵¹ According to Williams this was an important part of the developmental process. Therefore auditions are very strict and the Preliminary Program is integral in developing the kind of students needed in the degree program.²⁵²

Students in the program are eligible for graduation if they fulfill the School of Music’s requirement, the complete list of general studies courses as prescribed by the college as well as

²⁴⁷ “Edna Manley College Handbook” (2009)

²⁴⁸ Ibid

²⁴⁹ Roger Williams, interview by Garnet Mowatt, Jamaica School of Music, May 17, 2011.

²⁵⁰ Ibid

²⁵¹ Ibid

²⁵² Ibid

the list of professional education courses offer by the School of Music in collaboration with the School of Education.²⁵³ The program is comprised of a two-year associate degree, (years one and two) which on completion, runs directly into the BME program.

Like most developing programs, the Bachelor of Music degree, new at the Jamaica School of Music, faces challenges that have some impact on the effectiveness or efficiency in daily operations. McNamee opined that one of the challenges faced in the music education program is the lack of faculty to effectively meet the needs of the students.²⁵⁴ She stressed that, the process is very interactive and with the rapidly increasing student numbers, the faculty can become overloaded.”²⁵⁵ Another challenge the program faces is the quality of students that enter the program. According to Williams, due to the nature of the program and the students it attracts, there is often a vast number of enrollees entering the program at a level lower than what is required due to the fact that their high school program may be lacking.²⁵⁶ He pointed out that the prequalifying year was implemented to alleviate that concern.²⁵⁷ Williams also noted that one other challenge affecting the growth and development of the program is poor resources.²⁵⁸ She said, “there is a lack of space for movement and maneuvering in the classroom, the lack of

²⁵³ Ibid

²⁵⁴ Ann McNamee, interview by Garnet Mowatt, Jamaica School of Music, May 17, 2011.

²⁵⁵ Ibid

²⁵⁶ Roger Williams, interview by Garnet Mowatt, Jamaica School of Music, May 17, 2011.

²⁵⁷ Ibid

²⁵⁸ Stephanie Williams, telephone interview by Garnet Mowatt, March 8, 2012.

instruments and library resources.”²⁵⁹ She mentioned that one strength of the program is the collaboration it now has with schools for hands on experience.²⁶⁰

Each degree program of the School has nuances and areas of emphases that are unique to its concentration. However, common to all of them is a requirement for students to complete music core courses, which include music theory, aural, and sight singing, listening and appraising, College English and Ethics, Creativity and Self.²⁶¹ All students must perform before a jury panel and attain an overall 2.0 minimum grade point average before they are admitted to years three and four of their study programs.²⁶² Attendance at lunch hour concerts, professional concerts and recitals, especially for music majors, is mandatory throughout the programs.

The jazz and popular music cohorts continue to be one of the largest groups in the Certificate and Diploma in Performance and Jazz and Popular Music programs, which were revised in 2005.²⁶³ The 90-credit diploma program attempts to give students a sound theoretical and practical foundation in jazz and popular music and illustrate their interrelatedness to social norms of the Jamaican society and the wider Caribbean region. Students in the program who are trained to pursue professional careers are exposed to improvisation, techniques in playing a principal instrument, jazz harmony and arranging and jazz/popular ensemble.²⁶⁴ Assessment is primarily competence-based and students are required to participate in a jury session as well as studio activities in order to be duly certified.

²⁵⁹ Ibid

²⁶⁰ Ibid

²⁶¹ “Edna Manley College Handbook” (2009)

²⁶² Ibid

²⁶³ Roger Williams, interview by Garnet Mowatt, Jamaica School of Music, May 17, 2011.

