INCLUSIVE MUSIC TEACHER PREPARATION IN THE PRESBYTERIAN COLLEGE OF EDUCATION AT AKROPONG-AKUAPEM, GHANA

Samuel Agbenyo

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INCLUSIVE MUSIC TEACHER PREPARATION IN THE
PRESBYTERIAN COLLEGE OF EDUCATION AT AKROPONG-AKUAPEM,
GHANA

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
SAMUEL AGBENYO

May 2022
ABSTRACT

For the past three decades, Inclusive Education (IE) has emerged as a crucial educational agenda all over the world. In this study, IE is the practice of including students with disabilities in the general (music) education classroom, where they are educated together with their typically developing peers. Although IE efforts began in Ghana in 1957, some pitfalls have characterized the implementation process over the years, especially regarding music teacher preparation to implement the policies. Studies have reported a state of frustration among stakeholders, notably the elementary school teachers, who feel inadequately prepared to teach within IE settings. In this case study, underpinned by the post-colonial, the care, the social identity, and the zone of proximal development theories, I investigated the scope of the inclusive music education program, instructional strategies, extent of professional collaboration, resources available, level of preparedness of pre-service teachers to teach music in inclusive elementary schools, and other inclusive teaching strategies that could be employed to improve teacher preparation in the Presbyterian College of Education. I collected data from purposively selected participants (N=21) through focus group discussions, and non-participant observation, observation memos, and interviews, I then transcribe the data and proceed with thematic analysis by means of MS Word and color coding. Findings indicated that PCE practiced inclusive music education while using the traditional teacher preparation curriculum of Ghana. I recommended better funding, and introduction of inclusive music instruction in all colleges of education across Ghana. Further research will investigate the problem of funding for inclusive music education in Ghana. Also,
more research is needed to clarify the attitudinal and perceptual disparities between pre-service music teachers and practicing music teachers with regards to inclusion in Ghana.

Keywords: inclusive, teacher preparation, music education, policies, implementation
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<th>Abbreviation</th>
<th>Description</th>
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<tbody>
<tr>
<td>ASB</td>
<td>Akropong School for the Blind</td>
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<tr>
<td>C-El</td>
<td>Co-Educational Institution</td>
</tr>
<tr>
<td>CoE</td>
<td>College(s) of Education</td>
</tr>
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<td>FCUBE</td>
<td>Fee-free Compulsory Universal Basic Education</td>
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<td>FGD</td>
<td>Focus Group Discussion</td>
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<td>GES</td>
<td>Ghana Education Service</td>
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<td>IE</td>
<td>Inclusive Education</td>
</tr>
<tr>
<td>HI</td>
<td>Hearing Impaired</td>
</tr>
<tr>
<td>VI</td>
<td>Visually Impaired</td>
</tr>
<tr>
<td>TDS</td>
<td>Typically Developing Students</td>
</tr>
<tr>
<td>IEDE</td>
<td>Institute for Educational Development and Extension</td>
</tr>
<tr>
<td>IME</td>
<td>Inclusive Music Education</td>
</tr>
<tr>
<td>JAWS</td>
<td>Job Access With Speech</td>
</tr>
<tr>
<td>MoE</td>
<td>Ministry of Education</td>
</tr>
<tr>
<td>NJACE</td>
<td>Nusrat Jahan Ahmadiyya College of Education</td>
</tr>
<tr>
<td>NVDA</td>
<td>NonVisual Desktop Access</td>
</tr>
<tr>
<td>PCE</td>
<td>Presbyterian College of Education</td>
</tr>
<tr>
<td>PST</td>
<td>Pre-Service Teachers</td>
</tr>
<tr>
<td>PLWD</td>
<td>People Living With Disabilities</td>
</tr>
</tbody>
</table>
SEN    Special Education Needs
SEND   Special Educational Needs and Disabilities
UEW    University of Education, Winneba
ACKNOWLEDGEMENTS

May I seize this opportunity to thank the members of my dissertation committee: Dr. Rhonda S. Hackworth who has also been my advisor, Dr. Elizabeth Hearn, Dr. Andrew Paney, Dr. George Dor, and John C. Leslie. I am grateful to you all for your love, patience, care, and guidance through this dissertation process. Your robust expectations, and ability to see, and break the big picture into manageable pieces for my sake, have all contributed significantly to the success my educational journey. The entire UEW fraternity deserves my utmost gratitude as well. Likewise, I owe utmost appreciations to Dr. Michael D. Worthy, and Dr. Alan L. Spurgeon for the immeasurable expert supports, and encouragements you gave me to make sure that everything went well with me. Undoubtedly, all this was possible due to the amazing leadership, and care provided by my indefatigable chair, Prof. Nancy Maria Balach. My chair, I am really grateful to you.

Furthermore, I thank Mrs. Leigh Jackson, Dr. George Blankson, Dr. Safo Aboaku for your benevolence in helping meet my academic needs over the years. To all other faculty and staff of our department, I say thank you. Also, I cannot take for granted the collective support of my pastors: Rev. Dr. Mozart Dor, Ps. Ps. E. F. Asamoah, Ps. Sammy Adom Amanfo, Ps. W.W. Adranyi, and Ps. Gabriel Siaw. God bless you all. I further thank Rev. Dr. N. A. Siaw, Mr. Sam George, Mr. Osei Yeboah, and Madam Rose Offei all in PCE, for the diverse ways you supported me. Indeed, my Research Assistant, Mr. M. A. Nyamekye did an amazing job, and I am grateful to him as well. Mrs. Esther Evedzi Agbenyo, Ms. Martha Agbenyo, Ms. Kate
Agbenyo, Mr. Peter Agbenyo, Mr. Emmanuel Agbenyo, and Mr. Godwin Agbenyo equally deserve my utmost gratitude for your diverse, and unique contributions to my academic success.

To my wife, Mrs. Vesta Delali Agbenyo, and our children-Noble, Grace, and Prince-I am very thankful to you, and proud of you all for the love, and support you demonstrated to me in the pursuit of this program. Above all, I thank God Almighty who has been my strength and my shield in all circumstances. To all and sundry, I remain grateful.
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## DEFINITION OF TERMS

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<th>Operational Definition</th>
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<tr>
<td>Accommodation</td>
<td>Adaptations used when it is believed that a special needs child can attain the same learning goal as the other children in the class (Hammel &amp; Hourigan, 2017)</td>
</tr>
<tr>
<td>Adaptations</td>
<td>Instructional tools and materials designed for special needs children in order to meet their learning needs (Hammel &amp; Hourigan, 2017).</td>
</tr>
<tr>
<td>Closed-circuit television</td>
<td>A large, heavy (often table-top) electronic device consisting of a camera and screen, used as reading aid that magnifies text on the screen for low vision users (Baker &amp; Green, 2017).</td>
</tr>
<tr>
<td>Video Magnifier (VM)</td>
<td>A large, heavy (often table-top) electronic device consisting of a camera and screen, used as reading aid that magnifies text on the screen for low vision users (Baker &amp; Green, 2017).</td>
</tr>
<tr>
<td>Embosser (Braille)</td>
<td>A device, like typewriter, for producing braille on paper. An example is the Perkins Braille (Baker &amp; Green, 2017).</td>
</tr>
<tr>
<td>Hearing-Impaired</td>
<td>A term often used to describe people with any degree of hearing loss, from mild to profound, including those who are deaf and those who are hard of hearing <a href="http://www.deaflibrary.org">www.deaflibrary.org</a>).</td>
</tr>
<tr>
<td>Medical Model of Disability</td>
<td>A worldview which says that disability is a disease, a biological impairment or difference. This model suggests that disability should be ‘fixed’ by medical treatment and others such as rehabilitation (Barnes, 2010; Retief &amp; Letšosa, 2018).</td>
</tr>
<tr>
<td>Social Model of</td>
<td>A worldview which says “it is society which disables people with</td>
</tr>
<tr>
<td>Term</td>
<td>Description</td>
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<tr>
<td>------------------------------</td>
<td>---------------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Disability</td>
<td>impairments, and therefore any meaningful solution must be directed at societal change rather than individual adjustment and rehabilitation” (Barnes et al., 2010:163).</td>
</tr>
<tr>
<td>Bio-Psycho-Social (BPS) Model of Disability</td>
<td>“A synthesis of the medical and social models” It proposes that disabilities are caused by physical (environmental) or biological problems, or both. (Barnes 2011, p. 64).</td>
</tr>
<tr>
<td>Modification</td>
<td>Adaptations that are design with different goals in mind, in order for the child to achieve the highest possible learning success (Hammel &amp; Hourigan, 2017)</td>
</tr>
<tr>
<td>Inclusion/mainstreaming</td>
<td>A system of education in which all students are entitled to equal access to all educational opportunities, irrespective of any form of disability one may have (Jellison &amp; Draper, 2015)</td>
</tr>
<tr>
<td>Inclusive Practices:</td>
<td>Strategies/behaviours that teachers use to ensure that students with diverse abilities can learn in regular classrooms (Finkelstein et al., 2019)</td>
</tr>
<tr>
<td>In-service teacher</td>
<td>An individual who is a qualified educator currently employed and practicing in a school (Cook, 2017)</td>
</tr>
<tr>
<td>Integration</td>
<td>A system of education in which students with disabilities are admitted into the mainstream classroom after they have been “prepared” and they have “proven their readiness” to move to a general education environment (Taylor, 1988, p. 223).</td>
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<tr>
<td>Term</td>
<td>Description</td>
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<td>Pre-service teacher (PST)</td>
<td>An individual who is currently enrolled in a teacher preparation program with the aim of being a future educator (Cook, 2017). In this research, PST were all in their final year of a four-year Bachelor of Education degree.</td>
</tr>
<tr>
<td>Reflective Practice</td>
<td>A process in which the teacher engages in thoughtful analysis and self-evaluation of their own lessons for the purpose of determining alternatives approaches for continual professional development (Clarke et al., 2012).</td>
</tr>
<tr>
<td>Visually-Impaired</td>
<td>An umbrella expression which refers to various levels of loss of normal sight (Baker &amp; Green, 2017).</td>
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CHAPTER ONE

INTRODUCTION

Background of The Study

For the past three decades, inclusive education has emerged as a crucial educational agenda all over the world (Buchner et al., 2021). In the context of this research, inclusive education is defined as the practice of including students with disabilities in the general education classroom (Arends, & Kilcher, 2010). An inclusive education context provides students with disabilities the necessary services within the general education setting, where they are educated together with their typically developing peers (Cook, 2017).

From several indications, inclusive education has become a global concept fueled by international declarations such as the Convention on the Rights of the Child (UN, 1989) and the Convention on the Rights of Persons with Disabilities. As a result, countries from all continents started their journeys toward inclusion (UN, 2006).

At the World Conference on Special Needs Education held in Salamanca, Spain, from June 7 to 10, 1994 the treaty referred to as “The Salamanca Statement” was signed, which stipulated that “disabled children should attend the neighborhood school that would be attended if the child did not have a disability” (UNESCO, 1994, p. 6). The statement argues that every child has a basic right to education, every child has unique characteristics, interests, abilities and learning needs. Therefore, education services should take into account these diverse characteristics and needs, and those with special educational needs must have access to regular schools (UNESCO, 1994).
The Salamanca statement further emphasized that schools with an inclusive ethos constitute the most effective way to combat discriminatory attitudes, create welcoming and inclusive communities, and achieve education for all. Such schools provide effective education to the majority of children to improve efficiency and cost-effectiveness. The statement asked governments to give the highest priority to making education systems inclusive, adopting the principle of inclusive education as a matter of laws or policies. As a result, several countries across the globe have signed up for inclusive education. Examples include the USA, Finland, Thailand, Singapore, Hong Kong, South Africa, and Ghana (Nketsia, 2018).

Ghana’s concept of inclusive education, however, is aligned with her Free Compulsory Universal Basic Education (FCUBE) policy - increasing access, retention and participation of all students of school going age in education and not the movement and provision of education to children with disabilities in regular schools (Opoku et al., 2015). This suggests that Ghana’s inclusion focus has been on elementary schools, with secondary schools, teacher training colleges, as well as universities being inadvertently neglected. Al-Shammari et al. (2019) argue that “it is essential to point out that Ghana failed to introduce the policy in all public schools in 2015 which was a target set for all schools to accept students with disabilities” (p. 17).

Furthermore, it raises a concern to discover that very little has been achieved regarding inclusive music education in several countries. In Ghana, the slow implementation of inclusive music education has been attributed to factors such as (a) public prejudicial perception of persons with special needs, (b) architectural barriers, (c) inadequate assessment facilities, (d) inaccessible curriculum, (e) curriculum inflexibility, and (f) ineffective or inadequate pre-or post-planning in special education needs for elementary school teachers (Botts & Owusu, 2013). Among the
numerous hindrances, this study seeks to have an in-depth investigation of the elementary music teacher preparation in Ghana, using the Presbyterian College of Education as a case study.

**Problem Statement**

In spite of Ghana’s strong inclination towards inclusive education, with a concentration on the elementary school, teacher preparation in the country falls short of inclusive practice (Adera & Asimeng-Boahene, 2011). I find this to be problematic, since I agree with Opoku et al. (2021) that teachers are at the heart of implementing inclusive education, and that they should be supported and trained to adopt different teaching strategies to support diverse students within the classroom context. Since the beginning of the implementation of inclusive education in Ghana, it has been reported that there many challenges affecting how it has been interpreted and operationalized at various levels of schooling (Mprah et al., 2016). For example, it was identified that teachers lacked the prerequisite skills to fully practice inclusive education within a classroom setting, as they reported a sense of unpreparedness in their ability to effectively teach students with Special Education Needs (SEN) and disabilities (Mamah et al., 2011). Agbenyegah and Deku (2011) argued on the need for a collective attention toward successful inclusive education, indicating that:

> Learning to teach in an inclusive setting is a highly complex and dynamic activity, and much to do with context that uses a ‘whole school approach.’ A whole school approach to inclusive education involves using multiple strategies that have a unifying purpose and reflect a common set of values. It requires that policy makers, teacher educators, teachers, parents, students, and the community working together to create an education environment that promotes equal opportunity for learning and wellbeing on social and emotional levels. (p. 8)
Contrary to this argument, Agbenyegah and Deku (2011) observed that the pedagogical archetypes in practice in teacher training institutions and schools in Ghana lack the required expertise to address the complexity of teaching in inclusive classrooms. They therefore concluded that the inclusive elements of the education policies over the years have remained on paper without their real meaning being experienced in schools. This conclusion corroborated the view of Carrington et al. (2010) that inclusive learner achievement in Ghana can be compromised unless teacher training programs change course to embrace a new wave of pedagogical practice that prepares the preservice teacher to function effective in the inclusive school context.

The problem then is that pre-service elementary school teachers in Ghana have not been offered the needed teaching-learning skills that could improve their preparedness to teach music in the inclusive classroom. Unfortunately, research on Ghanaian inclusive music education has not received much attention that will help bring about the necessary invigoration to the teacher preparation component of the music education discourse (Deku & Vanderpuye, 2017). This was the sort of situation that Jellison and Draper (2015) lamented earlier when they indicated that:

The small number of studies in inclusive settings was not unexpected, although it was concerning. We expected to find few studies for the first several years after the passage of IDEA in 1975 (the first we found was published in 1978); however, none were found after 2007, and across almost 40 years of music research, only 22 inclusion studies were identified; less than half were in music classrooms (all K–6), and none were at the secondary levels; music learning variables were rarely examined; and only three studies were published in music education journals. (p. 329)
The research deficit in inclusive music education is perhaps, alarming in the context of Ghana. The reason is that one can hardly find an extant work on inclusive music education in Ghana, although a few studies are available on other parts of the Sub-Saharan West Africa (Hoffman, 2012) and South Africa (Woodward, 2007). This study was therefore, meant to contribute to knowledge in the field, while helping fill the gap in music education literature.

**Purpose of the Study**

The purpose of this case study was to explore the inclusive music education program in the Presbyterian College of Education (PCE) at Akuapem-Akropong in Ghana, and to find out the scope of the program, instructional techniques being used, and resources available for the program. The study also sought to find out challenges facing the inclusive music program in the college, and contribute towards means of promoting the practice.

**Research Questions**

This study was guided by the following research questions:

1. What do participants consider to be the scope of the inclusive music education program at PCE?
2. By which instructional strategies are pre-service teachers taught at PCE?
3. In which ways do participants perceive themselves to be practicing professional collaboration in the PCE inclusive music education program?
4. In the views of participants, what are the resources available for the inclusive music education program at PCE?
5. What are the perceptions of the pre-service teachers about their preparedness to teach music in inclusive elementary schools when they graduate?
6. Which other inclusive teaching strategies could be employed to improve teacher preparation in the PCE?

Chapter Summary

Chapter one offers a background to the study, explaining the need to conduct it. It outlines the global drive for inclusive (music) education, for which Ghana signed up over three decades ago. The chapter then indicates the slow pace of inclusive music education process in Ghanaian schools, and further attributes the problem to inadequate teacher preparation. Furthermore, the scarcity of research in Ghanaian inclusive music education is particularly stressed, with the need to fill that literature gap. The purpose of the study is therefore stated as seeking to explore the inclusive music education program in PCE in Ghana; to find out the scope of the program, instructional techniques being used, as well as resources available for the program. Six questions are set to guide the research process.
CHAPTER TWO

REVIEW OF RELATED LITERATURE

An Overview of Inclusive Education

“Any group of students has a wide range of abilities, and each student presents a special need in terms of the best way to reach their maximum learning potential” (Ott, 2011, p. 1). While some students may be gifted, others are challenged, and each may need a level of modifications to the curriculum in order to succeed (Ott, 2011). For example, visual impairments among students range from low vision to blindness and can demand a variety of strategies (Hourigan, 2008). This demand requires music educators to work closely with the special education team in their school district including the assigned vision teacher where applicable, and consult the student’s Individual Educational Program (IEP) to match any and all accommodations and learning supports. These supports may include an assistive device such as a cane, technology and transcription software such as a Braille printer to translate text and music, a therapy animal such as a seeing-eye dog, or a teacher aide, depending on the student’s educational needs (Fautley & Daubney, 2018).

In an inclusive education environment, where these supports are not properly embedded in the instructional process, much of what the traditional music teacher teaches is not accessible to all students, especially those with disabilities who need accommodations and adaptations to access the curriculum (Sobol, 2008). Similarly, Lubet (2009) argues that curricula and institutions grounded in the Western classical music canon and its pedagogical regime of ‘talent’, ranking, and competition serve more to deprive students of music than provide it, particularly true of students
with disabilities. However, Jellison (2012) posited that the regular music curriculum offered to typically developing students in the inclusive setting “will be accessible as possible to students with disabilities if designed to be flexible and adaptations meet students’ needs” (p. 68). Hence, the teacher’s conversance with the concept of inclusive education is key to success of their teaching and learning engagement with all students (Bates, et al., 2020).

There are many discussions about what inclusive education means, what it should involve, and how it can be enacted (Fautley & Daubney, 2018). But in the context of this research, inclusive education, which is also referred to as inclusion or mainstreaming is defined a system of education which is “… based on the concept of social justice, by which all students are entitled to equal access to all educational opportunities, irrespective of disability or any form of disadvantage.” (Kirschner, 2015, p.1).

Other authors have described inclusive education as a multi-dimensional concept that includes the celebration and treasuring of differences/diversity, consideration of human rights, social justice, and equity issues, as well as utilization of a social model of disability and a socio-political model of education (Boyle et al., 2012; Mitchell, 2015). It also encompasses the process of school transformation and a focus on children’s entitlement and access to education (Slee, 2011).

According to Slee (2011), core inclusive principles acknowledge that (a) children have a wide diversity of characteristics and needs, (b) difference is normal, (c) children with disabilities should attend their neighborhood schools, (d) schools need to accommodate all children, (e) community participation is essential for inclusion, (f) child-centered pedagogy is central to inclusion, (g) flexible curricula should adapt to children, not vice versa, and (h) inclusion needs proper resources and support. These principles seek to suggest that inclusion is vital to human
dignity and the enjoyment of full human rights. Inclusive schools benefit all children because they help create an inclusive society and improve the efficiency and cost-effectiveness of the education system (Loreman et al., 2014).

**Theoretical and Philosophical Constructs in Inclusive Education**

According to Ertmer and Newby (2013) instructional theories provide curriculum designers and implementors with instructional strategies and techniques verified to facilitate teaching and learning in classrooms, including implementation of inclusive educational practices for students with special needs, especially in general education settings. These instructional strategies and techniques include modifications of curricula and instructional design, the development of structures, and the use of evidence-based practices. There are several instructional theories. However, Al-Shammari et al. (2019) state that “Three major theories are considered to underpin inclusive education.” (p. 409). These are: (a) The Behaviorism theory, (b) The Cognitivism theory, and (c) The Constructivism theory.

Effective inclusive education practices should incorporate ideas from each of these theories so that teachers can successfully make curricular and instructional decisions for each student (Al-Shammari et al., 2019). Therefore, each of these learning theories underpinning inclusive education practice is theoretically and practically illustrated in subsequent paragraphs.

**The Behaviorism Theory in Inclusive Music Instruction**

Theoretically, behaviorism is one of the classic theories of learning and also recognized as the oldest (Nalliah & Idris, 2014). Behaviorism is known as a predominant psychological model (Harold & Corcoran, 2013), as suggested by the metaphor for, “learning as the acquisition of stimulus-response pairs” (Al-Shammari et al., 2019, p. 409). Behaviorists believe that the objective of the theory is to help the learner gain the knowledge of reality (Hickey, 2014).
Behaviorism occurs when consequences are associated with the stimulus or response that is followed by reinforcement to be maintained (Ertmer & Newby, 2013).

In practical terms, behaviorism-informed inclusive education practices include the application of behaviorism in inclusive education settings, which is demonstrated in the emphasis on student behavior and performance in manipulating stimulus materials (Ertmer & Newby, 2013). Examples of behaviorism-informed inclusive education practices are implanted in well-known instructional approaches such as explicit or direct instruction (Al-Shammari, 2019; Steele, 2005). Practices based on explicit or direct instruction are systematic, involving a step-by-step process provided by a teacher, and followed by students during instruction (Harold & Corcoran, 2013; Zhang et al., 2016). These practices have shown positive research results among students with special needs in general education classrooms (Al-Shammari et al., 2008).

In addition, explicit or direct instruction-oriented practices that break down tasks into their smallest elements are widely used for teaching students with special educational needs in inclusive education classrooms (Steele, 2005). During the instructional process, behaviorists assess learners to determine at what point to begin instruction and which reinforcers are most effective. The teacher’s role during the process is to: (a) determine which cues can elicit the students’ desired responses; (b) arrange practices where prompts are paired with the target stimuli which are expected to elicit the responses in the ‘natural’ setting; and (c) arrange environmental conditions so that students can make the correct responses in the presence of those target stimuli and receive reinforcement for those responses (Ertmer & Newby, 2013; Hattie, 2008). Zhang et al. (2016) therefore concluded that since the behavioristic classroom focuses upon condition-responses, assessment, evaluation, and feedback, all are considered ideal methods for testing the transfer and generalization of knowledge gained.
Cognitivism Theory in Inclusive Music Instruction

The cognitivism theory essentially focuses on the attributes of one's thinking, memory, self-reflection, and motivation to learn (Yilmaz, 2011). Piaget argued that "during each developmental stage, the ability to learn and the process of learning is different" (Evgeniou & Loizou, 2012, p. 66). According to Evgeniou and Loizou (2012), this theory acknowledges the processes of mental planning, goal setting, and organizational strategies by focusing on the learner’s mental activities that influence responses to given situations.

They also suggested that the cognitive theory places emphasis on making knowledge meaningful and helping learners be more organized and able to relate new information to knowledge that is previously acquired. In addition, cognitivist approaches emphasize thought processes and their importance in learning, including memory, thinking, reflection, abstraction, and metacognition, which are all needed in the instructional process (Petersen, 2014). Therefore, cognitivist instruction "must be based on a student's existing mental structures or schema to be effective" (Ertmer & Newby, 2013, p. 60).

In practice, cognitivism-informed inclusive education activities involve emphasis on mental information processing and interactions in guiding student learning (Ertmer & Newby, 2013). Students are encouraged to express and connect their prior knowledge, learning experiences, and abilities to learn new information being provided to them. For instance, instructional strategies such as framing, outlining, mnemonics, concept mapping, and advance organizers are specifically used to support the cognitive needs of students with special educational needs (West et al., 1991).

According to Tunmer et al. (2002), four specific principles that have direct relevance to cognitivist instructional design practices comprise: (a) emphasis on the active involvement of the
learner in the learning process, (b) use of hierarchical analyses to identify and illustrate prerequisite relationships, (c) emphasis on structuring, organizing and sequencing information to facilitate optimal processing, and (d) creation of learning environments that allow and encourage students to make connections with previously learned material, including recall of prerequisite skills, use of relevant examples, analogies.

Cognitivism-based inclusive education practices are implemented by applying different instructional approaches focused on learning activities, such as note-taking (Boyle & Rivera, 2012), underlining (Swanson et al., 2014), summarizing (Wittrock & Alesandrini, 1990), writing to learn, outlining and mapping, and use of the PQ4R- Preview, Question, Read, Reflect, Recite, Review- method (Slavin, 2009).

