AN EVALUATION OF TEACHERS' PERCEPTIONS OF
THE KBSM MUSIC PROGRAMME IN LOWER SECONDARY
SCHOOLS IN MALAYSIA BASED ON
THE CIPP MODEL

LIAU SWEE FOONG

THESIS SUBMITTED IN FULFILMENT
OF THE REQUIREMENTS FOR THE
DEGREE OF DOCTOR OF PHILOSOPHY

CULTURAL CENTRE
UNIVERSITY OF MALAYA
KUALA LUMPUR

2014

UNIVERSITI MALAYA

ORIGINAL LITERARY WORK DECLARATION

Name of Candidate: LIAU SWEE FOONG   (I.C/Passport No: 620512-06-5340)

Registration/Matric No: RHA 030004

Name of Degree: DOCTOR OF PHILOSOPHY

Title of Project Paper/Research Report/Dissertation/Thesis ("this Work"):

AN EVALUATION OF TEACHERS' PERCEPTIONS OF THE KBSM MUSIC PROGRAMME IN LOWER SECONDARY SCHOOLS IN MALAYSIA BASED ON THE CIPP MODEL

Field of Study: MUSIC EDUCATION

 I do solemnly and sincerely declare that:

(1)   I am the sole author/writer of this Work;
(2)   This Work is original;
(3)   Any use of any work in which copyright exists was done by way of fair dealing and for permitted purposes and any excerpt or extract from, or reference to or reproduction of any copyright work has been disclosed expressly and sufficiently and the title of the Work and its authorship have been acknowledged in this Work;
(4)   I do not have any actual knowledge nor do I ought reasonably to know that the making of this work constitutes an infringement of any copyright work;
(5)   I hereby assign all and every rights in the copyright to this Work to the University of Malaya ("UM"), who henceforth shall be owner of the copyright in this Work and that any reproduction or use in any form or by any means whatsoever is prohibited without the written consent of UM having been first had and obtained;
(6)   I am fully aware that if in the course of making this Work I have infringed any copyright whether intentionally or otherwise, I may be subject to legal action or any other action as may be determined by UM.

        Candidate's Signature   Date

Subscribed and solemnly declared before,

        Witness's Signature   Date

Name:
Designation

ABSTRACT

The purpose of this study is to evaluate the effectiveness of the Integrated Secondary School Curriculum in Malaysia known commonly as Kurikulum Bersepadu Sekolah Menengah (KBSM) for the Lower Secondary Music programme in the lower secondary schools in Malaysia through the perspectives of the music teachers. Besides, this research also investigated the relationships between the different groups of respondents from (i) Peninsular and East Malaysia, (ii) urban and rural school, and (iii) different teaching experience. The design of the study adopts the Context-Input-Process-Product or CIPP model of evaluation developed by Daniel L. Stufflebeam. The Context evaluation investigates the programme objectives and the barriers faced by the teachers in achieving the goals and objectives of the KBSM curriculum. The input evaluation examines the preparedness of teachers in teaching the KBSM curriculum and the aspects of the programme materials. The process evaluation investigates the strategies used by teachers in the process of teaching and learning and its effectiveness; and the classroom assessment practices for KBSM music, finally the product evaluation examines the students' performance in terms of acquisition of skills and knowledge in the various components of KBSM music and the results of the change in students' attitudes. The respondents consist of the target-population of music teachers of the schools with KBSM music programme in lower secondary in Malaysia. A total of 142 KBSM music teachers from 14 states and Federal Territory participated in this study. Data were gathered using structured questionnaires, and semi structured interviews were carried out to obtain further information and to validate data gathered from the questionnaires. The statistical analysis of the data collected was performed using SPSS. The study revealed that in the context of the programme, teachers agreed the programme aims and objectives have been moderately achieved. There were various

barriers that hinder the programme, among them low curriculum status and students lack the fundamental skills to follow fully in the curriculum was most concerned. Findings suggest that the input aspect, such as the teachers' subject matter knowledge and curriculum supporting resources of the programme need to be enhanced. Collectively, teachers are capable of employing various strategies in their classroom instructions and able to conduct classroom assessment effectively. Overall, students' acquisition of knowledge and skills was somewhat mediocre, but teachers agreed that KBSM music students demonstrated a good change in values, attitudes and aptitudes. Implications arising from the study highlighted the need for priority on improving and sustaining the status and also the quality of music education in Malaysia.

ABSTRAK

Tujuan kajian ini dibuat adalah untuk mengenal pasti tahap keberkesanan Program Pendidikan Muzik Kurikulum Bersepadu Sekolah Menengah (KBSM) untuk menengah rendah di sekolah-sekolah Malaysia melalui persepsi guru-guru muzik. Selain itu, kajian ini juga menyiasat hubungan antara kumpulan yang berbeza daripada responden dari (i) Semenanjung dan Malaysia Timur, (ii) sekolah bandar dan luar bandar, dan (iii) pengalaman mengajar yang berbeza. Reka bentuk kajian ini menggunakan kerangka teori model Konteks-Input-Proses-Produk atau model penilaian CIPP yang diperkembangkan oleh Daniel L. Stufflebeam. Dalam kajian ini keberkesanan dilihat dari empat dimensi iaitu dimensi kontek menilai pencapaian objektif program dan permasalahan yang menghalang pencapaian matlamat dan objektif; penilaian dimensi input memeriksa kesediaan guru dalam perlaksanaan program, serta aspek-aspek bahan-bahan bantuan program. Penilaian dimensi proses menilai strategi-strategi pengajaran dan pembelajaran guru-guru muzik KBSM dan keberkesanannya, dan amalan penilaian untuk program muzik KBSM; dan penilaian dimensi produk melihat tahap pencapaian murid dari segi penguasaan pengetahuan dan kemahiran muzik dalam komponen-komponen muzik KBSM dan hasil perubahan sikap pelajar. Responden kajian ini terdiri daripada populasi-target guru-guru muzik sekolah menengah yang mengajar kelas-kelas muzik di menengah rendah. Sejumlah 142 guru muzik KBSM dari 14 buah negeri dan Wilayah Persekutuan di Malaysia terlibat dalam kajian ini. Data dikumpul melalui soalselidik berstruktur. Temubual separa struktur juga dilaksanakan untuk mendapat maklumat lanjutan dan juga untuk tujuan validasi data soal selidik. Analisis statistik digunakan untuk menganalisa data yang dikumpul melalui soalselidik. Hasil kajian menunjukkan guru-guru muzik memberikan penilaian bahawa matlamat dan objektif-objektif kurikulum program Pendidikan Muzik KBSM tercapai pada tahap sederhana.

Terdapat pelbagai masalah yang menghalang pelaksanaan program ini, di antaranya, status kurikulum muzik yang dianggap rendah dan pelajar tidak mempunyai kemahiran asas muzik untuk mengikuti program muzik dengan berkesan. Hasil kajian juga menunjukkan dalam aspek input, pengetahuan subjek guru serta bahan-bahan sokongan kurikulum perlu dipertingkatkan. Secara keseluruhan, guru-guru berkebolehan dalam menggunakan pelbagai strategi dalam pengajaran dan dapat menjalankan pentaksiran bilik darjah dengan berkesan. Pemerolehan pengetahuan dan kemahiran pelajar adalah agak sederhana tetapi guru bersetuju bahawa pelajar muzik KBSM menunjukkan perubahan yang baik dalam nilai, sikap dan aptitud. Implikasi yang timbul daripada kajian menekankan keperluan untuk mengekalkan status dan juga kualiti pendidikan muzik di Malaysia.

ACKNOWLEDGEMENTS

TABLE OF CONTENTS

LIST OF FIGURES

LIST OF TABLES

LIST OF APPENDICES

CHAPTER 1

INTRODUCTION

1.1   Introduction

In this contemporary and fast changing world, an immense range of skills, knowledge, exposure and attitude is continually required for each individual to meet the demands of the era. Education is the determining element to the development of a country, society and individual. The transmission process of building the knowledge and skills, right attitude and sense of responsibility in each individual is closely linked to the capacity of education. This compels a great task on the role of educators to develop sound educational programmes to educate and to equip the younger generation to meet the demands and needs of the dynamic environment of this new era. Music in the context of education contributes in the cognitive, affective, aesthetics and experiential areas towards the development of humanity. This has long been recognized and is supported by various studies (Eisner, 2003; Morris, 1999).

In the attempt to attain a developed country status, educational excellence is important (Ministry of Education, 2012). The aspiration to prepare students to be fully developed in their potential is vital. The reform of education in Malaysia began in the 1980s with the aim of developing individuals in a holistic and integrated manner, and to produce balanced individuals in terms of the intellectual, spiritual, emotional and physical growth (Ministry of Education, 2004a). Music education plays an important role in this aspect of the Philosophy of Education in developing a balanced individual. The contributions of Music Education are myriad. There are many important roles

music education plays; it pertains to cognitive and also emotional contributions. An effective and well-implemented music programme will offer many far-reaching and developmental benefits to the students. It enables students to develop lifelong participation in, and enjoyment of music. In the context of this issue, my inquiry in this study focuses on the evaluation in the implementation of Music Education within the lower secondary school curriculum in Malaysia.

1.2   KBSM Lower Secondary Music Curriculum

The Integrated Secondary School Curriculum or the Kurikulum Bersepadu Sekolah Menengah (KBSM) music syllabus was first introduced and implemented in 1996 in 20 pilot schools throughout the country. The numbers of schools which offered KBSM Lower Secondary Music Programme extended to another 30 schools in 2001. More schools were identified to offer KBSM music from time to time. The KBSM music curriculum is a general music education programme designed with the aim to provide extended musical experience and aesthetic realization among students, in line with the continuity of the Integrated Primary School Curriculum or Kurikulum Bersepadu Sekolah Rendah (KBSR) music programme which was implemented since year 1983. The curriculum covers Malaysian music, popular music, western music, and traditional music with the desire to develop students' potential in creative expression, perception, evaluation, response and appreciation in music (Huraian Sukatan Pelajaran Muzik, 2004c).

The main principles encompassed in the teaching-learning strategy of KBSM Lower Secondary Music Programme include the concept of integration, application of technology especially in the areas of music presentation, exploration, and creativity in

music. Emphasis is also given to the development of skills, values and aptitude. Discipline and participation in practical sessions of music playing aim to enhance interactions and also interpersonal as well as intrapersonal skills in students. This concept is incorporated in the National Education Policy, which states that:

> Education in Malaysia is an on-going effort towards further developing the potential of individuals in a holistic and integrated manner, so to produce individuals who are intellectually, spiritually, emotionally and physically balanced and harmonious, based on a firm belief and devotion to God. This endeavour strives to produce a nation of knowledgeable, competent, honourable and responsible people, capable of attaining self-fulfilment as well as contributing towards the unity and prosperity of the family, the community and the nation.

(Ministry of Education, 2000)

1.2.1 The Status of Music in KBSM

In the Malaysian school curriculum, music education is accepted and categorized under the compulsory subject group in lower secondary level. It is accorded the same status as other subjects like Geography, Health and Physical Education, Living Skills and Visual Arts in curriculum and on par with other core subjects though it is not a subject included in examinations. Formal evaluation for various components is carried out consistently and at least twice a year students are evaluated through the School-based Evaluation. It is offered as an alternative subject to the Visual-Art. Students who choose to do Music will not participate in visual-art as stated in the education circular (Ministry of Education, 2001).

At the upper secondary level, music education is an elective subject and is offered as an examination subject in the Malaysian Certificate of Education or SPM (Sijil Pelajaran Malaysia) examination. There is a total of 200 minutes of instruction for

music per week, which is equivalent to 5 periods a week with 40 minutes for a period. However, only two periods are scheduled in the class timetable; the other 3 periods (120 minutes of instruction) have to be carried out outside the timetable. Students are required to remain after school hours to attend the classes (Ministry of Education, 2005).

1.3   Aims and Objectives of KBSM Music in Lower Secondary Level

The aims of the music education curriculum in lower secondary is to equip the students with knowledge, skills and experience in music to expand their aptitude in the learning of music and to enable students to appreciate, to value, to create music and to develop students to be balanced, creative, disciplined and harmonious in character. KBSM Lower Secondary Music Programme listed 10 main objectives:

1. To promote knowledge and understanding of music concepts.

2. To acquire knowledge and understanding of the notation system and conventional way of writing music.

3. To be able to read and notate music.

4. To be able to sing individually and with the ensemble of voices applied with the right techniques.

5. To be able to play musical instruments individually as well as with the ensemble using the right techniques.

6. To be able to explore and experiment the effects of sound from various musical instruments using the unconventional techniques.

7. To be able to improvise and create music material through exploration.

8. To be able to evaluate and grade music compositions and performances.

9. To be able to demonstrate ethics as a performer as well as an audience in performances.

10. To be able to demonstrate attitudes of toleration, responsibility, initiative, Cooperation and ethics.

(Ministry of Education, 2003)

1.4   Organisation of Content of the KBSM Lower Secondary Music Curriculum

The KBSM Lower Secondary Music curriculum comprises four important aspects (Figure 1.1), that is the aesthetic perceptions, musical experience, creative expressions and aesthetic appreciation.

Figure 1.1. Organization of KBSM Lower Secondary Music Curriculum

Aspect 1: Aesthetic Perception (Figure 1.2).

There are two main components in aesthetic perceptions:

(a)   Conventional ways of writing musical notation, which include the notations and calligraphy, terms and signs of music and the terminology used in music writing.

(b)   Musical Concepts. By using the application of keyboard, seven concepts of music: melody, rhythm, harmony, tone colour, texture, form and expression are introduced.

Figure 1.2. Aspect 1 - Aesthetic Perceptions

Aspect 2: Musical Experience.

Musical Experiential consist of four appendages (Figure 1.3):

(a)   Singing skills - which include the following:

   i.   Technique of singing - which include the posture, breathing technique, enunciation, articulation of lyrics, expression, tone (register) and phrasing.

ii.   Solo singing - singing a varied repertoire of songs, scales, intervals, triads, arpeggio, sight singing, patterning singing

iii.   Ensemble singing - singing in unison and harmony in layer of voices: soprano, alto and tenor.

(b)   Instrumental Music Skills - require students to have the following:

Performing skills on a conventional musical instrument of a particular choice from the list of instruments which include keyboard, violin, guitar, woodwind, recorder, pianoforte, drums or xylophone. In the aspect of instrumental music students are required to learn the following:

i.   Technique of instrumental playing - to play the instrument with technical accuracy in posture, hand positions, fingering, tone production, phrasing, and embouchure.

ii.   Solo instrumental playing skills - playing scales, intervals, primary chords, arpeggios, triads, sight-reading; and playing a varied repertoire of solo instrumental music.

iii.   Ensemble instrumental skills - playing in duet, trio, quartet, band or orchestra.

(c)   Traditional Music Ensemble - consists of the following:

i.   Kompang - to know the parts of the instrument, its accessory and functions. Learning the appropriate techniques and skills in the kompang playing which relate to posture, techniques of holding and playing.

ii.   Gamelan – to learn any one instrument of the gamelan ensemble instruments with the techniques and skills

iii.   Any music ensemble by school choice

(d)   Music Performing Skills:

This component consists of the learning of musical skills and rules of conduct

(ethics) in musical performance both as a performer or as an audience.

i.   Musical skills – to learn reading and notating music, to follow the

Conductor's instructions and cues in ensemble performance.

ii.   Performance ethics – to apply the responsibilities and rules of conduct of

a performer or as an audience.

Figure 1.3. Aspect 2: Musical Experience

Aspect 3: Creative Expressions

Students are to cultivate different resources of sounds, via experiment, exploration and improvisation of the elements of music to create musical ideas and to compose creative music (Figure 1.4). There are two main components in creative expression:

(a)   Composition:

This component consist of rhythmic writing, matching the lyrics to melody, lyrics writing, composing melody for the given lyrics, composition of counter melody in the form of ostinato and drone.

(b)   Improvisations and experimentations:

Students are required to learn improvisation using non musical sound, create accompaniment for a given melody, create music of sound, create harmony using melodic ostinato, drone and bordun, create rhythm for a given music, and select suitable instruments for the improvised music.

Figure 1.4. Aspect 3: Creative Expressions

Aspect 4: Aesthetic Appreciation.

Students are to analyze, interpret, and make critical judgments about the music and performance in accordance with the intuitive and learned aesthetics principles. Two main components included in aesthetic appreciation (Figure1.5).

(a)   Music appreciation.

      To listen and appreciate various genres of music which include the following:

Western and local orchestral works, chamber music, voice ensemble (choir and Nasyid), popular music, Malaysian music and music from various countries.