²⁶⁴ “Edna Manley College Handbook” (2009)

The Diploma in Performance mainly focuses on vocal and instrumental studies. Successful completion of this course affords graduates the opportunity to become career performers or consultants for some private studio work. The curriculum focuses on chamber and large ensemble performance, music literature, pedagogy of the principal instrument, music theory and musicology. Voice majors must sit and pass a foreign language exam as well as complete a diction for singers' course. All Diploma in Performance majors must also complete a 30-35 minute recital in their final semester, showcasing their proficiency in executing a range of performance pieces that display breadth in terms of historical styles, technical competence and musicianship.²⁶⁵

Northern Caribbean University

The Department of Music forms a part of the College of Humanities, Behavioral and Social Sciences at Northern Caribbean University and has been an integral part of the University since its inception in 1907 (formally West Indies College until 1999).²⁶⁶ In its humble beginnings, the music department was a scaled down service facility training musicians for worship and other college events.²⁶⁷

The music department at the Northern Caribbean University (NCU) owes a tremendous debt to stalwarts such as Francis Archibald and Edna Mae Watts-Creary. It was in 1937 from a small room behind the old auditorium over the water tank that they taught piano, music theory and conducting.²⁶⁸ It was however the pioneering work of Lilia Trench and Zenobia Nesbeth-

²⁶⁵ Ibid

²⁶⁶ Eurydice Osterman, interview by Garnet Mowatt, Northern Caribbean University, May 25, 2012.

²⁶⁷ Ibid

²⁶⁸ "Northern Caribbean University Handbook" (2006)

Davis over the period 1941-1946 and later from 1962 – 1978, that led to the formal organization of a fully functional music department as part of a recognized Associate of Arts Degree.²⁶⁹

In 1972 when the Associate of Arts Degree program began, the curriculum included piano, music theory, voice, choir, band and conducting eventually making it possible for primary education students to specialize in music.²⁷⁰ After a period of about two decades of gradual development, it was decided by the music department that there should be additional offerings in this program. This expansion laid the foundation for other options in music such as:

Minor in Steel Pan, Minor in Church Music, Major in Music (Secondary Teacher Education), Minor Area of Emphasis in Music (Secondary Teacher Education) and Minor Area of Emphasis in Music (Early Childhood/Primary Teacher Education).²⁷¹ The minor programs all have 22 credits and a common slate of core courses with the exception of Ensemble, Conducting, Recital, Steel Band, Arranging for Steel Band, Church Music and Worship, Christianity and Music, Hymnody/Psalmody and Applied Music.²⁷²

The Secondary Education programs have similar core courses but the Minor Area of Emphasis in Music has 25 credits. These programs were specific to those wanting to teach music at the secondary level. At the inception of the program there were about three students enrolled in this program. Students were required to pass the theory entrance examination and an audition in the area of skill as well as a piano proficiency exam. This major has a minimum of 36 credits of core music courses in Music Theory, Ensemble, Secondary Music Methods, Conducting,

²⁶⁹ Ibid

²⁷⁰ Eurydice Osterman, interview by Garnet Mowatt, Northern Caribbean University, May 25, 2012.

²⁷¹ Ibid

²⁷² Ibid

Music History, Music Repertoire and Applied Music.²⁷³ In addition to the music core courses, students were also required to take an additional 40 credits in general education courses in order to matriculate from this program.²⁷⁴ The Early Childhood/Primary Teacher Education program is compatible except it has 23 credits and includes a course on Survey of Jamaican Music. These initial offerings laid the foundation for an expanded platform that now includes a number of bachelors degree programs. The institution's heritage not only boasts its academic programs but also its musical extravaganza called "Feast of Lights" and its achievements at National Music Festivals.

Between 1995 and 2004, NCU's music curriculum underwent even more far reaching changes under the leadership of David Nino, Daniel Rodriquez and Marilyn Anderson. In 2004 Sung Jun Kim became the new Chair of the department and introduced music technology as part of the developing music curriculum. In 2006, Andrew Marshall became the acting Chair of the music department and continued the work his predecessors started with the aim of improving the quality of music courses offered. Eurydice Osterman who joined the university in 2009, was instrumental in seeking accreditation for the Department of Music from the University Council of Jamaica (UCJ) and having some programs revamped.