**Constructivism Theory in Inclusive Music Instruction**

Bada and Olusegun (2015) described the constructivism theory as one that focuses on creating cognitive tools that reflect the wisdom of the culture in which they are used as well as the insights and experiences of learning. Constructivism involves a person understanding the importance of the social dimension during the learning process. Hausfather (1996) stressed the social role of learning because of its impact on cognitive development through learning and interaction between children and their peers, parents, and teachers. Constructivists believe that an understanding of the brain informs teaching and learning (Lenjani, 2016; Shi 2013). Hence, Akpan and Beard (2016) argued that:

Constructivist teaching philosophy is all about accepting student autonomy where student thinking drives the lessons, where dialogue, inquiry, and puzzlement are valued and assessing student learning is in the context of teaching. It helps teachers to draw on new ideas as they make decisions about which teaching
techniques are most appropriate for all students to learn. …constructivism is the best paradigm for teaching all learners, but particularly students with special educational needs. (pp. 392-393)

The key to constructivism is that learning should include meaningful, learner-centered, task-based, hands-on and minds-on activities which are closely related to practical and real-life experiences (Lenjani, 2016). Possible strategies for exploring these topics with this theory include: situating tasks in real-world contexts and using real-life examples, presenting multiple perspectives (collaborative learning to develop and share alternative views), using social negotiations (debate, discussion), encouraging reflective awareness, and providing considerable guidance on the use of constructive processes (Ertmer & Newby, 2013; Liu & Ju, 2010).

In a theoretical examination of inclusive education in view of America’s No Child Left Behind Act of 2001 and now, Every Student Succeeds Act of 2015, Hulgin and Drake (2011) argue that “Inclusive education requires a constructivist approach to teaching and learning” (p. 395). They argued that making this fundamental shift involves an explicit critique of assumptions, practices, and structures associated with a positivist approach. (Steele, 2005) suggested that practices such as “teaching students to summarize, paraphrase, predict, and use visual images, helps students with learning disabilities understand and remember concepts being learned” (2005, p. 2). These practices provide the opportunity for students to co-construct knowledge gained, which includes ways of supporting these children in their immediate contexts within their communities (Botha & Kourkoutas, 2016; Hattie, 2008).

**Philosophical Constructs**

According to Hornby (2015), exegesis in the inclusive education ideology is built on a four-prong philosophy as follows: Firstly, providing all learners with challenging, engaging, and
flexible general education curricula; secondly, embracing diversity and responsiveness to individual strengths and challenges; thirdly, using reflective practices and differentiated instruction; and finally, establishing a community which is based on collaboration among students, teachers, families, other professionals and community agencies. This philosophical perspective explains the postulation of Agran et al., (1999) that inclusive education aims to provide a facilitative and constructive focus for improving the education of children with special needs, like their typically developing peers.

Finally, Hammel and Hourigan (2017) articulated their “Label-Free” philosophy of inclusive music education which “aims at preserving the individual learner’s personhood as music educators pursue understanding, support, rights, and responsibilities of each learner” (p. xvii). This philosophy emphasized the music teacher’s determination to create the needed classroom environment to promote affective, effective, and efficient music education for students with and without special needs. Bearing in mind the mission of the National Association for Music Education (NAfME) … “to advance music education by promoting the understanding and making of music by all” (Blakeslee, 2019, p. 4), an important way of pursuing this mission successfully is to foster a label-free music instruction in our (inclusive) schools for the benefit of all learners.

Some Debates on Inclusive Education

“The most debated issue currently regarding the education of children with special educational needs and disabilities (SEND) is that of inclusion” (Hornby, 2015, p. 234). In spite of the strong justifications advanced for the inclusive education in many countries, there have been several debates concerning the system (Hornby, 2011). Some areas of these debates have
been highlighted in this literature review. These include definitions, rights, peers, etiology, finance, and research evidence as explained in the next paragraphs.

There is disagreement about the definition of inclusion. Norwich (2010) argues that definition and use of the term ‘inclusion’ are seriously problematic due to its ambiguity. This issue of ambiguity is also reported within the context of Finland (Laes, 2017). Similarly, Armstrong et al. (2010) observe that ‘inclusion’ is used in so many different ways that it can mean different things to different people, or all things to all people; unless it is clearly defined it becomes meaningless. The most serious issue about the meaning of inclusion is that which is caused by confusing the concept of social inclusion with inclusive education for children with special needs. ((Armstrong et al., 2011; Anastasiou & Kauffman, 2012).

Also, a key argument that has remained in favor of full inclusion is that it is a basic human right of all children to be educated alongside their typical peers, based on their interests, needs and abilities (Bukvić (2014; Carroll et al., 2003). Others also believe that to segregate children for any reason constitutes a denial of their human rights (De Beco, 2018; Niemeyer, 2014). However, in the view of Thomson (1990), just because someone has a human right to a certain option does not mean that it is an obligation, or that it is morally the right thing for them to do. So, although their human rights allow special needs children to be educated alongside their mainstream peers, for some of them this may not, morally, be the right or best option. “What is a manifest good in society, and what it is my right to have . . . may not be what is best for me as a schoolchild” (Terzi, 2010). Besides, the right to an appropriate education which meets children’s specific needs is more important than the right to be educated alongside their mainstream peers. Therefore, it cannot be morally right to include all children in mainstream classrooms if this
means that some of them will not be able to receive the education most appropriate for their needs, while it is claimed they are among their peers (Kauffman & Badar, 2014a; Terzi, 2010).

Furthermore, while Cook (2017) opines that one of the hallmarks of inclusive education is that children with special needs are educated alongside their mainstream peers, Warnock contends: “Inclusion is not a matter of where you are geographically, but where you feel you belong’ (Terzi, 2010). Therefore, Sen (2009) suggests that children should be given the freedom to choose, and attend schools where they feel most belonging.

Finally, a study (Felder, 2018) which was conducted at the University of the Free State and the University of Venda on fourteen SEN subjects revealed that disagreements regarding funding is one of the main reasons many prospective inclusive students do not make it to university. Various solutions have been proposed to address the problem of funding but there is still no agreement on what should be the most satisfactory funding model (Terzi, 2010). There has been no consensus about the cost effectiveness of running either inclusive education or special facilities. Some special school proponents aver that inclusive education seems to be cheaper in the short term than special education but it may not be in the longer term. Hence, they argued that there no need for inclusive education on the basis of cost effectiveness (Chesmore et al., 2016; Temple & Reynolds, 2007).

Implementation of Inclusive Education

Although debates persist, and no global consensus on definition and standardized set of procedures that must be followed in order to practice inclusive education (Kirschner, 2015), its implementation has been a goal in many countries including (Vaz et al., 2015). In such countries, government policies advocate for the inclusion of children with disabilities within regular classrooms. Yet, Forlin and Chambers (2011) opined that advocacy alone does not guarantee that
the policy is favorably accepted by those on the frontline of implementation, especially the classroom teachers. Music teacher attitudes to inclusion, and expectations from the policies constitute a significant factor in building an inclusive environment since teacher-attitude could promote or stifle the successful implementation of inclusive classrooms, and equitable participation of all students (Forlin & Chambers, 2011).

In mixed-methods study, Gerrity et al. (2015) sought to identify and define the conditions that facilitate learning in music among students with special needs within an inclusive school setting. Children with special needs met once a week for ten consecutive weeks and received instruction primarily in music as well as the other arts. The children completed pre- and post-test evaluations that served as measurements of musical ability and growth. A paired-samples t-test revealed a significant difference, $t(15) = -3.0$, $p = .009$, $d = .87$ between pre- and post-test scores. Additionally, all of the study participants (the children, each child’s parent and/or guardian, university students serving as mentors, and professionals who supervised the program) completed semi-structured interviews in order to determine the conditions that may have led to the children’s inclusive musical growth. Qualitative results corroborated the quantitative results and indicated that repetition, student choice, and increased response time were considered important teaching strategies that led to inclusive student growth and learning.

However, the study further revealed that common practical concerns raised by music teachers included: difficulty in accommodating the individualized time demands of students with disability without disadvantaging other students in the classroom, apprehensiveness about the quality and quantity of work output of children with disabilities, inadequate support services, and limited training and competence in supporting inclusive educational practice. The authors also noted that severity of the disability that music teachers are required to accommodate within their
classrooms is inversely associated with their attitude and preparedness towards inclusion. That is, the more severe the child's disability; the less positive their attitude is towards inclusion, partly due to low level of training received on inclusive music instruction (Kozleski et al., 2011).

In order to facilitate learning in an inclusive classroom, Gerrity et al. (2013) identified three main conditions which the teacher must put in place following proper training. These include effective teaching strategies, purposeful behavioral plan, and ensuring enabling environment. According to the authors, effective teaching strategies include repeating key concepts multiple times, creating opportunities for student choice to ensure that students have enthusiasm in what they do in their learning process. Effective teaching strategies also include increased response time to give students ample opportunity to respond to instruction of the teacher, according to their individual differences in the inclusive classroom.

Although repetition is ideal in any teaching and learning context, Casale-Giannola (2012) stresses that it is especially considered a necessary strategy when working with special needs children. “Repetition supports learning and using information well. Peer tutors or parents can help to pre-teach and re-teach their students” (p. 37). The importance of repetition in inclusive education was affirmed when a visually impaired music student, Christopher, disclosed about his teacher thus “I really hadn’t developed a good way to learn by ear, and so just the repetition of what she would play . . . helped me develop my ear and to be able to start playing by ear” (Gerrity, 2017, p. 181).

Behavioral plan entails setting up specific guidelines to clarify what constitute acceptable and unacceptable behaviors, monitoring students along the plan, and providing appropriate approval techniques and reward system for appropriate behaviors while ignoring and disapproving inappropriate behaviors as may be appropriate (Madsen & Madsen,
Enabling Environment has to do with having in place clear directions and expectations. It also includes fostering a positive atmosphere that is free of distractions. According to Gerrity et al. (2017) special need students, such as those with visual challenges, are successful with learning when provided with clear instruction with as little language as possible.

**Effective Inclusion in the Music Classroom**

Although inclusive education is often difficult to implement (Alhasan, 2014), successful educators have found that employing certain instructional recommendations can help meet the needs of students with varying abilities (Hammel, 2004). Typical among these recommendations are teaching strategies. Teaching strategies refer to any number of teaching approaches that address the needs of students with a variety of backgrounds, learning styles, and abilities (Bukvić, 2014).

Darrow & Adamek (2018) postulate that in order to develop effective inclusive strategies, music educators need to collaborate with other professionals in the school to gather information about students’ abilities and special needs. Important information includes (a) the student’s strengths or special skills, (b) the student’s disability characteristics, limitations, or weaknesses, and (c) useful strategies for working with the student. Simple forms asking for this information can be created and then distributed to classroom teachers, special education teachers, administrators, specialists, parents, and, in some cases, the student. The authors indicated that this information-gathering approach provides a means for consistent teaching strategies and expectations of the music teacher, thereby increasing students’ successes in music learning. This approach supports the views of Hammel and Hourigan (2017) on the need for professional collaboration in inclusive education contexts.
Instructional Strategies for Inclusion

Two main inclusive strategies are accommodation and modification (Darrow & Adamek, 2018; LeRoy & Simpson, 1996). Believing that the special needs student can achieve the same level of participation or accomplishment as the typically developing student in the class but needs additional support (Cook, 2017), the inclusive music teacher accommodates. Examples of accommodation include enlarging music for students with vision loss, using a microphone for students with hearing loss, having a student with attention deficit hyperactivity disorder (ADHD) sit where there are no distractions, or allowing students to use adapted instruments that enable them to play the music as written (Winter, 2006).

When the student is not able to complete the same assignment or participate in the same way as other students due to the nature of their disability, the teacher uses modification. Examples of modification include allowing a student to play an alternate part such as an ostinato or descant, or only the downbeats in a particularly difficult passage if they are unable to play the part as written. According to Hammel and Hourigan (2017), it is a legal responsibility for teachers to apply these strategies in the inclusive music classroom.

Once the inclusive music classroom has been prepared, IEP and 504 Plans have been reviewed, and relationships with members of the team have been established, music educators are ready to apply adaptations and accommodations for students with special needs. It is a legal responsibility to apply these strategies in the music classroom. More important, it is good teaching to treat each student as an individual and to give everyone the tools he or she needs to be successful in the music class (those with special needs and those without special needs). This is the essence of fairness in education. (p. 83)
Notable instructional approaches to inclusive education include the Universal Design for Instruction (UDI), Differential Instruction, and Adaptations (McGuire & Scott, 2006). UDI operates on the premise that the planning and delivery of instruction, as well as the evaluation of student learning, can incorporate inclusive attributes that accommodate learner differences without excluding learners or compromising academic standards, thereby extending access in educational environments (Rao et al., 2014). Burgstahler (2009) indicated that UDI is an instructional mechanism which is meant to create an enabling educational environment for all students, including those with and without disabilities to achieve their learning goals.

Students are in school to learn and instructors share this goal. How can educators design instruction to maximize the learning of all students? UDI provides a framework for inclusive instruction. You can apply this body of knowledge to create courses that ensure lectures, discussions, visual aids, videos, printed materials, labs, and fieldwork are accessible to, usable by, and inclusive of all students. (p. 1)

Examples of UDI are real-time captioning of lessons for students with hearing losses, use of text-to-speech technology, or tactile graphs and maps for students with vision losses. Applying the principles of universal design requires flexibility; flexible goals, instructional methods, materials, and assessments that can accommodate all students.

Universal design for learning (UDL) is an alternative name for UDI. It calls for the use of diverse strategies to ensure that every student is properly engaged to participate actively in the lesson. When using the principles of UDL, teachers must consider three different elements of instruction (Darrow & Adamek, 2018) as follows:
The first consideration is related to the presentation of materials to the students in question. There may be multiple ways to present materials, including using visuals, manipulatives, and technology to make the materials more readily understood and accessible. The second consideration is related to ways students can respond to materials and demonstrate knowledge and understanding, such as by writing, singing, playing, composing, and so on. The teacher should create flexible opportunities for the individual student to utilize any of these ways depending their special needs. The third consideration is how to engage students in the learning process by determining what interests and motivates them, such as using electronic games, popular music, videos. (p. 62)

The use of Differentiated Instruction (DI) involves working with groups of students, and individualizing the curriculum for students within each (specific) group. According to Darrow and Adamek (2018), DI shares many of the UDI goals for teaching and promoting student-learning, with established initiatives to cater for student differences and to ensure students have adequate opportunity to learn in ways that are most suitable to their individual needs. Both UDI and DI include built-in supports for students and suggest scaffolding instruction. However, DI differs from UDI in how and when instructional adjustments are made for students. This observation confirms the indication y McGuire & Scott (2006) that while DI employs of formative assessments with concurrent adjustments within the curriculum, UDI assessments are usually medium to long-term oriented.

**General Models for Inclusive Teacher Preparation**

Studies suggest that teachers are often in a state of ignorance, fear, prejudice, or lack of confidence during their initial experience with pupils with disabilities (Adjepong, 2018; Arbeiter
& Hartley, 2002; Forlin, 2010). However, with appropriate experiential preparation over time, there is a personal change toward the development of relationships, confidence, skills, and coping strategies (Giangreco et al., 1993). Therefore, many teacher-preparation programs have incorporated a number of innovative practices to help equip pre-service teachers to work effectively within inclusive school settings.

One key trend in teacher education programs that prepare preservice teachers to teach in inclusive settings has been the restructuring of preservice teachers’ field experiences through work with special populations (Strawderman & Lindsey, 1995). That is, preservice teachers are offered extensive field-based experiences in inclusive settings (Wolfberg et al., 2009). Several studies indicate that some pre-service teacher preparation programs have combined structured fieldwork experiences, such as interactions with People With Disabilities (PWD), and with information-based instruction to effectively improve pre-service teachers’ knowledge of disability and attitudes toward disability and inclusion ((Arbeiter & Hartley 2002; Carroll et al., 2003; Dart, 2006; Campbell et al., 2003; Hastings et al., 1996; Specht et al., 2015)).

The attitudinal changes reported in these studies were generally attributed to carefully planned and supported personal exposure to, and experience with children with disabilities (Forlin & Chambers, 2011). The exposure and experience involved pre-service teachers spending considerable time in the community and having direct and systematic contact with PWD (Sharma et al., 2008; Sokal & Sharma, 2014).

Further evidence also indicates that reflective practices in teacher preparation programs, such as self-evaluation of their own lesson plans, is very productive (Clarke et al., 2012) and is a key area of competence to ensure teachers’ continuous personal professional development (Jelas,
2010). The essence of the preservice teacher’s reflective practice was expounded (UEW-IxDE, 2015), indicating that:

This aspect of the program emphasizes the importance of thoughtful analysis and continual revision of effective approaches to teaching and learning. The student teacher is to critically evaluate and assess how well learning objectives and outcomes have been achieved, reflect on probable reasons and suggest alternative approaches. … The primary benefit of this reflective practice for student teachers is that they gain a deeper understanding of their own teaching styles and ultimately, greater effectiveness as teachers. (pp. 11-12)

Lawson et al., (2013) suggest that the essays (projects) that could be provided by pre-service teachers regarding the teaching and learning of pupils with disabilities include critical reflection on their experiences with pupils with SEN and disabilities, and supervised experience of practical teaching of pupils with SEN during teaching practice.

The preservice teachers’ reflective accounts might include writing a page-long critical review on a number of their lesson plans considering the success of their plans, as well as the changes that they would want to make in the future. This will help teacher educators understand the inclusive practices of their students and how to promote those practices. According to Florian and Rouse (2009), it can be the basis for further learning conversation among student teachers, supervisors, and peers. It may also serve as a source of reference for pre-service teachers when writing final personal statements. These strategies are reported as effective in linking the academic and practical elements of SEN courses (Kearns & Shevlin, 2006).

Finally, reform in teacher education, such as Collaborative Teacher Education (CTE) programs (which provide pre-service teachers with dual certification in regular and special
education), have been advocated to better prepare teachers for inclusive education (Wang & Fitch, 2010). Similarly, incorporating the key elements of co-teaching in the teacher preparation program and encouraging collaboration among pre-service teachers for successful inclusive education has been found as one of the innovative reforms in initial teacher preparation for inclusive education (Hamilton & Kecskemeti, 2015). It is believed that team teaching between special education and regular education faculties can be modelled in the teacher education program. This, in the views of Wang and Fitch, (2010) provides opportunities for pre-service teachers to learn co-planning and co-teaching techniques. Therefore, there is the need for teacher education programs to adopt more collaboration elements into their courses and fieldwork.

**Pedagogies for Inclusive Teacher Educators**

Considering the critical role teacher educators play in promoting the implementation of inclusive education (Forlin et al., 2014), it is important for them to identify their pre-service teachers’ attitudes and find out the extent to which these attitudes are influenced by demographic variables (Forlin et al., 2014). Teacher educators must also be able to modify the deep-rooted philosophy of pre-service teachers that might be inconsistent with the principles of inclusion (Pinnock & Nicholls, 2012).

To improve student teachers’ attitudes toward inclusive education and acceptance of inclusive teaching ideologies, it is recommended that the attitudes of teacher educators themselves are positive and supportive and that they must demonstrate inclusive knowledge, skills, and values. It is therefore strongly suggested that teacher training reforms for inclusive education focus more on equipping teacher educators with appropriate practical training and exposure to inclusive pedagogical approaches (Forlin, 2010). The professional development
opportunities in the form of induction and mentoring of teacher educators will enable them to become inclusive teacher educators who model the core values of inclusive education.

Studies have shown that it is not only the content of the initial teacher education curriculum that is critical for teacher preparation for inclusive education but also the pedagogical approaches adopted by teacher educators for the inclusive education and special education courses (Jorgensen et al., 2011; Sharma et al., 2008; Stayton & McCollum, 2002). The pedagogical approaches adopted by the teacher educators do influence changes in the attitudes of the student teachers. Jorgensen et al., (2011) observed that initial teacher preparation courses co-taught by the university faculty and individuals with disabilities, thus exemplifying the “Nothing About Us Without Us” (p. 111) slogan, have been found to improve student teachers’ respect for teaching partners who have disabilities.

This approach is likely to promote inclusivity of teacher training for people with disabilities by ameliorating the dropout rate of some teacher trainees with disabilities from initial teacher training programs (Pinnock & Nicholls, 2012). Similarly, inclusive activities (children with disabilities visiting the university) have been found to promote positive attitudes among student teachers (Chong et al., 2007).

**Inclusive Education in Ghana**

Despite increased worldwide attention and advocacy for the inclusion of students with disabilities in mainstream general education settings, Grönlund et al., (2010) lamented that many “developing countries of Africa, Asia, Latin America, Caribbean and the Middle East, face many obstacles in the process of implementing inclusive education” (P. I). Ghana falls within this list, in the sub-Saharan West Africa.
Several studies have reported that efforts to include students with disabilities in Ghana have been marked by a lot of caution as evidenced by the slow progress towards inclusive schooling (Agbenyega, 2007; Avoke, 2001; Nketsia, 2018; Obeng, 2007; Thomas, 1997). Research on inclusive education in Ghana (Asamani, 2000; Avoke, 2001, 2002; Gyimah et al., 2008) among others indicates that the different key players such as educational professionals, government representatives, educational institutions including schools, teacher training colleges, and universities are at different levels of conceptualization of inclusive education. This has been demonstrated by the gradual changes in philosophy and unsteady implementation of policies formulated to guide the education of students with disabilities (Nketsia, 2016).

**Inclusive Education Policy Frameworks in Ghana**

According to Casely-Hayford (2011), the aspiration for inclusive education dates back to 1951 during the regime of Dr. Kwame Nkrumah, the first prime minister of the Gold Coast who also became the first president of Ghana. In his Education Reform under the Accelerated Development Plan, Dr. Nkrumah introduced Fee-free Compulsory Universal Basic Education (FCUBE) for all children aged five and below sixteen with a focus on the northern region of the country Akyeampong (2009). It sought to expand access to education for all; ostensibly narrowing the gap between the north and the south, as well as urban and rural areas. This policy was enacted into law under the Education Act of 1961, Act 87 (Achanso, 2010).

After Ghana attained independence on March 6, 1957, education became a high priority on the government’s agenda. By 1959, the plight of children with disabilities captured the attention of the government leading to the passage of a Parliamentary bill calling for development of programs focused on education and rehabilitation of children with disabilities (Avoke, 2001). Agbenyega (2007) confirmed that the bill required the provision of free
education for students with SEN, and made provisions for teachers and administrators serving this population to pursue further training in England, Denmark, and the United States.

Later, the 1992 Constitution of the Republic of Ghana reinforced the right to education by enjoining the state to make required educational facilities available at all levels across the country (GES, 1995). The constitution also re-introduced the FCUBE with the aims of increasing access, increasing participation, improving the capacity to retain and improving the quality of teaching for all school-going children, this time, across the country (The Constitution of the Republic of Ghana, 1992). Since then, the right of every Ghanaian child to education has been propagated by various constitutional revisions, such as the Children’s Act (Act 560) of 1998 (Republic of Ghana, 1998), and the Persons with Disability Act (Act 715) of 2006 (Republic of Ghana, 2006). Despite these efforts over the decades, much strategies were still needed to ensure all the disadvantaged and the vulnerable were taken into schooling to achieve Inclusive Education. “Inclusive education and education for all will not be achieved without a clear, unified national policy strategy that includes all learners” (Nketsia, 2018, p. 71).

In 1994, Ghana participated in the United Nations Educational, Scientific and Cultural Organization (UNESCO) conference in Salamanca, Spain. At this conference, the delegates developed the Salamanca Statement outlining a framework for action to increase access to regular schools including provision of child-centered pedagogy that effectively accommodates students with special educational needs in the traditional classroom. It was reported (UNESCO, 1994) that delegates at the Salamanca conference argued that regular schools with an inclusive orientation were the most effective means of combating discriminatory attitudes, creating welcoming communities, building an inclusive society, and achieving education for all.
Following participating and signing up for the Salamanca Declaration on inclusive education, the Ghanaian government intensified its efforts to address the needs of students with special needs by adopting a policy of integration of all children with special needs in the normal schools as indicated (Agbenyega, 2007) in the Education Strategic Plan (2010-2020). These efforts included collaboration with non-governmental organizations (NGOs) to develop programs such as the community-based rehabilitation program to reform the service delivery, and improve educational opportunities for students with disabilities (Torto, 2000); an effort which inspired parents to send their children with disabilities to school.

Furthermore, efforts to achieve UNESCO’s mandate of free universal education for all by 2015 led to the launching of the FCUBE in 1996 (Nketsia, 2018). The FCUBE focused on improving the quality of teaching and learning, increasing educational access, and participation of all school-aged children including free educational resources and establishment of local educational agencies to provide efficient management of education (Agbenyega, 2007). Equally important in the effort was that the Ghanaian Education Strategy policy for 2003-2015 (Nketsia, 2018) adopted Inclusive Education as a policy with the goal of providing equitable educational opportunities to all children, ensuring that students with the less severe special educational needs are incorporated into mainstream schools by 2015 (Torto, 2000). All these policies led to an increased enrollment of students, including those with disabilities (Avoke, 2001).

“The Education Strategic Plan of 2003–2015 is one of the key Ghanaian inclusive education policy documents developed over the last two decades” (Nketsia, 2018, P. 72). Analysis of the policy document indicates that its major focus was the educational ideology of the “Integrated Education System (IES), with the aim of integrating all children with non-severe SEN in the mainstream schools by 2015” (Ministry of Education, 2003, p. 21). This statement is
one that Nketsia (2018) described as “a Janus-faced policy, which adopted the concept of integration and inclusion interchangeably, as if they meant the same thing” (p. 72) because in the opinion of the author, this interchangeable and ambiguous educational ideology could hardly be implemented successfully.

According to Nketsia (2018), two different concepts were used in a single sentence while each a different thing: “An inclusive education system achieved by 2015, including boys and girls with non-severe SEN, integrated into mainstream schools” (Ministry of Education, 2003, p. 22 as cited in Nketsia 2018). This ambiguity and contradiction were also evident in Nketsia et al. (2016), which further revealed that the majority of teacher educators found it difficult to distinguish between integration and inclusive education, taking it for granted that one of the main purposes of inclusive education was to promote integration.