(b)   Music evaluation

To discuss and evaluate the listed music and performances listened and viewed from the categories of Malaysian folk music and the western classical music.

```
                    ┌─────────────────────────┐
                    │  Aesthetic Appreciation │
                    └─────────────────────────┘
           ┌─────────────────────┐   ┌─────────────────────┐
           │  Music Appreciation │   │   Music Evaluation  │
           └─────────────────────┘   └─────────────────────┘

                 ┌──────────────────┐      ┌──────────────┐
                 │ Orchestral Work  │      │   Discuss    │
                 └──────────────────┘      └──────────────┘

                 ┌──────────────────┐      ┌──────────────┐
                 │  Ensemble Music  │      │   Evaluate   │
                 └──────────────────┘      └──────────────┘

                 ┌──────────────────┐
                 │  Chamber Music   │
                 └──────────────────┘

                 ┌──────────────────┐
                 │  Voice Ensemble  │
                 └──────────────────┘

                 ┌──────────────────┐
                 │  Popular Music   │
                 └──────────────────┘

                 ┌──────────────────┐
                 │  Malaysian Music │
                 └──────────────────┘

                 ┌──────────────────────┐
                 │ Music from Various   │
                 │      Countries       │
                 └──────────────────────┘
```

Figure 1.5. Aspect 4: Aesthetic Appreciation

1.5   Background of the Study

KBSM music has been implemented for many years since 1996. It is important to have an evaluation of this programme to link its objectives, input, and implementations to get a clearer and comprehensive picture of the state of the programme. Information on the feedback and evaluation of the KBSM Lower Secondary Music Programs in 4 areas, namely the context, the input, the process and the product would prove useful in highlighting the strengths and weaknesses among these aspects of the curriculum. This information would provide a comprehensive description of the actual conditions, problems, unmet needs, barriers and difficulties besides the shortcomings of the syllabus and make it possible to identify areas that need improvement, revision or modification.

The finding of this study will provide useful information to the educational planners and the suggestions and recommendations based on this study will be helpful for the general betterment of the effectiveness of the programme and its implementation. By means of providing a thorough picture of the programme, the information will be helpful to the music educators to assess their own teachings and contributions to the programme, thus enabling them to perform more effectively in their role. Music education is important; it brings a balance to the curriculum and offers many far-reaching and developmental benefits to the students. An effective and well-implemented music programme will allow our students to gain access to a comprehensive, balanced and systematic programme of music study in school.

1.6   Statement of the Problem

Although music education is given the compulsory subject status at both primary and lower secondary level, its position as a non-examination subject in the lower secondary level continues to make it a marginal subject and its teaching mediocre. There is much to be desired. The Education Planning and Research Division (EPRD) of the Malaysian Ministry of Education (MOE) conducted a survey on music education at primary schools in the year 2000. It is reported in general that the KBSR music programme only marginally achieved the eleven objectives of music education within the primary level (EPRD, 2000).

The report of the Federal Inspectorate of Schools (FIS or *Nazir Bebas*) has noted many flaws in the teaching and learning of music education in the primary schools and the statistical findings revealed was indeed alarming. High percentage of music teachers were found unprepared for their lessons, and their teaching mediocre (Johami, 2005). Many schools only perform a modicum of music activities and this has led music education to be viewed as a subject, not of serious study, but merely ornamental. It is perceived as a form of entertainment which one can do with or without.

The present music curriculum of KBSM aims to provide extended musical experience and aesthetic realisation to help students to grasp the ability to perform, create, and to listen to music with understanding and also to develop the potential of individuals in a holistic and integrated manner, so as to produce individuals who are intellectually, spiritually, emotionally and physically balanced which is the aim of the National Philosophy of Education of Malaysia. To achieve this, every student should

have the opportunity to experience a well-planned, comprehensive and balanced programme of music.

This study is concerned with the evaluation of Music KBSM Curriculum for the lower secondary level, and attempts to investigate how effective the programme of KBSM Lower Secondary Music has been implemented. The secondary aim of the study plans to suggest ways to possibly improve the implementation of the programme.

1.7   Objectives

This study plans to evaluate and determine the effectiveness of the implementation of KBSM music education programme in lower secondary schools. The objectives of the study will be based on four dimensions derived from the CIPP model of evaluation developed by Stufflebeam: The Context, Input, Process and Product. In specific terms the objectives of the study are stated in the following:

(a) Context: To study

    (i)   the achievement of the objectives of KBSM music in lower

             secondary

    (ii)   the barriers that prevent the achievement of KBSM Music

(b) Input: To examine

    (i)   the preparedness of teachers in teaching the KBSM music curriculum

    (ii)   the suitability of the resources of KBSM Music in schools

(c) Process: To investigate

    (i)   the teaching strategies employed

(ii)   the assessment practices in the classroom

(d) Product: To investigate

(i)   the acquisition of skills and knowledge in various components of

KBSM music

(ii)   the level of change in students' values and attitudes

1.8   Research Questions

The prime focus of the study is to evaluate the effectiveness of the KBSM Music programme in the lower secondary schools in Malaysia within the aspects of (i) context, (ii) input, (iii) process and (iv) product using Daniel Stufflebeam's CIPP model of evaluation. Besides, this research also investigates the relationships between the different groups of respondents from (i) Peninsular and East Malaysia, (ii) urban and rural school, and (iii) different teaching experiences. More specifically, the following research questions have been examined.

Context Evaluation

1.   Have the 10 objectives listed in the KBSM Lower Secondary Music curriculum been met?

2.   What are the barriers that prevent the achievement of objectives?

Input Evaluation

3.   How prepared are the teachers in implementing the KBSM Lower Secondary Music programme?

4.   Are the resources suitable to the achievement of KBSM Lower Secondary Music objectives?

Process Evaluation

5.   What are the teaching strategies employed by the teachers? To what extent are these strategies effective in the teaching and learning process of KBSM Lower Secondary Music?

6.   What are the assessment practices employed by the KBSM Lower Secondary music teachers in terms of:

i)   administration of pre-assessment procedure

ii) methods in feedback and reporting

iii) methods used in the classroom assessment ?

Product Evaluation

7.   What is the level of students' acquisition of skills and knowledge in the various components of KBSM Lower Secondary music?

8.   To what extent does the KBSM Lower Secondary Music Programme affect the change in students' values and attitudes?

9.   In examining the context, input, process and product evaluation, what differences are found between groups in the respondents from

a.   Peninsular and East Malaysia,

b.   urban and rural schools,

c.   teaching experience ?

1.9   Significance of the Study

This study on the evaluation of KBSM music programme for the lower secondary level aims to contribute positively in the following areas:

i)   The study will provide broad and comprehensive information gathered through the context, input, process and product evaluations of the programme; which will help the Ministry of Education, the Curriculum Development Division and the schools administrators, the music educators, to determine the extent of the programme's performance.

ii)   The findings will provide a better understanding of the problems and difficulties faced by the teachers in implementing the music curriculum, this permits identification of strengths and weaknesses of the programme, and hence revisions, improvements and modifications can be carried out. This may lead towards reducing the gap between the intention of the curriculum and the actual practice of the programme.

iii)   The study will be the basis for further research into the implementation of music education in school programmes.

1.10   Limitations of the Study

Due to constraints of time and resources, delimitations of the study was placed on the following aspects:

a. This study is focused on the curricular content and implementation of the KBSM Music programme in lower secondary level (Form One to Form Three) of public secondary schools in Malaysia.

b. The study was designed to elicit the evaluative findings of the KBSM music teachers' perceptions of their views about the programme. The target population is a pool of music teachers in secondary schools that offer the KBSM music programme in Peninsular and East Malaysia. The study uses questionnaires to elicit findings from the samples. It is not an exhaustive survey and it does not seek to include many parties or stakeholders that are related to the programme. Therefore, the researcher might not be able to elicit the optimum feedback from many other stakeholders for analysis for the study.

1.11   Definition of Terms

For the purpose of this study, the terms used are defined below:

a. KBSM (Kurikulum Bersepadu Sekolah Menengah)

KBSM when translated means Integrated Secondary School Curriculum. This secondary school curriculum, first implemented in 1989, serves as the continuity of the Integrated Primary School Curriculum (KBSR).

b. KBSR (Kurikulum Bersepadu Sekolah Rendah)

The Integrated Primary School Curriculum. Its emphasis is on the acquisition of the basic skills of reading, writing and arithmetic. It has been implemented since 1983 in all primary schools.

c. PMR (Penilaian Menengah Rendah)

Lower Secondary Assessment. A Malaysian Public examination taken by all the Form Three students in public schools. Questions are set and examined by the Malaysian Examination Council, Ministry of Education.

d. SPM (Sijil Pelajaran Malaysia)

Malaysian Certificate of Education. Equivalent to the O-Level, a public national examination taken by all Form Five students in Malaysia. Questions are set and examined by the Malaysian Examinations Council. Ministry of Education

e. STPM (Sijil Tinggi Persekolahan Malaysia)

Malaysian Higher School Certificate. One of the pre-university examinations taken by Form 6 students for admission to Malaysian public universities. Formerly known as the Higher School Certificate (HSC). Questions are set and examined by the Malaysian Examinations Council, Ministry of Education.

f. KPLI (Kursus Perguruan Lepasan Ijazah) Post Graduate Teacher Education Programme. The pre-service teaching diploma course conducted for the trainees who graduated with a bachelor's degree or equivalent. This programme is managed and run by the Ministry of Education of Malaysia at the Teachers' Education Institutes (IPG).

CHAPTER 2

REVIEW OF THE LITERATURE

2.1 Introduction

Literature review was conducted to discover research studies and literature relevant to this study. Although there has been a considerably large number of evaluation research conducted on programme evaluation, many are only indirectly related to this study.

Overall, very little review has been written about the music education in public schools in Malaysia. Research relating directly to the evaluation of Malaysian Secondary Schools music programmes by far is few. Thus this chapter reviews the chosen literature collateral to the focus, purposes, needs and functions of music curriculum and curriculum evaluation. The related literature is reviewed and organised into the following sections:

i) Definition of Curriculum

ii) Music curriculum

iii) Curriculum evaluation

iv) Theories and models in curriculum evaluation

v) Studies on evaluation of Music Curriculum

2.2   Definition of Curriculum

"No single definition of curriculum is accepted among practitioners of the field." (Longstreet & Shane, 1993, p.47). There exist myriads of definitions of curriculum. In the traditional definitions, the Oxford English Dictionary (2007) defines curriculum as the subjects comprising a course of study in a school or college. Webster's New International Dictionary (1992) delineates curriculum as a specified fixed course of study, as in school or college, as one leading to a degree. In brief, dictionary defines the common use of the word as meaning simply a course of study to be followed or fulfilled in order to pass a certain level of education.

The origin of the term curriculum is from Latin. Curriculum refers to a racing chariot, explaining the curriculum as "deeds", "course" or a "track" to be followed (Akker, 2003; Smith, 2000; Bobbitt, 1923).

In a more specific and prescriptive term, curriculum is defined as a written document, a planned event, a programme, learning opportunities, ongoing activities occurring in the classroom, experience, an organized set of formal education, a plan for learning which includes some goal and objectives, strategies and instructional approaches to achieve its intended outcomes, and the plan has a beginning, an end as well as a process (Eisner, 2002; Onstein & Hunkins, 1988; Pratt, 1980; Taba, 1962; Abeles, Hoffer & Klotman, 1994). Eisner (2002) summarised the definition of curriculum as a course that is intentionally designed to involve students in sets of planned activities or events that will have educational purpose for them.

When defined broadly, the curriculum is often linked with the ongoing experiences of the student. Caswell and Campbell (1935) view curriculum as "all the

experiences children have under the guidance of teachers." These definitions imply that curriculum is linked closely with experiences students gathered with the guidance and supervision of the teachers in school. Some evaluators term it as "operational curriculum" as curriculum is viewed as ongoing activities rather than a "static course" that are actually occurring in the classroom (Abeles, Hoffer & Klotman, 1994; Labuta & Smith,1997; Onstein & Hunkins, 1988).

According to Labuta and Smith (1997), curriculum is defined in three ways that is what students must do as part of schooling, what students must know as a result of schooling, and specific instructional methods. The definition more commonly used in music education closer to the third one that is music curriculum is a broad sequence of music courses, intended to provide comprehensive information about music and facilitating development of music skills, in order to promote musical understanding and learning.

There are also different definitions used by different music educators such as "ideal curriculum"; and "formal curriculum." According to Abeles, Hoffer, and Klotman (1994), "Ideal curriculum" is usually developed under scholarly conditions and it is what the curriculum planners believe what the music course of study should be. Education ministries or policy makers, school administrators often will hold certain expectations and values involving the curriculum and deliver their own perspectives that represent what is referred to as the "formal curriculum" (Abeles, Hoffer & Klotman, 1994).

Beside the planned curriculum evident in a written document, there is also some other curriculum such as the "hidden curriculum". "Hidden Curriculum" is the learning

students adapt from the school climate indirectly as well as from the behaviors and attitudes of teachers and peers. It is an important and pervasive "curriculum" at work, but not part of the formal curriculum and it usually goes unnoticed by the students and administrators (Fischer, 1977; Ornstein, Hunkins 1998; Labuta, Smith 1997). Other unwritten curriculum includes "tacit curriculum" which refers to the "set of unwritten school policies and practices that influences the students' learning" (Longstreet & Shane,1993). "Latent curriculum" which refers to the whole amount of learning that has been gathered from the student's experiences and background (Longstreet & Shane,1993).

Curriculum theories and models emerged in the earlier period of 20th century with the purpose of providing directions and ideas to improve schools through curriculum (Hewitt, 2006). According to Walker (1990), definition of curriculum theory refers to a coherent and systematic body of ideas employed to contribute meaning to curriculum phenomena and problems to steer people in deciding on appropriate and justifiable actions.

From the definition of Walker, it is clear that by adopting a curriculum theory it will provide a clear structure to guide curriculum practices. There are few curriculum models which detailed the purposes of curriculum that was widely used by the curriculum planner. Tyler's framework of curriculum has been a dominant and influential model since its publication in 1949 (Posner, 1995). He suggests that curriculum planning should consider four procedural questions: the selection of educational purposes, educational experiences, effective organisation sequence of experiences and integration knowledge across the field and the provision for evaluation. Tyler's objectives and evaluation approaches gained influence because it is congruent

with the schooling system nowadays, where the main purpose of schooling is to promote learning and the school's success is determined via students' achievement test.

Mauritz Johnson's schema of curriculum (Johnson, 1967) included four major constituents in the concept of curriculum: goal setting, selection, structuring, and instructional planning. According to Posner, (1995), Johnson's schema correlates with Tyler's framework of the curriculum and at a more elaborate level, he made some fundamental distinctions about the process and product in curriculum planning. Each process will affect and produce corresponding products. This distinction gains Johnson's schema as a production model of curriculum.

Decker Walker's deliberative approach (1971) added criteria to judge the curriculum theory and its use in the contemporary context. Walker's criterion for curriculum theory involves validity, serviceability, power and morality. Walker's approach circles around three phases: platform, deliberation and design. Platform consists of various conceptions, theories, aims images that are regarding beliefs that something is desirable without describing what, and procedures. Deliberation phase includes identifying relevant facts, generating alternative actions, considers precedents, consequences of alternatives and choose the most defensible alternatives. The third phase, design, which involves the creation of curriculum which encompasses the specific subjects, instructions, teaching material, and activities (Marsh & Willis; 2007).

From the literature of definitions and theory of curriculum, it seems correct to conclude that the broad concepts of curriculum in education comprehensively include the purposes, procedures, evaluation, criteria, technical aspects, and the means and ends of education.

2.3 General Music Curriculum

The general music curriculum refers to the music instruction afoot in a school's classroom that functions as part of the total educational programme in schools. According to Hughes (1992), general music is about "general musicianship and general musical understanding – the core of musical learning that belongs in the education of all students." The main purpose of general music curriculum in schools is aimed to improve and develop the capacities of students to participate fully in their musical culture. It provides students with the planned and incidental musical experiences with the aim to develop music literacy and intelligence (Abeles, Hoffer, & Klotman, 1994).

General music is an inclusive curriculum which opens to all students without pre-requisite music knowledge or music experience. Its aim is not to produce musicians or performers but to offer music education to the general student population, to develop skills, understanding and appreciation of music and to build positive attitudes (Hughes, 1992). The general music programme traditionally focuses on the fundamental skills of music which include singing and ear training, playing instruments, music reading, rhythm exercises, listening to music, moving to music and creating music (Runfola & Rutkowski, 1992; Hughes, 1992). Lehman (2004) emphasized that the general music programme should be comprehensive and broad to provide the much needed fundamental knowledge for full participation in music. A variety of musical activities and experiences including singing, creating, listening, performing, movement and reading, and notating music. These are the basics that should be included in the general music curriculum (Broadman, 1989; Chong, 1992).

Eclectic Curriculum is the concurrent curriculum in general music. It consists of a wide range and varied music activities in the music curriculum. According to Runfola and Rutkowski (1992) eclectic curriculum specifically uses a combination of the approaches of Carl Orff, Zoltan Kodaly, and Emile Jaques-Dalcroze to accomplish specific music learning outcomes. These approaches contribute immensely in terms of philosophy, teaching style, ideas and materials towards the building and of musicianship. In eclectic curriculum, the teacher selects the best techniques and materials, and integrates them coherently in their classroom instruction to achieve the designated learning objectives. Eclectic curriculum requires careful planning for it to be effective.