A Bachelor of Science in Music and a Bachelor of Music replaced the former Music Technology and Performance program. The new slate of offerings complemented other additions, which included the establishment of the Community Music Program (CMP) and the CMP String Orchestra.²⁷⁵ The Bachelor of Science in Music qualifies a person to pursue a career

²⁷³ Ibid

²⁷⁴ Ibid

²⁷⁵ Eurydice Osterman, interview by Garnet Mowatt, Northern Caribbean University, May 25, 2012.

in studio recording and production. The Bachelor of Music in Performance on the other hand gives students a primer in practical dimensions of music study. It is therefore designed to be a precursor to graduate studies and professional pursuits in the same specialization and prepares a person for advanced studies at conservatories and other music schools.²⁷⁶ Both programs expose students to the following areas: Applied Music and Forum; Theory I, II; Sight Singing and Diction I, II; Introduction to Music Notation and Software; Theory III, IV; Sight Singing and Diction III, IV; Form and Analysis; Orchestration; Music History I, II; Music Repertoire and Computer.²⁷⁷

It is useful to make more than a passing mention of the Instrumental Pedagogy courses, which are included in the bachelor degree programs because of the particular focus of this dissertation. The courses offer exposure to the methods, materials, psychological and technical problems involved in teaching band and or string instruments at the basic level. There are Instrumental Pedagogy courses for Piano and Vocal too. The main difference is the emphasis on teaching piano, in the case of the former course and on proper voice development and methods of vocal production, in the case of the latter course.²⁷⁸

The Bachelor of Arts in Music Education was developed in the late 1990s in an effort to fulfill the need of more specialized teachers in the classroom.²⁷⁹ Under the leadership of Marilyn Anderson, the music department revisited the curriculum for secondary education and decided there could be a further development than the Associate of Arts degree. After much research and planning, the Bachelor of Arts in Music Education program emerged with an enrollment of four

²⁷⁶ Northern Caribbean University Handbook” (2011)

²⁷⁷ Ibid

²⁷⁸ Ibid

²⁷⁹ Eurydice Osterman, interview by Garnet Mowatt, Northern Caribbean University, May 25, 2012.

students.²⁸⁰ As the program went into its emergent stage, like other beginning programs, there were some details that required revision however; over a two-year period, the program gained its form and faculty members set out to fulfill its aim. The aim of this program at its initiation was to equip and qualify students desiring to teach either instrumental and/or choral music at elementary or secondary level.²⁸¹ Therefore with such an aim in mind, students pursuing this course of study were required to pass the theory entrance examination, an audition in the area of skill and a piano proficiency examination.²⁸² For successful completion of this program, students are required to do a total of 70 credits in music courses such as applied music, music theory, music history, music repertoire, piano or vocal pedagogy, form and analysis, vocal music for schools, conducting, elementary and secondary music methods and an ensemble. Additionally teaching internship at both elementary and secondary level is required for 4 credits each. Additionally students were also required to take 18 credits of music education courses and 44 credits of general education core courses, which included Christianity and Music.²⁸³ Dr. Osterman reiterated that in preparing for accreditation by the UCJ, the program is expected to do some revisions to the present curriculum to fit the requirements of the accreditation body.²⁸⁴

Some ongoing challenges the music department faces are the lack of resources, materials, equipment and space. According to Dr. Osterman the music department is in great need of adequate facilities and equipment to operate effectively.²⁸⁵ She mentions that the space offered,

²⁸⁰ Ibid

²⁸¹ Northern Caribbean University Handbook” (2011)

²⁸² Ibid

²⁸³ Ibid

²⁸⁴ Eurydice Osterman, interview by Garnet Mowatt, Northern Caribbean University, May 25, 2012.

²⁸⁵ Ibid

as a classroom is not conducive for activities and limits possibilities for students.²⁸⁶ It was noted that over the past ten years there has been a growth in the number of students pursuing particularly a music education degree at NCU.²⁸⁷ With this growth comes the concern of space availability and resources. Osterman expressed that with the pending accreditation there is hope of some improvement in this area that greatly affects the music department.²⁸⁸ Marshall highlighted other challenges but stated emphatically “establishing a firm financial base of financial scholarships to offset tuition costs of talented incoming students was and still is a major challenge for the program.”²⁸⁹ He mentioned however that this is not entirely absent but is an area being addressed.²⁹⁰

Mico University College

The music division currently forms part of the Mico University College’s Department of Humanities. However it played a pivotal role in the college’s development since its early beginnings in the mid 1800’s. The Mico Teachers’ College, as it was named then, was one of the model teacher training institutions in the Caribbean that facilitated the training of primary level teachers.²⁹¹ Music was included as one of the core courses at that time. In the post-independence period of the late 1960s, there was a thrust toward secondary education by the government and so the training of secondary level teachers became an important focal point.