**Inclusion verses Integration**

Similar to the previous attempts, the 2010-2020 strategic plan conceptualized inclusive education narrowly to promote the inclusion of a specific group of children with non-severe disabilities, and the dropouts in regular education (Ministry of Education, 2015a). Thus, the plans gave little or no attention to the transformation of the regular education system and the kind of teaching approaches that accommodate all learners (Agbenyega, 2007).

Inclusive education and integrated education are two different things. The medical model’s view of disability undergirds integration and separate special education for children with disabilities. Integration means that students with disabilities and SEN must “get ready” or “be prepared” (Taylor, 1988, p. 223) or “prove their readiness” (Lipsky & Gartner, 1996, p. 765) to move to a general education environment. In contrast, inclusive education is broadly understood as restructuring the regular education system to make it responsive to the diverse learning needs
of all learners in order to achieve social justice and the universal right to equitable, quality education for all (Ainscow et al., 2006; Armstrong et al., 2010; Slee, 2011).

The current Ghanaian inclusive education policy has had the strongest alignment with international trends. The guiding principles enshrined in the current policy include the following: the right of all children to access basic education, and the belief that all children can learn irrespective of differences in age, gender, ethnicity, language, disability, among others (Ministry of Education, 2015a). The policy intends to restructure the educational system to adapt structures, systems, and methodologies to meet the needs of all children. In addition, the current policy has adopted the World Health Organization’s (2001) bio-psycho-social (BPS) model of disability in line with the global shift in the conceptualization of disability.

The BPS model of disability is “a synthesis of the medical and social models” Barnes 2011, p. 64). What Barnes means is that this model utilizes what is true in both the medical and social models, without making the mistake each makes in reducing the whole, complex notion of disability to one of its aspects; it aims at linking both the social and the medical models by presenting a compromised approach. Thus, the BPS model proposes that disabilities are caused by physical (environmental) or biological problems, or both.

Barnes views this as an essentially positive departure from the medical view of disability that has for so long dominated policies and practices related to the education of children with disabilities in Ghana. The WHO’s bio-psycho-social model conceptualizes disability as “an evolving concept that results from the interaction between an individual (with a health condition or impairment) and his/her contextual factors (environmental and personal factors)” (WHO, 2001, p. 213). This definition acknowledges the interaction between students and their learning environment as well as the curriculum (McGhie-Richmond & Sung, 2013).
Consistent with some of the UNESCO documents (UNESCO, 2005; 1994), the current policy has broadly adopted inclusive education as a wider reform to restructure the entire educational system. It seeks to address the diverse learning needs of all students within the UDL, thereby enabling teachers to appreciate the variability of learning needs in classrooms and how they can modify the curriculum to meet those needs (Hartmann, 2015).

Inclusive Teacher Preparation in Ghana

The elementary classroom teacher has the utmost responsibility for students and their day-to-day learning. Therefore, studies have acknowledged that teachers are key players in the successful implementation of inclusive education policy (Avramidis & Norwich, 2002; Gyimah et al., 2009; UNESCO, 2005; Winter, 2006).

The challenge for initial teacher preparation is to equip teachers with the right attitudes, knowledge, skills, and competencies for the successful implementation of inclusive education policy (Swart et al., 2004). Several studies have also established that pre-service teacher preparation has a positive impact on improving pre-service teachers’ knowledge of disabilities, attitudes toward disabilities, skills and strategies for teaching in inclusive settings (Campbell, et al., 2003; Dart, 2006; Forlin, 2010a; Rouse, 2008; Sharma et al., 2008). This important role has been emphasized in several international documents, such as the UNESCO’s Policy Guidelines on Inclusion in Education (UNESCO, 2009), World Report on Disability (WHO, 2011), and United Nations Standard Rules on the Equalization of Opportunities for Persons with Disabilities (United Nations, 1993).

Collectively, these documents agreed that pre-service and in-service teacher preparation programs should adopt inclusive education approaches and materials to equip teachers with appropriate skills, knowledge, attitudes, and pedagogical capacities to teach and meet the diverse
learning needs of different categories of learners. I therefore consider it a contravention of these policies by schools of thought which suggest that there is a legitimate, non-inclusive general teacher program in addition to inclusive teacher preparation program in Ghana, since all teacher preparation programs are required by the above-named policies to be inclusion-oriented.

The initial teacher preparation in Ghana is the main program through which teachers gain their understanding of teaching (Akyeampong et al., 2013). Meanwhile, researchers reveal that these teacher education programs have been unable to prepare teachers adequately to teach in inclusive settings (Chhabra et al., 2010; Hay et al., 2001). Teachers also feel unequipped with the knowledge and skills to address the needs of children with special needs and disabilities; they are unprepared to teach in inclusive settings (Mangope & Mukhopadhyay, 2015; Scruggs & Masteropieri, 1996). The special education courses in the initial teacher education program have been described as too theoretical and providing limited basic knowledge and skills in SEN with no provision for practical experience (Hastings et al., 1996; Sawhney, 2015; Sharma et al., 2008; Tungaraza, 2014; Winter, 2006). As such, initial teacher education programs around the world are employing innovative pedagogies and approaches to equip teachers with relevant experiential knowledge and skills to effectively support the implementation of inclusive education (Arbeiter & Hartley, 2002; Carroll et al., 2003; Dart, 2006; Hastings et al., 1996; Salend, 2010; Sharma et al., 2008).

**Theoretical Frameworks**

Four main theoretical frameworks are found relevant to underpin this research. They include (a) The post-colonial theory (b), The theory of caring as a relational approach to ethics and moral education, (c) The social identity theory, and (d) The zone of proximal development theory. The post-colonial theory states that “the world we inhabit is impossible to understand
except in relationship to the history of imperialism and colonial rule” (Elam, 2019, p. 1). The theory is primarily concerned with accounting for the political, aesthetic, economic, historical, and social impact of European colonial rule around the world in the 18th through the 20th century, although it is often debated from the pessimistic and the optimistic perspectives (Rukundwa & Van-Aarde, 2007).

The current school system across Africa has its origins in colonialism; the dominant features such as educational institutions, curriculum offerings and practices including language of instruction in schools all may be directly traced to the colonial institutional structure (Adzahlie-Mensah, 2018). Formal education in Ghana is therefore, described as a legacy bequeathed the nation by her European colonizers, and the postcolonial theory has influenced the way we read texts, the way we understand national and transnational histories, and the way we understand the political implications of our own knowledge system both as a society and as scholars (Flolu & Amuah, 2003; McLeod, 2000; Nketsia, 2016). Based on this premise, I choose this theory as an underpinning for this research.

Dirlik (1994) and Slemon (1990) present three reference points of post-colonial theory: (a) a literal description of conditions in formerly colonial societies, (b) a description of a global condition after the period of colonialism, and (c) a description of discourse informed by an epistemological orientation. In this research, I draw on the third reference point to examine the nature of music teacher preparation as in post-colonial Ghana. My main framing of critical post-colonial theory in this study is a gradual disengagement with the colonial experience of pedagogy with a difficulty regarding accommodation and adaptations for inclusive music teacher preparation in Ghana.
I believe that colonial traits partly account for the unsatisfactory policy implementations, curricular, and instructional choices that persistently characterize Ghanaian music teacher preparation institutions. That suggests a compelling reason for this investigation to offer possibilities for educational and pedagogical modifications for inclusive music teacher preparation in Ghana. I share in the view that true change that supports inclusion in music classrooms must start from teacher training institutions (McLaren, 2007). The post-colonial theory offers a point of departure to review three specific inclusive theories as follows:

**The Theory of Caring as a Relational Approach to Ethics and Moral Education**

"Teaching is one of the foremost of personal relations" (Noddings 2012, p. 771). In care ethics, relation is a prerequisite, and the caring relation is ethically (morally) basic; every human life starts in relation, through which the human individual emerges. Therefore, care ethicists start discussion with neither the individual nor the collective, but with the relation (Noddings, 2012). In an encounter or sequence of encounters that can appropriately be called caring, one party acts as carer and the other as cared-for (Noddings, 2012). Care ethics as a recognized approach to moral philosophy, based largely on the experience of women, appeared in the 1980s (Gilligan, 1982; Noddings, 1984). Since then, interest has grown rapidly, and the ethic of care is now widely recognized in philosophy, psychology, political science, library science, business, nursing, religion, and education.

Hammel and Hourigan (2017) suggested that with our contemporary education systems teachers are usually tasked to teach social morals and ethical (care) responsibilities. Though it is difficult to teach students to care about their peers, in the school environment efforts are made through various means, including slogans, acronyms, quotes, and themes that promote desired
ethical and caring behaviors displayed on walls of many schools because “as human beings we want to care and be cared for” (Noddings, 1984, p. 7).

Furthermore, as part of a holistic philosophy in the music classroom, we are required to integrate the value of caring in our approach to music instruction, especially for our students who have disabilities. In doing so, the music teacher and other team members may need to establish a compassionate intervention atmosphere that gets all students involved, with a very low level of tolerance for negative behaviors such as teasing, ridiculing, and tormenting to promote successful inclusion. One way of promoting such atmosphere is the application of the social identity theory in the inclusive music classroom.

The Social Identity Theory

According to Islam (2014), Henri Tajfel’s (1972) the social identity theory (SIT) states that “Individuals define their own identities with regard to social groups and that such identifications work to protect and bolster self-identity.” (p. 1781). The creation of group identities involves both the categorization of one’s ‘in-group’ with regard to an ‘out-group’ and the tendency to view one’s own group with a positive bias in relation to the out-group.

Positive in-group bias can be justified on grounds that the in-group comes to take on a self-relevant role, where individuals define themselves through the group. Thus, comparisons between groups are emotionally laden, and equivalent to self-other comparisons, with group threats interpreted as threats to the individual self (Smith, 1999). Turner (1975) describe the in-group-out-group relationship as entailing a “competition for positive identity,” (p. 10) with out-group categorizations strategically framed to maximize self-evaluations. Thus, treatment of out-group members is directly related to the motive to protect or enhance the self (Tajfel & Turner,
1979 as cited in Islam, 2014). That is to say that a social category within which one falls, and to which one belongs, provides a definition for who they are (Hogg & Tarri, 2001).

Contextualizing this theory in music education, Hammel and Hourigan (2017) indicated that Students in the music classroom are able to construct a social identity based on their experience within the music classroom in diverse ways. This identity manifests itself within a social group, or in a section within a performing ensemble, or in ways through which their self-perceived achievement relates to the overall targets or class aspirations. “Because a student’s self-worth is a critical part of this identity, particular attention needs to be paid to those who are challenged, and how the student and the rest of the class perceive those challenges” (p. 112). Although this could be a difficult work for the teacher, it is imperative, knowing how this could translate into students’ psychological concerns, and eventually, their overall wellbeing.

The Zone of Proximal Development

Lev Semenovich Vygotsky defined the Zone of Proximal Development (ZPD) as “the distance between the actual development level as determined by independent problem solving and the level of potential development as determined through problem solving under adult guidance or in collaboration with more capable peers” (Vygotsky, 1978, p. 86). The ZPD is often used to explain the benefits of group learning in a social context. The basic premise is that students often learn more from capable peers than they would if left alone. Cooperative learning, peer tutoring, and modelling are examples of instances of the ZPD application.

Students with disabilities often struggle with many aspects of everyday life that cause them to withdraw into their comfort zone. It is apparent that students with certain disabilities at an early age already demonstrate a lack of interest in engaging with their teacher or with their
peers (Abera et al., 2020; O'Hara & Hall, 2014). It is important for music teachers to keep students with disabilities interested in mixing well and learning with their peers.

Students who are not challenged by special needs also have a comfort zone. Hammel and Hourigan (2017) observed that “It is often easier for them to withdraw into their established social network than to take the risk to reach out to a student who may appear to be different” (p. 113). The imperative for the music teacher is to inspire students with disabilities as well as their typically developing peers to take risks to make a connection with other students, build and retain relationships. It is also essential for the music educator to encourage both groups through ice breakers, preassigning group projects, preassigning sitting, and peer mentoring to take the risk to interact with each other without the fear of being expelled, ridiculed or humiliated.

**Chapter Summary**

Ghana, like many other countries has recognized the importance of inclusive education, and developed several policies toward practicing inclusion. However, inclusive teacher preparation has been deficient over the decades. Literature suggests that teachers’ knowledge about the concepts, such as disability, special educational needs, inclusive education, inclusive pedagogical approaches and their positive attitudes, and self-efficacy are crucial for the successful implementation of inclusive education (Singal, 2008; Engelbrecht et al., 2004).

Therefore, it is important to determine how much inclusive pedagogical attention is being provided by teacher educators in preparing pre-service teachers in the colleges of education to ensure that they are well-equipped for the filed. Four main theories underpinned this research, namely the post-colonial theory, the theory of caring as a relational approach to ethics and moral education, the social identity theory, and the zone of proximal development theory.
CHAPTER THREE

METHODOLOGY

This study was conducted in the qualitative mode using a case study design (Creswell, 2007). Research in the qualitative mode is characterized by what Creswell and Miller (2000) referred to as the human as instrument approach. In other words, qualitative research is mainly focused on understanding the human being’s experiences as well as reflections about those experiences. This basic description explains the methodological choice for this research since it relied largely on human beings (participants) for the data required to answer the given research questions, and to achieve the stated research objectives. With this approach, the participants offered in-depth responses for proper and adequate construction of knowledge on the problem being investigated.

Considering the interactive nature of inclusive music education (Hammel & Hourigan, 2017), there was need in this case study for intensive interaction with participants in order to obtain first hand realities of the phenomenon under investigation. I considered the case study design (Creswell, 2007) to be the most appropriate approach for the study. This was because in respect to the specific problem under investigation, I deemed it more imperative to find in-depth details of the situation for improvement and possibly replicate the research on other samples than only pursuing an avenue for generalization in a single study—a view supported by (Creswell et al., 1998).
Since this research has an interest in understanding the actions and inactions of some major stakeholders in an inclusive music teacher preparation context, I believe that the best to work within is the qualitative research mode.

Research Site

The study was conducted at the Presbyterian College of Education (PCE), located within the Kwahu-North District in the Eastern Region of Ghana, (Coordinates: 5°58’27”N 0°5’17”W). According to National Housing and Population Census (NPHC, 2021) Akropong has a population of 11,096. The sub-Saharan West African nation of Ghana is located on the Gulf of Guinea (the Atlantic Ocean), with a total population of 32,014,255 (NPHC, 2021).

Figure 1

Maps of Africa and Ghana showing the location of PCE
PCE is located at Akropong, along the mountainous Accra-Koforidua road (see Figure 1, Ghana, above). Predominant economic activities in the town include farming, and trading. Akropong has several public and private educational institutions. Apart from its popularity for special education for the blind (Akropong School for the Blind), the town also hosts the PCE, which is the site for this research.

**A Brief History of Presbyterian College of Education**

Presbyterian College of Education (PCE), formerly called Presbyterian Training College, is the first and oldest tertiary institution in Ghana, established by the Basel Evangelical Society as a Teachers Seminary with five pioneer students on July 3, 1848. It was the second institution of higher learning to be established in the West African sub-Region after the Foura Bay College of Freetown, Sierra Leone, which was established on February 18 1827. Rev. Johann Dieterie was the first principal. The main aim of the Seminary was to equip teachers with sound basic education and skills and attitudes necessary for living shining exemplary lives. The Pioneers of the college were responsible for the expansion of elementary schools of the Gold Coast (now Ghana). Products of those elementary schools also became products of the first secondary schools established in the country.

Among the unique features of PCE is training of persons with disabilities. The college was first to start training of visually-impaired in 1945. This training started when the then principal of the college, Mr. Doughlas Benzies, assembled a number of blind children and started teaching them to read and write with braille. That initiative marked the beginning of the Special Education Unit of the College, which was relocated and subsequently accredited in 1945 as “Akropong School for the Blind”. The admission of applicants with hearing impairment to the college began in 1997. At the time of conducting this research, PCE remains the only College of
Education in Ghana, which trains both visually and hearing-impaired teachers, together with
their typically developing peers. This is the main reason that makes PCE the most appropriate
case for this research. Currently PCE population is 1,635 students and 57 faculty members (See
Appendix A). I will provide current curricular details of the college in the results section of this
report.

**Research Design**

The design used for this research is case study (Creswell, 2007). After an extensive
consideration of the numerous qualitative options, coupled with the interactive nature of the
phenomenon under investigation, I decided to select the case study design. The case study
method enabled me to closely examine the data specifically in the context of inclusive music
education in the selected college. I explored the bounded system (inclusive music program of
PCE), “through detailed, in-depth data collection involving multiple sources of information”
(Creswell, 2007, p. 73). My sources of data included interviews, focus group discussion,
observations, memos, artifacts, the music syllabus, as well as students’ work, and finally, I
reported my interpretation of case-based themes that emerged from the data (Creswell 1998;
Stake, 1995).

**Research Participants**

The target population for this study were the faculty and students of the Presbyterian
College of Education (PCE) at Akuapem-Akropong. Besides the inclusive nature of this collage,
I selected the school because the music professor has been my friend for the past few years,
making access to the college convenient. The accessible population comprised the final year
students on campus (level 300), and the music education faculty, and other professionals in the
college. At level 400, pre-service teachers were no more on campus. They were posted to the basic schools for internship.

In all, twenty-one (21) participants were purposively selected. Sampling was purposive so that I could get the appropriate participants who have experiences that would offer me adequate primary data to answer the research questions. There was a total of 57 faculty members in the college with different specialties; music education (1), visually impaired (1), hearing impaired (1), physical education (1), and other subject areas (53).

Profiles of Faculty Participants

Mr. Sego (Music Professor) obtained his secondary school certificate in 1986 from Sewhi-Wiaso Senior Secondary School in the Western Region, now, Western North Region of Ghana, and continued to Muzano School of Music in the Central Region, and graduated in 1993. Subsequently, he had both his General Music Diploma in 2000, and a Bachelor of Education (Music) degree in 2007 from University of Education, Winneba. He then earned a Master of Philosophy (Music) degree in 2011 from University of Ghana, Legon. Sego worked as the coordinator of the Ghana Armed Forces schools (21 schools) that were located within Accra (the capital city of Ghana). He also taught Music and Social Studies in Accra Academy (Senior High School) from 2011 to 2016 prior to his appointment as the music lecturer in PCE where he had taught for the past 6 years. At PCE, Sego taught music-related courses; Music was integrated with Physical Education at all levels in the Colleges of Education programs as outlined in the course syllabus (see Appendix B). These music-related courses included Physical Education/Music and Dance (PEMD); Policy Document Analysis in PE and Music; Sports, Music and Dance in Local and Global Cultures; and Action Research.
Madam Evedzi (VI expert) earned her M.Phil., MA, and Bachelor’s degree (Special Education) all from University of Education, Winneba. Her major was Visual Impairment. She had been teaching all classes (level 100 through 400) in PCE for the past 16 years. Evedzi taught courses such as Inclusive school-based education, Methods of teaching, Special education, school curriculum as well as In-Service training and education. She was also a part-time lecturer in the distant education program of University of Education, Winneba, where she taught courses such as Early childhood special education, Historical foundations in early childhood education, Philosophical basis in education, Teaching methodology, and School curriculum. She was a resource person for educating the visually impaired, and the Head of the special education unit of the college (PCE). Prior to her recruitments at PCE, she had taught at Akropong School for the Blind for two years.

Mr. Osbon (HI expert) earned his senior secondary certificate in Business Accounting from Konongo Odumasi Secondary School in the Ashanti Region of Ghana in 1994. Next, he attended Seventh Day Adventist (SDA) Teacher Training College in Koforidua, Ghana and graduated in the year 2000 after which he taught Accounting for seven years. He then had his Bachelor of Education (Special Education) degree at University of Education, Winneba in 2011, and has since been teaching in PCE for the past 11 years. While at PCE, he had his M. A. (Special Education) degree in 2009 also from university of Education, Winneba. Being a specialist in hearing impairments, Mr. Osbon had been an interpreter of lessons in all subjects that are taught in the college. These include Mathematics, English language, Music-related courses, ICT, and Science. He also served as a resource person for the Ghana Education Service in curriculum development projects including the 2021 Transforming Teaching, Education & Learning (T-TEL) curriculum. Finally, he served as a facilitator in workshops and seminars.
organized by several Non-Governmental Organizations including the Ghana Federation of Disability Organizations (GFD).

Hence, the music professor was selected. Also, I selected the lead experts of the Visually-Impaired (VI), and the Hearing-Impaired (HI) categories (one expert for each category) based on an assumption that in such an inclusive education setting, those experts must be working hand-in-hand with the music professor as required by tenets of inclusive education (Hammel & Hourigan, 2017). Finally, with the help of the music professor and the other two experts, I selected 18 final-year students, comprising six VI, six HI, and six Typically Developing (TD). These VI and HI students are among those who have visual impairments and hearing impairments respectively, and are pursuing the same teacher training program with their TD peers (see Table 1 for participant information)

Participants were allowed a period of eight days to review, complete, and signed consent documents. They then submitted the documents to the music professor, who in turn took snap shots of the forms and forwarded them to me via WhatsApp. In each of the three student categories, the first six students to submit their consent forms were selected for the study. This information was disclosed to students through on the Informed Consent Form (see Appendix C). It was also announced to them in class by the music professor.

**Student Participants**

I selected 18 students because there were relatively few Special Education Needs (SEN) students in the selected class (VI = 8; HI = 11; total = 19) as compared with students without SEN (TD = 445), while I needed equal representation of each category of participants for the research to avoid sampling biases. In addition to that the number of participants in a focus group may range from 4 - 15, depending on the aim of the research and specific variables involved (Yin
& Lau, 2021). So, I considered six participants per group as adequate for effectiveness of the research process.

Also, I selected the final year class because I believed students in that class had the highest pre-service teacher training in the college. So, I assumed that they could tell me more about the nature of the inclusive music program than students in lower classes could do.

I interviewed the sampled faculty members. Students provided data through focus group discussions. However, some group members were not available. For those students, I rescheduled and interviewed them individually.

**Data Collection**

To provide richness and depth of the case description, I used multiple sources for data collection (Creswell 1998; Stake 1995). I employed focus group discussions, non-participant observation, memos which I wrote during the observation, and one-on-one in-depth semi-structured (Creswell, 2009) telephone interviews to collect data (see Appendix D). Other sources of data included artifacts such as the music syllabus, students’ work as well as photos of musical instruments, and other equipment used for accommodations (see Appendices E-L). I also engaged in follow-up telephone interviews with some participants to secure additional information on the videos, pictures, documents, artifacts and the emerging themes. The verification procedures included triangulating different sources of information, member checking, reviewing and resolving disconfirming evidences (Creswell 1998; Creswell & Miller 2002; Stake 1995).

I used focus group discussions for the selected pre-service teachers to solicit information about their sense of preparedness for inclusive music teaching in the elementary schools following graduation. However, some group members were not available. Therefore, I
rescheduled and had individual interviews with them for their input to the data. I also used observation to determine how classroom music lessons were conducted, and finally, employed interview to collect data from the faculty members on their constructs and approaches to inclusive music teacher preparation. I collected the data with the help of a research assistant.

**Focus Group Discussions**

While I was still in the United State of America, I used Zoom to train my Research Assistant (he was resident in Ghana) who in turn followed up on the participants on my behalf to get them ready for the focus group discussions. When the groups were ready, I met with them over Zoom for the discussion (see Table 1 for group details). Considering the inclusive focus on my research, I conducted the focus group discussions on heterogenous grouping basis, over three sessions. That is, during the first session I met with six students (two VI, two HI, and two TD students). In the second session I met with another six students (two VI, two HI, and two TD). The remaining six students constituted the third group for the third session. Some participants could not attend the group discussions. But I rescheduled individual interviews and met all such participants except one. That reduced my number of participants from the proposed 18 to 17. The durations of the sessions ranged between 54-72 minutes (see Table 1).

Similar to the interviews, I begun by establishing rapport with the participants. My Research Assistant played the role of assistant moderator, as well as handled the recording equipment. I also recruited a sign language expert for the sake of the HI participants. During the discussion, I facilitated or moderated the group discussion between participants and not between myself and the participants. Unlike interviews, I played a peripheral, rather than a center-stage role in the focus group discussions as (Creswell, 2003) recommended. The focus group
discussion was guided by a protocol that included questions related to the research topic (see Appendix M).

I was careful to cover all prepared questions within the time allotted while getting all participants to talk and fully explain their answers. As the moderator, I tactfully dealt with challenging participants such as the self-appointed experts, the dominator, the shy participant, and a participant who talked very softly. This helped to ensure that equal opportunity was given, for every participant’s voice to be heard. Finally, when each focus group discussion was completed, I expressed my gratitude to the participants. Immediately after all participants left, I debriefed with my Research Assistant before we closed the meeting.