The behavioral objectives have influenced music education profoundly and many school districts have used behavioral approach in music curriculum. (Abeles, Hoffer, & Klotman, 1994). Elliot (1995) finds instead of relying too heavily on objective-based, all music education programmes ought to be organized and taught as reflective practicum. He emphasized that music is human practice and all musical practices depend on musicianship, and hence musicianship needs to be developed, and performing and improvising deserves a central place in all music curricula.

Discipline-based music education evolved in the 1980s with the goal to develop students' capabilities in understanding and appreciating music. It emphasizes development of knowledge, skills and insights that are useful for interaction of music. Discipline-based music education is a conceptual approach to music instruction. Four main disciplines serve as the basis for content:

(a) Aesthetics- understanding of the nature of music. Through aesthetic inquiry, students learn to appreciate the value of musical works;

(b) Criticism - establishing a basis for judging and valuing music. This discipline requires students to listen, perceive, describe, analyze, interpret and evaluate music. This requires higher level of cognitive skills. Through criticism, students learn to discuss music and develop a better understanding of evaluating music;

(c) History- explaining the contexts in which music is composed. History provides the information about the cultural context of a musical work, the composers, the function of the work, and how the work changed over time;

(d) Production - processes and techniques for composing and performing music. Improvisation, composition, performance are the main activities in production. (Abeles, Hoffer, & Klotman, 1994).

Each of these disciplines provides a different dimension that contributes to a fuller understanding of a musical work. Discipline-based music education uses works of music from the composers, performers and students as the content.

The emerging innovative music technology in recent years have directly influenced the general music curricula (Runfola, & Rutkowski, 1992; Abeles, Hoffer, & Klotman, 1994). Development in computers and electronic technologies have created technology-assisted general music classroom. The inclusion of electronic instruments in some of the general music curriculum was one of the more recent developments in curriculum programmes and instructions.

The desirable educational experiences of the children and students derive from a well-planned and balanced curriculum. What we want the future of our students to

become is closely linked with the design and content of the curriculum. Yet the design and direction of the curriculum varies with the philosophy and educational beliefs of the planners. The insight and foresight of the curriculum designer is important, and will affect how a curriculum and subject matter are approached. Collins (1998) indicated that there is a need to develop a philosophy of general music that can be accepted by the majority in order to provide direction and consistency in the general music curriculum. He further discussed various needs for a curriculum reform in general music including the necessity of a more rigorous and challenging curriculum to make general music a more respected and integral part of the total educational programme in the public school curricular.

The Music Educators National Conference (MENC) and the American Association of School Administrators have passed a resolution that indicate music should have a well-balanced school curriculum as a part of general education where students learn to appreciate, understand, and to create music (Walker, 1998). MENC in the publication – 'The School Music Program: A new Vision' (1994), established the criteria of the national standards in music for the public schools which include: (a) singing, alone and with others, a varied repertoire of music, (b) Performing on instruments, alone and with others, a varied repertoire of music, (c) Improvising melodies, variations, and accompaniments, (d) Composing and arranging music within specified guidelines, (e) Reading and notating music, (f) Listening to, analysing, and describing music, (g) Evaluating music and music performances, (h) Understanding relationships between music, the other arts, and disciplines outside the arts, and (i) Understanding music in relation to history and culture.

2.4 Curriculum Evaluation

This review of curriculum evaluation explores the varied definition of curriculum evaluation. A better understanding of the definition of curriculum evaluation will affect the evaluator's choice of methods selected for the intended programme evaluation. Ornstein and Hunkins (1998) define curriculum evaluation as "a process or cluster of processes that people perform in order to gather data that will enable them to decide whether to accept, change, or eliminate something- the curriculum in general or an educational textbook in particular" (p.320). It serves to distinguish the strengths and weaknesses and provide the feedback on the effectiveness of the implemented and ongoing educational programs. This involves a process of gathering evidence and analyzing information from various resources. The purpose is to measure the effects of a programme against the goals and purposes it sets out, and to identify do planned courses, curriculum design, content selection, implementation of programme, activities and learning opportunities actually fulfilled the desired results. This is to enable the stakeholders and the curricularists to draw conclusions and to make decisions about the current program, and improving future programming (Ornstein & Hunkins, 1998; Longstrees & Shane, 1993; Stufflebeam, 1985; Weiss,1972). The term of curriculum evaluation is also used to refer to examine the success or failure of a specific educational programme, comparing objectives and outcomes, and also the study of performance and values (Stufflebeam & Shinkfield, 1985; Tellep, 1989).

Curriculum evaluation is undertaken for a variety of reasons: to give revision of the ongoing programme, to determine the degree of effectiveness, to facilitate programme improvement, to assist decision making or to draw conclusions whether to continue, to modify or to disseminate the curriculum, to provide measure of

accountability to the sponsors, to locate the perceived problem in the curriculum, to increase effectiveness of curriculum management and administration, alleviating public awareness of programme goals, activities and outcomes or just to understand better the strengths and weaknesses of the ongoing programme (Abeles, Hoffer & Klotman, 1994; Boyle, 1992; Lehman, 1992; Longstrees & Shane, 1993; Rossi & Freeman, 1993).

Curriculum evaluation is often a complex process involving many dimensions and consideration. One way to view it is to distinguish the curriculum evaluation between the formative and the summative evaluation. Scriven described that formative evaluation of curriculum usually happens at the development stage of the implementation, and it encompasses activities that help to improve the intended programme: to collect information about the process and progress of the implementation of the programme, and the result of the formative evaluation will help to facilitate the fine tuning of a curriculum. Summative evaluation will be carried out at the end of the development stage with the aim to determine the effects and the result will lead to the final report about the effectiveness of the total curriculum (Onstein & Hunkins, 1988; Weiss, 1972).

According to Guba and Lincoln (1981), two concepts need to be considered in curriculum evaluation, which refers to the merit and worth of the curriculum. Merit refers to the fundamental value of the programme without the reference of the context, whereas worth is the value of the curriculum in reference to a particular context. To assess the merit and worth of the aspects of curriculum, evaluation models will be the main tools to determine the strengths and weaknesses of the curriculum.

2.5   Theories and Models in Curriculum Evaluation

Evaluation theories and models are useful in providing structure or parameters and a conceptual framework for curriculum evaluation. In response to the need and demands for programme evaluation, many models and approaches were developed with different aims and emphasis. Stufflebeam (1985) indicated there has been many evaluation models that emerged over the years for programme evaluation. Colwell (1985), discussed and presented a few models that are appropriate to be employed by the music educators for music program evaluation, which include CIPP evaluation model, behavioral objectives, goal-free, adversary, and art criticism. Some categories of evaluation models will be discussed here.

2.5.1   The Objective-Oriented Model

The objective-oriented models which emphasize evaluation should determine the congruence between performance and objectives. It is also known as goal-attainment model. Ralph W. Tyler developed his Tylerian Approach in 1942 which appeared to be the foundation of the objective-oriented style approach. Supporters for this approach include Michael and Metfessel, Provus, and Hammond. Tylerian approach focuses on consistency between objectives and outcomes (Stufflebeam & Shinkfield, 1985). His principles in programme evaluation includes establishing goals and objectives and define the objectives in behavioural terms, selecting and establishing learning experiences that is useful for attainment of objectives, develop appropriate measurement techniques, evaluate the curriculum and compare the data and the intended outcomes.

Tyler emphasized that decisions about the effectiveness of the programme had to be based on the coherence between the objectives of the programme and its attainment. Criticisms about this model is that this approach only focuses on the most important and obtainable objectives and overlook the appropriateness of these objectives, and Tyler's approach tends to judge the final success and totally ignore the process, which is equally important in an education programme.

2.5.2 Countenance Model

Countenance Model proposed by Robert Stake in 1967 was expanded from the Tylerian approach. He suggests three phases of curriculum evaluation: The antecedent, transaction and outcome phase. The antecedent is the entry behaviour which includes any condition existing prior to the instruction which may link to the outcome. The transaction constitutes the process of instruction. It is the succession of engagements which comprise the process of education. The outcome phase includes measurements of the impact of instruction, and the effects of the programme (Stake, 1967).

Two operations were described by Stake: Descriptions and Judgments. Descriptions are divided to what was intended or what is actually observed. Judgments relate to general standards of quality used in arriving at the judgments or the actual judgments. There are two principal ways to process the descriptive data. One is through finding the contingencies among antecedents, transactions, and outcomes and second through finding the congruence between Intents and Observations. The data are congruent if what was intended actually happens.

Stake's countenance model was subsequently incorporated in his responsive evaluation model in 1975. In this model, the dominant theme is providing a service to a specific person. It is based on observing and reacting; it is an alternative to the traditional quantitative procedures. His approach was used to evaluate projects in arts education. (Lehman, 1992; Stufflebeam & Shinkfield, 1985).

2.5.3 Responsive Evaluation Model

Responsive Evaluation Model developed by Stake in the early 70's practice informal, intuitive evaluation (Strufflebeam & Shinkfield, 1985). Fundamentally, the approach emphasized on the important issues identified at the site, and are more concerned with evaluating curriculum or programme activities and processes rather than its outcomes.

This model complies with the definition of evaluation as an 'observed value' compared to a standard one. Responsive model emphasized more of the portrayal of the programme than the objective data (Ornstein & Hunskin, 1998). In order to select the issues to organize the study, evaluator is required to be well informed with the programme. This can be done through observation of its activities, interview programme owners, and examine relevant documents (Stake, 1975). This approach allows questions to emerge and the meeting of the clients' concerns, hence immediate adjustments were made psossible. Some of the disadvantages of using responsive evaluation model are the time needed to build the instruments can be lengthy and the participation of audiences to the construction of instruments, which may not have the necessary expertise and therefore problems may arise (Hurteau & Nadeau, 1985).

2.5.4   The Goal-Free Evaluation Model

The Goal-free evaluation model was developed by Michael Scriven in 1973 (Stufflebeam & Shinkfield, 1985). He sees evaluation based on determining achievement of objectives as invalid because other outcomes might be equally important and relevant in the programme. Scriven stresses that concentration should also be given to identify the actual effects, the impact that results from the process, rather than just basing on determining the attainment of objectives. Evaluators should find out the results of a programme, assess the needs and use both sets of assessment to arrive at a conclusion about the merit and worth of the programme.

In this approach, the evaluators are encouraged to focus on determining all effects of the programme irrespective of its policymaker's objectives. It is seen as a less intrusive approach than the goal-based evaluation, and it is a more adaptable evaluation which is also focusing on finding other effects beside evaluating the goal attainment (Lehman, 1992; Stufflebeam & Shinkfield, 1985). Scriven also encouraged the employment of formative and summative evaluations to assess different phases and aspects of a curriculum or programme. Formative evaluation is used for clarifying feedback to the curriculum or programme developer and summative evaluations for the completed programmes targeting the programme consumer (Stufflebeam & Shinkfield, 1985).

2.5.5   Connoisseurship Evaluation Model

Eisner's connoisseurship evaluation model or often known as art criticism uses qualitative description of educational life as a consequence of new programme. The

purpose of study in using the censorship evaluation model is to describe, critically appraise and clarify a particular program's merit (Stufflebeam, 2001). It is through description, interpretation and assessment of the situation which allows one to get an adequate description of the actual phenomena. Connoisseurship evaluation uses qualitative activities such as personal observations, expert norm-referenced Judgment, and group corroboration where assessors are allowed to sit alongside in making judgment instead of scientific validity. This evaluation model takes on the aesthetic approach and draws heavily from the arts, and is of special interest to music educators. This approach depends heavily on the selected expert's knowledge and experience, and requires the confidence and willingness of the audience to accept and use the connoisseur's report. Evaluators are to provide comparisons and descriptions made in relation to the work or performance that they assess, which is similar to the music critics (Eisner, 2004; Lehman, 1992). The criticism about this model relates to the heavy dependence on the particular group of experts. Making an evaluation is influenced by subjectivity and biased judgment.

2.5.6   Utilization-Focused Evaluation Model

Utilization-focused evaluation was conceptualized by Michael Quin Patton. It is a decision-making framework for enhancing the utility and the actual use of evaluation (Patton, 2002a). This approach stresses on the premise that evaluations must be judged by their utility and actual use. Therefore, the focus is on the intended use by intended users. The evaluator is required to facilitate the evaluation process with careful consideration in view of how everything that is done from beginning to end will affect the use (Patton, 2002a). Utilization-focused evaluation focuses on helping the

evaluators to determine the kind of evaluation they need, thus it is highly depending on personal and situational needs. Evaluators may use any evaluation content, model, method, theory that is deemed appropriate and suitable for the particular situation and this model uses any evaluative purpose, both formative and summative or developmental. The facilitator can include data drawn from the quantitative or qualitative methods with the main intention of offering a list of possibilities to the intended users (Patton, 2010).

2.5.7   Empowerment Evaluation Model

Empowerment evaluation model was developed by David Fetterman from Stanford University. This approach aims to increase the probability of achieving programme success by establishing evaluation as part of the planning and management of the programme (Fetterman, 2007). It employs both quantitative and qualitative methodologies and the focus is usually on programs, though it can be applied to individuals. This approach is needed in empowering processes and outcomes. There are three major steps in conducting evaluation in this model. The first step is to develop a mission and vision statement of the programme with the aim to reach agreement in deciding the main phrases, its values and long term outcomes of the programme. Second is to take stock. In this step, the evaluator and stakeholders are to list activities and prioritize, and give ranking for the most important items to be evaluated. The third step involves intervention, which is planning for the future. The forms of data collection and realistic goals and strategies for each of the activities are to enable achievement of its objectives and goals (Miller & Lennie, 2005). The strength of this evaluation

method is that, it allows programme management and staff to have greater ownership as it is collaboratively designed.

2.5.8   Illuminative Evaluation Model

The illuminative evaluation model is a naturalistic evaluation model, developed by Parlett and Hamilton (Stufflebeam & Shinkfielf, 1985). Its main purpose is to provide a complete picture of an educational programme. The primary concern of this approach is with the description and interpretation rather than with the measurement and prediction of the programme. Its aims are to illuminate problems and significant features of an educational programme. Parlett and Hamilton point out the role of the evaluator which is the following:

"Thoroughly familiar with the programme, its setting and the main task is to delineate cycles of cause and effects; comprehend relationships between beliefs and practices, responses of the individuals" (Stufflebeam & Shinkfielf, 1985, p.294).

There are three stages in this approach: observation, further inquiry and explanation. Observation is the main method of collecting data at the initial stage. Evaluator orients himself to the programme, through observations, builds up a continuous record of the activities and events, describes the programme and understands the context within which the curriculum is being delivered. Factors that might influence the programme are investigated. Triangulation is needed for cross checking to confirm the findings. The inquiry stage emphasizes on the directing of questions to the participants in order to further understand and highlight the important aspects of the programme. Interview is an important method to uncover the views of the participants.

Open-ended interview will be carried out to elicit the needed information and comments. Detailed questions relating to the programme will be asked. The third stage is the explanation stage. This is where the evaluator depicts the cause and effect to what is happening to the programme, and from there decision making can be engaged for solutions and improvement.

The strength of illuminative evaluation is its versatility. It emphasized that evaluation should not be built around the requirements of methods, but instead should have a custom-built plan that deploy techniques and methods in various combinations to cater to the nature of the study, which acknowledges the requirements and constraints, resources and boundary of the study (Parlett, 1990; Stufflebeam & Shinkfirld, 1985).

2.5.9   The Judicial Evaluation Model

The judicial evaluation model was conceptualized in the early 1970s as a method which adopts and adapts procedures from court proceedings or judicial practice. This approach encourages opposing points of view to be heard. Two teams of evaluators will be conducting the evaluation. One team will present the positive view of the programme which is like that of the role of an advocate in the court proceeding, and another team will be stressing on the problems found in the programme, as the role of the adversarial. The stakeholders, participants and those affected are invited to present their viewpoints of the programme. The process is aimed at providing a broad understanding of the programme, clarifying complex issues and obtaining accurate view points for programme improvement (Wolf, 1990).

The advantages of this model for educational evaluation include a wider range of information received from the two opposing teams via confrontation; the quality of evidence was better developed, and the unwitting bias reduced because of the openness via the adversarial procedure (Kourilsky, 1973). This will result in better decisions. The critics for this model include the fallible arbiters where judges' abilities may vary and excessive cost may possibly be involved with more specialized personnel needed in this model.

2.5.10 Kirkpatrick's Four Levels Evaluation Model

Kirkpatrick's four levels of evaluation developed in 1959 are originally used for evaluation of corporate training and development programmes. This model focuses on four levels of evaluation: reaction, learning, behaviour and results. The four levels of evaluation have to be attended to in sequential order. Level one –reaction refers to the focus on the participant's opinions and satisfaction regarding the training received. Level two – learning is the measure or assessment of the extent of skills, knowledge, values and capability that a participant receives. Level 3- behaviour: evaluate the degree of behaviour transformation of the participants as a result of attending the course, the show of new knowledge, new skills or improved attitude that transfers to the job that took place. Level 4 – results; focuses on the outcome or impact that occurred as a consequence of attending the programme (Owston, 2007). This model provides a clear framework; evaluation always begins with level one and moves sequentially up when there is budget and needs. The information received from prior level will be used as a base for the subsequent evaluation in the next level. There have been criticisms about this model for implying hierarchy for the different levels, where results in level four

appear to be more important than other levels. In reality, reactions, learning and behaviour are equally important in a programme too.