²⁸⁶ Ibid

²⁸⁷ Ibid

²⁸⁸ Ibid

²⁸⁹ Andrew Marshall, telephone interview by Garnet Mowatt, June 10, 2013.

²⁹⁰ Ibid

²⁹¹ Janet Ismay-Kerr, telephone interview by Garnet Mowatt, June 12, 2012.

Consequently, the Mico Teachers' College, in 1966, began the training of music teachers at the secondary level. Janet Kerr mentioned that this new venture allowed Mico Teachers' College to be the first teacher training institution in the country to offer such training for music teachers at this level.²⁹²

Under the guided leadership of Sidney Morris and Dr. Olive Lewin, the music program at Mico was shaped and adapted to accommodate the development of teacher training for the secondary level specialist teachers. The structure of the curriculum, however, was European in nature with emphasis placed mostly on choir/singing, applied lesson (piano and voice), music theory, music history and classroom methods recorder and or melodica.²⁹³ There were about four faculty members in the department then, and all of them had acquired some training in Europe or had some association with the ABRSM.

Unlike the entry level for its counterpart at the time - the Jamaica School of Music - the Mico Teachers' College accepted students into its music program based on verifiable passes in five GCE level subjects and some placement auditions. There was not much emphasis placed on ABRSM certification. Students with varying levels of music skills were enrolled in the program thus resulting in varying difference in terms of proficiency at the performance level.²⁹⁴ Crawford mentioned that in the past, students took private lessons in addition to what was offered in the regular curriculum in an effort to achieve greater competence in playing instruments.²⁹⁵ Students at the end of the course matriculated with a teaching certificate in education with emphasis in

²⁹² Ibid

²⁹³ Vivian Crawford, interview by Garnet Mowatt, Institute of Jamaica, June 7, 2011.

²⁹⁴ Ibid

²⁹⁵ Ibid

music. However by the 1980s, the program underwent more far-reaching changes and a revamp of the education program occurred resulting in the Diploma in Music Education.²⁹⁶

The diploma in music education program prepared music teachers for the 7th to 9th grade curriculum. Music students pursuing a diploma were also offered a second area of concentration making it a single option or single subject combination. Kerr explained that the single option required students to do extensive work in both areas of specialization. There were several core courses specific to the diploma of music education program that had a total of 31 credits. These courses were: recorder, functional piano, functional voice, classroom ensemble, theory notation, aural and sight singing, methods and materials, listening and music knowledge.²⁹⁷ An important consideration made as part of the music program's development was to include, in the regular curriculum, areas that relate to the Caribbean community such as conga drumming and folk studies. Since the JBTE was the certifying body for teachers, it was then responsible for ensuring that teachers who were certified to practice education displayed competency.²⁹⁸ The Board's understanding of competency hinged on four elements; academic knowledge or content, skill development, pedagogical expertise or methodology and personal qualities.²⁹⁹

The most recent expansion of the music department at Mico University College came in 2008 at a time when it was required by the Ministry of Education that teachers leaving a training institution must have a bachelor's degree. This mandate resulted in the re-examination of several programs including the Diploma in Secondary Music Education; an undertaking that was spearheaded by the present head of the music department, Janet Ismay-Kerr. This development

²⁹⁶ Janet Ismay-Kerr, telephone interview by Garnet Mowatt, June 12, 2012.

²⁹⁷ Ibid

²⁹⁸ "The Mico University College Handbook" 2007-2008

²⁹⁹ Ibid

coincided with a status change at the institution to that of a 'University College' hence the name Mico University College. The Bachelor of Music Education degree emerged from this revision and had enrolled at its initiation four students. It was designed to prepare teachers for the grades seven through 11 curricula. Kerr pointed out that the changes made to the newly developed music education program came as a result of researching other programs across the world as well as incorporating the needs of the Caribbean community.³⁰⁰

The general aim of the music program is to equip the teacher with tools to create a conducive learning environment in the classroom. That aim which was espoused at its inception remains relevant today although it has undergone some adjustment. The goals are to guide students in the realm of great musicianship, critical analysis, effective teaching methodology, rehearsal techniques and classroom management. Kerr stressed that unlike Jamaica School of Music, the College does not focus largely on performing skills, but on the pedagogy, which is the foreground of the institution.³⁰¹ She further elaborated that Mico, unlike other institutions that may offer teacher training programs within a larger program, is firstly a teacher training institution in Jamaica and as such, emphasis over the years has been placed on areas of the teaching process and not just on the content.³⁰²