Table 1

Students Participation in FGD/Individual Interviews

<table>
<thead>
<tr>
<th>Pseudonym</th>
<th>Gender</th>
<th>Category</th>
<th>Focus Group Discussion</th>
<th>Interview</th>
<th>Minutes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Peter</td>
<td>M</td>
<td>VI</td>
<td>January 24, 2022</td>
<td>72</td>
<td></td>
</tr>
<tr>
<td>Kenneth</td>
<td>M</td>
<td>VI</td>
<td>January 24, 2022</td>
<td>72</td>
<td></td>
</tr>
<tr>
<td>Mercy</td>
<td>F</td>
<td>HI</td>
<td>January 24, 2022</td>
<td>72</td>
<td></td>
</tr>
<tr>
<td>Kofi</td>
<td>M</td>
<td>HI</td>
<td>January 25, 2022</td>
<td>24</td>
<td></td>
</tr>
<tr>
<td>Paul</td>
<td>M</td>
<td>TD</td>
<td>January 24, 2022</td>
<td>72</td>
<td></td>
</tr>
<tr>
<td>Mawusi</td>
<td>F</td>
<td>TD</td>
<td>January 24, 2022</td>
<td>72</td>
<td></td>
</tr>
<tr>
<td>Fred</td>
<td>M</td>
<td>VI</td>
<td>January 27, 2022</td>
<td>31</td>
<td></td>
</tr>
<tr>
<td>Atsu</td>
<td>M</td>
<td>VI</td>
<td>January 28, 2022</td>
<td>54</td>
<td></td>
</tr>
<tr>
<td>Jimmy</td>
<td>M</td>
<td>HI</td>
<td>January 28, 2022</td>
<td>54</td>
<td></td>
</tr>
<tr>
<td>Manna</td>
<td>F</td>
<td>HI</td>
<td>January 28, 2022</td>
<td>54</td>
<td></td>
</tr>
<tr>
<td>Ruth</td>
<td>F</td>
<td>TD</td>
<td>January 31, 2022</td>
<td>26</td>
<td></td>
</tr>
</tbody>
</table>
**Observations and Memos**

The goal of observations was to watch how music lessons were carried out in the classroom, and to help determine whether the lessons followed recommended inclusive music education practices (see Appendices N and O). Three lessons were video-recorded in person by my Research Assistant, and forwarded to me via email. The study also included observing and writing memos about artifacts, and photographs of items that formed part of the inclusive context of the college (see Appendices E-K). Guided by Creswell et al. (2012), my role as a non-participant observer centered on watching and recording all that was transpiring in the course of the lesson, without any involvement with the participants (my Research Assistant did this on my behalf). While observing the video-recorded lessons, I also wrote memos which I analyzed along with the other data sets.

**Interview**

Following the focus group discussions and observations, I scheduled a meeting (day, time, and venue) with each interviewee. Two days before each interview, I called the interviewee via telephone to confirm the interview appointment. Also, on the interview day, I reminded the interviewee through WhatsApp message, one hour prior to the meeting time. Interviews were guided by a semi-structured (Creswell, 2009) interview protocol (see Appendices P and Q).
Interview questions were designed to explore the scope of the music program, instructional strategies, professional collaboration, and resources available in the college. Interviews took place via telephone. I interviewed the 3 faculty members mainly because that technique enabled me to obtain in-depth data from each of them (Creswell, 2009). There were 18 student participants. So, I had focus group discussions with them for two main reasons. The first reason was to vary the data collection approach (Creswell 1998; Stake 1995) and the second reason was to save time (Creswell & Miller 2002).

Table 2

*Interview Schedules for Faculty Members*

<table>
<thead>
<tr>
<th>Pseudonym</th>
<th>Gender</th>
<th>Specialty</th>
<th>Interview</th>
<th>Minutes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mr. Sego</td>
<td>M</td>
<td>Music Education</td>
<td>January 25, 2022</td>
<td>57</td>
</tr>
<tr>
<td>Ms. Evedzi</td>
<td>F</td>
<td>Visual-Impairment</td>
<td>January 31, 2022</td>
<td>43</td>
</tr>
<tr>
<td>Mr. Osbon</td>
<td>M</td>
<td>Hearing-Impairment</td>
<td>February 2, 2022</td>
<td>38</td>
</tr>
</tbody>
</table>

Data Analysis

In this study, the process of data collection, data analysis, and report writing was not entirely exclusive steps; I did them quite simultaneously throughout the research process since that was allowed (Creswell, 2014; 1994; Creswell, & Tashakkori, 2007). Qualitative researchers generally agree that there are perhaps six main phases involved in thematic data analysis: (a) familiarization with the data, (b) generation of codes, (c) generation of initial themes, (d) reviewing initial themes, (e) defining and naming themes, and (f) writing the research report (Braun & Clarke, 2006; Creswell, & Tashakkori, 2007).

I employed the six-stage guide as follows: Stage one where I did familiarization with the data in Microsoft Word (Alhojailan, 2012; Creswell, 2013; 2000; Iwamoto, Creswell, &
Caldwell, 2008). After transcribing all focus group discussions and interviews, I then read the transcript repeatedly, while listening to the tapes, and writing memos on emergent ideas for coding (Creswell & Poth, 2018). That helped me develop a sense of the whole data, and analyzed them word-by-word, using tables (see examples in Appendices R - T), to search for any significant segments (Creswell, 2009). I came back to these segments multiple times while working on subsequent phases. Indeed, the analysis process was really back-and-forth (Cassell & Symon 1994; Cohen et al., 2011).

This was followed by stage two, where I generated codes. At this stage, I “fractured” the data by first employing “predetermined coding” which was followed later with “open coding” (Maxwell, 2013, p. 195). My first level of coding involved the production of initial codes from the data; a process of focusing on those parts of the data that bore relevance to the research questions (Creswell, 2014; Maxwell, 2013). I chose six different colors; one to represent each research question (Boyatzis, 1998; Creswell, 2007; 2014). The colors were blue, red, green, black, purple, and brown for research questions one to six respectively. So, while reviewing the transcribed data, any information in the data that was relevant to research question one I highlighted (coded) it in color blue; if a phrase or statement addressed research question two, I highlighted (coded) it in color red; and so on for the entire data. I chose and assigned colors which appealed to me just making sure that there were clear color distinctions for the various research questions, not on any scientific grounds. That was followed by open coding. At that point, I read through the data again (repeatedly), and identified meaningful segments as expressed by the participants, and assigned in vivo codes to them (Creswell, 1995; Maxwell, 2013; Saldaña, 2021).
Then, I proceeded to do open coding; coding without making reference to any predetermined parameters as recommended by Creswell (2014). This coding approach generated codes that were surprising, unanticipated, and unusual but in themselves suggested some conceptual interest to me. In such instances, I assigned In Vivo codes through verbatim utilization of the language and terminology used by the participants (Creswell, 2007).

Next was stage three, where I generated initial themes across the data. At this stage, I sorted and synthesized the different codes into potential themes (units of meaning) (Creswell & Tashakkori 2007). Then I highlighted data segments to correspond with their respective emerging themes for easy identification, so that I could refer to those segments in the reporting section when necessary (Creswell, 2007).

Stage four was where I reviewed and refined emerging themes. After devising a set of initial themes at the previous stage, this stage involved the refinement of those larger themes. During this stage initial themes that lacked adequate data support were collapsed into each other while those with too diverse data were broken into separate and more specific themes. At this stage, I ensured that data within themes cohered together meaningfully (internal homogeneity), while having clear and identifiable distinctions, and mutual exclusivity between themes (external heterogeneity) in line with the recommendation of Creswell and Tashakkori (2007).

This was followed by stage five of the data analysis process which dealt with defining and naming themes. This stage began following a satisfactory thematic map of the data, obtained from the preceding stage. At this point, I defined and further refined the themes for final, convergent presentation in the research report. Defining and refining the themes involved identifying the essence of what each theme provided, and determining what aspect of the data each theme captured. I did this by going back to collated data extracts (voices of participants) for
each theme, and organizing them into a coherent and internally consistent account, with accompanying narrative. I also identified the major points in each theme, how each theme fit into the broader overall narrative that the data presented, in relation to the research questions, to ensure that there was not too much overlap between themes.

Finally, in stage six I wrote the research report; what I learned from the data. At this stage, I provided a concise, coherent, logical, account of the story that the data told within and across themes, giving evidence (examples) of the themes from the data in relation to the research questions. The findings emanated from my “reduction interpretation” of the data (Creswell, 1994, p. 154).

**Trustworthiness**

In order to ensure that my conclusions were accurate from my own standpoint, and from the standpoints of the participants as well as my audience (Creswell, 2014), I collected rich data from multiple data sources, in addition to doing member checks as well (Creswell, 2014; Maxwell, 2013). I collected data from 3 faculty members including the music professor, the VI specialist, and the HI specialist in the college. Each of these participants provided data through one-on-one semi-structured interview (Creswell, 2009). Also, I gathered data from 18 students; 3 each from the VI, the HI, and the TD categories through focus group discussions (see Table 1). They were sent to me via email. Other sources of data included documents (syllabi, course calendars, and student assessment materials), artifacts, photographs of musical instruments, and equipment, rehearsal sessions, and classroom teaching/learning sessions. The diverse data sources helped counterbalance flaws that may be inherent in one method (Creswell 2009; Maxwell, 2013). I received some of these data from the faculty participants while others were sent to me by the Research Assistant. Finally, I sent the findings back to participants for review to ensure that the
findings represented the truth in their perspectives (Creswell 2014). Upon receiving their feedback, I corrected errors that they identified.

**Researcher Subjectivity**

With the exception of the music professor who became my friend a few months prior to the start of this research, I had no relationship with any of the participants. However, after gaining access to the research site, and building rapport with the participants (Creswell, 2014; 1994, the research evolved interactively with greater cordiality than before, thereby posing threats of researcher subjectivity and “reactivity” (Creswell, 2009; Maxwell, 2013, p. 124). So, in order to maintain a productive researcher-participant working relationship, I heeded Roulston & Shelton’s (2015) advice to “be neutral, objective, and impartial” (p. 338) which was corroborated by Creswell (2014) and Maxwell (2014). Regarding the topic, I had no expert knowledge about inclusive education prior to this study. However, in 1997, I had a three-month summer classroom observation of a blind music teacher as part of my general teacher training requirements. Also, in 2004, I took a course in special education during my undergraduate music education program at UEW. These experiences might have helped me in interpreting the data since “the researchers’ interpretations cannot be separated from their own background, history, context, and prior understandings” (Creswell, 2007, p. 39).

**Limitations of the Study**

Some participants failed to attend the FGD session as scheduled. In order to avert the influence of the absentee participants on the study, I employed two alternative strategies (Creswell, 2007). First, in one instance, I substituted an unavailable participant. This was possible because I had made a contingency provision for that situation based on the prior caution that “there is lack of guarantee that all those who are invited would attend the focus group.
discussion. To prepare for this uncertainty, the researcher should over-recruit by 10-25%” (Rabiee, 2004, p. 2). However, the substituted participant joined the discussions a few minutes late, hence could not utilize the full duration allotted for the discussion. Also, I had to rescheduled the meetings (Creswell, 2015) for some participants who could not join the FGD due to some hinderances, but were willing to give me information. Such participants granted me individual interview rather than participating in the intended FGD. In those instances, the essence of using FGD for the research was compromised. Hence, the generalization of findings from this study was limited to PCE, Akwapim-Akropong.

Chapter Summary

Chapter three gives a detailed account of the methodological process and choices as well as their essence that guided the conduct of the research. The chapter indicates that this research was conducted in the qualitative mode with a case study design. Participants (N=21) were selected purposively from PTC, comprising the music professor, heads of the VI and HI units, as well as three students each from the VI, HI, and TD categories. Data was collected by means of interviews, focus group discussions, observations, and memos. Analysis of the data resulted in emerging themes, identified through coding and thematic analysis, which will be presented as findings in chapter four. Finally, due to limitations encountered in this study, the generalization of findings is limited to Presbyterian College of Education, Akropong-Akwapem.
CHAPTER FOUR

FINDINGS

In this chapter, I present my interpretations of major themes that emerged from the data, and convey in-depth, multiple perspectives of the participants. I have organized the report in a manner that provides answers obtained from the data to the research questions, as well as communicates discoveries that were not foreseen (Creswell, 2014; 2007). The report is my own interpretation of the emergent themes except in instances where I quoted words and expressions of participants (Creswell, 2014).

As previously stated, the purpose of this case study was to explore the inclusive music education program in PCE by finding out the scope of the program, instructional techniques being used, and resources available for the program. The study also sought to find out challenges facing the inclusive music program in the college, with the view to contributing toward how to promote the practice. Upon completing analysis of the data, I derived six themes from the data, that guided the presentation of this report. These themes are: (a) Inclusivity and scope of PCE music program, (b) music instructional strategies at PCE, (c) professional collaboration, (d) available resources (e) preparedness of pre-service teachers, and (f) challenges.

Inclusivity and Scope of PCE Music Program

Research Question One: What do participants consider to be the scope of the inclusive music education program at PCE?

Findings indicated that the Presbyterian College of Education located in Akuapem-Akropong was the only one in Ghana which offered admissions to all applicants with or without
any special needs. However, the college was officially recognized nationwide for the inclusion of students with visual impairments, hearing impairment, and their typically developing peers. A participant offered this information by stating that: “All manner of persons attends PCE. We are the only college that offers admission to both visually-impaired and hearing-impaired students. So, we have a resource center, with equipment like computers, braille, and others that help them.” (Interview with Evedzi-VI Expert, February 2, 2022).

With the view to promoting inclusivity, lecturers offered extra teaching for students with special needs. Referring to students with special needs, one of the participants stated that “…sometimes, they might not actually get the lesson in class. So, the lecturers were there to support them after classes.” (FGD, Kingseley-TD, February 7, 2022). Besides, all students were taken through orientations that helped them to have helpful attitudes toward each other in all aspects of college life. The foregoing findings demonstrated the inclusive nature of the college, and further suggested that both students and faculty members were consciously knowledgeable about it.

The music curriculum at PCE was made up of reading and practical components just like all other colleges of education in Ghana. The reading component included rudiments of music theory. “The practical component covers learning Ghanaian indigenous ensembles such as Borboorbor, Kapanlogo, Adowa, and Agbadza, Adowa, Kundum, Apatampa, Bawa, Bamaya, Nagla, and Takai” (GES, 2015, p. 3). A participant referenced these components of the curriculum when he said:

In the music program, we learned about the various types of local music that we have, and the various types of dances that we have. Every music has its own dance. And the group of people who do that kind of music or dance, the way it’s done, the way it’s organized, a bit of history of it, why the dance was instituted or
let me say, why it was brought up. And then the costume that’s used for the
music. And we learn something about the words in the music, and what they tell.
Every music has a message. So, you don’t have to listen to the music just like
that, but you have to get the message from it. We have music played for funerals,
some are for appellations, some are for fun, and so. We touch on all those areas as
well. (Interview, Kofi-HI, January 25, 2022)

Students were also introduced to musical instruments such as the electronic keyboard, trumpet,
guitar, and trombone (see Appendix E). Also, there were musical groups such as the college
choir and the cultural troupe which were inclusive in membership. In addition, the program was
designed to help the pre-service teachers understand how music communicates social, personal,
cultural, or abstract themes through verbal and non-verbal means. It also helped demonstrate to
students how elements of music connect with their personal interests, experiences, ideas,
knowledge, and language arts skills.

Furthermore, the music syllabus indicated that pre-service teachers were taken through
comprehensive experiences on Pedagogical Knowledge (PK), Technology, Pedagogical Content
Knowledge (TPCK), and Pedagogical Content Knowledge (PCK). They were also given
instructions on developing positive professional attitudes and values with regards to teaching
music and dance. This included inclusive music education practices, and the core values of the
National Teacher Education Curriculum Framework (NTECF) namely honesty, integrity and
responsible citizenry. The pre-service teachers were expected to be engaged in activities such as
oral review and analysis of music documentaries, presentation of written reports and analyses on
traditional dance activities, creative dance composition and performance project, portfolio
building, singing patriotic songs, and demonstrating fundamental movement patterns with music.
The inclusive music curriculum was designed to ensure that all activities were respectful of every learner's right to music education and individual integrity, as well as ensuring that all learners could learn and benefit from music education. The music program was required for graduation but no previous knowledge in music was required for admission to pursue the program.

Both special needs and typically developing students were admitted. Although special needs are countless, the college was officially popular for the inclusion of visually-impaired and hearing-impaired students. Adaptations were made in admission requirements for the inclusion of visually-impaired and hearing-impaired applicants as illustrated in Table 4.

Table 3

*Adaptations in Admission Requirements for VI and HI Applicants at PCE*

<table>
<thead>
<tr>
<th>General Requirement</th>
<th>Adaptation for the VI</th>
<th>Adaptation for the HI</th>
</tr>
</thead>
<tbody>
<tr>
<td>English Language</td>
<td>English Language</td>
<td>English Language</td>
</tr>
<tr>
<td>Mathematics</td>
<td>Social Studies</td>
<td>Mathematics</td>
</tr>
<tr>
<td>Integrated Science/Social</td>
<td>Any three elective subjects</td>
<td>Integrated Science/Social</td>
</tr>
<tr>
<td>Studies,</td>
<td></td>
<td>Studies</td>
</tr>
<tr>
<td>Any two elective subjects</td>
<td></td>
<td>Any two elective subjects</td>
</tr>
</tbody>
</table>

**Music Instructional Strategies at PCE**

Research Question Two: *By which instructional strategies are pre-service teachers taught at PCE?*

Strategies employed in training the pre-service teachers included accommodation, adaptation, and modification. The music professor indicated that considering the inclusive
nature of the college, his instructional strategies were mostly the rote type. For instance, when teaching a lesson about an instrument, he would begin by mentioning the name of the instrument and playing it to the hearing of the students either live or pre-recorded. He would then let the students hold the instrument and do ‘feel and explore’ on the instrument with the hands. For example, visually-impaired students could feel the black and white keys on the keyboard/piano, explore and identify intervals, pitches and scales. Similarly, they could feel the valves on the trumpet, the strings on the guitar, among others, in addition to names of the parts of the instrument. After that he gave a brief historical and utilitarian account of the instrument, depending on the type of instrument in question. That was followed by gradual explanation of how to produce sounds on the instrument, hence applying the theoretical perspectives in the practical lesson. In the opinion of a visually-impaired participant, it was a difficult task at the initial stages, as he recounted his learning experience on the trombone:

Initially, the lecturer did not know how to teach me the trombone because the trombone has numbers on it, which required sight to use, unlike the trumpet which has keys (sic: valves), and does not necessarily require sight. The trombone requires sliding to specific number positions for specific sounds. So, the man wondered how he could help me know the sliding positions. Finally, he told me to use one of my fingers (which hold the slide) to measure the distance from one number to the other (but the numbers were not embossed). So, when you push the sliding bar close to the bell, it is this number/sound; when it goes a little beyond the bell it is that number/sound, and so on. Gradually, it got to a time when I didn’t need to use the finger-measurement anymore. I got the sounds in my head; imagining the sound positions without using the sliding finger to measure
distances between pitches. That’s how I went about learning the trombone. (FGD, Paul-VI, January 24, 2022)

As the students began to practice playing the instrument, the professor explained further by means of questions and answers, demonstrations, imitations, and what he referred to as “hand-to-hand” techniques. According to him, there were two dimensions of the “hand-to-hand” technique. The first dimension involved the professor holding the hand(s) of the student with visual impairments to manipulate and play the instrument alongside precise verbal instructions. The second dimension of this technique had to do with students who had multiple impairments like blind-and-deaf or blind-deaf-and-dumb in which cases the service of a language “signer” was required. This information was corroborated by the responses given by the student participants. One of them illustrated it by maintaining that:

Since I have it in mind as a teacher that there are students with special needs as part of my class, first of all I have to consider the kind of special needs students I have in my class. This is necessary because handling visually-impaired students is quite different from handling students who are hearing-impaired. If I am teaching VI students it means that everything, I do in class I have to voice it out, including everything I write on the marker board, or everything that I display on the projector. This will help ensure that they hear whatever I write on the board or show on the projector. (FGD, January 24, 2022).

Also, another participant explained that if a drawing was involved in the lesson, the teacher had to describe what has been drawn, in such a way that the visually-impaired student could have a clear image of the object drawn in their minds. “This is necessary because they are no longer using their eyes; they are using their brains to see things. So, I have to paint the picture on their
minds.” (FGD, January 24, 2022). The participant further indicated that the teacher had to get the actual object which he was talking (teaching) about, or something which was almost the same as that object and let the students touch (feel) it with their hands. Then the picture would reflect in their minds, so that they could understood the concept properly. “In the case of the HI, since they can see, I can write on the board for them to see. The problem with them is that I have to get an interpreter (signer) to them while I talk” (FGD, January 24, 2022).

Also, it was important to consider the time of a given lesson. With special needs students, their name is “special” so, everything of theirs is “special”. So, you have to treat them “special”. So even the time given to them too must be “special” for them. After class, lecturers had to give them ample time for them to get the real concept (Interview with Atsu -VI, January 28, 2022).

About teaching techniques, every blind teacher was expected to have another teacher to help set up the classroom, teaching/learning materials, and equipment for their lessons. That teacher (aid) would also control student’s behavior in the class. However, there were other techniques to be used for class control. For example, the blind teacher must know the seating arrangement in the classroom; how the desks were arranged and how the students were seated in class because if the teacher was able to know this, they knew who sat at which place, and who that person was. So, if the desks were arranged in three rows, the teacher must know that in row one, these were the people sitting there. They must know the students by their names and their voices. That would also enable the visually-impaired teacher to know who was speaking/contributing and who was not. They must ensure that students were seated in rows, know which student was seated first, second, third, etc. in each row. The students must not be allowed to change their seating positions unless for rare, unavoidable reasons. The visually-impaired teacher must also be smart at listening in order to identify each student by their voice. When a group of students were
misbehaving, and the teacher mentioned one person’s name precisely, they would all stop misbehaving because they knew the teacher could identify them. Should the teacher call out one talkative student, all others would be quiet. That could also help gain students’ attention during the lesson. One of the VI participants recounted his experience in using this strategy as follows:

I used this technique during my teaching practice. When I enter the classroom, and I am teaching, I could hear some people talking in the first row, and not paying attention. So, I would listen to a particular area, say the first row-front, middle, or the back-group where the noise is coming from. The moment I mentioned one person’s name in the area, I take them unawares, and the rest become steady because they feel that the next thing would be me mentioning their names. So, that makes them pay attention. (FGD, VI, January 24, 2022)

Regarding the hearing-impaired, they also had their sign language masters and other facilities such as hearing aids that could help them. But when it came to students who had mobility problems (for example, amputated legs) and other physical problems, they also had people and equipment including clutches that aided them to attend lectures and participate in other college activities.

Professional Collaboration

Research Question Three: In which ways do participants perceive themselves to be practicing professional collaboration in the PCE inclusive music education program?

Professional collaboration assumed various dimensions in the college. At the beginning of each semester, the music professor shared his syllabus with other faculty, staff, and paraprofessionals who would help him in one way or the other. Sharing the syllabus in advance enabled everyone who was involved to know when a particular lesson would be taught, which
roles they would play, what kind of materials/equipment would be needed, and how to prepare toward making the lessons successful. It also made it possible for members of the team to hold discussions where necessary, on any lesson before and after they were taught.

In terms of specific roles played by the collaborating team members, the study revealed that the English language expert helped the music professor in typing (transcribing) materials that included musical notations into descriptive texts for the visually-impaired students. Furthermore, the college worked in collaboration with teachers in Akropong School (ASB) who usually offered help for the visually-impaired students at PCE when needed. For instance, braille professionals from ASB sometimes helped to provide braille versions of texts on request. Also, the ICT lecturer contributed by helping magnify texts, and pictures/images for low vision students, thereby maximizing adaptation for the students. While the ICT lecturer did this with materials received from the music teacher, he also offered similar services to individual students who approached him with their requests.

On the part of the hearing-impaired expert, otherwise referred to as the sign language expert or signer, he was available during lessons that involved the hearing-impaired student. During the lesson his role was to interpret all verbal information in sign language for the hearing-impaired students. (See the interpreter in a classroom lesson in Figure 2 below.)

He explained in an interview:

There is always the need to interpret for them although most of them hear sounds; environmental sounds or noise. Let me put it that way. They can hear the sound but what a sound or phoneme specifically means they can’t tell. For instance, when a vehicle toots the horn, they can hear. Also, as I speak now, they can hear me; I mean some can hear my voice as noise, but the impulse of what I am saying
they can’t figure out. For instance, if I do: iiiiiiiii!!!!! (he screamed very loud, and the students laughed, including the hearing-impaired). You see? That’s it. But all that I’ve been saying so far, they can’t tell. So, I always have to interpret for them. … And they also do lip-read or read body language. That also helps them to get what’s being spoken” (Interview with Osbon, HI Unit Head, February 4, 2022).

*Figure 2*

**Collaboration in Music (PEMD) Lessons**

In addition to Mr. Osbon, there were eight other professional interpreters who were available to help. “Currently, there are nine interpreters. Three of us do both teaching and interpreting, while the other six are solely for interpreting” (Interview with Osbon, HI Unit Head, February 4, 2022). Besides the professional interpreters, there were several students who could also help their colleagues with sign language interpretation. The participants referred to the student-
interpreters as Assistant Signers. Such students were found to be good at sign language interpretation, which they learned before coming to PCE. Furthermore, music lessons were usually team-taught by the music lecturer and the physical education (P. E.) lecturer. It was so because the two courses were officially merged by the Curriculum and Research Development Division (CRDD) of the Ghana Education Service (GES), and collectively referred to as Physical Education/Music and Dance (PEMD) although each course existed distinctively within the same curriculum. This aspect of the collaboration was implied when a participant opined:

Okay, yes, the lecturers do collaboration. We have the hearing-impaired students.

So, any class that has a hearing-impaired student must have the sign language master in the class aside the course teacher. That is what sometimes happen.

Aside that, two or more lecturers can also teach the same course at the same time.

(FGD, Jonny-TD, February 7, 2022)

As an example, a team teaching was observed on the topic “Music in Rites of Passage”. During this lesson I observed that while the music lecturer taught the music, and the dance movements, the P. E. lecturer (alternating with the music lecturer) took turns to explain the kinesthetics and health benefits that could be derived from the singing and dancing activities for participants (See the P. E. lecturer in the middle, Figure 2 above).

In addition to collaborative efforts among faculty and staff members, the study also revealed that some kind of helpful relationship existed among all categories of students to their mutual benefits. As one of the participants expressed it:

Okay! Personally, I would say that while we help the hearing-impaired students in their studies, they also try to teach you somethings. So, when you come to PCE,
there are a lot of students who know how to sign because most of us help them. They are our friends; in the classroom too, we are with them. Even with the VI, we are with them in the classrooms, in the halls we are with them, everywhere. So, we learn a lot from them, and they also learn from us. Some of them, when you get closer to them, they will teach you how to braille, how to do the sign language, and a whole lot. So, in fact, they’re our friends! Yeah! We learn a lot from them, and they also learn from us. (FGD, Jonny-TD, February 7, 2022).