2.5.11 CIPP Model of Evaluation

The CIPP Evaluation Model was developed by Daniel Stufflebeam in the late 1960s to evaluate and improve school programmes. Over the years, this model has been improved and widely used for various programme evaluations such as health professions, social programmes, construction, military and business for many years. It is a comprehensive and popular model for educational programme evaluation. It has been employed by schools, education departments, universities and other organizations (Stufflebeam, 2003a). CIPP Model treats evaluation as essential to the progress and well-being of the programme, as the administrators or those officers in charge would not make progress and improvement with the programmes and products unless they realized the weaknesses and strengths of the programme (Stufflebeam, 2003a). CIPP model believes that the most important purpose of evaluation is not to prove but to improve (Stufflebeam, 2003b). Through evaluation, more improvements would be made possible as strengths and weaknesses are identified. Most evaluation emphasized heavily on proving the programme's worth but neglect the purpose of using it for improvement.

CIPP model serves four types of decisions: planning decisions, which will influence selection of goals and objectives; structuring decisions, which ascertain strategies and procedural designs for achieving the objectives derived from the planning; implementing decisions, is to carry out and improve the selected design,

method and strategies; and recycling decisions, whether to continue, change or terminate the programme (Stufflebeam, 2003b).

CIPP model was derived from a simple system model. The basic open system includes input, process and output evaluation. Stufflebeam added context, included input and process and relabeled output with the term product (Stufflebeam, 2003a). CIPP is the acronym of Context evaluation, Input evaluation, Process evaluation and Product evaluation. These four types of evaluation can be viewed as separate forms of evaluation, but can also be viewed as stages in a comprehensive evaluation. This model of evaluation is commonly used either before or during a project (Stufflebeam, 1986).

Context evaluation includes examining and describing the context of the programme, assessing needs, problems, strengths and opportunities, conducting goals assessment, and determining the actual and intended conditions of the programme. Input evaluation includes a description of the programme inputs and resources, assess competing strategies, a comparison of how the programme might perform compared to other programmes. Process evaluations are to guide project implementation, monitor how the programme is performing, and what is actually occurring in the programme. Product evaluation determines and examines the general and specific outcomes of the programme, and assessing the merit of the programme. Process evaluation helps the evaluator to gauge the success of the process of implementing the programme. Product evaluation also serves as a platform to stay focused on the programme's goal and to gauge the success of achieving the programme's objectives.

The definition of evaluation for CIPP model states: Evaluation is the process of delineating, obtaining, providing and applying descriptive and judgmental information

about the merit and worth of some of the object's goals, design, implementation, and outcomes to guide improvement decisions, provide accountability reports, inform institutionalization or dissemination decisions, and improve understanding of the phenomena involved. According to Stufflebeam (2003a) this summarizes the focus of evaluation of CIPP as guiding decisions, providing records, informing decisions about disseminating programmes and promoting the understanding of the examined programme.

The categories in CIPP model involve both summative and formative evaluations. Formative evaluations collect and report information received to stakeholders as guidance for decision making. Summative evaluations are generally the assessment of the completed project or programme activities or performance to gauge accountability. Basically, formative evaluation is for improvement and summative for accountability. Evaluators can utilize context, input, process and product evaluations for both formative and summative categories for the purpose of improvement and accountability. Formative evaluation uses context as guidance to identify needs and choose goals based on the assessment of needs, opportunities and assets. As for the summative or accountability evaluation, context provides records of goals, priorities and reasons for their choice based on the needs assessment. Input, when used in formative evaluation, is to provide guidance for choosing the strategy and evaluate work plans. Summative evaluation uses input to specify the procedural design and schedule. It is also suitable for the purpose of collecting information on the record of chosen strategy and reasons for alternative choices. Formative evaluation uses data collected from the process to provide guidance for implementation; summative evaluation uses it to obtain information on the actual process and its cost. Product evaluation provides guidance for

decisions on continuation, termination or modification of the programme in formative evaluation whereas summative evaluation uses it for the record of achievements, compare outcomes, needs and cost, and also for recycling decisions. These two evaluation reports are not distinct and can work together in combination. Data collected in formative evaluations can be used in summative for the accountability report (Stufflebeam, 2003a).

Stufflebeam emphasized that the CIPP model need not be conducted only by independent evaluators. Teachers, administrators or any other professional bodies can conduct the programme evaluation using the CIPP model. With appropriate modification, the CIPP model can fit within and support the evaluation of the classroom practice, school systems level, and also the process of teaching and learning.

In summary, the CIPP model is a comprehensive and elaborate model of evaluation and yet it is adaptable and widely applicable in many areas including educational programme evaluation. It is configured to guide improvement and accountability efforts. This model can be used by individual teachers, or a group of educators, schools or any other interested parties.

2.5.12 Research Studies Using the CIPP Model

The CIPP model have been widely used in programme evaluation and worked markedly well with the educational settings. There are evaluation studies conducted using the full CIPP model, some choose to use only one particular component of CIPP to evaluate the educational programme. Below is a concise synoptic summary of some educational research studies using the CIPP model.

Muhamad Adbul Wahid, Khatoon, Shammot & Zamil (2012) using CIPP model of evaluation conducted a summative meta-evaluation of the teachers' evaluation system of a public sector university in Pakistan. The study analyzed the teachers' evaluation programme through four levels of CIPP model. Context evaluation in this study examined the context of the evaluation programme, input studied its sources, validity and its efficacy, process investigated the handling of data and reporting strategies and product evaluated the output of the entire exercise of teachers' evaluation and the impact on stakeholders. The findings of the study indicated the context needs to be examined thoroughly before implementation of the programme or any input as context evaluation reveals that the programme lacks identification of needs. This evaluation also reviewed that the selection of questions for evaluation and the tool used were not relevant and content validity was not ensured. However, the study noted that the product in terms of impact and effectiveness was quite positive. Researchers recommended that post evaluation effect must be observed for improvement for future.

Castro (2011) used the CIPP evaluation model in a qualitative way to address the issues of evaluating the teacher induction program implemented for neophyte teachers in Precious International School of Davao Philippine to determine if it adds value to its organization. Data of this study were obtained through semi-structured interviews and focus group discussions involving the key informants like academic coordinators, subject heads, trainers and also the trainees. Besides, document analysis was also conducted to assess the input component. The study showed that the induction programme proves to be effective in training neophyte and tenured teachers.

Tunc (2010) utilized the CIPP model to assess the effectiveness of Ankara University preparatory School program through the perspective of instructors and

students. Both qualitative and quantitative data were collected through questionnaire, interviews and analysis of related documents. Results of this evaluation showed that the program partially served for its purpose. Tunc recommended the physical conditions, course content, materials and assessment dimensions of the program needs attention and improvement for the program to be effective.

Chen (2009) in his thesis applied the CIPP model as an evaluation tool for a case study in the evaluation of 20 English training courses offered in an institution in Taiwan. Data were collected through questionnaires, interviews and documents review. For context evaluation, he did a descriptive analysis of the current programs in the English Department focus on the overview of the programs and also the setting, resources and facilities available. In input evaluation he investigated the syllabuses relating to the English courses, descriptions of the aims and objectives of the courses, course contents and materials, teaching and learning process and assessment were evaluated. As for process, the appropriateness of skills were sought and finally, for product evaluation, recommendations for change and improvement which emerged from the data were presented.

King (2008) also used CIPP as a basis for establishing the evaluation of a character education programme at a Southeastern country elementary school. In this study, context evaluation sought to determine the perceived issues that initially established a need for character education programme, input evaluation ascertained the perceptions related to which character education models was examined, process investigated how the programme was done and the processes implemented, whereby product evaluation of this study sought to determine any unanticipated effects of the program. Results indicated the program was implemented as designed but many faculty

members felt the program was forced on them and the program ended over a brief period of time. Consequently, King recommended that the principal and the teachers should be involved in the selection, planning and development of future programme for full acceptance to produce optimum outcome.

Adejoh (2006) evaluated the integrated science and introductory technology programmes in secondary schools in Benue state using CIPP model of evaluation. This study employed survey design to collect data from 50 secondary schools. The evaluation was aimed at ascertaining the relevance of curricular content and the effectiveness of the programme implementation. Results indicated that part of the curricula content was irrelevant and outdated with low level of integration of the different disciplines that compose the programmes. Besides, inadequate resources and dearth of qualified manpower and ineffective teaching strategies hindered the proper implementation of the programmes.

Gotan (2005) adopted the CIPP evaluation model to evaluate the Christian religious knowledge (CRK) curriculum for junior secondary schools in Plateau State of Nigeria. Survey design was adopted using 3 sets of questionnaires for data collection. This study did not delve into the component of context and process of CIPP model. Input evaluation is used to provide information on requirements and strategies employed, while product evaluation assessed the effectiveness of the methods and procedures applied. Findings indicated that the content of the junior secondary school CRK curriculum and methods used in teaching the subject were adequate for achieving the objectives of the programme. Findings also show that school location and school type positively affect the performance in CRK examinations.

CIPP was used as a model by Sloan (2000) in an evaluation of the church music at Ringgold First Baptist Church. This study looks at how a local church chooses music used in worship, describes the present music programme; surveys the active congregation about its satisfaction with the music programme; and proposes future innovations for the church music program using a mixed-method design. Primary data were acquired through observations, formal and informal interviews and survey via questionnaire. Results indicated the aging of the congregation effect many aspects of its program, and Sloan recommended the church to have a more culturally diverse music programme, to engage a trained and experienced full time Minister of Music to plan both the traditional and contemporary styles in music worship. Annual evaluation of the church music program was also recommended by Sloan to monitor whether the music program is staying fresh.

Azizi Yahaya (1999) adopted the CIPP model to investigate the effectiveness of the implementation of living skills programme in Malaysian secondary schools. Quantitative data was obtained through questionnaire. This study determined that the main goals of the programme were not fully achieved. However, results indicated students reported gaining better knowledge, skills and confidence after attending the living skills programme.

Tan (1998) applied the CIPP model to investigate the postgraduate teacher education programme for science in Malaysian teacher training colleges. Quantitative and qualitative data was obtained through questionnaires, classroom observations, interviews and review of official documents. It was found that the postgraduate education programme successful in developing competence teachers in teaching subject

matter knowledge. However, the study also noted that the programme has not adequately addressed the development of critical thinking skills and good attitudes towards the teaching profession.

2.5.13 Summary of Theories and Models in Curriculum Evaluation

From the literature review, there are myriads of models of evaluation available for programme or curriculum evaluation. These specific evaluation models have each provided a format for planning and conducting evaluation to make easy the complex task of evaluation. From the search, a formal evaluation model that is specifically meant for music education programme was hard to locate, but many of the models are applicable for music educational programme evaluation with some modifications. Each model provides the framework to gather information of the educational programmes, and each has different strengths and also weaknesses. The main criteria for selecting which model to employ largely depends on the criteria and the information needed to answer the specific questions, and the methodological preferences of the evaluators.

2.6   Studies on Evaluation of Music Curriculum

A survey of the literature found that a number of studies and research related to the evaluation of the music curriculum has been done in colleges or universities abroad. Studies on the evaluation of the local music curriculum are limited. The Evaluation Planning and Research Division (EPRD) of the Malaysian Ministry of Education conducted a survey of music education in primary schools in the year 2000. The survey described the status of music education in primary schools; questionnaires were used as

the main instrument to determine the opinions and effectiveness of the KBSR primary music education programme. EPRD concluded that only 40 to 60 % of the primary school music teachers achieved the objectives and goals of the KBSR primary music programme and this was related to seven factors: non-music option teachers teaching music classes, lack of music knowledge and basic music skills, inexperience in teaching music classes, disinterested students, ineffective strategies used, lack of available musical instruments and low-level support from school authorities.

The EPRD's findings are supported by Tye and Toh's (2005) study. They conducted a base line study for formal music and arts education in Penang with the purpose of investigating the practices of formal music education in primary and secondary schools in the state of Penang. A significant issue reviewed in this study is the lack of support from parents and school authorities. School administrators to a large extent view music as a subject of secondary importance.

Ramona (2005) did a review of the discussion with music educators entitled "Perspectives of music educators on the present and desired future states of Malaysian music education" at the Malaysian Music Educators' Conference 2002 (MusEd' 02). Data were collected through a short questionnaire, followed by roundtable discussion on the related topics at the Mus'Ed 02 conference. 73 conference participants returned the completed questionnaire and 200 music educators from primary schools, secondary schools and universities participated in two roundtable discussions. The analysis indicated that the present state of music education in Malaysia is dismal, music is perceived as a non-academic subject in school and there is a lack of awareness on the value of music. Malaysian schools have a shortage of experienced and suitable music teachers. This somewhat echoes the results from the EPRD research.

Ang (2007) conducted a survey on the overall development of the implementation of music education in the Chinese private high schools in Malaysia (CPHS). The issues discussed include the schools' music education policy, music curriculum, and effectiveness of music teachers, physical infrastructure concerns and methods of assessment used by the CPHS. The overall percentage of CPHS offering music education to the general student population was fairly low with only 51% providing formal music lessons to the students. Only a few schools provide music education throughout the entire six years from junior 1 to senior 3. The survey showed that the music teachers in CPHS are quite competent in teaching the music classes, and music classes were conducted effectively. However, the lacks of facilities, lack of funding and musical instruments are a common scenario among CPHS.

There are more literature regarding studies on music curriculum evaluation abroad comparatively. While some of the studies conducted detailed and thorough curriculum evaluation, some only choose to evaluate a particular part of the music programme curriculum. Ho (2007), conducted a survey on students' experiences of music learning in Hong Kong's secondary schools with data drawn from 1806 students in 16 secondary schools. Although Hong Kong's overall education system encouraged integration of global, national and local cultures, there are barriers and difficulties in achieving this goal beyond the implementation of school music education. He concluded that the music curriculum lacks flexibility to adapt the global, national and local cultures.

Leung (2002) in his thesis investigated the status of music teaching of creative music making programme in Hong Kong secondary schools. The results revealed that teachers rarely employed the creative activities stipulated in the curriculum due to

inadequate teacher training, unsatisfactory teaching conditions, and the lack of support from the education department and educational ministries, and unfavourable student factors.

Morris (1999) did a review of music education curriculum in Hong Kong, His study reviewed the official aims of the formal music curriculum promulgated by the Ministry of Education of Hong Kong, and he compares them to the teacher's perception. His study employed the combination of quantitative and qualitative methods of research. He concluded that the implemented music curriculum was constrained by the context of schooling and is heavily oriented to providing students with the listening experience.

Chong (1991) did a historical study of the general music education programme in primary schools in Singapore from 1959 to 1990. The survey investigated the philosophical basis of the primary school's general music programme and the curriculum, evaluative procedures and also the preparation of music teachers in Singapore. This study used the population of all general music teachers teaching in primary schools in Singapore. The survey method with a questionnaire was used for data collection. The findings indicated there was progress in the general music programme in Singapore but it is still limited in its scope. Singing was still the dominant activity in classroom due to the capabilities and general music teachers' background. Many teachers lack sufficient training background. However, Chong found that for the past 30 years (1959 – 1990) the Singapore Ministry of Education has made impressive progress in developing the primary school music programme.

Ballantyne and Packer (2004) did a study on the effectiveness of pre-service music teacher education programmes in Queensland, Australia to investigate the perceptions of the early- career teachers on the effectiveness of the teacher education programme and the knowledge and skills that are perceived to be necessary in preparing teachers to teach secondary classroom music. The survey used researchers-designed questionnaire mailed to 136 early-career secondary classroom music teachers with 76 responses (56% return-rate). The findings of this research review showed that the programme needs increased support in pedagogical content knowledge and skills.

Milner (2000) did a thesis on programme evaluation of a district's fifth grade music instruction in one component of the Texas Essential Knowledge and Skills (TEKS). The model used for the survey was the participant-oriented approach with Stake's countenance model which studied the antecedents, transactions and outcomes of the programme. The method used involved observations and questionnaires using a convenient sample in the district. He concluded the programme was effectively implemented in the district.

Another study using CIPP model was conducted by Svengalis and Johnson (1990), they evaluated the Des Moines, Iowa public school music programme. Major topics surveyed include: the music programme's purpose, context evaluation, input evaluation, process evaluation, product evaluation, and future plans. The study indicated a need for better funding for improvement of facilities and musical equipment.

Takizawa (1990) did a study on the curriculum of music education in Asia, the ways of treating Western music and traditional music in various countries, and discussed what the curriculum should be. Case studies were used and the study was

conducted in Singapore and Thailand. Takizawa concluded that western music forms the core of Singapore music education, but ethnic music was given the same priority in the curriculum. In Thailand, music is included in an integrated curriculum. Western music is included in the music appreciation lesson. The status of western music in the music curriculum in Japan was discussed and compared with that of the two countries.