The secondary music education degree program has a total of 130 credit hours with 60 of those being for specialization areas. In order to qualify for successful completion of the program, students are expected to complete several core courses in general education, teaching practicum as well as courses in music. These courses include: Music Theory and Notation, Instrumental

³⁰⁰ Janet Ismay-Kerr, telephone interview by Garnet Mowatt, June 12, 2012.

³⁰¹ Janet Ismay-Kerr, telephone interview by Garnet Mowatt, June 12, 2012.

³⁰² Ibid

Techniques for the Classroom, Vocal Skills, Aural Skills, Applied Piano and Guitar, Choral Conducting, Composing and Arranging, Music Methods and Curricula, Music Education Philosophy, Listening and Analysis, Functioning as a Music teacher, Ensemble and a course in Survey of Music.³⁰³ In comparison to the past diploma program, students do considerably more work in the specialization area, which invariably enhances their musicianship and thus performing skills.³⁰⁴

The degree program underwent its first accreditation process in 2012 where the program turned out two of its first set of graduates who have acquired jobs both overseas and locally. Notwithstanding, there are several challenges encountered with such a program at the Mico University College. Two of the major challenges the department faces are the lack of resources mainly in terms of physical space and equipment. Kerr mentioned that this directly affects the program, as students are not able to practice effectively due to lack of practice rooms; hence they resort to classrooms for practicing which in advertently affects quality practice time.³⁰⁵ She further emphasized that not having adequate equipment to effectively carry out the necessary classroom activities is detrimental to the smooth running of the program.³⁰⁶

Conclusion

The development of music education programs in Jamaica cumulatively span forty-seven years, from 1966 to 2013. The structure of the programs and the quality of the education process are not only credible but notably, they are one of the country's foremost cultural and educational

³⁰³ Ibid

³⁰⁴ Ibid

³⁰⁵ Ibid

³⁰⁶ Ibid

achievements. It is arguably one of the more popular music programs within the English speaking Caribbean and Jamaica is seen as both leader and trendsetter in music education.

This dissertation has chronicled the evolution of the secondary level music education programs of the island state across three main institutions: Jamaica School of Music, The Mico University College and The Northern Caribbean University. The strength of the Mico University College lies in the area of pedagogy and process. This is based on its unique structure, which has evolved out of its broader education framework as a teaching institution and status as a university college. Although Mico is situated in the middle of the city of Kingston, there is a substantial entry to its music education program from students across the country, perhaps because of its longevity as a teacher training institution. As the first institution to implement the training of music teachers, it has maintained its standard and quality of instruction and stands as a pillar in Jamaica.

Jamaica School of Music, on the other hand, has the distinction of producing student cohorts that are more competent as instrumentalists, primarily because it has operated as a “conservatory” since its inception. Consequently its graduates are more inclined to pursue careers in music performance and this is evidenced by the involvement of many in the entertainment industry. Meanwhile those graduates who are recruited in the secondary education system invariably become reputed as some of the more skilled musicians in the teaching profession. The music education program is undoubtedly one of the more popular offerings at the institution and among its counterparts in the wider Caribbean region due to its overwhelming emphasis on a performance-based curriculum.

Being a faith-based institution of the largest denomination in Jamaica, the Northern Caribbean University has been able to offer an option for music including the music education

program steeped in a strong Christian ethos. It has managed to deliver a music education program that has been consistent, however, its greatest handicap is that it has to date, not received formal accreditation from the national accrediting body, the University Council of Jamaica. As a result of this, the program cannot be marketed with as much rigor as Mico University College or the Jamaica School of Music.