The interdependent relationship among the students was also explained by instances where visually-impaired students were no longer interested in using their white canes to aid their mobility. They rather preferred to move in the company of their typically developing friends. Another participant opined that her special needs friends also objected to any form of special treatment because that would keep reminding them of their disabilities. As Jimmy revealed in a FGD (January 28, 2022) there were white canes available at the resource center for the visually-impaired students, which they could use to navigate campus but they did not want to use them. Therefore, as an alternative way of helping them, they were assigned caretakers (assistants or aids), and they preferred to walk with their aids or friends instead of using the white canes. Later in an interview, the same view was expressed by another participant who said: “… some don’t want to be given special treatments. They think you want to treat them special because of their impairments. What they rather like most is that we get closer to them, and not trying to treat them special.” (Interview with Ruth-TD, January 31, 2022). While moving with their typically developing peers, the special needs students assumed some level of sameness with their peers as well as maintaining a sense of self-worth.
Finally, the participants portrayed a school climate that sought to promote what I described as a Safe Psycho-social Environment (SPE). They were happy to indicate that some decades ago, people with disabilities suffered a great deal of discrimination, stigmatization, and rejection in their communities, including the school. Although some traces of such inhumane conditions might still be found in some jurisdictions, the experience at PCE was different. Findings of this research suggest that there was no element of such hostile attitudes among members of the college community toward students with special needs.

I would say that here, because we actually mix with them very well, there’s no problem of stigmatization. We chat with them, we have fun with them, we even play football (sic: soccer) with them. We don’t want to segregate them for them to feel bad. Always, whenever they see you, they have something to tell you. There’s one in my class; a very good friend who jokes with me a lot. Anytime he sees me (sic: meets me), he wants to tell me something about the color of my dress, how my hear cut is, and so on. For instance, he will meet me and say “this blue shirt looks nice on you.” Another time he will tell me “today you are very ugly” and we all laugh over it. Meanwhile, he is blind! (FGD, Jonny-TD, February 7, 2022)

That illustration suggested that the special needs students in the college were handled in ways that made them feel loved, accepted, and belonging in the college community. Both psychologically and socially, they felt safe as their typically developing colleagues got closer to them both on the fun side and also on the academic ground. The former learns from the latter and vice versa. They all learned together in the classroom, they were together in group discussions, and did group presentations together. “… So, we’re with them in everything that we do, and I’m
sure they also benefit in that way…” (FGD, Kingsley-TD, January 28, 2022). In another focus group discussion, a hearing-impaired student also confirmed the unity in diversity among them, and the fact that it was of mutual benefits to all students.

It’s of benefit to us and to them as well. Because first of all, it takes away the barrier between the normal (sic. typically developing) student and the special (sic: special needs) student. When I say the barrier, I’m talking about the negative mindset that they have had about special students. Society has a different concept about people with special needs. Not everyone understands people with special needs. People think we’re expelled, we’re cursed, we’re unfortunate, in society. But in PCE, they don’t show that character. They love every one of us, and we also love them. So, we have good friendship in the college. By mingling with special students or special people they get to know that the notion I (sic. they) have about these people, that they cannot do anything on their own is wrong. By mingling with them the normal student gets to know that the special needs persons can do somethings on their own. They have potentials that they can develop. They have some kind of blessings in them, that when you mingle with them you may acquire some kind of blessings from them. So, it takes away that kind of barrier. (FGD, Mike-HI, February 7, 2022)

Furthermore, student participants attested to the view that the lecturers too, were committed to giving the special needs students (and all others) a lot of attention. This attention helped the students not to be concentrating on their impairments, which could cause them distractions from their studies. The lecturers treated them just like anybody else. But there were times that special needs students were given some kind of special attention. For example, during
lessons, there were certain things the lecturers would consciously write on the board and draw the attention of the hearing-impaired students to the writings, so that they too could actually know the words, their correct spellings, what they meant, and so on. (Lesson Observation, February 2, 2022). Another participant alluded to the cordial relationship, saying:

“Me too, Sir! As for stigmatization, I haven’t heard anything of that sort. Even during our orientations, we were taught how to handle them, and even how to handle ourselves; how to stay with them. So, now, we know that anyone can develop a disability at any point in time. So, there’s nothing like stigmatization on the side of the lecturers or even students or anyone in this college. (FGD, Paul-TD, January 24, 2022)

These views were expressed during FGD, in the presence of both the visually-impaired and the hearing-impaired students, and they did not raise any counter opinions against what had been said. That suggested that what was said about the cordial coexistence in the college was largely true. According to the participants, students were given orientation during their matriculation ceremonies on the need for them to live cordially with each other at all times (see Appendix U for orientation photograph).

Finally, observations during music lessons revealed some corroboration of information obtained from the FGD and the individual interviews, as shown in the classroom music lesson observation protocol (see Appendix R). The music lecturer provided adaptations to meet diverse needs of students in the class. Based on the belief that all students had equal learning potential, lessons were planned, creating opportunities for all learners to achieve the same learning goals. However, with the view to meeting specific needs of the three main categories of students in the class – the visually-impaired, the hearing-impaired, and the typically-developing students- the
The lecturer used multiple strategies in each lesson. The lesson (PEMD) was team-taught by both the music and the physical education lecturers, as early on mentioned in the scope of the music program. Generally, the lessons involved both theoretical and practical dimensions. The theoretical component included musical concepts like modes (tonality), musical structures, historical information, cultural as well as health-related information. On the other hand, the practical dimension of the lessons had to do with singing songs, handclapping, and demonstrating dance/kinesthetic movements where P. E. featured prominently.

For the benefit of the visually-impaired students, he spoke loud enough, at a moderate pace, pausing, and inviting students to ask questions for further clarifications. Through that, not only the special needs students but also the typically-developing ones sought repetitions and clarifications where they needed them, and the lecturer did so for them. Also, to cater to the needs of the hearing-impaired students, the music lecturer ensured that the hearing-impaired expert (sign language interpreter) was present throughout the lesson, interpreting the verbal communications for the hearing-impaired students.

Students were motivated to participate actively throughout the lesson by the lecturer’s comments such as Great! Good point! Exactly! Thank you! Yes, go on! Several students, from all three main categories contributed in one way or the other, making the lesson interactive, while maintaining discipline in the class. A scaffolding strategy was observable in the lesson presentation as the lecturer guided the discussion of the subject matter in bits, building up the lesson gradually from what students knew already to what was new to them in the lesson.

However, I observed that more needed to be done on differentiated instruction, whereby the lecturer would explain a given concept using two or more different instructional approaches. Similarly, there was need for more diversified teaching/learning materials and resources,
including the use of modern innovative technology in the lessons. Also, there was quite a little individualized, as well as intra-group/inter-group activities as compared to a whole class focus. That notwithstanding, the lessons were very inclusive, and engaging.

**Available Inclusive Resources at PCE**

Research Question Four: *In the views of participants, what are the resources available for the inclusive music education program at PCE?*

Resources available for inclusive music education at PCE consisted of human and material resources. The human resource included the music teacher, in addition to all other faculty and staff members who collaborated, together with the students, in ensuring the success of the music education program in the college. The material resources included musical instruments such as an electronic keyboard, a trumpet, a trap set of drums, one bass guitar, and bamboo flute (atenteben). Photos of some of the instruments were shown in preceding sections (Appendix E). Also, churches in the Akropong community loaned instruments to the students or the college on request. Also, apart from the classrooms, there was a Resource Center. The resource center contained equipment which included one Pekin Brailler, two scanners, two embosser machines (Braille printer), a comb binding machine, three perforator, two desktop computers (and accessories), one closed-circuit television (CCTV)/video magnifier (VM), one audiometer, and one auroscope (see Appendices F-L). Although many of the participants named all the equipment above, photos of the last three were not provided. So, I retrieved them from online in order to offer a visual aid for my readers (Appendix L).

Braille was not offered as a course in the college. However, several students could use the braille because they had acquired the skill prior to gaining admission to the college. For those who did not learn it before coming to the college, their friends taught them and assisted them to
use it. This was revealed by a participant who indicated that “We are not taught in PCE how to use the braille. Most of us learned it in our homes, previous schools, and from other visually-impaired persons in their environments” (FGD, Lucy-VI, February 7, 2022). The scanner helped to convert hard copy materials such as books and handouts into soft copies (pdf and word doc formats), which the visually-impaired students could read with the aid of reading software installed on their phones and laptop computers.

“… So, some of the handouts which the lecturers give do not help me unless I scan them into a word format before I will be able to use it. If not, I have to call on someone to read the hard copy for me, which means that I have to wait until the person is available before I can study. But with the soft copy or the word format, I can read it anytime that I want to learn.” (FGD, Annomah-VI, February 7, 2022)

The students had software such as the Job Access With Speech (JAWS) and the NonVisual Desktop Access (NVDA), and the Narrator which were installed not only on their personal phones and laptops but also on every computer that was available for their use. The software converted the texts into audio format for them to play and listen to. The narrator worked similar to the other software but because it was not advanced, it only spoke the command keys that it had; it did not perform all functions, as the other ones did. Students also had a software which was used to enlarge texts (fonts) to meet the needs of those having low vision, so that they could read on their computers. In terms of mobility, the resource center had the white canes that could aid the visually-impaired students to move around.
**Preparedness of PCE Pre-service Teachers**

Research Question Five: *What are the perceptions of the preservice teachers about their preparedness to teach music in inclusive elementary schools when they graduate?*

The pre-service teachers were confident about their preparedness to start inclusive music teaching when they graduate. This perception was evinced in their manner of responding to my question on their perceived levels of preparedness for the job. Ones said: “I am fully prepared. The degree program in the training college is to prepare us to teach at the basic school level, from KG to JHS 3, and I am prepared for it” (FGD, Kenneth-VI, January 24, 2022). In a separate meeting, another participant stated her readiness for the job: “I may say, am fully prepared; I am prepared for anything. And I am prepared to teach anywhere in the basic schools” (FGD, January 28, 2022). However, one of the visually-impaired participants indicated that she would need someone to assist her.

… For example, when I give assignment, another teacher who is sighted must help me to grade them. Also, I will write my note in braille, and read it for the sighted teacher to write it in my lesson notebook. Of late, I am hearing rumors that the government will be giving laptops to all teachers for the preparation of lesson notes. So, if that is true, then it means that we will no longer be using the lesson notes; we will use the laptop, which will favor us. (FGD, January 28, 2022)

Regarding the anticipated arrival of government laptop computers, the participants were only hoping that the said computers would be compatible with their special need software such as the Talkback, the JAWS and the NVDA. If that worked it meant the visually-impaired music teacher would no longer need another teacher to be writing their lesson notes for them.
Generally, the policy of teaching in a primary school was that any teacher assigned to a particular class was required to teach all subjects in that class. However, findings revealed that in some schools, it was not required of a teacher to teach all the subjects. Some school districts offered a level of flexibility for teachers to do subject-based teaching. With subject-based teaching, individual teachers were assigned specific subjects according to their areas of specialization. Each teacher therefore, teaches their specialized subjects (majors) in all the classes, 1-6. This practice was described by a participant who alluded:

Yes, at the primary school you are supposed to teach all the subjects. But in some schools, you can teach the one you are good at, and other teachers teach the other subjects. We have been going on field experience. When we go, we realize that at the JHS, subject teaching is done. But also, at the primary school there are places that when it is time for mathematics, a teacher will come, when it is time for Music, another teacher will come to teach the class, the same thing happens for all other subjects. That is what I saw when I went on field experience; I was in class five. (FGD, Peter-VI, January 24, 2022)

Challenges

Although participants generally expressed confidence in the inclusive music teacher preparation program at PCE, some of them identified some challenges which needed more attention in order to bring improvement in the program. First, inadequate infrastructure was identified as a major factor that posed limitation on the teacher preparation program. A participant contended:
“Although we claim to be practicing inclusive education, our infrastructure is not up-to standard so far as inclusive education is concerned. We have some structures like the resource center, but I am not sure it’s enough” (FGD, Kingsley-TD, January 28, 2022).

Findings also revealed insufficient equipment and musical instruments to maximize practical lessons. According to some participants, certain machines at the resource center were either spoiled or outdated, and needed replacement. An example was the perforator (see Appendices D and G). Furthermore, although the college had a few musical instruments, participants expressed difficulty in accessing them for practice. The problem of access was considered worse for special needs students, especially the visually-impaired. That compelled one of them to argue that:

For persons with special needs, I may say we don’t have anything like instrument to practice at PCE. What we have on campus is for the college. And accessing it is very difficult even for the normal (TD) students. But when such instruments are brought close to the door steps of persons with special needs, it will go a long way to help our acquisition of practical knowledge. (FGD, Peter-VI, January 24, 2022)

Some of the participants posited that although they took other courses in addition to music, but they had more passion for music than they did for other courses. Some of those students had weaknesses in courses such as mathematics, science, and the likes. So, they planned to pursue their musical aspirations and excel through music if they had access to musical instruments. One of the participants referred to access to college musical instruments as their ‘fair share of the cake.’

The anticipation of the participants was that if such a special needs person was able to specialize, eventually, in playing an instrument such as piano, trap set, guitar, or any other
instrument, they would be content that though they could not achieve much in other subject areas, they were able to survive or earn their livelihood through their musical excellence. However, without availability of the needed musical instruments for practical lessons, they wondered what the future would offer them after graduating as professional inclusive music teachers. They believed that:

In the end that person may not excel in life because the real potential in him or her was not properly unveiled. Meanwhile, with persons with special needs (in PCE), I can say about 70-80% (sic: participant’s own estimation) have interest in music. In exception of the hearing impaired, naturally, they are good at music. (FGD, Lucy-VI, February 7, 2022)

Another important thing to be given more attention is that the inclusive music teacher must always be meticulous in ensuring that no student is deprived of any piece of information during lessons. Participants argued that sometimes special needs students did not get maximum attention during lessons. An instance was cited where in a class of 130 students, with just two HI, and only one VI students, the lecturer occasionally said something but the interpreter’s attention was not on the lecturer at particular moment. In that instance the interpreter might either communicate something different or miss that point all together to the disadvantage of the HI students. Sometimes too, the lecturer might write something on the board or show something on the projector but forgot that he was having a VI in the class who could not see at all. So, he would write it but would not say it or voice it out, hence, leaving the VI deprived of that point. “The lecturer may say some of them but may not say all. So, the little that he may voice out from the marker board or the projector is what we absorb. The rest becomes something else.” (Interview, Fred-VI, January 27, 2022). When that happened, the special needs students might be
left to chances of catching up on that missing point. They may only come across the missing information if anyone raised it or asked a question about it during a conversation or group studies. Therefore, the lecturer is expected to be extra conscious of special needs, and deepen the level and efficiency of professional collaboration in the music program of the college.

Finally, there was a call from some participants for the college to intensify advocacy for the rights of Persons Living With Disabilities (PLWD). Despite the commendable interpersonal relationship generally reported, some participants contended that more improvement was needed in the inclusivity of the college. This contention was premised on the fact that PCE as the sole institution in Ghana which had been mandated to apply the concept of inclusivity in its programs had existed for long enough to overcome some of the challenges that still prevailed in the college. It was revealed that there was a Special Needs Club in the college which played advocacy roles, and its members comprised both the special needs students and the typically developing students. “… the advocacy is on-going. Due to that we have the Special Needs Club in the school - and I am a member-that we are working on it. But it depends on the individual students.” (FGD, Mawusi-TD, January 24, 2022). Another participant stressed that “Though some already know, they still feel shy to approach some of us. For some, until you encounter him or her, he will not get close to you.” (FGD, Mercy-HI, January 24, 2022). The club played a major role in educating and unifying the college community, as well as boosting its culture of inclusivity. Hence, it was imperative for everyone to ensure that membership of the club increased consistently, and that the club was more rigorous, and better resourced than it was at the time of conducting this research. That would help remove any possible barriers that might still be hindering effectiveness of the inclusive music education efforts of the college.
Chapter Summary

This chapter has reported findings of the study guided by the research questions. Findings indicated that PCE used the same music education curriculum as all other colleges of education in Ghana did. However, due to its inclusive nature, the college employed adaptations and modifications to accommodate special needs students. Also, the college used collaboration and other inclusive strategies, with scarce resources to prepare the pre-service teachers toward effective music instruction in the basic schools. There was however need to provide more resources to promote the inclusive music program in the college.
CHAPTER FIVE
DISCUSSION

Discussion of Findings

In this case study, I examined inclusive music teacher preparation in Ghana by exploring the scope of the music education program, and instructional strategies used in Presbyterian College of Education (PCE). I also investigated professional collaboration, available resources, preparedness of the pre-service teachers to teach in Ghanaian inclusive school settings, as well as means of improving upon inclusive music education in the college. The study was necessitated by findings of earlier studies which indicate that Ghana has a strong inclination toward inclusive education, with a concentration on the elementary school, but teacher preparation in the country falls short of inclusive practices (Adera & Asimeng-Boahene, 2011; Agbenyega, 2007; Nketsia, 2018). I employed six research questions in investigating the problem as follows: (a) What do participants consider to be the scope of the inclusive music education program at PCE? (b) By which instructional strategies are pre-service teachers taught at PCE? (c) In which ways do participants perceive themselves to be practicing professional collaboration in the PCE inclusive music education program? (d) In the views of participants, what are the resources available for the inclusive music education program at PCE? (e) What are the perceptions of the preservice teachers about their preparedness to teach music in inclusive elementary schools when they graduate? (f) Which other inclusive teaching strategies could be employed to improve teacher preparation in the PCE?
In this chapter, I discuss the findings in relation to the research questions as well as the literature that I reviewed. I also discuss implications of the study for practice, and offer suggestions for further research. Each research question is presented, with a preceding theme that constitutes the crust of the discussion under the given research question to facilitate conceptualization of the findings.

Major thematic findings that emerged from the data included the following: First the scope of the music curriculum at PCE was made up of reading and practical components just like all other colleges of education in Ghana had. The reading component includes rudiments of music theory. Some previous researchers lamented that certain courses in the initial teacher education program had been described as too theoretical and providing limited basic knowledge, with no provision for practical experience (Hastings et al., 1996; Sawhney, 2015; Sharma et al., 2008; Tungaraza, 2014; Winter, 2006). It is therefore, worth-noting that the music curriculum at PCE had both theory and practical-dimensions, with emphasis of on the study of Ghanaian indigenous dance and drumming ensembles such as Borboorbor, Kapanlogo, Adowa, and Agbadza, Adowa, Kundum, Apatampa, Bawa, Bamaya, Nagla, and Takai. (Adjepong, 2018).

This practical-inclined curricular content might further be attributed to the fact that these teachers were being prepared to teach music at the basic school level, where the curriculum was mainly focused on these ensembles rather than music theory. The music curriculum in Ghanaian basic school stressed prioritization of indigenous resources such as folk songs, drums, and the atenteben (Ministry of Education, Ghana, 2007). The syllabus was designed with the intention to reflect the Ghanaian performing arts culture, so as to provide Ghanaian children with knowledge, skills, and understanding of the traditional music, dance, and drama of their own environment. It was also intended to unlock and develop pupils’ creative abilities and potentials in the
performing arts for national development. (Adjepong, 2018). So, the concentration of the music teacher preparation program on Ghanaian indigenous music looks relevant to the actual work that the pre-service teachers would be going after graduation.

I also consider it appropriate that the scope of the PCE music curriculum was in synchrony with what all other colleges of education were pursuing. It is appropriate because at the end of the program these inclusive-trained teachers are going to teach in the same school context as their counterparts in other Ghanaian colleges of education. They would be teaching the same curricular contents as all other teachers in the Ghanaian basic schools do. Therefore, any attempt to train PCE students with a different music curriculum would mean that they would not fit into the basic school system where they were being prepared to teach eventually.

The study also revealed that instructional strategies employed in the music education program for the pre-service teachers included adaptation, accommodation, and modification. This finding was anticipated because studies had identified these strategies as prerequisites for inclusive music education programs (Darrow & Adamek, 2018; LeRoy & Simpson, 1996). Also, Hammel and Hourigan (2017), stressed the need for these strategies, arguing that it is a legal responsibility for teachers to apply them in the inclusive music classroom.

The authors concluded that application of these strategies in teaching is the essence of fairness in education (Hammel & Hourigan (2017). It is an appropriate way of ensuring that each student is treated as an individual and everyone-with or without special needs- is given the tools they need to be successful in the inclusive music program. When the teacher believes that the special needs student can achieve the same level of participation or accomplishment as the typically developing student in the classroom but needs additional support (Cook, 2017), the inclusive music teacher accommodates. On the other hand, when the student is found not being
able to complete the same assignment or participate in the same way as other students due to the nature of their disability, the inclusive music teacher uses modification.

It is for the same fairness-purpose that McGuire and Scott (2006) drew the attention of inclusive music educators to the Universal Design for Instruction (UDI), and Differential Instruction (DI). Teachers who observe the UDI/DI make necessary efforts to make sure that the planning, delivery, and evaluation of music lessons incorporate inclusive attributes that accommodate learner differences without excluding some learners or compromising academic standards, thereby expanding access in educational environments (Rao et al., 2014). As Burgstahler (2009) indicated, UDI/DI constitutes an instructional mechanism which is meant to create an enabling educational environment for all students, including those with and without disabilities to achieve their learning goals. Effective application of UDI/DI could therefore help address the concern raised Agbenyegah and Deku (2011) that the pedagogical archetypes which is practiced in Ghanaian teacher training institutions and schools lack the required expertise to address the complexity of teaching in inclusive classrooms.

There may be multiple ways for music teachers to present materials, including the use of visuals, manipulatives, and technology to make these materials more readily understood and accessible to learners. One of such ways is to determine appropriate ways through which students can respond to materials and demonstrate knowledge and understanding, such as by writing, singing, playing, composing, and so on. It must however be noted that sensitivity to the need of the learner and flexibility in the choice of specific approaches are at the core of these instructional mechanisms. Since “students are in school to learn and instructors share this goal”, the teacher is expected to create flexible opportunities for the individual student to utilize any of these ways depending their special needs in the music classroom (Burgstahler (2009, p. 2).
Third, the music lecturer utilized professional collaboration in the inclusive preparation of the pre-service teachers. In an inclusive music education setting like PCE, the music educator has a task of executing the mission of the National Association for Music Education (NAfME) … “to advance music education by promoting the understanding and making of music by all” (Blakeslee, 2019, p. 4). This task implies the need for the music educator to create the least restrictive learning environment for the individual learner. This music education goal is reiterated in the “Label-Free” philosophy of inclusive music education which “aims at preserving the individual learner’s personhood, as music educators pursue understanding, support, rights, and responsibilities of each learner” (Hammel & Hourigan, 2017, p. xvii). This philosophy emphasized the music teacher’s relentless role to create the needed classroom environment to promote affective, effective, and efficient music education for all students, both with and without special needs.

One of the surest ways of catering for the specific and diverse learning needs of students in PCE was through professional collaboration, where expertise of various professionals and paraprofessionals were harnessed to the benefit of the pre-service teachers. It was therefore appropriate to know from this study that there was collaboration, not only involving faculty and staff but also including students. While the experts contributed their knowledge and skills to promote music teaching and learning, the students also built strong academic and social bonds, helping one another, and learning from one another.

This finding suggested that the entire PCE community embraced the culture of collaboration, a positive-relationship-based music education context which further exemplified application of Henri Tajfel’s 1972 social identity theory. Based on Islam’s (2014) explanation, when learners constitute themselves into groups within a learning environment, the group
membership creates a sense of self-worth, especially for those who, as individuals, might be grappling with certain weaknesses. Since individuals identify themselves with strengths and reputations of their groups, and tend to esteem their own groups higher than others, Turner (1975) described the in-group-out-group relationship as entailing a “competition for positive identity” (p. 10), with out-group categorizations strategically framed to maximize self-evaluations.

The importance of the P. C.E. sense of collaboration in the music education program is also supported by Vygotsky’s (1978) ZPD theory. The ZPD is commonly used to explain the benefits of group learning in a social context. The basic premise is that students often learn more from capable peers than they would if left alone. Therefore, the application of this theory focuses on co-operative learning, peer tutoring, and modelling. Also, concerning collaborative learning, Abera et al. (2020) suggest that students with disabilities often struggle with many aspects of everyday life that cause them to withdraw into their comfort zones. The authors further aver that apparently, students with certain disabilities at an early age already demonstrate a lack of interest in engaging with their teachers or with their peers. On the contrary, findings of this study indicate that students with disabilities rather took initiative to develop friendly relationship with their typically developing peers, as already reported by the former about the latter in the previous chapter: “… For instance, he will meet me and say “this blue shirt looks nice on you…. “today you are very ugly” and we all laugh over it. Meanwhile, he is blind!” (FGD, Jonny-TD, February 7, 2022). This quote suggests that it was the special needs rather who made efforts to associate themselves with their typically developing peers. So, while O’Hara and Hall (2014) stress that it is important for music teachers, therapists, and parents to keep students with disabilities interested in mixing well and learning with their peers, students with disabilities contend
contrarily. Special needs students at PCE argue that it is the typically developing students who should be encouraged to associate freely with their special needs peers because the former seem to be uncomfortable associating themselves with the later.

Furthermore, findings of this study suggest that if there is any level of association or dissociation between the two categories of students, it must result from the attitude of the typically developing members of the entire college community. As a participant expressed it, “By mingling with special students or special people they get to know that the notion they have about these people; … is wrong”. This participant argues that achievement of the desired collaborative success would be possible, partly if the typically developing students blend well with the special needs students, and get to know that the special needs persons could be an asset to society. They would realize that PLWD too, have potentials that they can develop. They bear some kind of blessings that when one mingles with them those blessings could be obtained.