Cowell (1985) discussed the programme evaluation in music teacher education. Cowell sees that programme evaluation is more than that of the product assessment, and is primarily formative because data are gathered and recommendations made for action. The results should provide teachers with alternatives which concern what to teach and how to teach. In his paper, a brief description of the models of evaluation was made. Colwell listed a few that are appropriate for evaluation related to music education programme, among them the CIPP model, system approach, goal-free and judicial model.

Wing (1978) did a thesis on formative evaluation in the secondary general music classroom using the CIPP model. The objective of this study was to provide a description of the realities of instructional evaluation through the introduction of a systematic evaluation plan in a natural classroom setting. Wing employed case study and the methods used consist of working with a teacher and describing her classroom situation. Classroom observations, interview, log and tape recordings were used to collect data. The research was sought through evaluation of context – to determine the program's present stage, evaluation of input to identify the programme's weaknesses, process to evaluate the program's strategies and product to deal with the reassessment.

2.6.1 Conclusion

Through the literature, it is clear that there are numerous definitions of curriculum, but overall curriculum is closely linked to the experiences of students under the guidance of teachers in learning. The more specific the definition of the curriculum, the more the education board and teachers are held accountable for the outcome of the quality of education.

From the review of the literature, it is clear that most of the music curriculum has various ideologies and follows certain framework, but the aim to develop music literacy and enrich students with various music experiences appeared to be common. A good music curriculum should be clear with its aims and objectives, and the content entails long term and short term goals with information on specific skills to be acquired. Overall, general music provides fundamental skills which involve singing, listening, movement and rhythm, music reading, improvisation and playing instruments. The KBSM Lower Secondary music syllabus is coherent with this observation, except movement and rhythm is not included in the syllabus.

Music is an essential part of life and provides pervasive experiences to the students. One of the aims and functions of the general music curriculum is to develop students' potential which are highly emphasized by Howard Gardner in his Theory of Multiple Intelligences. A well-balanced music curriculum will promote development of students' interest and skills in music appreciation, group interaction, music reading, music creation, and learning instruments.

Music curriculum evaluation can be administered through various models of evaluation. Several models and methods such as CIPP Model, case study, survey and

mixed-method have been frequently employed by the evaluators for programme evaluation for music in school, college and university. Evaluation is important and it should be an essential part in the implementation of the music programme as indicated by Boyle (1989). Evaluation results are useful in providing information and evidence in justifying the music programme.

There is limited amount of literature on research and studies related to programme evaluation in music education specifically in public schools locally. This suggests that there is a need to conduct a study relating to the music programme to identify and determine the strength and areas for improvement in music education in Malaysia. However, when reviewing the literature related to music education in public schools in general, there are clear indications that music education in public schools need more attention and support. Teachers are often restricted and impacted by the dearth of facilities and resources in their teaching process. Overall there are some common highlights among the studies reviewed, they include: a) status of music education in schools; b) level of the music teacher's competency; c) curriculum support services; d) support from the administrators and colleagues; e) scheduling and music meeting time; f) facilities and equipment; and g) staffing and funding.

CHAPTER 3

METHOD

3.1 Introduction

In this chapter, the methodological issues related to the design of the evaluation of the KBSM lower secondary music programme are discussed. Details pertaining to the methods and procedures that are used in conducting the study are presented with the following headings:

a. Design of the study

b. Sampling procedures

c. Instrumentation

d. Pilot testing

e. Procedures and administration of instruments

f. Data analysis

3.2 Design of the Study

The main focus of the study was to examine the KBSM music programme in lower secondary schools in Malaysia. This evaluation was based on Daniel Stufflebeam's 1971 CIPP model of evaluation. The CIPP model used four types of evaluation, namely context, input, process and product evaluations to provide a systematic way of evaluating different aspects of the curriculum. The scope and design of the four types of evaluation undertaken in this study were based on the research

questions that were outlined in Chapter 1. The study was a survey research using target-population design to obtain the information needed to answer the research questions. Survey research was chosen because of its versatility, efficiency and generalizability. According to Check & Schutt (2012), survey method is efficient in that data can be obtained and measured without considerably increasing the time and cost, whereby Abeles (1992) indicated that survey is a common and valuable approach to determine statuses.

According to Cresswell (2005), target population is also known as sampling frame, which is the list or record of individuals in a population that a researcher can actually obtain. The target population in this study refers to the entire group of KBSM music teachers teaching the lower secondary KBSM music subject to which researchers are interested in generalizing the results of the study conducted.

Questionnaire was chosen as the main instrument for data collection because it is a more applicable method taking into consideration the fact that the research using target population where respondents are in various states of Peninsular and East Malaysia and at diverse locations. In addition, the survey research design using a questionnaire is suitable for data collection when the number of respondents is large, and this study involved a population of secondary school music teachers. Questionnaire is also an effective method to gather information to investigate areas of educational issues (Check & Schutt, 2012). As stated by Creswell (2005), survey method using questionnaire provides useful information in programme evaluations in schools.

While the study used a primarily quantitative approach to data collection using questionnaires, a qualitative research approach was also adopted. Data were collected

through using more than one method or strategy. This is in conformity with the indication of Stufflebeam (1983a) that CIPP model encourages employment of multiple methods for data collection. Creswell and Plano Clerk (2011) emphasized that the employment of mixed methods in data collection enhanced the validity of the findings by allowing the researcher to investigate the same phenomenon in different ways and helps answer questions that are unable to be answered by questionnaire alone. In addition, it promotes greater understanding of the findings. Interview provides a means of cross checking and complimenting the information collected through survey. The in-depth and detailed information through interviews helps to provide insights on how the programme actually works. Therefore, methods such as questionnaires and interviews were employed in this study.

Figure 3.1 presents the design of this study based on the CIPP model of evaluation. In Context Evaluation, two contexts were examined. Firstly, it is aimed at analyzing the achievement of the objectives of KBSM Lower Secondary Music programme and secondly, it assesses the barriers that prevent the achievement of the objectives. The results of this evaluation provided a basis for judging the achievement of the set objectives and to identify and rectify the barriers in order that improvement efforts can be planned.

Two major programme inputs were described in this study. The first input evaluation described the state of preparedness of the teachers in implementing the KBSM lower secondary music programme and the second input evaluation focused on the investigation of the relevance of the curriculum and the quality of the curriculum supporting resources provided for the programme. Results obtained via this evaluation

helped in giving a basis for determining a solution strategy for the improvement and provision of materials or staffing training.

The process evaluation examined the strategies employed by the teachers in their teaching and the perceived effectiveness of these strategies. The process evaluation in this study also investigated the assessment practices of the teachers for this programme. Data collected from the process evaluation provided an overview of the implementation of the programme.

The product evaluation described the acquisition of skills and knowledge of students in various components of the KBSM music and also determined the level of change in students' values and attitudes. The results of product evaluation provided a clear record of effects for interpreting the outcomes of the KBSM music programme.

Figure 3.1. Research Design of an Evaluation of the KBSM Music Programme based on the CIPP Model

Table 3.1 shows the scope and design for the four types of study planned for this research. The research questions are stated with the types of data collected and the methods of collection.

Table 3.1

Design of the Evaluation of KBSM Lower Secondary Music Programme

Types of Evaluation/ Research Questions	Data collected	Methods of data collection
Context evaluation		
1. Have the 10 objectives listed in the KBSM lower secondary music curriculum been met?	- Achievement of aims and objectives of KBSM Music curriculum	Questionnaire to KBSM music teachers Interviews with selected KBSM Music teachers
2 What are the barriers that prevent the achievement of objectives	- Barriers faced by teachers in KBSM Lower Secondary music curriculum	Questionnaire to KBSM music Teachers Interviews with selected KBSM Music teachers
Input Evaluation		
3. How prepared are the teachers in implementing the KBSM lower secondary music curriculum?	- Teachers' confidence - Teachers' knowledge and skills in teaching the components of the KBSM syllabus - Teachers' understanding of the syllabus	Questionnaire to the KBSM music teachers. Interviews with selected KBSM music teachers
4. Are the resources relevant and suitable for the KBSM lower secondary music programme	- Relevance of the KBSM music curriculum content and materials - Quality of the curriculum supporting resources - Availability of instruments and facilities	Questionnaire to the KBSM music teachers. Interviews with selected KBSM music teachers

Table 3.1 (Cont.)

Types of Evaluation/ Research Questions	Data collected	Methods of data collection
Process Evaluation		
5. What are the teaching strategies employed by the teachers and its effectiveness?	- Variety and frequency of teaching strategies used : i) Strategies listed in the syllabus ii) Strategies not listed in the syllabus - Effectiveness of strategies employed i) Strategies listed in the syllabus ii) Strategies not listed in the syllabus	Questionnaire to the KBSM music teachers. Interviews with selected KBSM music teachers
6. What are the assessment practices employed by the KBSM teachers in terms of: i) Administration of pre-assessment procedure ii) Methods in feedback and reporting iii) Methods used in the classroom assessmeny	- Effectiveness of pre-assessment preparation - Methods for feedback - Methods for reporting - Assessment methods for students knowledge - Assessment methods for practical and performing skills	Questionnaire to the KBSM music teachers. Interviews with selected KBSM music teachers
Product evaluation		
7. What is the level of the students' acquisition of skills and knowledge in the various components of KBSM music?	- Frequency of students' acquisition of skills and knowledge in the various components of the KBSM music curriculum perceived by teachers	Questionnaire to the KBSM music teachers Interviews with selected KBSM Music teachers
8. To what extent does the KBSM Music programme affect the change in students' values and attitudes?	- Perceived change in various aspects of values, attitudes and aptitude in students	Questionnaire to the KBSM music teachers Interviews with selected KBSM Music teachers

Table 3.1 (Cont.)

Types of Evaluation/ Research Questions	Data collected	Methods of data collection
9. In examining the context, input, process and product evaluation, what differences are found between groups in the respondents from a. Peninsular and East Malaysia, b. Urban and rural schools, c. Different teaching experience?	Group comparison	Data from Context, Input, Process and Product evaluation

3.2.1   Description of the Variables

This study categorized the variables into two categories: independent and dependent variables.

I)   Independent Variables

There are 3 independent variables which consist of :

a.   Region: respondents from Peninsular Malaysia and East Malaysia,

b.   School location: respondents teaching in urban schools and rural schools; and

c.   Teaching experience: respondents with 1-10 years teaching experience, and 11-20 years and above teaching experience

II)   Dependent Variables

Dependent variables comprise the various aspects of KBSM Lower Secondary Music Programme evaluated in context, input, process and product evaluation.

3.3 The Subjects

This study was carried out to investigate the effectiveness of the KBSM lower secondary music programme in Malaysia. The KBSM music teachers are the major stakeholders in the KBSM lower secondary Music implementation process. Their views and perceptions about the effectiveness of the programme are essential and provide important data to the study because of their experience in teaching the subject and various encounters in dealing with the programme. With this reason, the population of music teachers from secondary schools that offers lower secondary KBSM music Programme in Malaysia were the target respondents of this study. Population was used to ensure both Peninsular and East Malaysia; rural and urban schools were included in the study for better representation.

In order to locate these music teachers that are involved with the KBSM lower secondary music programme, the researcher contacted and visited the Curriculum Development Division of Malaysia (Bahagian Perkembangan Kurikulum Malaysia) and also the individual state education departments in Peninsular Malaysia, researcher wrote in to Labuan, Sabah and Sarawak state education department to obtain the list of teachers and the schools that are offering the KBSM music programme at the lower secondary level. Questionnaires were then distributed to all the music teachers teaching the KBSM lower secondary music subject in the schools according to the lists obtained.

One of the important steps in interview is to find the informants that are able to supply the pertinent information in the issues that are investigating. To determine the subjects for the interviewing phase of this study, purposive sampling was used in order to obtain maximum range of diverse variations (Patton, 2002b; Seidman, 2006). Two

criteria were taken into consideration when selecting the participants for interview: sufficiency and saturation of information as proposed by Seidman (2006). Since the purpose of the interview was to yield further information and to provide a wide array of perceptions of the KBSM music teachers to confirm the data, the selection of subjects for interview were select through the analysis of their responses of the questionnaires. The first group has relatively high scores, the second group with average scores; and the third group with low scores. For each group, 3 subjects were chosen and invited to participate in the interview. However, out of nine selected only eight agreed to be interviewed.

3.4   Instrumentation

One set of researcher designed questionnaire was used as primary measurement of this evaluation study. This questionnaire was designed to determine the teachers' perception on the various aspects of the KBSM lower secondary music programme. The researcher did an extensive review of the scope of the questionnaire based on the four types of evaluation undertaken in this study, that is, the context, input, process and product evaluation of KBSM music through the analysis of related books, journals, articles and research studies. In addition, the items of the questionnaire on Section C examined the input evaluation pertaining to the teachers' knowledge, skills, subject matter competency, relevance of the syllabus and Section D examined the process evaluation to ascertain methods and strategies used in classroom which were developed from examining the official documents related to the KBSM lower secondary music and the syllabus content of KBSM lower secondary music. Besides, items were also developed through soliciting opinions of lecturers and music teachers. A group

interview with 3 public school music teachers were conducted to obtain extensive opinions regarding the topics and areas related to the evaluation of KBSM lower secondary music programme. From the interview, the researcher managed to draw out the general perception and concern of the teachers in the four areas namely the context, input, process and product of this study. To be more explicit, the focus group interview was carried out to determine the content and items of the questionnaire. Apart from that, the questionnaire was also developed based on the researcher's personal experience and knowledge of the KBSM music programme as a music educator.

The Teachers' Questionnaire (TQ) was bilingual using English and Malay language. Apart from part A that aimed to obtain the background information of the subjects, the development of the questionnaires was based on the context and central concern of the 4 areas of this study. The following sections each covered a specific area of inquiries and each section of the questionnaire contained items that reflect the specific evaluation of context, input, process and product evaluations of the KBSM lower secondary music in Malaysia.

Part A has 9 items which gather the background information of the respondents pertaining to the state, school location, gender, ethnic origin, academic qualification, professional qualification, music qualification, teaching experience, and current class teaching. Respondents were assured confidentiality on their responses.

In Section B questions were constructed to solicit responses to answer the context evaluation of the study. 24 items were grouped under 3 questions. Questions 1a to 1j and question 2 were designed to solicit the achievement of the aims and the 10 objectives stated in the KBSM lower secondary music syllabus. Items 3a to 3m were

designed to obtain information about the barriers that prevent the achievement of the aims and objectives of the KBSM programme.

Section C examined the input evaluation. There were 40 items grouped under 16 questions, numbered from 4-20. Questions 4-17 evaluated the teachers' knowledge, skills and readiness in implementing the syllabus and programme. Items 18a to 18j investigated teachers' subject matter competency. Items 19a-19j examined the relevance of the syllabus, and items 20a to 20f the quality of the curriculum supporting materials.

Section D examined the process evaluation to ascertain methods and strategies used in the music classroom and the assessment practices of the teachers. Items 21a to21i and 22a to 22o aimed to obtain information about the strategies and approaches used in classroom instruction, items 23a to 23l and 24a to 24o to investigate the strategies' effectiveness. Items 25 to 29 examined the teachers' pre-assessment practices; items 30a to 30d and 31a to 31d investigated the methods of feedback and reporting format. Items 32a to 32l and 33a to 33l investigated the methods used to assess students' basic knowledge of music and skills in music performance.

The product evaluation was ascertained through 20 items in section D. These 20 items were used to assess teachers' perceptions on students' acquisition of knowledge and skills in various components of the curriculum, and the remaining questions were used to solicit the level of change in values and attitudes from students' participation in KBSM music programme.

A five-point Likert scale was adopted for the questionnaires. Respondents were asked to rate the statements by selecting one out of the five choices ranging from 1 being "Do not agree at all" to 5 as "Strongly agree" depending on the respondents'

personal view on each item. Interviews were used as part of the triangulation employed in this study to complement the use of questionnaires to collect data needed to answer the research questions.

After the completion of designing the questionnaire, the content was reviewed and examined by the researcher's supervisor, two music teachers and one expert from the local university to ensure the content and face validity, and was revised according to their recommendations. From the comments, items relating to teachers' knowledge, skills and readiness were added in Section C of the questionnaire to better answer the research question related to the input evaluation of the study.

Face-to face and telephone interviews were conducted on eight music teachers selected using purposive sampling. The interview questions were drafted and developed by the researcher after consulting the researcher's supervisor and two music lecturers at a teachers' training institution. The questions were reviewed by two music teachers prior to the interview to ascertain the clarity and comprehensibility. Some corrections and adaptations of wording were done according to the recommendations. The interview questions were mostly semi-structured questions to enable the interviewees to verbally express and elaborate on their views and experiences of the implementation of KBSM music in their respective workplace.