A comparison of the curricula of the music education programs of these three institutions reflects both similarities and some differences but somehow reflect the nature of music teacher training in the country and within the Caribbean. Appendices C, D and E all highlight the required courses for successful completion of these programs. The Jamaica School of Music's curriculum shown as Appendix C, and Mico University College displayed as Appendix E do share similar education and general core courses. Mico, with its emphasis more on teacher training has more heavily weighted credits on some courses than that of Jamaica School of Music. This supports the idea of emphasis placed on the teaching process and the developing teacher, a philosophy that stems from Mico being a teacher training college. The NCU also offers a menu of courses similar to that of the other programs however are reflective of the institution's religious affiliation. Appendix D shows the courses that are offered as part of the music education degree and one recognizes upon close scrutiny that the courses do share the same weight as others in the program. It is important to note that the curriculum of NCU does not focus much on the development of the "teacher," but more on the moral qualities of the individual, which incidentally is a featured characteristic of virtually all program offerings of the institution.

All three curricula focus on the musicianship of individuals preparing for the teaching career. As was mentioned earlier, the aim is to ensure that students are competent musicians

ready for the classroom. After reviewing all three curricula, it is evident that the Jamaica School of Music does extensive work on the principal instrument. As shown in Appendix C, the music education program has principal instrument or applied lessons occurring every semester for the four years of this program. NCU and Mico, both include some work on instruments but not specifically a principal instrument. The fact that all three programs offer a wide range of instrumental skills and courses conducive to the Jamaican context makes them successful and unique in their own way.

Over the last four decades, there has been significant development of music education in Jamaica in the institutions. The music education programs have been and continue to be, in a state of transition as they evolve to meet the international standards of higher education. This study attempted to fill the gap in literature by mapping the development of these programs as they evolve and as such provided a source of information for other investigators. Future studies could examine the growth in the secondary level music education programs as they morph and conduct an evaluation analysis of these programs. Such research could pave the way for future interest in this subject and may also create a forum for comparative analysis of other programs within the wider Caribbean or even North America

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LIST OF APPENDICIES

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APPENDIX A: INFORMED CONSENT

Informed Consent

You are invited to participate in a historical study regarding music teacher education programs in Jamaica. This study is entitled *The Development of Secondary Music Teacher Education Programs in Jamaica*. This study is being conducted as part of the requirements for my doctorate in Music Education in the Department of Music at The University of Mississippi.

The purpose of this study is to examine and document the development of secondary level music teacher education in Jamaica from its inception to its present state. It will also highlight aspects of the curricula and changes over the years.

If you agree to take part in this research study, you will be asked to participate in one face-to-face interview with me that will last approximately 60 minutes. This interview will be digitally recorded and transcribed. The transcript of our interview, along with those of the other participants will be used to chart the development of the relevant programs along with describing the operations of these programs.

Please note that participating in this dissertation research study is totally voluntary and you can refuse to answer any questions without penalty or explanation. Your decision to participate or not will by no means have an impact on any future relationship you may have with The University of Mississippi.

In the event you have questions about this study or need additional information, please feel free to contact me at garnet.mowatt@yahoo.co.uk or 404-984-7137 (mobile)

Thank you.

Garnet Mowatt

APPENDIX B: SCHEDULE OF INTERVIEW QUESTIONS

Schedule of interview questions

1. Does your institution offer a Primary or Secondary Music Education Program?
2. How and when did the music teacher-training program at your institution begin?
3. Briefly explain the structure of the program
4. What is the entry level and background of the students?
5. What are the aims/objectives of the program?
6. What do you regard as the most significant achievements of the program?
7. In your opinion, what have been the greatest challenges/limitations of your music education program?
8. What do you think are the benefits of your program?
9. Are the graduates still in the field of music education? How do you track their progress beyond the terminal point of their respective programs of study?
10. Has a formal evaluation of the program been conducted? What have been the results of such an exercise?
11. What difference, if any, have you observed between the structure and delivery of the program as it was originally conceptualized and how it is being administered?
12. How has your institution responded to the result of such a gap analysis?
13. Briefly explain what philosophies/ideologies underpin your practice as a music educator.
14. What is scope of the curriculum for your music education program?
15. Explain the extent to which the curriculum effectively addresses the needs of the classroom and society.