Comparing findings of some extant studies with those of this research, I think that this debated opinion on which one category of learners avoids the other, is largely determined by specific contexts within which individual studies were conducted as well as methodologies researchers employed. A specific environment in question, the level of education (awareness) that exists there, and the unique cultural influences of a particular setting, may determine the extent to which both sides of this argument could be true or false. Meanwhile, what is essential is that faculty, staff and students should all be encouraged to relate positively with one another, and maximize collaboration within the inclusive school system in pursuit of the ‘Every Student Succeeds Act’ of 2015 agenda (Hulgin & Drake, 2011).

As Hornby (2015) indicates the philosophy of inclusive music education requires the establishment of a community which is based on collaboration among students, teachers,
families, other professionals, and community agencies. Therefore, Hausfather (1996) concludes with reference to the constructivist learning theory, that the social role of learning has beneficial impact on cognitive development through learning and interaction between children and their peers, parents, and teachers, and must be given the needed attention.

Fourth, although there were some human and material resources available for the inclusive music program in the college, these resources were inadequate. The role of teaching and learning resources/materials in ensuring instructional success, as indicated in the behavioral learning theory, implores the teacher to arrange environmental conditions so that students can make the correct responses in the presence of those target stimuli and receive reinforcement for those responses (Ertmer & Newby, 2013). Environmental materials include all facilities; both tangible and non-tangible with which the learner interacts in order to acquire knowledge or skills. When Forlin and Chambers (2011) argue that advocacy alone does not guarantee the successful implementation of inclusive education policies of a country, they might imply that ensuring adequate provision of resources is a prerequisite for the anticipated success.

The inclusive music education program requires accommodation (Cook, 2017), and accommodation involves the use of various equipment, and materials to support students who have special learning needs. Therefore, it was anticipated that PCE would have enough of such resources. Indeed, results of this study confirmed the availability of some of these items. The college had musical instruments such as an electronic keyboard, a trumpet, a trap set of drums, one bass guitar, and bamboo flute (atenteben). Individuals and churches in the Akropong community also shared their musical resources with the students, usually on request. In addition to that there was a resource center mainly to support visually-impaired and hearing-impaired students. But there was need for more of such instruments to be provided in the college.
In addition to the musical instruments, results of this study indicated that the resource center was stocked with a few pieces of equipment, including two embossers (Pekin braillers) which were used to produce braille versions of texts for students with visual problems; one closed-circuit television (CCTV)/video magnifier (VM) which was used for enlarging texts for students with low vision problems. There were also two scanners which were used to convert texts to audio files for the visually-impaired students and white canes to offer mobility aid for visually-impaired students. Other equipment at the resource center included an audiometer which was used to evaluate the hearing threshold of hearing-impaired students as well as an auroscope, a device which consists of a magnifying lens and light, used for examining the ear of students with hearing problems so as to know what help to offer them. Besides, there was a comb binding machine and two desktop computers, for general secretarial services (see Appendices F and H).

However, like the musical instruments it was indicated that these resources were inadequate for the college. The inadequacy of musical instruments was particularly lamented by participants who expressed uncertainty that they might not develop their music practical potentials as expected prior to graduation. Winter (2006) even recommends that in an inclusive music education system, there should be adapted instruments for students to used, depending on the specific individual learning needs but none of such (adapted) instruments was found in this research. Findings suggested that there was little or no government support in that regard. One of the professionals revealed that: “there is no funding, no support, nothing. The inclusive education policy of the government is just paper work” (participant’s identity withheld).

I therefore agree partly with Akyeampong (2009) that many people, including some government officials assumed that the FCUBE implementation was enough for all children to be inclusively educated; but that assumption was wrong. The FCUBE was mainly a school fee-
waiver policy. It made no substantial provision for the supply of necessary resources to promote inclusive music education, particularly in the college under investigation.

I further attribute the inadequate provision of resources in P. C. E. to the funding debate between proponents for and against inclusive music education in the Ghanaian context (Felder, 2018). A variety of funding opportunities might be available but difficult to pursue due partly to ideological disagreements on what should be considered as the most satisfactory funding model (Terzi, 2010). For instance, studies have revealed perceptions of some stakeholders that the inclusive education system is expensive and does not ensure equal rights and equity in educational provision (Armstrong et al., 2010; Florian, 2008). The high-cost criticisms have long been justified by the school of thought that there is such a broad continuum of human needs that attempts to provide funds toward meeting all in inclusive schools is not an achievable goal (Stainback & Stainback, 1984). Such a view does not encourage funding of inclusive music education.

Fifth, notwithstanding the problem of inadequate resources in PCE, the pre-service teachers were generally confident about their preparedness for inclusive music teaching when they graduate. Considering the scarce provision of inclusive resources in PCE, I began to anticipate that the pre-service teachers would report misgivings about their ability to teach effectively after graduation. On the contrary they were generally optimistic about their readiness for the job. The pre-service teachers demonstrated their familiarity with the nature of the music curriculum as well as some of the general policies guiding teaching and learning at the basic school level where they would be teaching. They shared their knowledge with me about adaptations in some Ghanaian basic school in terms of class teaching and subject teaching. One of them informed me that the degree program in the training college was meant to prepare
teachers to teach at the basic school level, from KG to JHS 3, and he was prepared for it. He also reported a rumor on anticipated supply of laptop computers by the government of Ghana, and was hopeful that the said computers would be compatible with their special need software such as the Talkback, the JAWS and the NVDA.

Similarly, another pre-service teacher expressed her readiness to work in the inclusive basic school system, when she said: “I may say, am fully prepared; I am prepared for anything. And I am prepared to teach anywhere in the basic schools” (FGD, January 28, 2022). Responses from the pre-service teachers further confirmed their knowledge about assistive measures they would put in place to support their efforts on the job. For instance, a visually-impaired participant explained to me that she would need someone to assist her in transcribing her lesson notes from braille to text (for record keeping purposes), and transcribing learners’ exercises from text to braille for her to grade them.

This finding – preparedness and enthusiasm to teach music in inclusive school settings by the pre-service teachers was confounding partly because it portrayed a sharp contrast to findings of earlier studies about teachers’ attitude toward inclusive music teaching and learning. For example, Mamah et al., (2011) contended that “teachers lacked the prerequisite skills to fully practice inclusive education within a classroom setting, as they reported a sense of unpreparedness in their ability to effectively teach students with SEN and disabilities” (p. 33). It was for a similar reason that Agbenyegah and Deku (2011) argued in favor of collective attention toward successful inclusive education, stressing that learning to teach in an inclusive setting is a highly complex and dynamic activity which has a lot to do with context that uses a whole school approach.
Comparing the results of some extant works with findings of this study, I hold the view that several factors may account for the contrast being discovered. First, previous studies were conducted mainly on practicing teachers who did not receive inclusive pre-service teacher training. As Agyapong (2018) indicated, confirmed by interview data in this study, PCE is the only one among the 48 teacher training colleges in Ghana which offered inclusive music education. It implies that the remaining 47 colleges produce teachers who have no inclusive music teacher training experience. Assuming all colleges produce equal numbers of teachers each year for Ghanaian basic schools, then only 2.1% of the basic school teacher population receive training in inclusive music teaching annually. If so, then the remaining 97.9% of teachers must be unprepared for inclusive music teaching. It also suggests that teachers who did not receive inclusive pre-service preparation were not offered In-Service training either, in order to equip them for the job.

Secondly, Agbenyega (2007) pointed out that the Ghanaian system seemed to be practicing integrated education instead of the intended inclusivity, thereby veering away from the international best practices in inclusion. Agbenyega’s report on the nature of inclusive basic education in the country further suggests that little or no infrastructural and material provisions have been made to accommodate children with special needs. What this means is that all children are perceived to have equal or same needs as catered for in the general music classroom. This perception is underpinned by the medical model of disability. The medical model further informs the integration approach to music education in which students with disabilities and SEN must “get ready” or “be prepared” or “prove their readiness” to move to a general education environment (Lipsky & Gartner, 1996, p. 765); Taylor, 1988, p. 223).
So, once a child is enrolled in the mainstream classroom it is assumed that they are capable of using the same facilities as their typically developing peers. In effect, teachers and the school as a whole would hardly demonstrate any commitment in providing inclusive strategies for any ‘special needs children’ as expected in an inclusive school context. Otherwise, the inclusive basic school system should be characterized by provision of restructured, adaptive facilities, and instructional materials that make it responsive to the diverse learning needs of all learners (Ainscow et al., 2006; Armstrong et al., 2010; Slee, 2011). These provisions should include collaboration among the teachers, parents, and the community as a whole. An inclusive basic education system must also institute measures to foster co-operation among learners on the one hand, and among teachers and learners on the other hand as well as co-operation among all members of the entire school and the larger communities as revealed in the instance of PCE.

Finally, finding of the study indicated that there were certain factors which needed to be given further attention in order to improve upon the music education program of the college. These factors included inadequate access to musical instruments for practical music learning, short supply of equipment at the resource center, and limited use of technology in the classrooms. Observing the available equipment at the resource center, I argue that there were a few machines in use but some of them looked outdated while the relatively new ones were insufficient to meet the growing number of students (see Appendices A, and J for enrollment statistics and outdated perforator respectively). The problem of inadequate resources in inclusive school systems was attributed to funding constraints in preceding paragraphs (Felder, 2018).

A variety of solutions to the issue of funding have been proposed in various African countries, but there is still no agreement on what may be considered as the most satisfactory funding model (Temple & Reynolds, 2007; Terzi, 2010). There is persistent disagreement among
stakeholders about the relative cost of provision for inclusive education facilities, with the view that it is an expensive undertaking. According to Chesmore et al., (2016) this might be a reason why the Government of Ghana is unable to equip basic schools adequately for inclusive music education.

**Implications for Music Education**

The extent of success that any music program could achieve is often considered in terms of conditions such as those outlined in the *Opportunity to Learn Standards* (OLS) (NAfME, 2015). The American OSL in music are generally intended to specify the physical and educational conditions necessary in the schools to enable every student, with sufficient effort, to meet the voluntary national content and achievement standards in music. The OSL is identical to the UNESCO-mandated FCUBE in Ghana because both of them focus on improving the quality of teaching and learning, increasing educational access, and participation of all school-aged children including free educational resources (Agbenyega, 2007; NAfME, 2015; Nketsia, 2018). It is therefore imperative for stakeholders in Ghana’s inclusive music education – government, parents, school administrator, teachers, professional/paraprofessional collaborators, as well as students – to give a more pragmatic attention to provision and maintenance of resources needed in the country’s inclusive system than they currently do.

Adequate provision of relevant materials and equipment in the country’s inclusive music teaching and learning contexts is explained by the fact that music education cannot exist without making music, and making music in most traditions (including the school) requires instruments, accessories, practice (learning) space, texts, and access to various instructional technologies. These needs are given significant attention by most well-funded school systems. Such schools
also endeavour to avoid problems with outdated or substandard equipment. These efforts are worthy of emulation in order to boost inclusive music education in Ghanaian schools.

Also, it is necessary to strengthen consciousness in providing teacher aids for special needs teachers such as visually-impaired music teachers if they are to give of their best. As revealed in the study, individual teachers with different types and levels of impairments may have different preferences regarding aids. It is therefore crucial not to impose an aid on any teacher without prior consultations with them. Similarly, special needs learners may also require aids in one form or the other. The collaborative culture in any inclusive school setting must help put necessary structures in place to ensure that both teachers and learners are well-resourced according to their individual needs as a means of promoting inclusive music teaching and learning in Ghana. Furthermore, every music educator who is already working in an inclusive school setting has to received In-Service training in inclusive education. They must also have convenient access to trained professionals and paraprofessionals in special needs education as well as in music therapy for purposes of consultation.

Finally, an annual budget ought to be provided each year from available funds at all levels for the replacement of school-owned instruments that is equivalent to at least five percent of the current replacement value of the total inventory of instruments as recommended by NAfME (2015). The inclusive school music program should have a written depreciation and replacement plan for all instruments and equipment, specifically describing under what conditions instruments should be retired and replaced. Meanwhile, care must always be taken to ensure that all instruments procured by the school are of a quality generally understood to be that of undamaged "student line" instruments, and thus are appropriate for student learning and performance.
In conclusion, inclusive music teacher preparation in particular, and music education in general within the Ghanaian context has a socioeconomic privilege gap (Elpus & Abril, 2011) and a funding gap related to the economic status of a given individual school (Costa-Giomi, 2008). Meanwhile, music education programs have also served economically privileged students who, in their case, are more likely to be academically high achieving music learners (Elpus & Abril, 2011). The difference between the successful and unsuccessful inclusivity could often be attributed to such indicators as teacher quality, extent professional development and collaboration, funding, as well as availability of adequate instructional materials and equipment for teachers’ and students’ uses. A more pragmatic attention to these factors is likely to improve upon inclusive music teacher preparation at the Presbyterian College of Education, basic school music teaching/learning, and music education in Ghana as a whole. This step will aide in breaking the perennial records of teacher-inefficiency in Ghana’s inclusive music education endeavors. Indeed, positive changes can always be anticipated when challenges are tackled with expected newness.

Summary of the Study

This research sought to explore the curricular scope, instructional strategies, available resources, and perceived levels of inclusive pre-service music teacher preparation in PCE, Ghana. The study revealed that the college generally used the same music education curriculum as all other colleges of education in Ghana did. However, being the only inclusive college among the 48 in Ghana, PCE made some curricular adaptations to accommodate special needs students, mainly the hearing-impaired and visually-impaired.

Although there was a resource center and a few other resources to serve the interest of both special needs and typically developing students, there was inadequate supply of the needed
inclusive educational materials and equipment in the college. It was also observed that some of the equipment being used at the resource center needed to be replaced. Nonetheless, there was a strong sense of professional and paraprofessional collaboration among faculty, staff, students, and even members of the Akropong community. The pre-service teachers were largely confident about their preparedness to teach music in inclusive Ghanaian basic schools after graduation although the visually-impaired and the hearing-impaired teachers would need assistants (aids) in order to work effectively.

**Conclusion**

In conclusion, this study indicates that contrary to reports of some previous studies which suggested negative attitudes, and inefficiency of teachers in inclusive school settings, those who are offered adequate inclusive teacher training demonstrate positive dispositions and enthusiasm for inclusive music instruction. I therefore recommend better funding for inclusive music education in Ghana, for effective pre-service teacher preparation, in-service teacher training, and for meaningful teaching and learning not only in the basic schools but also at all levels of education in the country. I also recommend that all pre-service and in-service music teacher preparation programs in Ghana should adopt inclusive education approaches and materials to equip teachers with appropriate skills, knowledge, attitudes, and pedagogical capacities to teach and meet the diverse learning needs of different categories of learners in all schools across the country.

**Suggestions for Future Research**

Future studies should investigate the problem of funding for inclusive music education in Ghana, with focuses on the basic schools, senior high school, and tertiary institutions. Also, more research is needed to clarify the apparent attitudinal and perceptual disparities between pre-
service music teachers and practicing music teachers with regards to inclusion in Ghana.

Relating the following quotation to the hearing-impaired, and all other people living with one form of disability or the other, I partly agree that “The blind are nothing more than normal people who cannot see; given proper training & attitudinal adjustment, we can ...” (Omvig, 2009).

**Chapter Summary**

In this chapter, I discussed findings of the study, in relation to extant literature that I reviewed in chapter two. I also drew implications of the study for music education with emphasis on inclusion. First, I found it appropriate that the inclusive music education program at PCE was structured to equip all pre-service teachers, irrespective of their learning needs, to be able to teach music in any Ghanaian basic school. I partly attributed the inadequate supply of facilities including musical instruments, and equipment in the college to lack of consensus on funding policies at various levels.

I then recommended a pragmatic attention to the perineal problem of funding, in order to promote inclusive music teaching and learning from the basic school level through the tertiary level across the country. Finally, I suggested further investigations into funding, as well as the issue of teacher competence with regards to inclusive music education in Ghana.
List of References

DOI: [http://dx.doi.org/10.7575/aiac.ijels.v.8n.1p.173](http://dx.doi.org/10.7575/aiac.ijels.v.8n.1p.173)


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List of Appendices
Appendix A: Presbyterian College of Education, Akropong-Akuapem: Students and Faculty Population

<table>
<thead>
<tr>
<th>Class</th>
<th>Visually Impaired (VI)</th>
<th>Hearing Impaired (HI)</th>
<th>Total (VI + HI)</th>
<th>Typically Developing Students</th>
<th>Total Class Size</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Level 200</td>
<td>3</td>
<td>8</td>
<td>11</td>
<td>667</td>
<td>678</td>
<td>Three (3) students - one female and two males - have challenges in walking. Two of them use walking sticks, and the other one is in a wheel.</td>
</tr>
<tr>
<td>Level 300</td>
<td>6</td>
<td>8</td>
<td>14</td>
<td>479</td>
<td>493</td>
<td></td>
</tr>
<tr>
<td>Level 400</td>
<td>8</td>
<td>11</td>
<td>19</td>
<td>445</td>
<td>464</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>17</td>
<td>27</td>
<td>44</td>
<td>1,591</td>
<td>1,635</td>
<td>Low intake of SEN Students</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Gender Distribution</th>
</tr>
</thead>
<tbody>
<tr>
<td>Class</td>
</tr>
<tr>
<td>-------</td>
</tr>
<tr>
<td>Level 200</td>
</tr>
<tr>
<td>Level 300</td>
</tr>
<tr>
<td>Level 400</td>
</tr>
<tr>
<td>Total</td>
</tr>
</tbody>
</table>

Source: Office of the Administrator, Presbyterian College of Education, Akuapem-Akropong
Appendix B: Colleges of Education, Ghana: Final Syllabus

Course Title: Sports, PE Music and Dance in Local and Global Cultures  
Course Code: PBV 351  
LECTURERS: (Omitted for confidentiality)

<table>
<thead>
<tr>
<th>Week</th>
<th>Unit</th>
<th>Topic</th>
<th>Sub-Topic</th>
<th>TLA to achieve the learning outcome</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>UP 3</td>
<td>1. (MUSIC)</td>
<td>Appreciating and Appraising Traditional genres and musical games in Ghana</td>
<td>Stone passing game and Story telling songs (Music)</td>
</tr>
<tr>
<td></td>
<td>UP 2</td>
<td>2. (PE)</td>
<td>Appreciating and Appraising Traditional games in Ghana</td>
<td>Ampe and Pilolo (PE)</td>
</tr>
<tr>
<td>Session</td>
<td>Time</td>
<td>Days</td>
<td>Subject Area</td>
<td>Activity</td>
</tr>
<tr>
<td>---------</td>
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<td>--------------</td>
<td>----------</td>
</tr>
<tr>
<td>3.</td>
<td>UP 3</td>
<td>UP 2</td>
<td>UP1</td>
<td>3. (MUSIC) 2-5 pm Tuesdays &amp; Wednesdays And 7-9 &amp; 10-11am on Fridays</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td>UP 3</td>
<td>UP 2</td>
<td>UP1</td>
<td>4. (PE) 2-5 pm Tuesdays &amp; Wednesdays And 7-9 &amp; 10-11am on Fridays</td>
</tr>
<tr>
<td></td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td>UP 3</td>
<td>UP 2</td>
<td>UP1</td>
<td>5. (MUSIC) 2-5 pm Tuesdays &amp; Wednesdays And 7-9 &amp; 10-11am on Fridays</td>
</tr>
<tr>
<td></td>
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</tr>
<tr>
<td>6.</td>
<td>UP 3</td>
<td>UP 2</td>
<td>UP1</td>
<td>6. (PE) 2-5 pm Tuesdays &amp; Wednesdays And 7-9 &amp; 10-11am on Fridays</td>
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<tr>
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</tr>
<tr>
<td>7.</td>
<td>UP 3</td>
<td>UP 2</td>
<td>UP1</td>
<td>7. (MUSIC) 2-5 pm Tuesdays &amp; Wednesdays And 7-9 &amp; 10-11am on Fridays</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8. UP 3</td>
<td>8. (PE) 2-5 pm Tuesdays &amp; Wednesdays And 7-9 &amp; 10-11am on Fridays</td>
<td>Appreciating and Appraising Team Sports from Around the World</td>
<td>Soccer; Robert Mensah, Asamoah Gyan and Adjoa Bayor. Boxing; Azumah Nelson and D.K. Poison</td>
<td>Sports Commentary: Students will watch a short video clip on a football, Boxing, etc.</td>
</tr>
<tr>
<td>8. UP 2</td>
<td>8. (PE) 2-5 pm Tuesdays &amp; Wednesdays And 7-9 &amp; 10-11am on Fridays</td>
<td>Appreciating and Appraising Team Sports from Around the World</td>
<td>Soccer; Robert Mensah, Asamoah Gyan and Adjoa Bayor. Boxing; Azumah Nelson and D.K. Poison</td>
<td>Sports Commentary: Students will watch a short video clip on a football, Boxing, etc.</td>
</tr>
<tr>
<td>8. UP1</td>
<td>8. (PE) 2-5 pm Tuesdays &amp; Wednesdays And 7-9 &amp; 10-11am on Fridays</td>
<td>Appreciating and Appraising Team Sports from Around the World</td>
<td>Soccer; Robert Mensah, Asamoah Gyan and Adjoa Bayor. Boxing; Azumah Nelson and D.K. Poison</td>
<td>Sports Commentary: Students will watch a short video clip on a football, Boxing, etc.</td>
</tr>
<tr>
<td>9. UP 3</td>
<td>9. (MUSIC) 2-5 pm Tuesdays &amp; Wednesdays And 7-9 &amp; 10-11am on Fridays</td>
<td>Appreciating and Appraising Popular Music genre music in Ghana</td>
<td>Highlife; Kojo Antwi Reggae; Blakk Rasta</td>
<td>Watching of video clips and class discussions</td>
</tr>
<tr>
<td>9. UP 2</td>
<td>9. (MUSIC) 2-5 pm Tuesdays &amp; Wednesdays And 7-9 &amp; 10-11am on Fridays</td>
<td>Appreciating and Appraising Popular Music genre music in Ghana</td>
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<td>Highlife; Kojo Antwi Reggae; Blakk Rasta</td>
<td>Watching of video clips and class discussions</td>
</tr>
<tr>
<td>10. UP 3</td>
<td>10. (PE) 2-5 pm Tuesdays &amp; Wednesdays And 7-9 &amp; 10-11am on Fridays</td>
<td>Appreciating and Appraising Team Sports from Around the World</td>
<td>Cricket</td>
<td>Skill Development: Develop, demonstrate and practice tactical maneuvers to show autonomy and creativity through the sporting disciplines.</td>
</tr>
<tr>
<td>10. UP 2</td>
<td>10. (PE) 2-5 pm Tuesdays &amp; Wednesdays And 7-9 &amp; 10-11am on Fridays</td>
<td>Appreciating and Appraising Team Sports from Around the World</td>
<td>Cricket</td>
<td>Skill Development: Develop, demonstrate and practice tactical maneuvers to show autonomy and creativity through the sporting disciplines.</td>
</tr>
<tr>
<td>10. UP1</td>
<td>10. (PE) 2-5 pm Tuesdays &amp; Wednesdays And 7-9 &amp; 10-11am on Fridays</td>
<td>Appreciating and Appraising Team Sports from Around the World</td>
<td>Cricket</td>
<td>Skill Development: Develop, demonstrate and practice tactical maneuvers to show autonomy and creativity through the sporting disciplines.</td>
</tr>
<tr>
<td>11. UP 3</td>
<td>11. (MUSIC) 2-5 pm Tuesdays &amp; Wednesdays And 7-9 &amp; 10-11am on Fridays</td>
<td>Appreciating and Appraising Music of Global Cultures</td>
<td>Black-American, -Islamic Tradition, -Asian Communities</td>
<td>Group Presentations: Student will further research the sub-topics and give group presentations in class.</td>
</tr>
<tr>
<td>11. UP 2</td>
<td>11. (MUSIC) 2-5 pm Tuesdays &amp; Wednesdays And 7-9 &amp; 10-11am on Fridays</td>
<td>Appreciating and Appraising Music of Global Cultures</td>
<td>Black-American, -Islamic Tradition, -Asian Communities</td>
<td>Group Presentations: Student will further research the sub-topics and give group presentations in class.</td>
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<tr>
<td>11. UP1</td>
<td>11. (MUSIC) 2-5 pm Tuesdays &amp; Wednesdays And 7-9 &amp; 10-11am on Fridays</td>
<td>Appreciating and Appraising Music of Global Cultures</td>
<td>Black-American, -Islamic Tradition, -Asian Communities</td>
<td>Group Presentations: Student will further research the sub-topics and give group presentations in class.</td>
</tr>
<tr>
<td>12. UP 3</td>
<td>12. (PE) 2-5 pm Tuesdays &amp; Wednesdays And 7-9 &amp; 10-11am on Fridays</td>
<td>Appreciating and Appraising Individual Sports from Around the World</td>
<td>Golf Badminton Arm wrestling Long Tennis, Etc.</td>
<td>Group Presentations: Student will further research the sub-topics and give group presentations in class.</td>
</tr>
<tr>
<td>12. UP 2</td>
<td>12. (PE) 2-5 pm Tuesdays &amp; Wednesdays And 7-9 &amp; 10-11am on Fridays</td>
<td>Appreciating and Appraising Individual Sports from Around the World</td>
<td>Golf Badminton Arm wrestling Long Tennis, Etc.</td>
<td>Group Presentations: Student will further research the sub-topics and give group presentations in class.</td>
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<td>12. UP1</td>
<td>12. (PE) 2-5 pm Tuesdays &amp; Wednesdays And 7-9 &amp; 10-11am on Fridays</td>
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</table>

A. Course Information

Title Page

i. The vision for the New Four-Year B.Ed. Curriculum

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To transform initial teacher education and train highly qualified, motivated new teachers who are effective, engaging and fully prepared to teach the basic school curriculum and so improve the learning outcomes and life chances of all learners they teach as set out in the National Teachers’ Standards. In doing this to instill in new teachers the Nation’s core values of honesty, integrity, creativity and responsible citizenship and to achieve inclusive, equitable, high quality education for all learners.