3.5   Pilot Testing

In order to attain reliability and validity of the questionnaires, a pilot test was carried out before the final draw up of the questionnaire. 21 music teachers from the schools that were involved in the pilot project of KBSM lower secondary music programme were invited to participate as pilot-testing respondents. A total of 21 sets of

questionnaires with cover letters explaining the purpose of the pilot test were sent out to the respective respondents. All the 21 teachers responded to the questionnaires of the pilot test. To validate and confirm the responses to the questionnaires, follow-up interviews through telephone and in person with randomly selected subjects were carried out. Respondents from the pilot test were encouraged to comment on the clarity of the questions as well as give suggestions on how and what to improve. From the comments made and the suggestions given by the respondents, the questionnaire was revised.

Changes and modifications of the questionnaires were made after the review of the comments from pilot testing. Items which had unclear wordings, ambiguous meanings, irrelevant items, poor phrasing of statements, unclear instructions, and inadequate translation for the bilingual items were rectified. Some items were excluded where necessary, and changes of wordings and ambiguity of phrasing of statements were done to increase clarity and reliability. To ensure validity and reliability of the questions after making changes from the comments of the pilot test respondents, verifications were again sought through the expert and researcher's supervisor.

Reliability test for measuring internal consistency of the questionnaires were measured using Cronbach's coefficient alpha. Alpha is widely used in social science studies as it is not complicated, and reliability can be obtained through one administration of a questionnaire (Morgan & Griego, 1998). For this questionnaire, the reliability index obtained for items in context evaluation was 0.83; items which involved in Input evaluation was 0.92; items in process evaluation had a reliability index of 0.96 and product evaluation which consists of 23 items had an index of 0.91. As indicated by Fraenkel and Wallen (1996), reliability coefficients should be at least

0.7 and above to be read as reliable and valid. With the indexes obtained as stated above, the questionnaires of the pilot test indicated the items showed homogeneity, and thus, the questionnaire was considered reliable.

3.6   Procedures and Administration of Instruments

Prior to the administration of instruments to the respective schools, approval from the following authorities was sought: (a) Education Planning and Research Division (EPRD), Ministry of Education Malaysia; (b) Respective States' Education Departments, (c) Principals of the secondary schools selected.

The list of schools and addresses of schools which offered KBSM music programme in lower secondary were obtained from the Curriculum Development Centre, Music and Arts Division and also from the education departments of the 14 states in Peninsular and East Malaysia. When approval to conduct the survey was granted by the respective authorities, the Teachers' Questionnaire (TQ) with a cover letter which contained a brief introduction regarding the nature and purpose of the study and also an explanatory instruction about the questionnaire were mailed to the schools along with a return envelope with stamps and researcher's address. For four states, the distribution of questionnaires was done through the State Education officers who are in-charge of the Music Education subject. There were two states in which the researcher found out that the state education departments were calling for meetings with their KBSM music teachers; the researcher sought and obtained the approval from the state officers in-charge and distributed questionnaires of this study at the end of their scheduled KBSM music teachers' meeting.

Altogether 200 sets of questionnaires were distributed to the schools and teachers according to the lists obtained. Table 3.2 presents the distribution of questionnaires to the schools in various states: Sarawak – 18 schools, Sabah – 42 schools, Federal Territory Labuan – 1 school, Perlis – 4 schools, Kedah – 5 schools, Penang – 14 schools, Perak – 25 schools, Selangor – 9 schools, Kuala Lumpur – 6 schools, Negeri Sembilan – 12 schools, Malacca – 9 schools, Kelantan – 19 schools, Pahang – 10 schools, , Terengganu – 10 schools and Johore – 16 schools.

Table 3.2
Distribution of Teachers' Questionnaires to various states in Malaysia

States	No of Schools
Sarawak	18
Sabah	42
Labuan	1
Perlis	4
Kedah	5
Penang	14
Perak	25
Selangor	9
Kuala Lumpur	6
Negeri Sembilan	12
Malacca	9
Johore	16
Kelantan	19
Pahang	10
Terengganu	10
Total	**200**

Respondents were given 3 weeks to return the completed questionnaires. Follow-up telephone calls were made to the schools or teachers with no responses after three weeks as a reminder and also to clarify if there were any seemingly ambiguous questions or unclear statements from the questionnaire. After one month, follow up telephone calls were made to the non-responses. Questionnaires received after 10 weeks were not used for the study.

A total of 200 questionnaires were sent to all secondary schools with KBSM music programme listed by the Curriculum Development Centre and the respective states education department. Out of the 200 questionnaires distributed, 152 sets of questionnaires were returned. Among the returned questionnaires, 5 were returned blank. The schools administration that sent back the questionnaires explained that the reason for returning blank was either no music was offered or there were no music teachers in their schools to complete the questionnaires. 2 were returned incomplete without demographic information and 3 were returned much later than the designated period. Most of the respondents left the name of the school in which they were teaching blank. A total of 142 valid responses (71% return rate) were obtained for the study which researcher compiled and analyzed through an SPSS programme (Statistical Package for Social Studies).

3.6.1   Interview

For face to face interviews involved the teachers, prior permission from the teachers and the principals of schools were obtained before making arrangement to meet the teachers at their work place. As for the interviews that were done through phone calls, prior appointments were fixed before they took place. Each interview session

took about 40 to 45 minutes, and 8 teachers were interviewed. For those interviews that allowed recording, the interviews were taped and four teachers requested for no recording to be made during the interview sessions. Transcriptions were made for those with recordings. As for those sessions which had respondents who preferred that no taping was made, important points were jotted down after each question was asked.

3.7 Data Analysis

In answering the research questions, data collected from the Teachers' Questionnaire (TQ) were organized and analyzed using quantitative analyses. Quantitative methods of analysis were employed for data collected through the Teachers Questionnaire (TQ). Statistical analysis used a combination of descriptive and inferential analysis. Descriptive statistics in terms of frequency counts, means, percentages, standard deviations, and range were used to report the data gathered for demographic variables of the sample. For group comparisons, t-test were used to ascertain differences in opinions between groups of respondents to ascertain the inquiries regarding the achievement of aims, barriers, relevance and suitability of material, preparedness, strategies in teaching, assessment practices, the outcome for KBSM music programme. The statistical analysis of the data collected was performed using SPSS; all tests of significance were two-tailed with alpha level of $p < .01$.

The raw data collected was screened and read through by using Explore Procedures to identify extreme values or peculiarities in the Statistical Package for Social Studies (SPSS) computer software. As indicated by Palaniappan (2007) the step of checking through 'Explore' is to "clean up" the data that was mistakenly keyed in or typed and to omit outliers.

For data collected from the interviews, qualitative analysis was used. Note-taking method was used during the interviews which were conducted individually face-to-face or via telephone conversations. For those respondents who requested no taping to be made, important points were jotted down after each question was asked. An interview schedule was prepared and the researcher used this as an outline for the interview session but left it open for further discussions if needed. Analyses of qualitative data in this study is used as a supplement to the quantitative data collected in order to contribute to a more complete construct of the investigation.

CHAPTER 4

RESULTS

This chapter presents findings based on the research questions in this study. It is divided into four sections: (a) Context Evaluation; (b) Input Evaluation; (c) Process evaluation; and (d) Product evaluation. For the first portion of the analysis, responses to the survey questionnaires were analyzed using descriptive statistics: Percentages, means, standard deviations and frequency counts. For the purpose of further analysis, a series of *t*-test were performed to determine if there are significant differences between the groups of respondents.

4.1 Introduction: Context Evaluation of the KBSM Lower Secondary Music Programme

The primary orientation of context evaluation of CIPP Model, as stated by Stufflebeam (2003), is to identify a target group's needs and to analyze the actual and desired situation in the programme. The context information gathered can be used to provide the essential criteria to judge the intervention's success and to assess needs, problems and opportunities. Written documents such as the syllabus, curriculum specifications, and the status of KBSM music programme in the entire KBSM curriculum were reviewed in order to get information regarding the setting of the programme.

Context evaluation in this study entailed an examination of two components, namely, the achievement of the programme objectives and the barriers encountered. Findings of this study were directed at answering two main research questions:

Context Evaluation

1.   Have the 10 objectives listed in the KBSM Lower Secondary Music curriculum been met?

2.   What are the barriers that prevent the achievement of the KBSM Lower Secondary Music curriculum objectives?

In examining Research Questions 1 and 2, differences between groups in the respondents from Peninsular and East Malaysia, urban and rural schools, and teachers with 1-10 years teaching experience and 11-20 year and above teaching experience will be sought. The main method for data collection for this evaluation is through the research survey using Teachers' Questionnaire (TQ), Part A and Part B. The results of the study are presented in two sections: (1) Descriptive analysis of the respondents' profile; (2) Descriptive analysis of the dependent and independent variables.

4.1.1   Description of Subjects

This section presents an overview of the demographic profile of the respondents according to the states, schools they are teaching in, gender, ethnicity, academic qualifications, professional qualifications, music certification, as well as experience of teaching. Table 4.1 reports the profile of the respondents.

4.1.1.1 Respondents' Demographic Information

Among the 142 respondents, 73.2% or 104 of them were from West Malaysia or Peninsular Malaysia, another 26.8% or 38 respondents were from East Malaysia (Figure 4.1). 56.3% or 80 of the respondents came from urban schools, while 43.7% or 62 respondents were from rural schools (Figure 4,2).

Figure 4.1. Region

Figure 4.2. School location

4.1.1.2 Gender and Ethnicity

Among the respondents, the male teachers outnumbered the female teachers. There were a higher percentage of males 56.3% (74 respondents) than females 43.7% (59 respondents) as shown in Figure 4.3.

Figure 4.3. Gender

As for the ethnicity, the respondents consist of 60.6% Malays (86), 18.3% Chinese (26), 0.7% Indian (1 respondent) and 20.4 % (29) were those under the category of others (which comprises of Kadazan, Melanau, Eurasians, and other ethnicity (Figure 4.4).

Figure 4.4. Ethnicity

4.1.1.3 Teaching Experience

About 50.7% of the respondents who participated in this study were teachers who have had 1-10 years of teaching experience, whereas 49.3 % of them were in the range of 11-20 years and above (Figure4.5).

Figure 4.5. Teaching Experience

4.1.1.4 Qualifications

In examining the academic qualifications, a vast majority of the teachers, about 90.1% (128) hold a Bachelor's Degree, 4.9% (7) possess a Master's degree, 1.4% (2) with a Higher School Certificate or STPM and 3.5% (5) with SPM or Malaysian School Certificate qualification (Figure 4.6).

Figure 4.6. Academic Qualifications

As for professional qualifications (Figure 4.7), all the respondents possess some kind of teaching qualification. The majority of them or 41.5% (59) obtained the basic teaching certificate, 12.7% (18) with a Specialist Certificate, 30.3% (17) obtained diplomas, 12% with Post Graduate Teaching Diplomas (KPLI), and 3.5% (5) with a Bachelor of Education in Music.

Figure 4.7. Professional Qualifications

More than half of the respondents obtained external music certification (59.2%, 84) while 40.8% (58) respondents did not possess any external music certification.

Table 4.1

Profile of Respondents

	F (N= 142)	%
Location		
Peninsular	104	73.2
East Malaysia	38	26.8
Gender		
Male	80	56.3
Female	62	43.7
School		
Urban	80	56.3
Rural	62	43.7
Race		
Malay	86	60.6
Chinese	26	18.3
India	1	0.7
Others	29	20.4
Academic Qualification		
SPM	5	3.5
STPM	2	1.4
Bachelor's Degree	128	90.1
Master's Degree	7	4.9
Professional Qualification		
Basic Teaching	59	41.5
Specialist Certificate	18	12.7
Post Graduate Teaching	17	12.0
Diploma	43	30.3
B Ed (Music)	5	3.5
External Music Qualification		
With Music certification	84	59.2
No Music certification	58	40.8
Experience		
1-10 Years	72	50.7
11-20 Years and above	70	49.3
Currently teaching in		
Form 1-3	110	77.5
Form 4-5	1	0.7
Form 1-5	31	21.8

4.1.1.5   Distribution of Respondents by State

The respondents consist of teachers from various states in Malaysia. Among the 142 responses, 1 respondent from Perlis, Kedah (6 respondents), Penang (10 respondents), Perak (11 respondents), Selangor (6 respondents), Negeri Sembilan (14 respondents), Malacca (14 respondents), Johor (9 respondents), Pahang (10 respondents), Terengganu (8 respondents), Kelantan (8 respondents), Wilayah Persekutuan (7 respondents), Sabah (23 respondents), Sarawak (14 respondents) and Wilayah Persekutuan Labuan (1 respondent). Table 4.2 presents the distribution of respondents by state.

Table 4.2
Distribution of the Respondents by State

State	f	%
Perlis	1	0.7
Kedah	6	4.2
Penang	10	7.0
Perak	11	7.7
Selangor	6	4.2
Negeri Sembilan	14	9.9
Malacca	14	9.9
Johor	9	6.3
Pahang	10	7.0
Terengganu	8	5.6
Kelantan	8	5.6
WP KL	7	4.9
Sabah	23	16.2
Sarawak	14	9.9
WP Labuan	1	0.7
Total	142	100.0

Figure 4.8. Distribution of the Respondents by State

4.1.2 Achievement of Aims and Objectives of KBSM Lower Secondary Music Programme

An analysis of the responses to the items pertaining to the achievement of the aims and 10 objectives listed in the KBSM Lower Secondary music curriculum is shown in Table 4.3 and Table 4.4. Item statements were presented using a five-point *Likert*-like scale ranging from 1 being "do not agree at all" to 5 being "strongly agree" depending on the respondents' personal perception on each item. Statements were ranked according to mean response values, where mean values are identical for multiple items, ties will be indicated. The higher the mean value, the more positively respondents responded toward the statements.

4.1.2.1 Achievement of Aims of KBSM Lower Secondary Music Programme

Table 4.3 reports the frequency and percentages of respondents' overall perception of the achievement of the aims of KBSM Lower Secondary Music Programme. Respondents have a moderately positive perception of the achievement of the aims of KBSM lower secondary music curriculum, that is, to equip the students with knowledge, skills and experience in music and to expand their aptitude in music learning to enable students to appreciate, to create music and to develop students to be balanced, disciplined and harmonious in character. As shown in Table 4.3, the mean score for achievement of aims is 3.24 indicating respondents agreeing in varying degrees that KBSM music has moderately achieved its aims.

Table 4.3

Distribution of Respondents' Perceptions on Achievement of Aims

Item Statement (N= 142)	Frequency % (N)						
	1	2	3	4	5	M	*SD*
How far has KBSM Lower Secondary Music achieved its aims?	2.9 (4)	14.8 (21)	42.3 (60)	35.9 (51)	4.2 (6)	3.24	.86

Note. 1= Do not agree at all; 5 = Strongly agree. M = Mean value. *SD* = Standard Deviation and N = number of respondents.

Independent-samples *t*-test were performed to examine whether there were any significant differences in the achievement of aims between respondents from different independent variables: Variable of the region (the respondents from Peninsular Malaysia and East Malaysia), school-location (urban and rural schools), and teaching experience (respondents with 1-10 years, and 11-20 years and above experience). The probability value of.01 or less was set to indicate significant differences between groups.

Variable of Region: Peninsular and East Malaysia

A *t*-test analysis was performed to compare the achievement of aims between the groups from Peninsular and East Malaysia. Table 4.4 indicated no significant difference (t [140] = 2.20, *p* > .01) occurred towards the achievement of KBSM music programme's aims. The mean value obtained from respondents of Peninsular Malaysia (means = 3.32, *SD* = .8) is higher than those of East Malaysia (means = 2.97, *SD* = .84)

Table 4.4

Mean and t-test Analysis for Comparison between Variable of Region on Achievement of Aims

	Region					
	P Malaysia		East Malaysia			
	N	M (*SD*)	N	M (*SD*)	*t*	*p* < .01
Achievement of aims in KBSM Lower Secondary Music	104	3.32 .80	38	2.97 .84	2.2	.03

Note: *p* = probability value significance at .01 or less. Two-tailed test.

Variable of School Location: Urban and Rural School

Table 4.5 reports the *t*-test analysis for groups within the school variable. The two groups for comparison were respondents from urban and rural schools. No significant difference (t [140]= -.03, *p* > .01) occurred between respondents of urban schools (means = 3.24 , *SD* = .86) and rural schools (means = 3.24, *SD* = .86) for scores on the measure of perceptions towards the achievement of aims in KBSM music programme.

Table 4.5

Mean and t-test Analysis for Comparison between Variable of School Location on Achievement of Aims

		School Location				
		Urban		Rural		
	N	M (*SD*)	N	M (*SD*)	*t*	*p* < .01
Achievement of aims in KBSM Lower Secondary Music	80	3.24 0.86	62	3.24 0.86	-.03	.98

Note: *p* = probability value significance at .01 or less. Two-tailed test.

Variable of Teaching Experience: 1 - 10 Years, and 11-20 Years and Above

Table 4.6 shows the *t*-test analysis for groups within the experience of teaching variable. The two groups for comparison were respondents of 1-10 years of teaching experience and 11-20 years and above of teaching experience. No significant differences (t [140] = -2.02, *p* > .01) occurred between respondents of 1-10 years of teaching experience (means = 3.10, *SD* = .92) and 11-20 years and above of teaching experience (means = 3.39, *SD* = .76) for scores on the measure toward perceptions of achievement of aims in KBSM music.