APPENDIX C:
JSM- BACHELOR OF MUSIC EDUCATION

Bachelor of Music Education – Jamaica School of Music

GENERAL EDUCATION REQUIREMENTS

COURSE	CREDITS
College English I	2
College English II	2
Spanish I	2
Spanish II	2
Information Technology II	2
Ethics, Creativity and Self I	2
Ethics, Creativity and Self II	2
Caribbean History, Culture & Aesthetics I	2
Caribbean History, Culture & Aesthetics II	2

MUSIC EDUCATION REQUIREMENTS

Introduction to Psychology/Philosophy	3
Introduction to Music Education	1
The Emergent Teacher	2
Theory and Practice in Education	3
Teacher, School and Society	2
Understanding Development & Behavior in Learners	3
Academic Writing	2
Technology in Music Education	1
Introduction to Educational Administration	3

MUSIC CORE COURSES

Principal Instrument I	2
Principal Instrument II	2
Principal Instrument III	2
Principal Instrument IV	2
Principal Instrument V	2
Principal Instrument VI	2
Principal Instrument VII	2
Principal Instrument VIII	2
Music Theory I	3
Music Theory II	3

Music Theory III	3
Music Theory IV	3
Aural and Sight Singing I	2
Aural and Sight Singing II	2
Aural and Sight Singing III	2
Aural and Sight Singing IV	2
Keyboard Skills I	1
Keyboard Skills II	1
Keyboard Skills III	1
Keyboard Skills IV	1
Listening and Appraising	1
Choir	1
Vocal Skills I	1
Vocal Skills II	1
Recorder Skills I	1
Recorder Skills II	1
Survey of Jamaican Folk Music	3
History of Jamaican Popular Music	3
Survey of Western Music	3
Guitar Skills I	1
Guitar Skills II	1
Ensemble	1
Percussion – Conga	1
Percussion – Steel Pan	1
Choral Techniques I	1
Choral Techniques II	1
Instrumental Techniques I	1
Instrumental Techniques II	1
Secondary Music Methods & Materials I	2
Secondary Music Methods & Materials II	2
Secondary Music Methods & Materials III	1
Arranging & Composing for the Classroom I	1
Arranging & Composing for the Classroom II	1
Teaching Practicum	15
Electives	4
Reflective Practice & Action Research	4

TOTAL NUMBER OF CREDITS 138

NB: Teaching Practicum, Observation and Teaching Labs = 15 credits spread over years three and four. Reflective Practice and Action Research continues in year 4, semester 2. This action research is conducted during this semester.

APPENDIX D:
NCU- BACHELOR OF ARTS IN MUSIC EDUCATION

Bachelor of Arts in Music Education – Northern Caribbean University

GENERAL EDUCATION REQUIREMENTS

COURSE	CREDIT
Introduction to Principles of Art	3
Oral Communication	3
Computers in Everyday life	3
Fundamentals of Nutrition	3
Freshman Seminar	1
Funda. Of Christian Education	3
Freshman Composition 1	3
Freshman Composition 2	3
Health & Physical Education	2
Fundamentals of Mathematics	3
Principles of Psychology	3
God and Human Life	3
Ethics in Moral Development	3
Daniel	2
Life & Teachings of Christ	3
Beginning Spanish 1	3
TOTAL	44

MUSIC EDUCATION REQUIREMENTS

Child & adolescent Psychology	3
Instructional Technology	3
General Methods	3
Curriculum Development	3
Classroom Test & Measurement	3
Foundations of Education	3
TOTAL	18

CORE MUSIC REQUIREMENTS

Elementary Music Methods	3
Secondary Music Methods	3
Vocal Music for Schools	3
Elementary Supervised Teaching	4
Secondary Supervised Teaching	4
Music History 1	3
Music Repertoire 1	1
Music History 2	3
Instrumental Pedagogy	1
Teaching Woodwinds	1
Instrumental Pedagogy	1
Instrumental Pedagogy	1
Piano Pedagogy	3
Conducting	3
Applied Music and Forum 1	1
Applied Music and Forum 2	1
Recital	0
Christianity and Music	2
Introduction to Music Notation Software	1
Music Theory 1	3
Sight Singing & Dictation 1	1
Music Theory 2	3
Sight Singing & Dictation 2	1
Music Theory 3	3
Sight Singing & Dictation 3	1
Music Theory 4	3
Sight Singing & Dictation 4	1
Form and Analysis	3
TOTAL	70
Total number of Credits	132