Upon completion of the embedding year in the New B.Ed. programme, the student teacher will be able to:
1. Work as part of a team: co-teaching, co-planning and co assessing with mentors and other student teachers
2. Plan sequences of lessons for individuals, groups and whole classes across all required subjects (Please see point 4 below for issues of differentiation)
3. Teach and extend the learning of all students with increasing independence (mentors present) and address cross-cutting skills and issues of equity and inclusivity.
4. Equity and Inclusion
   • Identify students who struggle to overcome barriers
   • In collaboration with other professionals, write individualized plans of action, including differentiated instruction/assessment
   • Identify, manage & (re)evaluate the impact of team’s interventions on student learning;
   • Set high expectations for all learners
   • Understand typical and atypical child development patterns in particular in relation to social and communication skill development
5. Demonstrate emerging leadership qualities in the classroom and to contribute to wider school life, being guided by the legal and ethical codes of conduct required by a professional teacher.
6. Undertake the final STS, Semester two of year three must include preparation for final STS in year four semester one. This will include preparation for developing their final STS portfolio. The portfolio will be assessed in year 4 semester 2 by presentation in the student teacher internship seminar
7. Provide evidence and discuss how, with support from their mentor, they are able to meet the Teachers’ Standards through much of their teaching and all of their professional conduct. They will be able to agree and act on targets to further improve their teaching.
8. Begin the Action Research Project.
   • The action research (ARP) project is worth 30% of the STS in Year three and 20% in year four STS.
   • The ARP may involve qualitative and or quantitative methodologies depending on the focus of the project
   • Teacher Education Institutions must assign research supervisors for all students
   • The ARP is undertaken during Year four STS internship
   • Preparation in year three to include: research focus, research design, proposed methodology and a literature search
   • The assessment of the ARP will take place in year four semester 2

1. The Goal for this Course
The goal of this course is to enhance students’ adequate acquisition of knowledge and skills in appreciating and appraising the value of Sport, PE, Music and Dance in local and global cultures by drawing on cross-disciplinary connections between physical activity and healthy living and how music and dance communicate social, personal, cultural and abstract themes to them.

2. Course Description

The course focuses on appreciation and value of Sport, PE, Music and Dance in local and global cultures. It will expose student teachers to elements and instruments that are employed in the creation and performance of Music and Dance as well as equipment and materials that are employed in PE and sport settings. It draws student teachers’ attention to Ghanaian art, traditional and popular musical genres. It will also assist students to appreciate musical cultures of the west, with emphasis on very common classical music that are featured in our day-to-day religious activities such as weddings, burial, etc. In addition, student teachers will experience an appreciation of music from varied Ghanaian cultures to include patriotic songs, folksongs as well as popular music such as highlife, hip-life, gospel, etc. Besides, it will help student teachers to appreciate music from non-western cultural traditions of Islamic communities as well as the Asian world. Again, students will demonstrate understanding by differentiating among the musical types visually and aurally. They will also be required to display cross-disciplinary connections by discussing and describing how physical activity relate to healthy living and how music communicate social, personal, cultural, or abstract themes from gestures. They will be encouraged to use language arts skills in both L1 and L2 and how elements of PE/Creative Arts, Mathematics, Science, etc. connect with their personal interests, experiences, ideas, and knowledge. Furthermore, student teachers will be taken through comprehensive experiences on pedagogical knowledge (PK), pedagogical content knowledge (PCK) on one hand and developing positive professional attitudes and values with regards to the teaching of Physical Education and Music and Dance including inclusion, cross-cutting issues as well as the core values of the NTECF: honesty, perseverance and grit, teamwork, creativity, innovation and citizenry. The specific strategies for delivery will include analysis of documentaries orally and by written report; group presentations orally and by written reports; assessment instrument development project; portfolio building; macro-teaching; singing-along ICT tools assembly patriotic songs and demonstration of fundamental movement patterns with music. The strategies will ensure that all activities are respectful of every child’s right to education as well as ensure that all children can learn and benefit from education. Modes of assessment will include summative, formative and practical work and portfolio building. The course will finally focus on the teacher being responsible for all students (differentiated learning) and also develop skills of collaboration to support learners.

NTS 2c & 2d, NTECF p16, NTS 2c & 2d, NTECF p16, NTS 2e & 2f, NTECF p16, NTS 2e, 2f, NTECF pp. 20 & 23, (NTS 2e, NTECF p.20).

3. Key contextual factors
The Sport, PE, Music and Dance in Local and Global Cultures course will be taught in a one-three-hour session in each week. Each Unit below will be taught for three weeks. Every 3-hour session in a week should be team-taught to promote the inter-disciplinary connections being proposed. This arrangement will allow Physical Education and Music and Dance courses to alternate with Social Studies and TVET as required by the NTECF Weightings (NTECF pg. 51 & ITECWG pg. 15-17). It is recommended that extended evening practices should be required at least 3-days in a week from 3:30pm to 5:30pm each day to practice skills introduced in-class. This arrangement will increase opportunity to respond and allow student teachers to master the content and increase level of physical activity.

The course is organized in an integrative instructional manner that prepares student teachers to achieve all the four CLOs. It includes:
1. Explaining basic concepts of music and dance through examples and physical activities.
2. Using inductive-deductive approach to teaching.
3. Enabling students to solve application-level problems with PE and Music and Dance.
4. Facilitating students’ learning to demonstrate basic knowledge and skills in singing school assembly/patriotic song repertoire as well as fundamental movement concepts and patterns.
5. Focusing on the teacher being responsible for all students (differentiated learning) and also develop skills of collaboration to support learners.
6. Ensuring that all activities are respectful of every child’s right to education as well as ensure that all children can learn and benefit from education.

4. Core and transferable skills and cross cutting issues, including equity and inclusion

Student teachers will be taken through comprehensive experiences to develop positive professional attitudes and values, cross-cutting skills with regards to the teaching of Music and Dance including:
- Background of learners—self-awareness
- Cultural issues
- Gender issues in music, dance
- Equity and Inclusivity—including Gender and SEN/Disability—
- Professional values and attitudes—
- Cross-cutting—problem solving, financial literacy, digital literacy, open-mindedness.
- Core Values—honesty, integrity, cooperation, perseverance and grit, teamwork responsible citizenry, respect for others, etc.
Appendix C: Informed Consent Form

Consent to Participate in a Research Study

**Investigator**
Samuel Agbenyo, B.Ed. (Music), M.Phil. (Music Ed.)
Hackworth, Ph.D.
Department of Music
131 Music Building
University of Mississippi
University, MS 38677

**Research Advisor**
Rhonda S.
Department of Music
131 Music Building
University of Mississippi
University, MS 38677

I, ______________________________ am aged 18 years or above. I voluntarily consent to be a participant in the research entitled “Inclusive Music Teacher Preparation in Ghana: The Case of Presbyterian College of Education Akropong-Akuapem”. Samuel Agbenyo, a doctoral student in music education at the University of Mississippi will conduct the research. I understand the purpose of this project is to find out the scope, and strategies of inclusive music education in the Presbyterian College of Education (PCE). I further understand that I will contribute in a focus group discussion to provide necessary information for the purpose of this research. I understand that only the first six students in my category to submit their completed and signed consent forms will participate in this study. I also understand that pseudonyms will be used, and that my identity will not be associated with the data. I understand that my participation is voluntary, and that my consent and participation may be withdrawn at my request at any time without explanation, prejudice, penalty or loss of benefits to which otherwise I am entitled. I also understand that the data will be destroyed as per my request. I understand that I will be informed before all or part of this study is published in a format other than the discourse for which it was originally intended. I understand that I have the right to ask and have answered any questions concerning the study. I further understand that I may contact Samuel Agbenyo 131 Music Building, Oxford, MS. for answers to questions about this research or my rights. I verify that I have read and understood this consent form.

IRB Approval: This study has been reviewed by the University of Mississippi’s Institutional Review Board (IRB). The IRB has determined that this study meet the ethical obligations required by federal law and University policies. If you have any questions, concerns or reports regarding your rights as a research subject, please contact the IRB at 662-915-7482.

Participant’s Signature: ______________________________

Participant’s Name: ______________________________

Date: ______________________________
## Appendix D: Matrix of research questions and methodology

<table>
<thead>
<tr>
<th>Research Question - What do I need to know?</th>
<th>Why do I need to know this?</th>
<th>Sampling decision - Where will I find this data?</th>
<th>Data Collection Methods - What kind of data will answer these questions</th>
<th>Whom do I contact for access?</th>
<th>Data analysis</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. What is the scope of the inclusive music education program at PCE?</td>
<td>To determine whether disability issues are factored into the curriculum</td>
<td>From the music professor</td>
<td>Interview data</td>
<td>The music professor</td>
<td>Zoom recording coding, thematic</td>
</tr>
<tr>
<td></td>
<td></td>
<td>From the music syllabus</td>
<td>Document search</td>
<td>The music professor</td>
<td>Document coding and thematic</td>
</tr>
<tr>
<td>2. By which instructional strategies are the preservice teacher taught at PCE?</td>
<td>To know whether students SEN are catered for</td>
<td>From the music professor</td>
<td>Interview data</td>
<td>The music professor</td>
<td>Zoom recording coding, thematic</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Classroom lessons</td>
<td>Observation data</td>
<td>The music professor</td>
<td>Zoom recording coding, thematic</td>
</tr>
<tr>
<td></td>
<td></td>
<td>From the music syllabus</td>
<td>Document search</td>
<td>The music professor</td>
<td>Document coding and thematic</td>
</tr>
<tr>
<td>3. To what extent is professional collaboration required in Inclusive Education?</td>
<td>Professional collaboration required in Inclusive Education</td>
<td>The music professor, the Head of VI unit, and the Head of HI unit</td>
<td>Interviews data</td>
<td>The music professor</td>
<td>Zoom recording coding, thematic</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Observation data</td>
<td>the Head of VI unit, and the Head of HI unit</td>
<td>Zoom recording coding, thematic</td>
</tr>
<tr>
<td>4. What are the perceptions of resource</td>
<td>An inclusive school must have special needs</td>
<td>The music professor, the Head of VI unit, and the</td>
<td>Interviews data,</td>
<td>The music professor</td>
<td>Zoom recording coding, thematic</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>availability for inclusive music program in PCE?</td>
<td>facilities</td>
<td>Head of HI unit, students</td>
<td>Focus Group Discussion data</td>
<td>Video recording coding, thematic</td>
<td></td>
</tr>
<tr>
<td>5. What are the perceptions of the preservice teachers about their preparedness to teach in inclusive elementary schools when they graduate?</td>
<td>Teachers perception will determine their attitudes toward inclusive teaching</td>
<td>Student participants</td>
<td>Focus Group Discussion data</td>
<td>The Head of VI unit, and the Head of HI unit</td>
<td></td>
</tr>
<tr>
<td>6. Which other inclusive teaching strategies could be employed to improve teacher preparation in PCE?</td>
<td>To add to existing teaching strategies in the college</td>
<td>Literature</td>
<td>Literature (Document search)</td>
<td>Literature</td>
<td>Text coding, thematic</td>
</tr>
</tbody>
</table>
Appendix E: Some Musical Instruments and Equipment
Appendix F: Perkin’s Brailler
Appendix G: Scanners
Appendix H: Embosser Machine (Braille Printer)
Appendix I: Comb Binding Machine
Appendix J: Perforator
Appendix K: Desktop Computers and Access
Appendix L: Equipment Named by Participants but Images Retrieved from Online

CCTV Magnifier

Audiometer

Auroscope

Images retrieved from online on February 20, 2022
Appendix M: FGD Protocol for Focus Group Discussions

(Maximum of 60 Minutes per Group)

1. Please, tell me all about inclusive experiences you have gone through in this college.

2. In your opinion, how prepared are you to do inclusive music teaching in the elementary schools?

3. What do you think could have made you feel better prepared for inclusive music teaching than you do currently?

4. Kindly share with me any other information you would like me to get about inclusive education in PCE.

   Thank you very much.

   Please, I will get back to you for more information, and clarifications when there is need.
Appendix N: Matrix of Inclusive Classroom Music Lesson Observations

<table>
<thead>
<tr>
<th>LESSON 1. Day/Date: Wednesday, January 26, 2022</th>
<th>Time: 2-5 p. m.</th>
<th>Duration: 3 Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Class: Level 300 C, Number of Students: 43</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Course Number/Name: PBV 351: Sports, PE Music and Dance in Local and Global Cultures</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Who was Observed</strong></td>
<td><strong>What was Observed</strong></td>
<td><strong>Purpose of Observation</strong></td>
</tr>
<tr>
<td>Music Professor</td>
<td>Nature, and scope of Lesson (Theoretical/Practical), Adaptation, Accommodation, Repetition, Modification, Differentiated Instruction, Diversity of Methods and Materials, Use of Technology</td>
<td>To perceive the component(s) of the music curriculum being addressed in the lesson, To perceive inclusive instructional strategies used by the music professor</td>
</tr>
<tr>
<td>HI Expert</td>
<td>Collaboration</td>
<td>To perceive how the HI expert provides instructional collaboration in the music lesson</td>
</tr>
<tr>
<td>Students</td>
<td>Participation</td>
<td>To determine attention behaviors, To identify ways that students express themselves in the lesson, To find out students’ ways of contributing to the lesson, To perceive kinds of relationships, and behaviors during the lesson</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>LESSON 2. Day/Date: Tuesday/ February 01, 2022</th>
<th>Time: 2-5 p. m.</th>
<th>Duration: 3 Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Class: Level 300 C</td>
<td>Number of Students: 43</td>
<td></td>
</tr>
<tr>
<td>Course Number/Name: PBV 351: Sports, PE Music and Dance in Local and Global Cultures</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Who was Observed</strong></td>
<td><strong>What was Observed</strong></td>
<td><strong>Purpose of Observation</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

146
<table>
<thead>
<tr>
<th>Observe d</th>
<th>Music Professor</th>
<th>To perceive the use of inclusive instructional strategies by the Music Professor, To perceive strategies employed by the Music Professor to motivates and engage students in the lesson</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Student engagement; Group, and Individualized instruction, Students’ Intra-group and inter-group activities, Scaffolding, Professional/Para-professional Collaboration, Motivation</td>
<td></td>
</tr>
<tr>
<td>HI Expert</td>
<td>Collaboration, Teacher-Teacher and Teacher-Student Relationships</td>
<td>To perceive how the HI expert provides instructional collaboration in the music lesson</td>
</tr>
<tr>
<td>Students</td>
<td>Contributions, Questioning, Student-Teacher/Student-Student Relationships</td>
<td>To perceive the level of student engagement, and participation in the lesson To have a sense of pre-service teachers’ professional inclusive attitudes and behaviors</td>
</tr>
</tbody>
</table>

**LESSON 3.** **Day/Date:** Friday/ February 11, 2022   **Time:** 10-11am   **Duration:** 1 Hour

**Class:** Level 300 C   **Number of Students:** 43

**Course Number/Name:** PBV 351: Sports, PE Music and Dance in Local and Global Cultures

<table>
<thead>
<tr>
<th>Who was Observed</th>
<th>What was Observed</th>
<th>Purpose of Observation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music Professor</td>
<td>Assessment types and strategies, Classroom environment, Discipline, Any Other inclusive elements, Teacher-Teacher and Teacher-Student Relationships</td>
<td>To identify strategies by which diverse needs are met both in teaching and assessments, To know how the inclusive classroom is organized, To perceive ways of ensuring discipline in the inclusive music classroom, To identify any other element(s) that</td>
</tr>
</tbody>
</table>
influence inclusive music instruction

<table>
<thead>
<tr>
<th>HI Expert</th>
<th>Collaboration</th>
<th>To perceive how the HI expert provides instructional collaboration in the music lesson</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students</td>
<td>Feedback</td>
<td>To determine kinds of feedbacks from students (to teachers), and how these feedbacks are communicated by the HI, VI, and TD</td>
</tr>
</tbody>
</table>

**Appendix O: Classroom Music Lesson Observation Checklist**

Observation #: ______ Class: _______ Date: ____________ Time: ______________  
Topic: ____________________________________________

<table>
<thead>
<tr>
<th>Element to Observe</th>
<th>Check</th>
<th>Memo</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nature of Lesson (Theoretical/Practical)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Adaptation</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accommodation</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Repetition</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Modification</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Differential Instruction</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Materials (Diversity)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Methods (Diversity)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Use of Technology</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Motivation</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Students’ Participation</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Individualized Instruction</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Group Instruction</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Intra-Group Interactions</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Inter-Group Interactions</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Scaffolding</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Para-professional</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Collaboration</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---------------</td>
<td>--</td>
<td></td>
</tr>
<tr>
<td>Teacher-Learner Rapport</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Type(s) of Assessment</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Classroom Environment</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Discipline</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Any other</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Appendix P: Interview Protocol for PCE Music Professor (Maximum of 60 minutes)**

1. In your opinion, which components constitute the scope the music program in PCE?
2. Please, tell me about instructional strategies that you use to teach your students?
3. In what ways do you collaborate with other faculty members to promote music teaching in this college?
4. In your view are the resources that facilitate inclusive music teaching and learning in PCE?
5. Please, tell me any other thing(s) you would like me to know about music education at PCE.

   Thank you so much

I will get back to you for more information, and clarifications when there is need.
Appendix Q: Interview Protocol for PCE Heads of VI and HI Units (Maximum of 60 minutes each)

1. Tell me all about inclusive education in PCE”
2. In what ways do you collaborate with the music professor in this college
3. Kindly describe how students in your unit (VI/HI) relate with other students
4. What challenges do you, and your students have regarding the inclusive education of this college?
5. Please, tell me any other thing(s) you would like me to know about music education at PCE.

    Thank you very much.

    I will get back to you for more information, and clarifications when there is need.
Appendix R: Thematic Analysis of Data Collected from Students

<table>
<thead>
<tr>
<th>Components of the music</th>
<th>Indigenous musical genres</th>
<th>Practical, Theory, Performances</th>
</tr>
</thead>
<tbody>
<tr>
<td>Musical Instruments</td>
<td>Indigenous musical genres</td>
<td>Practical, Theory, Performances</td>
</tr>
<tr>
<td></td>
<td>Musical Instruments</td>
<td></td>
</tr>
<tr>
<td>Challenges</td>
<td>Challenges</td>
<td></td>
</tr>
<tr>
<td>COVID-19</td>
<td>Inclusion, “mingle”</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Mainstreaming,</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Goals to achieve,</td>
<td></td>
</tr>
<tr>
<td></td>
<td>challenge,</td>
<td></td>
</tr>
</tbody>
</table>

In the music program, we did learn about the various types of music that we have, and the dance types that we have. The various types of local music that we have, and then the various types of dances that we have. Then we learn about musical instruments, the types of instruments that are used in music. We have the local ones and we have the foreign ones. We did a lot of music theory as compared to the practical work. We read and wrote about music than performances. For our class the time we were taking the music course was when the COVID-19 had set in. So, we couldn’t meet as a group to preform practical work. Yes, PCE is an inclusive teacher training institution, and what makes it inclusive in an integration of students with special needs to join the mainstream students who have Indigenous musical genres, Practical, Theory, National Curriculum, Musical Instruments.
no challenge, to mingle, to learn and aim at the same goal as those without special challenges at to achieve.

At PCE, we have persons with visual impairments, and then we have persons with hearing impairments, and then we have persons with mobility impairments. Since such people too have not come on board, until they apply or buy forms, their consideration will be a bit delayed.

People with Mobility Impairments are people who can see, and hear but they cannot walk on their own. They are those who use the wheel chairs and crutches. With them, they can see, hear, and do every normal, but moving around is their problem. It’s of benefit to them as well. Because first of all, it takes away the barrier between the normal student and the special student.

<table>
<thead>
<tr>
<th>VI, HI, TD, “mobility Impairments”</th>
<th>VI, HI, TD, “mobility Impairments”</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Mobility Impairments”</td>
<td>Special needs students, Special people</td>
</tr>
<tr>
<td>Can hear “problem”</td>
<td>Special people</td>
</tr>
<tr>
<td>Stigmatization</td>
<td>Special needs students</td>
</tr>
<tr>
<td>Awareness</td>
<td>Special Needs</td>
</tr>
<tr>
<td>Self-worth</td>
<td>Strategies for inclusion</td>
</tr>
</tbody>
</table>

But with them mingling with special students or special people
they get to know that the nothing
I have about these people that
they cannot do anything on their
own is wrong. By mingling with
them the normal student/person
gets to know that the special
needs person can do somethings
on their own.

We lack a lot of equipment; let
me say music items. For persons
with special needs, I may say we
don’t have anything instrument
to practice at PCE. What we
have on campus id for the
college. And accessing it very
difficult even for the normal
students, likewise those if us
with special needs. But when
such instruments are brought
close to the door steps of persons
with special needs. It will go a
long way to help our acquisition
of practical knowledge.

Although we are taking several
courses here, there are many of
us who have more passion for
music that other subjects. Some
of those students have weakness
in other subjects like
mathematics, science, and the
likes. So, if they have access to
musical instruments, they also
get their fair share of the cake.
As I said, music is broad, and
being a music teacher, you have to be equipped in a lot of areas of music. Even. Sometimes we face some of these challenges in our lecture halls. For instance, in one of our courses, there was a total of 130 students, with just 2 HI, and I was the only VI student in that class. Sometimes the lecturer may say something but if the interpreter’s attention in not on the lecturer, he may either interpret something different or miss that point all together to the disadvantage of the HI student.

Okay, in my opinion, we are the only college that offers admission to both the visually-impaired and the hearing-impaired student. We have a resource center, with equipment like computers, braille, and others that help them, and they are mostly found there. We have a lecturer who is permanently there. He always braille their books for them, when he is needed. They also have the walking sticks there for the visually-impaired which they can use to walk but they don’t even use it; so, they are given caretakers or assistants, and they prefer to walk with their aids or

| Challenges          |  |  |
|---------------------|  |  |
| Special needs       |  |  |
| Interpreter’s       |  |  |
| attention to all    |  |  |

| Inclusion           |  |  |
|---------------------|  |  |
| Equipment           |  |  |
| computers, braille, |  |  |

| Accommodation       |  |  |
|---------------------|  |  |
| Aids and            |  |  |
| Caretakers, sticks  |  |  |

<table>
<thead>
<tr>
<th>Inclusion,</th>
<th>Strategies</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accommodation,</td>
<td>Equipment</td>
</tr>
<tr>
<td>“Inclusive</td>
<td>Musical</td>
</tr>
<tr>
<td>institution”</td>
<td>Instruments,</td>
</tr>
<tr>
<td>Participation</td>
<td>computers,</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Aids and</th>
<th>Resources</th>
</tr>
</thead>
<tbody>
<tr>
<td>Caretakers,</td>
<td></td>
</tr>
<tr>
<td>Assistants</td>
<td></td>
</tr>
</tbody>
</table>

| Accommodation       |  |  |
|---------------------|  |  |

154
friends instead of using the sticks.

So, we learn a lot from them, and they also learn from us. Some of them, when you get closer to them, they will teach you how to braille, how to do the sign language, and a whole lot. So, in fact, they’re our friends! Yeah! We learn a lot from them, and they also learn from us.

I can say that for them, they don’t want to be actually given special treatments. They mostly think you want to treat them specially because of their impairments. What they like most is that we get closer to them, and not trying to treat them special.

Some musical instruments in the college are Keyboard, drums, bass guitar, trumpet, the bamboo flute (atenteben), I sing, I am in the college choir. … I sing bass. Also, I am happy to be part of the Special Needs Education Club on campus, and that has really helped me. So, sir, I can say that I’m prepared!

Yes, it is an inclusive institution because it is a college that mixes with both hearing students and deaf students. It is also a place of all other students. I have the confidence to teach all students with provision of the needful

Mutuality
Awareness about Stigmatization
Musical Instruments, Keyboard, drums, bass guitar, trumpet, the bamboo flute
Participation
Inclusion,
Special Needs Education Club, awareness creating,

“Inclusive institution”
ARE CONFIDENT
Need resources
-Instructional strategies
Interpreter,
special needs

another teacher who is sighted must help me to mark them.
Mutuality

Collaboration

ARE CONFIDENT
resources and materials available for the efficient teaching and learning music.

Some of the Teaching-Learning Strategies are: 1. Through the use of sign language interpreter, 2. Creating a safe space for special needs students 3. Delivering instruction in a variety of ways (for discussion-Universal … Device) 4. Through the use of Resource persons. This why we have the Resource Center, and Resource Persons in the Resource Center.

I may say, am fully prepared; I am prepared for anything. Now the degree program for the colleges of education is for the basic level, from KG to JHS three. And I am prepared to teaches anywhere in the basic schools. As a VI, music teacher, I will need someone to assist me. For example, when I give assignment, another teacher who is sighted must help me to mark them.