Table 4.6

Mean and t-test Analysis for Comparison between Variable of Experience of Teaching on Achievement of Aims

		Teaching Experience				
		1-10 years		11-20 years and above		
	N	M (*SD*)	N	M (*SD*)	*t*	*p* < .01
Achievement of aims in KBSM Lower Secondary Music	72	3.10 .92	70	3.39 .76	-2.02	.04

Note: *p* = probability value significance at .01 or less. Two-tailed test.

4.1.2.2 Achievement of Objectives of KBSM Lower Secondary Music Programme

Teachers' perceptions of the achievement of objectives of KBSM Lower Secondary Music programme is shown in Table 4.7. Overall, the respondents were just moderately convinced that all the programme's objectives were achieved with the cumulative mean score of 3.4. Respondents expressed that the most achieved objective was objective (a) to acquire knowledge and understanding of music concepts (3.68). Objective (i) to demonstrate ethics as a performer and as an audience in music performances ranked second (3.63). Objective (b) to demonstrate an understanding of notation systems and conventional way of writing ranked third with a weighted mean score of 3.57. Both objectives (c) to read and notate music and (j) to demonstrate attitudes of toleration, responsibility, initiative, cooperation, and ethics had the same mean score of 3.54, and ranked fourth. Objective (d) to sing individually and with the ensemble of voices applied with the right techniques (3.4) ranked fifth. Objective (e) to play musical instruments individually and with the ensemble applying the right techniques (3.37) ranked sixth and followed by objectives (f) to explore and experiment the effects of sound from various musical instruments using unconventional techniques (3.2), objectives (h) to evaluate and draw a conclusion on music compositions and performances (2.99) ranked seventh and eighth respectively. The least achieved objective was objective (g) to improvise and create music material through exploration (2.96).

Table 4.7

Distribution of Teachers' Perceptions on Achievement of KBSM Music Objectives

Item Statements	Frequency % (N)							
(N=142)	1	2	3	4	5	M	*SD*	Rank
To acquire knowledge and understanding of music concepts		4.2 (6)	33.8 (48)	51.4 (73)	10.6 (15)	3.68	.72	1
To demonstrate ethics as a performer and as an audience in performances	0.7 (1)	7.7 (11)	33.8 (48)	43 (61)	14.8 (21)	3.63	.80	2
To demonstrate understanding of notation system and conventional way of writing music	0.7 (1)	7.0 (10)	37.3 (53)	44.4 (63)	10.6 (15)	3.57	.86	3
To read and notate music	0.7 (1)	9.9 (14)	36.6 (52)	40.0 (57)	12.7 (18)	3.54	.88	4
To demonstrate attitudes of toleration, responsibility, initiative, cooperation, and ethics	-	1.4 (2)	28.9 (41)	43.0 (61)	26.8 (38)	3.54	.82	4
To sing individually and with ensemble of voices applied with the right techniques	2.1 (3)	12 (17)	37.3 (53)	40.8 (58)	7.7(11)	3.40	.83	6
To play musical instruments individually and with the ensemble applying with the right techniques	0.7(1)	14 (20)	38.7 (55)	40.8 (58)	5.6 (8)	3.37	.85	7
To explore and experiment the effects of sound from various musical instruments using unconventional techniques	1.4 (2)	16.9 (24)	46.5 (66)	30.3 (43)	4.9 (7)	3.20	.94	8
To evaluate and draw a conclusion on music compositions and performances	6.3(9)	21.8 (31)	42.3 (60)	26.1 (37)	3.5(5)	2.99	.85	9
To improvise and create music material through exploration	2.8 (4)	27.5(39)	41.5 (59)	26.8 (38)	1.4 (2)	2.96	.78	10
Cumulative Mean Score						3.40		

Note. 1= Do not agree at all; 5 = Strongly agree. M = Mean value. *SD* = Standard Deviation and N = number of respondents

Independent-samples *t*-test were performed to determine whether there were any significant differences in perceptions between groups in the study such as the respondents from different region (Peninsular Malaysia and East Malaysia), different school location (urban and rural school) and different teaching experience (1-10 years, and 11-20 years and above) towards the achievement of the KBSM Lower Secondary Music objectives. The probability value of .01 or less was set to indicate significant differences between groups.

Variable of Region: Peninsular and East Malaysia

A *t*-test analysis was performed to ascertain whether there were any significant differences between the groups of respondents from Peninsular and East Malaysia on their perception towards the achievement of the KBSM Lower Secondary Music objectives. Table 4.8 indicated no significant difference (t [140] = 1.19, $p > .01$) found between respondents from Peninsular Malaysia (means = 3.47, SD = .56) and East Malaysia (means = 3.33, SD = .71) for scores on the measure of achievement of objectives in KBSM music programme.

Table 4.8

Means and t-tests Analysis for Comparison between Variable of Region on Achievement of Objectives

| | Region | | | | | |
| | P Malaysia | | East Malaysia | | | |
	N	M (*SD*)	N	M (*SD*)	*t*	*p* < .01
Achievement of Objectives	104	3.47 .56	38	3.33 .71	1.19	.23

Note: *p* = probability value significance at .01 or less. Two-tailed test.

Variable of School Location: Urban and Rural Schools

Table 4.9 presents the summary of *t*-test analysis for the variable of school location towards achievement of KBSM music objectives. The two groups for comparison were respondents from urban and rural schools. As indicated in the table, there was no significant difference (t [140] = .24, *p* > .81) found between respondents from urban schools (means = 3.44, *SD* = .60) and rural schools (means = 3.42, *SD* = .63) for scores on the measure of achievement of objectives in KBSM music programme.

Table 4.9

Mean and t-test Analysis for Comparison between Variable of School Location on Achievement of Objectives

	School Location					
		Urban		Rural		
	N	M (*SD*)	N	M (*SD*)	*t*	*p* < .01
Achievement of objectives	80	3.44 .60	62	3.42 .63	.24	.81

Note: *p* = probability value significance at .01 or less. Two-tailed test.

Variable of Teaching Experience: 1- 10 Years, and 11-20 Years and above

Table 4.10 presents the summary of *t*-test analysis for the variable of teaching experience towards achievement of KBSM music objectives. The two groups for comparison were respondents with 1-10 years of teaching experience and 11- 20 years and above of teaching experience. As indicated in the table, there was no significant difference (t [140] = -1.19, *p* > .24) between respondents of 1-10 years (means = 3.33, *SD* = .68) and respondents of 11-20 years and above of teaching experience for scores of the perception towards achievement of the KBSM music objectives.

Table 4.10

Mean and t-tests Analysis for Comparison between Variable of Teaching Experience on Achievement of Objectives

	Teaching Experience					
	1-10 years		11-20 years and above			
	N	M (*SD*)	N	M (*SD*)	*t*	*p* < .01
Achievement of objectives	72	3.33 .68	70	3.46 .55	-1.18	.24

Note: *p* = probability value significance at .01 or less. Two-tailed test.

4.1.3 Barriers of the KBSM Lower Secondary Music Programme

Table 4.11 presents the responses to the items on the barriers of the KBSM Lower Secondary Music Programme. A total of 13 items were listed to determine what the barriers of the KBSM Lower Secondary Music Programme are, each on a five-point Likert scale (1= Do not agree at all, to 5 = Strongly agree). The ranking of the items is shown in Table 4.8. From the table, most teachers indicated that the item (g) - KBSM Lower Secondary Music Programme is not viewed as a serious core academic subject topped the rank of the 13 items describing barriers to the KBSM Music programme with weighted mean score of 4.39, followed by item (c) - Students lack fundamental music skills to follow fully the KBSM Music Programme (4.26). Item (i) - the lack of exposure to concerts (4.20) and item (j) - the lack of facilities (4.09) both ranked third and fourth respectively. Item (b) - The KBSM curriculum lacks coherence and cohesion from the KBSR Primary Music Programme (3.68) was 5th in the rank. Other barriers are the fact that grades or marks obtained in the music subject are not considered in the Grade Point Average and class ranking at the end of the semester (3.59), insufficient periods of instruction and reinforcement (3.57), and the scope of the KBSM Lower

Secondary Music curriculum is too broad for the students (3.57). Teachers do not have

all the knowledge and skills required to teach the KBSM syllabus (3.27), there is a lack

of support from parents (3.18), the classes are too large (3.10), there is a lack of support

from colleagues (3.02), and the final one is a lack of support from the principals (2.8).

Table 4.11

Distribution of Teachers' Perceptions on Barriers of KBSM Music

Item Statements (N=142)	Frequency % (N)					M	Rank
	1	2	3	4	5		
(a) The scope of KBSM Lower Secondary Music Curriculum is too broad	3.5 (5)	14.8 (21)	26.1 (37)	33.8 (48)	21.8 (31)	3.57	7
(b) KBSM curriculum lacks coherance and cohesion from the KBSR Music	2.8 (4)	14.1 (20)	20.4 (29)	37.3 (53)	25.4 (36)	3.68	5
(c) Students lack fundamental music skills to follow fully in the KBSM Music Programme	1.4 (2)	4.2 (6)	13.4 (19)	28.2 (40)	52.8 (75)	4.26	2
(d) Teachers do not have all the knowledge and skills to teach the full syllabus	14.1 (20)	12 (17)	24.6 (35)	31 (44)	18.3 (26)	3.27	8
(e) The class is too large	12.7 (18)	23.9 (34)	23.9 (34)	19.7 (28)	19.7 (28)	3.10	10
(f) Insufficient periods of instruction and reinforcement	6.3 (9)	12.7 (18)	23.9 (34)	31.7 (45)	25.4 (36)	3.57	7
(g) KBSM Music is not viewed as a serious core academic subject	2.1 (3)	3.5 (5)	5.6 (8)	31.0 (44)	57.7 (82)	4.39	1
(h) Grades obtained in the music subject is not considered in the GPA and class ranking	15.5 (22)	12.7 (18)	8.5 (12)	23.9 (34)	39.4 (56)	3.59	6
(i) Lack of exposure to concerts and music performances	0.7 (1)	4.9 (7)	12.7 (18)	37.3 (53)	44.4 (63)	4.20	3
(j) Lack of facilities	3.5 (5)	4.2 (6)	18.3 (26)	27.5 (39)	46.5 (66)	4.09	4

Table 4.11 (Cont.)

Item Statements (N=142)	Frequency % (N)					M	Rank
	1	2	3	4	5		
(k) Lack of support from the principal	19.7 (28)	23.9 (34)	23.9 (34)	21.8 (31)	11.3 (15)	2.80	12
(l) Lack of support from colleagues	11.3 (16)	20.4 (29)	33.8 (48)	23.2 (33)	11.3 (16)	3.02	11
(m) Lack of support from Parents	6.3 (9)	20.4 (29)	34.5 (49)	26.1 (37)	12.7 (18)	3.18	9
Cumulative Mean Scores						3.59	

* *Note*. 1= Do not agree at all; 5 = Strongly agree. M = Mean value. *SD* = Standard Deviation and N = number of respondents. Ranks are not in order

Independent samples *t*-test were performed to examine whether there is any significant difference in the achievement of aims between respondents from different independent variables: Variable of region (the respondents from Peninsular Malaysia and East Malaysia), school location (urban and rural schools), and teaching experience (respondents with 1-10 years, and 11 years and above experience). Tests of significance were two-tailed with alpha value of .01 or less.

Variable of Region: Peninsular and East Malaysia

Table 4.12 shows the *t*-test analysis to compare the perception of respondents from Peninsular and East Malaysia towards barriers of KBSM music. From Table 4.12, it shows a significant difference towards the item on the scope of KBSM Lower Secondary Music curriculum. Respondents from Peninsular Malaysia (mean = 3.71, *SD* = 1.01) showed higher scores (*t* [140] = 2.87, *p* < 0.00) than respondents from East Malaysia (mean = 3.13, *SD* = 1.21). This indicates that the perception that the scope of

94

KBSM Lower Secondary Music Curriculum is too broad is higher in Peninsular Malaysia compared to that in East Malaysia.

Similarly, for the item on grades and marks obtained in the music subject is not considered in the GPA and class ranking, respondents from Peninsular Malaysia (mean = 3.83, SD = 1.33) scored significantly higher (t [140] = 3.21, $p < .00$) than respondents from East Malaysia (mean= 2.95, SD = 1.72). This indicates the higher perception in Peninsular Malaysia than in East Malaysia that grades and marks obtained in the music subject are not considered in the GPA and class ranking.

Likewise, t-test for the item on the lack of exposure to concerts and performances shows respondents from Peninsular Malaysia (mean = 4.05, SD = .93) differed significantly (t [140] = -3.41, $p < .00$) from respondents in East Malaysia (mean = 4.60, SD = .64). This shows that respondents in East Malaysia perceived higher barriers in the lack of exposure to concerts and music performances compared to those in Peninsular Malaysia. There is no significant difference in what they thought about other items of the barriers.

Table 4.12

Mean and t-test Analysis for Comparison between Variable of Region on Barriers of KBSM Music

	Region					
	Peninsular Malaysia		East Malaysia		*t*	*P* < .01
	N	M (SD)	N	M (SD)		
The scope of KBSM Lower Secondary Music Curriculum is too broad	104	3.71 1.01	38	3.13 1.21	2.87	.00*
KBSM curriculum lacks coherence and cohesion from the KBSR Music Programme	104	3.74 1.01	38	3.52 1.27	.94	.35
Students lack fundamental music skills to follow fully in the KBSM Music Programme	104	4.27 0.87	38	4.26 1.13	.03	.97
Teachers do not have all the knowledge and skills to teach KBSM Music syllabus	104	3.27 1.33	38	3.29 1.18	-.08	.93
The class is too large	104	3.19 1.34	38	2.84 1.21	1.41	.16
Insufficient periods of instruction and reinforcement	104	3.53 1.18	38	3.66 1.19	-.53	.59
KBSM Music is not viewed as a serious core academic subject	104	4.39 0.85	38	4.37 1.05	.15	.88
Grades or marks obtained in the music subject are not considered in the GPA and class ranking	104	3.83 1.33	38	2.95 1.72	3.21	.00*
Lack of exposure to concerts and recitals	104	4.05 0.93	38	4.6 0.64	-3.41	.00*
Lack of support from the Principal	104	2.82 1.30	38	2.74 1.25	.33	.74
Lack of support from colleagues	104	3.07 1.09	38	2.92 1.32	.66	.51
Lack of support from parents	104	3.21 1.02	38	3.10 1.18	.51	.61

Note: *p* = probability value significance at .01 or less. Two-tailed test.

Variable of School Location: Urban and Rural Schools

Table 4.13 presents the summary of *t*-tests analysis of the barriers of KBSM music of groups within the school location variable. The respondents from the urban and rural schools made up the two groups for comparison. Indicated from the table, 1 item was significantly different: the classes were too large and there is a lack of facilities.

From the analysis, *t*-test for the item on the lack of facilities shows respondents from Peninsular Malaysia (mean = 3.89, *SD* = 1.19) differed significantly (*t* [140] = -2.16, *p* < 0.03) from the respondents from East Malaysia (mean = 4.27, *SD* = 0.85). This shows the perception towards the barrier on the lack of facilities is higher in East Malaysia compared to Peninsular Malaysia. There is no significant difference in perception towards other items of the barriers.

Table 4.13

Mean and t-test Analysis for Comparison between Variable of School Location on Barriers of KBSM Music

	N	School Location Urban M (*SD*)	N	Rural M (*SD*)	t	P < .01
The scope of KBSM Lower Secondary Music Curriculum is too broad	80	3.45 1.15	62	3.69 1.02	-1.32	.19
KBSM curriculum lacks coherence and cohesion from the KBSR Music Programme	80	3.66 1.03	62	3.70 1.16	-.26	.79
Students lack fundamental music skills to follow fully in the KBSM Music Programme	80	4.33 .938	62	4.19 0.96	.82	.41
Teachers do not have all the knowledge and skills to teach KBSM Music syllabus	80	3.25 1.30	62	3.31 1.29	.72	.79
The class is too large	80	3.30 1.35	62	2.83 1.23	2.1	.04
Insuficient periods of instruction and reinforcement	80	3.5 1.24	62	3.66 1.2	-.81	.42
KBSM Music is not viewed as a serious core academic subject	80	4.44 0.84	62	4.32 0.99	.75	.45
Grades obtained in the music subject is not considered in the GPA and class ranking	80	3.40 1.56	62	3.83 1.37	-1.77	.08
Lack of exposure to concerts and recitals	80	4.09 0.97	62	4.34 0.77	-1.67	.09
Lack of facilities	80	3.90 1.19	62	4.34 0.80	-2.48	.01*
Lack of support from the Principal	80	2.85 1.32	62	2.73 1.23	.57	.57
Lack of support from colleagues	80	3.01 1.20	62	3.05 1.22	-.18	.86
Lack of support from parents	80	3.18 1.11	62	3.19 1.08	-.10	.92

Note: *p* = probability value significance at .01 or less. Two-tailed test.