APPENDIX E:
MICO- BACHELOR OF MUSIC EDUCATION

Bachelor of Music Education – Mico University College

GENERAL CORE COURSES

COURSES	CREDITS
College English	7
Foundations of Literacy	3
The Emergent Teacher	2
The Teacher, The School & Society	2
Principles of Teaching and Learning	4
Understanding the Learner	16
Personl Development	6

SECONDARY SPECIALIZATION COURSES

YEAR 1

MUSC 1000	Introduction to Music Theory & Notation
MUSC 1001	Instrumental Techniques for the Classroom
MUSC 1002	Introduction to Vocal Skills
MUSC 1003	Introduction to Piano 1
MUSC 1004	Aural Skills I
MUSC 1005	Music Theory I
MUSC 1006	Introduction to Guitar 1
MUSC 1007	Introduction to Guitar 2
MUSC 1008	Introduction to Piano 2
MUSC 2003	Listening & Analysis

YEAR 2

MUSC 2000	Instrumental Skills & Forum I
MUSC 2001	Music Education Philosophy
MUSC 2002	Instrumental Skills & Forum II
MUSC 2004	Aural Skills II

MUSC 2005	The Music Classroom – Reflective Planning & Teaching
MUSC 2007	Conducting I
MUSC 2008	Conducting II
MUSC 2009	Music Theory II
MUSC 2010	Music Methods & Curricula
MUSC 2011	Survey of Music I
MUSC 3003	Instrumental Work for the Classroom

YEAR 3

MUSC 3000	Instrumental Skills & Forum IIIa
MUSC 3001	Choral & Conducting Techniques I
MUSC 3002	Composing & Arranging for the Classroom
MUSC 3004	Functioning as a Music Teacher I
MUSC 3006	Choral & Conducting Techniques II
MUSC 3007	Instrumental Skills IIIb
MUSC 3009	Survey of Music II

YEAR 4

MUSC 4000	Instrumental Skills IVa
MUSC 4002	Instrumental Skills IVb
MUSC 4003	Survey of Music III
MUSC 4004	Functioning as a Music Teacher II
MUSC 4005	Ensemble Time
MUSC 4006	Music Theory Prep
MUSC 4008	Choir for Specialists
MUSC 4009	Music Theory III

ELECTIVES

MUSC 103E	Choir – Elective
MUSC 102E	Steel Pan

MUSC 100E	Vocal Ensemble Performance
MUSC101E	Music Technolgy
MUSC 104E	Guitar Elective
MUSC 105E	Keyboard Elective

ELECTIVES

MUSC 103E	Choir – Elective
MUSC 102E	Steel Pan
MUSC 104E	Guitar Elective
MUSC 105E	Keyboard Elective

CAPE EQUIVALENT COURSES

MUSC 0001	Musicianship & Technology I
MUSC 0002	Musicianship & Technology II

Total credits: 130 credits
60 of which are specialization

VITA

Garnet Christopher Lloyd Mowatt, son of Dudley and Daphne Mowatt, brother to Deneise and Cheryl, was born in Kingston, Jamaica. His formal education began at St. Catherine Preparatory School and then continued through to Calabar High School, where he graduated in 1995. He then continued to Wings Jamaica Limited where he pursued training as a pilot.

Mr. Mowatt began taking piano classes and was successful in the various grades of the Associated Board of the Royal Schools of Music examinations. In 1998 he gained his first music-teaching job at Holy Childhood Preparatory School, where he was responsible for not only teaching general music to all grades but also directing the school's choir and drumming ensemble. While in his second year in this position, he decided to further his studies at the Edna Manley College of the Visual and Performing Arts where he graduated with a diploma in music education. Mr. Mowatt joined the faculty at Papine High School in 2005 as music teacher, where he stayed until 2006 when he entered the Master of Music program at the University of Mississippi.

In 2009 Mr. Mowatt began his doctoral studies at the University of Mississippi. During his program of study, he served in the capacity of Graduate Assistant for the Music Department. He is presently in his first year as a music instructor at the Key School in Annapolis, Maryland.

Mr. Mowatt is presently a member of the National Association for Music Education (NaFME) American Guild of Organists, Organization of American Kodaly Educators, American Orff-Schulwerk Association and Phi Mu Alpha Sinfonia.