Then, at the resource center, the scanner being used also is faulty. So, our batch, we contributed money (about 400 Ghana Cedis) and bought a scanner.
Appendix S: Thematic Analysis of Data Collected from Faculty (Sample)

<table>
<thead>
<tr>
<th>Data</th>
<th>Codes</th>
<th>Categories</th>
<th>Initial Themes</th>
</tr>
</thead>
</table>
| The Resource Center was established in 1965. Since then, it has gone through a lot of changes. The main purpose was for the visually-impaired students. They were using that place to do further individual learning because they don’t take some of the courses that the typically developing students take, e. g. ICT. Currently, there are nine interpreters. Three of us (them) do both teaching and interpreting, while the other six are solely for interpreting. In 1997, the HI were offered admission to this school. So, they were given access to the resource center where they meet with their interpreters after classes. Equipment at the Resource Center: Embosser -2, Scanner – 2, Perforators- 3, Audiometer- 1. Most of our students are more interested in the use of ICT gadgets instead of the braille. Most of our VI students “don’t take some of the courses” TD take ICT nine interpreters 1997-HI admitted Embosser -2, Scanner – 2, Perforators- 3, Audiometer- 1. More interested in ICT than braille, VI, interest than braille. low vision. (JAWS), “But we don’t have enough computers” soft copy materials what a sound or phoneme, they can’t tell. HI, “if I do iiiiiiiiiiiii!!!!!!” Available facilities Team-Teaching Multicultural curriculum Accommodations Challenges

| Resource center, 1965, VI students “don’t take some of the courses” TD take ICT nine interpreters 1997-HI admitted Embosser -2, Scanner – 2, Perforators- 3, Audiometer- 1. team-taught nine interpreters music lecturer and the physical music and the dance movements, kinesthetics and health benefits HI admitted Music curriculum Reading & practical, rudiments, theory, INDIGENOUS DANCES (JAWS), soft copy materials “But we don’t have enough computers” HI, Sound, phoneme, can’t tell. “if I do iiiiiiiiiiiii!!!!!!” | Resource center, Embosser -2, Scanner – 2, Perforators- 3, Audiometer- 1. |
have low vision problems, so they don’t use braille materials. Most of such students need soft copies of course materials so that they could use computers in accessing them. But we don’t have enough computers nor the software (JAWS), and other peripheral gadgets that would aid them use the soft copy materials that they get. So, most of them hear sounds; environmental sounds or noise.

But what a sound or phoneme specifically means they can’t tell. When a vehicle toots the horn, they can hear. For example, if I do “iiiiiiiiiiii!!!!!” (he screamed very loud, and the students laughed, including the hearing-impaired). You see? That’s it. But all that I’ve been saying so far, they can’t tell.

The music curriculum at PCE is made up of reading and practical components just like all other colleges of education in Ghana have. The reading component includes rudiments of Music curriculum
Reading & practical, rudiments, theory, INDIGENOUS DANCES

PCE Music Curriculum
music theory. The practical component covers learning Ghanaian indigenous dances such as Borborbor, Kapanlogo, Adowa, and Agbadza, Adowa, Kundum, Apatampa, Bawa, Bamaya, Nagla, and Takai.

Students are also introduced to musical instruments such as the electronic keyboard, trumpet, guitar, and trombone. Also, there are musical groups like the college choir and the cultural troupe that that operate inclusively.

Music lessons are usually team-taught by the music lecturer and the physical education lecturer. The two courses are officially merged and referred to as Physical Education/Music and Dance (PEMD) although each course exists distinctively in the curriculum.

E. g. A team teaching was done on the topic “Music in Rights of Passage”. While the music lecturer taught the music and the dance movements, the P. E. lecturer (alternating) took turns to explain the kinesthetics and health benefits that could be derived from the singing and dancing activities for

<table>
<thead>
<tr>
<th>Preparedness</th>
<th>Reading &amp; practical, rudiments, theory,</th>
<th>Able to teach theory and practical lessons</th>
</tr>
</thead>
<tbody>
<tr>
<td>Able to teach theory and practical lessons</td>
<td>Music curriculum PEMD</td>
<td>Musical Instruments</td>
</tr>
<tr>
<td>Level of preparedness to teach in inclusive school settings</td>
<td>Keyboard, trumpet, guitar, and trombone.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Musical Instruments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Preparedness</td>
</tr>
<tr>
<td>Able to teach theory and practical lessons</td>
</tr>
</tbody>
</table>
participants.
The human resource includes the music teacher and all other faculty and staff members who collaborate in ensuring the success of the music education program in the college. There were some musical instruments such as an electronic keyboard, a trumpet, a trap set of drums, one bass guitar. Also, churches in the Akropong community lend instruments to the students or the school on request.

Upon completion, they will teach music, both theory and practical lessons with the assistance of others. They can identify sounds with keys.

<table>
<thead>
<tr>
<th>Collaboration</th>
<th>Text Magnification</th>
<th>Adaptation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interpreter</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

They are able to record lessons and listen repeatedly. The English language expert helps us transcribe musical notation into text for the VI students. PCE works in collaboration with Akropong School for the Blind. So, a paraprofessional from ASB helps braille

<table>
<thead>
<tr>
<th>Collaboration</th>
<th>Text Magnification</th>
<th>Adaptation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interpreter</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Collaboration between the Music teacher and other Professional
(emboss) text for visually-impaired students. The ICT lecturer contributes by helping magnify text, pictures/images for low vision students-adaptation

The sign language expert interprets verbal information in sign language for the hearing-impaired students during music lessons (as well as lessons in other courses). The music lecturer shares his syllabus with other faculty, staff, and paraprofessionals who help in offering music education to the students.

Apart from classrooms, there was a Resource Center with a computer, a scanner, and a braille. There was also Close Circuit Television (CCT – CCTV?) to magnify texts on the board.
**Appendix T: Matrix of Data Sources, Final Themes, Segments**

<table>
<thead>
<tr>
<th>Initial Themes</th>
<th>Final Themes</th>
<th>Segments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Components of the music</td>
<td>Inclusivity and Scope of PCE Music Program</td>
<td>It accepts people who are physically challenged such as those with visual impairment, hearing impairment, and people with other challenges. All manner of persons attend PCE. Yes, PCE is an inclusive teacher training institution, and what makes it inclusive in an integration of students with special needs to join the mainstream students who have no challenge, to mingle, to learn and aim at the same goal as those without special challenges are to achieve. The music curriculum at PCE is made up of reading and practical components just like all other colleges of education in Ghana have. The reading component includes rudiments of music theory. The practical component covers learning Ghanaian indigenous dances such as Borboorbor, Kapanlogo, Adowa, and Agbadza, Adowa, Kundum, Apatampa, Bawa, Bamaya, Nagla, and Takai. Furthermore, student teachers are taken through comprehensive</td>
</tr>
</tbody>
</table>
experiences on Pedagogical Knowledge (PK), Technology, Pedagogical Content Knowledge (TPCK), Pedagogical Content Knowledge (PCK) on one hand, and developing positive professional attitudes and values with regards to the teaching of Music and Dance including inclusive music education practices, cross-cutting issues as well as the core values of the NTECF: honesty, integrity and responsible citizenry.

<table>
<thead>
<tr>
<th>Musical Instruments &amp; Equipment</th>
<th>Available Inclusive Resources at PCE</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>The human resource includes the music teacher and all other faculty and staff members who collaborate in ensuring the success of the music education program in the college. There were some musical instruments such as an electronic keyboard, a trumpet, a trap set of drums, one bass guitar. Also, churches in the Akropong community lend instruments to the students or the school on request. Apart from classrooms, there was a Resource Center with a computer, a scanner, and a braille. There was also Close</td>
</tr>
<tr>
<td>Strategies for inclusion</td>
<td>Music Instructional Strategies at PCE</td>
</tr>
<tr>
<td>-------------------------</td>
<td>--------------------------------------</td>
</tr>
<tr>
<td></td>
<td>If I am teaching VI students it means that everything that I do in class I have to voice it out, including everything I write on the marker board, or everything that I display on the projector. This will help ensure that they hear whatever I write on the board or show on the projector. Also, if there is a drawing in the lesson, I have to describe what has been drawn in a such a way that they can have a clear image of the object drawn in their minds. This is vital because they are no longer using their eyes; they are using their brains to see things. So, I have to pain the picture on their minds. Also, I have to get the actual object which I am talking about or something which is almost the same like the thing to show it to them to feel it with their hand so that they can know the thing I am talking about. Then the picture will reflect in his or her mind.</td>
</tr>
</tbody>
</table>

<p>|                         | But as a college, we have some challenges, which if rectified will help us. Sometime like WIFI at the resource center is a |</p>
<table>
<thead>
<tr>
<th>Funding/inadequacies</th>
<th>Challenges</th>
</tr>
</thead>
<tbody>
<tr>
<td>problem; you won’t get internet there. There is a poor network there. Then, at the resource center, the scanner being used also is faulty. Most of our VI students have low vision problems, so they don’t use braille materials. Most of such students need soft copies of course materials so that that could use computers in accessing them. But we don’t have enough computers nor the software (JAWS), and other peripheral gadgets that would aid them use the soft copy materials that they get. We lack a lot of equipment; let me say music items. For persons with special needs, I may say we don’t have anything instrument to practice at PCE. What we have on campus id for the college. And accessing it very difficult even for the normal students, likewise those if us with special needs.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Preparedness</th>
<th>Preparedness of PCE Pre-service Teachers</th>
</tr>
</thead>
<tbody>
<tr>
<td>I may say, am fully prepared; I am prepared for anything. Now the degree program for the colleges of education is for the basic level, from</td>
<td></td>
</tr>
</tbody>
</table>
KG to JHS three. And I am prepared to teach anywhere in the basic schools. … Yes, please I’m a hundred per cent confident about going to teach music. But music itself has a lot of branches. Music is broad. But sometimes when someone says “music” the only thing that comes into mind is “singing, singing, singing”. But it does not limit itself only to singing.

<table>
<thead>
<tr>
<th>Collaboration</th>
<th>Professional Collaboration</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>The music lecturer shares his syllabus with us to help in offering music education to the students. The English language expert helps transcribe musical notation into text for the VI students. The ICT lecturer contributes by helping magnify text, pictures/images for low vision students-adaptation. The sign language expert interprets verbal information in sign language for the hearing-impaired students during music lessons (as well as lessons in other courses). Music lessons (PEMD) are usually team-taught by the music lecturer and the physical education lecturer.</td>
</tr>
</tbody>
</table>
Appendix U: Orientation Session at PCE for 680 Matriculants in January, 2021
Appendix V: CITI Certificate

This is to certify that:

Samuel Agbenyo

Has completed the following CITI Program course:

Human Research
Group 3A SBR Graduate Students at the University of Mississippi.
1 - Basic Course

Under requirements set by:

University of Mississippi - Oxford

Verify at: www.citiprogram.org/verify?w89bdf558-bc42-4340-a442-2207dc075cee-36836726
Appendix W: Permission Letter to PCE

Department of Music
131 Music Building
University of Mississippi
MS 38677
Tel: +1662-715-1510
Email: sagbenyo@go.olemiss.edu
January 17, 2022

The Head of Department
Social Studies Department
Presbyterian College of Education
Akuapem-Akropong, Ghana

Dear Madam,

PERMISSION TO CONDUCT A RESEARCH IN YOUR DEPARTMENT

Please, my name is Samuel Agbenyo. I am a lecturer in the Music Education Department of University of Education, Winneba (UEW), currently pursuing a Ph.D. (Music Education) in University of Mississippi, Oxford, United States of America.

In partial fulfilment of requirements for the degree, I have proposed to conduct my dissertation research on the topic: “Inclusive Music Teacher Preparation in Ghana: The Case of Presbyterian College of Education Akuapem-Akropong”.

I would be grateful if you could grant me your written permission to conduct the research in your department. My data collection will involve interviewing selected lecturers and students, as well as observing some lessons.

I look forward to receiving your kind permission soon for the success of my studies.

Thank you.

Yours faithfully,

Samuel Agbenyo.
APPENDIX X: PERMISSION LETTER RECEIVED FROM PCE HEAD OF DEPARTMENT

PRESBYTERIAN COLLEGE OF EDUCATION
CREATIVE ARTS DEPARTMENT
POST OFFICE BOX 27, AKROPONG-AKUAPEM, GHANA.
TEL: +233-0243-177-373

19TH JANUARY, 2022.

MR. SAMUEL AGBENYO
Department of Music
131 Music Building
University of Mississippi
MS 38677

APPROVAL FOR REQUEST FOR PERMISSION TO CONDUCT A RESEARCH IN
THE CREATIVE ARTS DEPARTMENT

With reference to your request dated 17th January, 2022, asking for permission to conduct a
research on the topic “Inclusive Music Teacher Preparation in Ghana: The Case of
Presbyterian College of Education Akuapem-Akropong” the Creative Arts Department
has approved of your request.

An introductory letter from your university should be submitted to the creative arts
department upon your arrival. Thank you.

Mr. George Sam (H.O.D.)

cc: The Head
Dept. of Music
131 Music Building
University of Mississippi

The Principal, P.C.E., Akropong, Ghana.

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Appendix Y: Permission Letter Received from PCE Principal

PRESBYTERIAN COLLEGE OF EDUCATION

P. O. Box 27
Akropong-Akuapem
Ghana, West Africa

PCE/AA/N.8/VOL. 4

Our Ref: ____________________________
Your Ref: ____________________________

February 17, 2022

MR. SAMUEL AGBENYO
DEPARTMENT OF MUSIC
131 MUSIC BUILDING
UNIVERSITY OF MISSISSIPPI
MS 38677

Dear Sir,

RE: PERMISSION TO CONDUCT A RESEARCH IN YOUR DEPARTMENT

With reference to your letter dated 17th January, 2022, I write to inform you that you have been granted permission to conduct your research in the Creative Arts Department of the Presbyterian College of Education, Akropong.

We look forward to working with you for the growth and development of the College.

Thank you.

Yours faithfully,

REV. DR. NICHOLAS APREH SIW
PRINCIPAL

[Signature]

Mother of our Schools
Inbox

irb@olemiss.edu
Fri, Jan 21, 4:49 PM

To
Samuel Agbenyo

Pt:
This is to inform you that your application to conduct research with human participants, "Inclusive Music Education in Ghana: The Case of Presbyterian College of Education, Akuapem-Akropong" (Protocol #22x-143), has been determined as Exempt under 45 CFR 46.101(b)(#2). You may proceed with your research.

Please remember that all of The University of Mississippi's human participant research activities, regardless of whether the research is subject to federal regulations, must be guided by the ethical principles in The Belmont Report: Ethical Principles and Guidelines for the Protection of Human Subjects of Research.

It is especially important for you to keep these points in mind:

- You must protect the rights and welfare of human research participants.
- Any changes to your approved protocol must be reviewed and approved before initiating those changes.
- You must report promptly to the IRB any injuries or other unanticipated problems involving risks to participants or others.
- If research is to be conducted during class, the PI must email the instructor and ask if they wish to see the protocol materials (surveys, interview questions, etc) prior to research beginning.

If you have any questions, please feel free to contact the IRB at irb@olemiss.edu.

IRB Administrative Office
Research Integrity and Compliance
Office of Research and Sponsored Programs
The University of Mississippi
100 Barr Hall
University, MS 38677-1848
irb@olemiss.edu | www.olemiss.edu
VITA

SAMUEL AGBENYO

Department of Music
131 Music Building
University of Mississippi
MS 38677

Personal Information
Place of Birth: Anloga, Volta Region
Nationality: Ghanaian
Sex: Male
Marital Status: Married
Present Employer (1): University of Education, Winneba, Ghana (Study Leave)
Present Employer (2): The University of Mississippi, USA, Graduate TA

A) ACADEMIC QUALIFICATION
August, 2019-Date: Ph.D. Candidate (Music Education) University of Mississippi, Oxford - USA
July, 2012: M. Phil. (Music Education) University of Education, Winneba
July, 2006: Bachelor of Education (Music), University of Education, Winneba
June, 1999: Teacher’s Cert. ‘A’ 3-Year Jasikan Training College, Jasikan

B) UNIVERSITY DESIGNATION
September, 2016 to date: Lecturer
August, 2014 to August, 2016: Assistant Lecture
C) **AREA OF RESEARCH INTEREST**  
Inclusive Music Education

D) **GHANA EDUCATION SERVICE RANKS ATTAINED**
- 2014  
  Assistant Director II of Education
- 2006  
  Principal Superintendent of Education
- 2004  
  Superintendent II of Education
- 1999  
  Teachers’ Certificate ‘A’ (3-Year)

E) **DETAILS OF TEACHING EXPERIENCE AT THE TERTIARY LEVEL**

i. **Diploma and Undergraduate Courses**

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<th>Type of Teaching</th>
<th>Course Taught</th>
<th>Level &amp; Year(s)</th>
<th>Institution</th>
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</thead>
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<td>Methods of Teaching Music</td>
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<td>University of Education, Winneba</td>
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<tr>
<td>Theory Courses</td>
<td>Rudiments and Theory of Music</td>
<td>100 (2015)</td>
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<td>Teaching the Musical Arts in Ghanaian Schools</td>
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<tr>
<td>Theory Courses</td>
<td>Methods of Teaching Music</td>
<td>300 (2014)</td>
<td>University of Education, Winneba</td>
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<tr>
<td>---------------------------------</td>
<td>----------------</td>
<td>------------</td>
<td>-------------------------------------------------</td>
</tr>
<tr>
<td>Theory Courses</td>
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</tr>
<tr>
<td>Practical Instruction</td>
<td>African Music and Dance</td>
<td>100 (2016 to 2019)</td>
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<tr>
<td>Practical Instruction</td>
<td>Atenteben</td>
<td>100 (2015 to 2019)</td>
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<tr>
<td>Content Course</td>
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<td>Methodology Course</td>
<td>Music and Dance II</td>
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<td>Part-Time Teaching</td>
<td>Music and Dance</td>
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<td>Jackson Educational Complex</td>
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**Diploma and Undergraduate Final Project Supervision**

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<th>Number of Students</th>
<th>Institution</th>
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<td>Final Composition &amp; Long Essay</td>
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<td>University of Education, Winneba</td>
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<tr>
<td>2015</td>
<td>Final Composition &amp;</td>
<td>7</td>
<td>University of</td>
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175
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<th>Grade</th>
<th>Institution</th>
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<td>Long Essay</td>
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<tr>
<td>2012/13</td>
<td>Long Essay</td>
<td>8</td>
<td>Peki College of Education</td>
</tr>
<tr>
<td>2011/12</td>
<td>Long Essay</td>
<td>8</td>
<td>Peki College of Education</td>
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<tr>
<td>2010/11</td>
<td>Long Essay</td>
<td>7</td>
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<tr>
<td>2009/10</td>
<td>Long Essay</td>
<td>3</td>
<td>Peki College of Education</td>
</tr>
</tbody>
</table>

F) **UEW SUPPLEMENTARY DUTIES**
2016-2019: Examinations Officer, Music Education Department, UEW
2015-2019: Academic Counselor, Music Ed. Level 300 class,ent of Basic Education, UEW

G) **SELECTED BOARDS AND COMMITTEES SERVED**
2016-2019: Member, General Timetable Planning Committee, UEW
2016-2019: Member, Music Education Department Examinations Board
2016-2019: Member, School of Creative Arts Examinations Board
2010-2018: Chairman, The Board of Directors, Joy Cooperative Credit Union Ltd, Juapong, Ghana
2018-2019: Presiding Elder, Upper Room Assembly, The Church of Pentecost, Winneba Area, Ghana
2018: Date: Member, Abasraba District Marriage Committee, The Church of Pentecost, Winneba Area, Ghana
2013-2017: Chairman, District Music Committee, The Church of Pentecost, Juapong, Ghana
2010-2014: Member, Chaplaincy Board, Peki College of Education, Ghana
2008-2012: District Chairman, Pentecost Social Services (PENTSOS) Committee

2007-2012: Chairman, The Church of Pentecost District Music Committee, Frankadua, Ghana

2007-2012: District Secretary, The Church of Pentecost, Frankadua, Ghana

H) MEMBERSHIP OF PROFESSIONAL AND LEARNED ASSOCIATIONS

2021- Date: Organization of American Kodály Educators (OAKE)

August, 2021-Date: The Gamma Beta Phi Society, USA

2014 to Date: University Teachers Association of Ghana (UTAG)

2014 to Date: Performing Arts Teachers Association of Ghana (PATAG)

2006-2014: Ghana Music Teachers’ Association (GMTA)

I) THE UNIVERSITY OF MISSISSIPPI GRADUATE TEACHING ASSISTANTSHIP

a) Graduate Teaching Assistantship

2021-2022: University of Mississippi (Ole Miss) African Dance & Drumming Ensemble,
            Supervised by Professor George Worlasi Kwesi Dor

2020-2021: University of Mississippi (Ole Miss) African Dance & Drumming Ensemble,
            Supervised by Professor George Worlasi Kwesi Dor

2019-2020: MUS 105 Music Theory - Supervised by Professor Austin Smith

2019-2020: University of Mississippi (Ole Miss) African Dance & Drumming Ensemble,
            Supervised by Professor George Worlasi Kwesi Dor

b) Participation in Extra-Curricular Activities

April, 2022: Spring Concert – OMADDE Instructor, Choreographer &
            Master Drummer

February, 2022: Black History Month Concert – OMADDE Instructor, Choreographer &
            Master Drummer

December, 2021: Christmas Banquet African Music & Dance Performance at Oasis
            Church of All Nations (Assemblies of God) Auditorium - Drummer

November, 16, 2021: Fall Semester Concert – OMADDE Instructor, Choreographer &
            Master Drummer
March, 2021: Black History Month Concert – OMADDE Instructor, Choreographer & Master Drummer

March 2021: Special Guest: Music Department Podcast Production, hosted by Ms. Amanda Fliflet, Multi-Media Specialist, Department of Music, University of Mississippi, USA

February, 2020: Launching of Black History Month Celebration (African Music and Dance) - Master Drummer

February 2020: University of Mississippi Symphony Orchestra Performance - Percussionist

November, 2019: Fall Concert in Nutt Auditorium (African Dance & Drumming Ensemble) - Drummer

November, 2019: Solo Performance (Amu’s Prelude), Accompanied by Mr. George Blankson

November, 2019: African - Caribbean Annual Celebration at Ford Centre - Drummer

December, 2019: Christmas Banquet African Music & Dance Performance at First Assembly of God Church Auditorium - Drummer

J) UEW COMMUNITY SERVICES

(a) University of Education, Winneba (UEW)

2018 Prepared and led music students in providing traditional music at UEW Congregations

2017 Facilitator, UEW Mentorship Training in Kumasi (WADOMA Hotel).

2015 Prepared and led music students in providing traditional music at U.E.W. Special Congregation

2015 Prepared and led music students in providing traditional music at the Investiture and Induction of the Third Vice-Chancellor of University of Education, Winneba

2015 Prepared and led music students in providing traditional music at U.E.W. Twentieth Congregation; November Session

2015 Prepared and led music students in providing traditional music at U.E.W. Twentieth Congregation; April Session

2014 Prepared and led music students in providing traditional music at U.E.W. Nineteenth Congregation; November Session
COMMUNITY SERVICES

(b) Others

2014: Prepared and took U.E.W. music students to perform in All African University Day Celebration at Koforidua
2009-2014: Prepared and led both the Choir and the Cultural Troupe of Peki College of Education (GOVCO) to provide choral and traditional music respectively at the College’s congregations
2013: Prepared and led both the College Choir and the Cultural Troupe to provide choral and traditional music respectively at the launching of the College’s Sixtieth Anniversary Celebration
2012: Prepared and led students of (GOVCO) to sing and record Christmas Carols on Volta Star Radio for public consumption
2008: Prepared, led and conducted Boso Senior High Technical School Choir to perform during the launching of a Road Safety Book at Presbyterian Hall, Osu in Accra
2008: Resource Person: One week Camping of Asuogyaman District Senior High School students for Regional Musical Competition held at Akwetia
2008: Conducted Asuogyaman District (Senior High Schools) Choir at Regional Musical Competition at Akwetia in the Eastern Region, Ghana
2007: Prepared, led and conducted Boso Senior High Technical School Choir to perform at the launching of Boso Home-coming festival
2006: Formed Boso Senior High Technical School Choir

(c) Selected Adjudications

2012 Chief Adjudicator: National Choral Competition of the Anglican Church, Ghana held in Ho
2011 Co-Adjudicator: Festival of Arts, Senior High Schools Category, North-Dayi District held at Anfoega
2011 Co-Adjudicator: Festival of Arts, Basic Schools Category, South-Dayi District held at Kpeve
(d) Creative/ Musical Compositions

2015 Composed, taught and performed with music students a *mmenson* tune titled “*Mpanyinfo*” for U.E.W. Council Processions

2012 Composed a school anthem for Christ The King Academy, Juapong - Ghana


(e) Publications


(e) Other Works (Unpublished)


Conference and Seminar Paper Presentations

Agbenyo, S. (2022). *The Effect of Mental Rehearsal and Imagery on Music Performance Anxiety Among Students in the Presbyterian College of Education at Akropong, Ghana*. A replicated paper (poster) presented at Mid-South Music Education Research Symposium held at the Department of Music, University of Mississippi, USA.


Demonstration Lessons Presented

1. October 19, 2020: “Ghanaian traditional music as an example of Non-Western Music” A lesson in a music appreciation (MUS 103) class, in the University of Mississippi, at the invitation of Mr. George Blankson.
2. November 11, 2020: “Why join the Ole Miss African Drum and Dance Ensemble?” Co-presented with Prof. G. W. K. Dor, and Mr. George Blankson in the Nutt Auditorium, The University of Mississippi, USA.
(h) Awards and Scholarships

   The Gamma Beta Phi Society, The University of Mississippi Chapter, USA.
2. August 2019- Date: Graduate Assistant Scholarship, Department of Music, The
   University of Mississippi, USA.
4. December, 1995: Overall Best Graduating Student, Boso Secondary Technical School,
   Ghana
REFEREES

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   Chair and Associate Professor
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   CEO/Artistic Director, Living Music Resource™
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2. Rhonda S. Hackworth, Ph.D.
   Associate Professor
   Head of Music Education, and Graduate Program Coordinator
   The University of Mississippi
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3. George Worlasi Kwesi Dor, Ph.D.
   Professor and Director of Ole Miss African Dance and Drumming Ensemble
   The University of Mississippi
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MY MOTIVATIONAL QUOTE

“If a man does not keep pace with his companions, perhaps it is because he hears a different drummer. Let him step to the music which he hears, however measured or far away.”

- Henry David Thoreau's 'Walden' (1854)