Variable of Teaching Experience: 1-10 Years, and 11-20 Years and Above

Table 4.14 presents the summary of *t*-tests analysis for the barriers of KBSM Music of groups within the experience variable. The two groups for comparison were respondents from the group of 1-10 years teaching experience and the group with 11-20 years and above teaching experience. From the table, no significant difference is found in all the items on barriers of KBSM Music.

Table 4.14

Mean and t-test Analysis for Comparison between Variable of Teaching Experience on Barriers of KBSM Music

	Teaching Experience					
	1-10 years		11-20 years and above			
	N	M (SD)	N	M (SD)	t	$p < .01$
The scope of KBSM Lower Secondary Music Curriculum is too broad for the students	72	3.47 1.16	70	3.64 1.02	-.93	.35
The KBSM curriculum lacks coherence and cohesion from the KBSR Primary Music Programme	72	3.65 1.15	70	3.71 1.02	-.34	.74
Students lack fundamental music skills to follow fully in the KBSM Music Programme	72	4.28 1.05	70	4.26 0.82	.13	.89
Teachers do not have all the knowledge and skills required to teach the KBSM Music syllabus	72	3.38 3.17	70	1.24 1.34	.94	.35
The class is too large	72	2.03 1.36	70	3.27 1.26	-1.6	.12
Insufficient periods of instruction and reinforcement	72	3.56 1.29	70	3.59 1.07	-.15	.88
KBSM Lower Secondary Music is not viewed as a serious core academic subject	72	4.46 0.99	70	4.31 0.81	.95	.35
Grades obtained in music is not considered in the GPA and class ranking	72	3.61 1.58	70	3.57 1.41	.16	.88

Table 4.14 (Cont.)

| | Teaching Experience | | | | t | $p < .01$ |
| | 1-10 years | | 11-20 years and above | | | |
	N	M (SD)	N	M (SD)	t	$p < .01$
Lack of exposure to concerts and music performances	72	4.33 0.95	70	4.06 0.81	1.9	.06
Lack of facilities	72	4.22 1.00	70	3.96 1.12	1.49	.14
Lack of support from Colleagues	72	3.18 1.2	70	2.87 1.10	1.60	.11
Lack of support from parents	72	3.38 1.16	70	2.98 0.99	2.1	.03

Note: p = probability value significance at .01 or less. Two-tailed test.

4.1.4 Summary of Context Evaluation of KBSM Lower Secondary Music

Data compiled indicated KBSM music teachers are largely trained specifically in music and are competent to execute the instructional process of the KBSM Lower Secondary Music Programme.

In summary, it can be said that the KBSM Lower secondary music teachers agreed that the aims and objectives stated in the syllabus of the KBSM Lower Secondary Music Programme are all at least fairly achieved with mean ratings that range from 2.96 to 3.69. However, none of the objectives achieved the mean rating above 4 (on the measure using a five-point Likert scale). Objectives of 7 & 8, that is to be able to improvise, to create music and to evaluate music compositions and performances especially need attention. It is obvious that there is room for further improvement pertaining to the better achievement of the aims and objectives of the programme.

In order to further improve the achievement of the aims and objectives of the KBSM Music programme, the barriers need to be addressed. A significant issue confronting music teachers in the schools is although music education is given the compulsory subject status, its position as a non-examination subject continues to make it a marginal subject. The lack of fundamental music skills and exposure to music activities and performances of the students and the lack of coherence and cohesion from the KBSR Primary music curriculum prevent the students from fully following the KBSM Music programme. Curriculum scope needs to be more focused instead of being broad, to ensure teachers are able to cover the syllabus by the end of the semester. The study also revealed that one of the highly rated barriers is that student lacks exposure to concerts and performances especially in East Malaysia. Students should be provided with more opportunities to attend performances and to learn through the exposure. The predicament of the lack in facilities and resources, and lack of support from the authorities and parents is fairly expressed by the respondents.

4.2 Introduction: Input Evaluation of the KBSM Lower Secondary Music Programme

Input evaluation of the CIPP model includes description of the programme input and resources. It is designed to assess the extent to which programme capabilities and resources of staff and materials are adequate to the implementation of the programme. Teachers who are well prepared and more confident in their teaching abilities are the effective classroom managers. For an effective implementation process to occur, teachers as the main key players for KBSM Lower Secondary music programme need to have the required music literacy and preparedness in determining the effectiveness of

the programme. Mullens (1993) regarded teachers' competence level in the subject matter is the main predictor of student performance in learning. To adequately address all the components listed in the syllabus, teacher need to have the necessary competence in their prior training.

According to Lyons, 2001; Earthman, 2002; and Huges, 2005, school facilities and quality of teaching material had an impact on teacher effectiveness and student performance. It is apparent that adequate and good instructional material will positively influence performance and academic achievements (Jekayinfa, 1993). Availability of supporting resources of curricular, which is educational input, appears to be an important precondition for effective implementation of an educational programme. Therefore, two major enquiries were assessed in the input evaluation study – the preparedness of the teachers in implementing the Lower Secondary KBSM Music Programme and the suitability of the material. Specifically, input evaluation answers the following research questions:

Input Evaluation

3.   How prepared are the teachers in implementing the Lower Secondary KBSM Music Programme in terms of teachers' subject-matter competence and general preparedness?

4.   How suitable are the syllabus and supporting resources of KBSM Lower Secondary Music?

The two components examined in research questions 3 and 4 for input evaluation were described with percentages, means and standard deviations in a set of statements. Data were described more clearly in a set of tables from Table 4.15 to Table

4.30 below. The higher the mean value, indicating the more positively respondents expressed their agreement toward the statement and the lower the mean value, the more negatively respondents indicate their perceptions towards the statement. While examining Research Questions 3 and 4, testing of group differences between variables of region: respondents from Peninsular and East Malaysia; school-location: urban and rural schools; and different teaching experience: teachers of 1-10 years experience and 11-20 years and above experience were sought through series of t-tests.

4.2.1 Teachers' Preparedness

One of the aspects of preparedness of teacher in teaching is the indication of confidence in executing the curriculam. An analysis of the responses to the items pertaining to teachers' preparedness in teaching the KBSM music curriculum is shown in Table 4.15. Respondents were asked to indicate their perceptions on 14 items on preparedness in teaching the KBSM Lower Secondary music curriculum using a 5 point *Likert* like Scale like questionnaire ranging from 1 equals to "Do not agree at all' to 5 as "Strongly agree".

From the table, most respondents indicated positively in their confidence to teach the KBSM Lower Secondary Music Programme. The mean value obtained is 4.32 or 88.8% rated themselves in the scale of 4 and 5. For the item pertaining to how well the respondents understand the aims and objectives of the KBSM syllabus, respondents were found to be positive with the mean value of 4.18, and they agreed that they understand the breakdown of the syllabus (4.0).

With regard to conducting the solo instrumental or ensemble classes, respondents indicated very positively with the mean value of 4.25. Whereas in conducting traditional ensemble classes, teachers rated slightly lower comparatively with the mean score of 4.08.

Respondents indicated they use a wide range of strategies and techniques in teaching the KBSM music Programme (4.01), and they have the knowledge of learning theories and understand how students learn music (4.06).

On the aspect of having the skills to plan the lessons for all the components of KBSM Music Programme, respondents rated they are quite adequate with mean score of 3.85. In terms of covering the syllabus, most of the respondents rated moderately low (3.35) indicating they have problem to cover all the components in the syllabus at the end of the semester.

From the aspects of wanting to continually re-evaluate and design learning and teaching activities and the usage of various resources to provide a conducive music learning environment, respondents indicated quite positively with mean values of (3.95) and (3.8).

Respondents expressed moderately positive on carrying out the 4 components listed in the syllabus in integrated and cohesive manner (3.68), but responded very positively on integrating values into the teaching and learning process with mean value of 4.19. Respondents indicated fairly flexible in being able to conduct music lessons outside the music room (3.87) where needs arises. The cumulative mean score of 3.97 for the teachers' preparedness indicating teachers are quite well prepared in teaching the KBSM Lower Secondary Programme.

Table 4.15

Distribution of Teachers' Perceptions on Preparedness in Teaching the KBSM Lower Secondary Music Programme

Item Statements (N= 142)	Preparedness % (N)					M	SD
	1	2	3	4	5		
Confidence in teaching KBSM Music in Lower Secondary	0.7 (1)	0.7 (1)	9.9 (14)	43 (61)	45.8 (65)	4.32	.74
Understand all the aims and objectives of KBSM Music	-	3.5 (5)	10.6 (15)	50 (71)	35.9 (51)	4.18	.76
Understand the breakdown of the KBSM music syllabus	-	5.6 (8)	16.2 (23)	50 (71)	28.2 (40)	4.0	.82
Able to conduct at least one of the solo instrumental and ensemble classes listed in the syllabus	-	2.1 (3)	9.2 (13)	50.7 (72)	38.0 (54)	4.25	.71
Able to conduct the KBSM traditional ensemble class	-	3.5 (5)	16.9 (24)	56.3 (67)	32.4 (46)	4.08	.79
Have the knowledge of learning theories and understand how students learn music	-	1.4 (2)	16.9 (24)	56.3 (80)	25.4 (36)	4.06	.69
Use a range of strategies and techniques for teaching and learning the KBSM curriculum	-	1.4 (2)	20.4 (29)	53.5 (76)	24.6 (35)	4.01	.71
Have the skills to plan the lessons for all the components of KBSM Music	-	1.4 (2)	25.4 (36)	59.9 (85)	13.4 (19)	3.85	.65
Able to cover the KBSM Music syllabus at the end of the year	2.1 (3)	9.9 (14)	46.5 (66)	33.8 (48)	7.7 (11)	3.35	.84
Continually re-evaluate and design suitable learning and teaching activities	-	4 (2.8)	28 (19.7)	81 (57)	29 (20.4)	3.95	.72
Able to integrate the 4 components listed in the syllabus in teaching	0.7 (1)	4.2 (6)	31 (44)	54.2 (77)	9.9 (14)	3.68	.74

Table 4.15 (Cont.)

Item Statements	Preparedness % (N)					M	SD
	1	2	3	4	5		
Use a variety of resources available to provide conducive music learning environment	2.1 (3)	0.7 (1)	26.1 (37)	56.3 (80)	14.8 (21)	3.8	.77
Able to integrate values into the teaching and learning process	-	-	13.4 (19)	54.2 (77)	32.4 (46)	4.19	.65
Able to conduct music lessons flexibly outside the music room	-	4.9 (7)	27.5 (39)	43.7 (62)	23.9 (34)	3.87	.84
Cumulated Mean Score						3.97	

Note. 1= Do not agree at all; 5 = Strongly agree. M = Mean value. SD = Standard Deviation and N = number of respondents.

Series of *t*-tests were performed to ascertain group differences of different variables on teachers' preparedness. Tests of significance were two-tailed with alpha value of .01 or less.

Variable of Region: Peninsular and East Malaysia

Table 4.16 presents the independent-samples *t*-tests analysis for groups between Peninsular and East Malaysia for their mean score on the preparedness of teachers. No significant difference (t $[140]$ = 0.59, $p > .01$) occurred between respondents from Peninsular Malaysia (means = 4.01, *SD* = .49) and East Malaysia (means = 3.94, *SD* = .68) for scores on the measure of teachers' preparedness.

Table 4.16

Means and t-test Analysis for Comparison between Variable of Region on Teachers'
Preparedness

| | Region | | | | | |
| | P. Malaysia | | E. Malaysia | | | |
	N	M (SD)	N	M (SD)	t	P < .01
Teachers' Preparedness	104	4.01 .49	38	3.94 .68	0.59	0.56

Note: *p* = probability value significance at .01 or less. Two-tailed test.

Variable of School Location: Urban and Rural School

Table 4.17 shows the *t*-tests analysis for groups within the school-location variable. There is no significant difference in preparedness of teachers (*t* [140] = 0.95, *p* >.01) between respondents from urban schools (means = 4.03, *SD*= 0.58) and rural schools (means = 3.94, *SD* = 0.49).

Table 4.17

Means and t-test Analysis for Comparison between Variable of School Location on Teachers'
Preparedness

| | School Location | | | | | |
| | Urban | | Rural | | | |
	N	M (SD)	N	M (SD)	t	p < .01
Teachers' preparedness	80	4.03 .58	62	3.94 .49	.95	.35

Note: *p* = probability value significance at .01 or less. Two-tailed test.

Variable of Teaching Experience: 1- 10 Years and 11- 20 Years and Above

Independent-sample *t*-test analysis to examine differences between groups with 1 to 10 years teaching experience and 11-20 years and above teaching experience is shown in Table 4.18. As indicated from the table, no significant difference (t [140] = -1.56, p > 0.01) is found between 1-10 years experience (means = 3.92, *SD*= .51) and 11- 20 years and above (means = 4.06, *SD* = .58) for scores on the measure of teachers' preparedness.

Table 4.18

Means and t-test Analysis for Comparison between Variable of Teaching Experience on Teachers' preparedness

	Teaching Experience					
	1-10 years		11-20 years and above		t	$p < .01$
	N	M (*SD*)	N	M (*SD*)		
Teachers' preparedness	72	3.92 .51	70	4.06 .58	-1.56	.12

Note: p= probability value significance at .01 or less. Two-tailed test

4.2.2   Teacher's Subject Matter Competence

Table 4.19 presents the description of teachers' subject matter competence in teaching the various components of KBSM music syllabus. Results of this study revealed that overall the teachers have reasonably adequate subject matter competence in teaching the various components of the KBSM music with the cumulative weighted mean score of 3.97 on the scale of 5. In Table 4.19, respondents expressed most positively on the knowledge of musical concepts, and conventional ways of writing musical notation (4.34), followed by knowledge of teaching singing skills (4.02) and

performing skills (3.99). Teachers are more adequate in the knowledge of teaching instrumental playing skills (3.97) than traditional music ensemble (3.89). With regards to the knowledge of improvisation and experimentation and knowledge of appreciation of various genres of music, teachers gave above average ratings of 3.72. Knowledge of teaching composition ranked last with the mean score of 3.62.

Table 4.19

Distribution of Teachers' Perceptions on Subject Matter Competence in Teaching the Various Components of KBSM Syllabus

Item Statements (N=142)	Frequency % (N)					M	SD	Rank
	1	2	3	4	5			
Musical concepts	-	0.7 (1)	0.7 (11)	48.6 (69)	43 (61)	4.34	.65	1
Conventional ways of writing musical notation	-	-	7 (10)	52.1(74)	40.8(58)	4.34	.61	1
Singing skills	-	1.4 (2)	20.4 (29)	52.8 (75)	25.4(36)	4.02	.72	2
Instrumental playing skills	-	0.7 (1)	23.2 (33)	54.2 (77)	21.8 (31)	3.97	.69	4
Traditional music ensemble	-	6.3 (9)	22.5 (32)	47.2 (67)	23.9 (34)	3.89	.84	5
Performing skills	-	2.8 (4)	19.7 (28)	54.2 (77)	23.2 (33)	3.99	.74	3
Composition	2 (1.4)	7 (4.9)	46 (32.4)	68 (47.9)	19 (13.4)	3.67	.82	7
Improvisation and experimentation	1.4 (2)	4.9 (7)	30.3 (43)	47.2 (67)	16.2 (23)	3.72	.85	6
Appreciation of various genres of music	-	2.8 (4)	19.7 (28)	53.5 (76)	23.9 (34)	3.72	.85	6
Evaluate music works	-	2.1 (3)	19 (27)	52.1 (74)	26.8 (38)	3.99	.74	3
Cumulative Mean Score						3.97		

Note. 1= Do not agree at all; 5 = Stongly agreeVery. M = Mean value. SD = Standard Deviation and N = number of respondents. Ranks not in order

Series of *t*-test were performed to ascertain group differences of different

variables for teachers' subject matter competence in teaching the various components of

KBSM Music Programme. Tests of significance were two-tailed with an alpha value of

.01 or less.

Variable of Region: Peninsular and East Malaysia

Table 4.20 presents the independent-samples *t*-tests analysis for groups between

Peninsular and East Malaysia for the mean score on teachers' subject matter

competence. No significant difference (*t* [140] = -0.93, *p* > .01) occurred between

respondents from Peninsular Malaysia (means = 3.97, *SD* = .52) and East Malaysia

(means = 4.07, *SD* = .65) for scores on the measure of teachers' subject matter

competence.

Table 4.20

Means and t-test Analysis for Comparison between Variable of Region on Teachers' Subject Matter Competence

| | Region | | | | *t* | *p* < .01 |
| | P Malaysia | | East Malaysia | | | |
	N	M (*SD*)	N	M (*SD*)		
Teachers' subject matter competence	104	3.97 .52	38	4.07 .65	-.93	.35

Note: *p* = probability value significance at .01 or less. Two-tailed test.

Variable of School Location: Urban and Rural School

Table 4.21 shows the *t*-tests analysis for groups within the school location

variable. There is no significant difference occurred for subject matter competence of

teachers (t [140] $= 0.81, p > .01$) between respondents from urban schools (means =

4.03, *SD*= .54) and rural schools (means = 3.95, *SD* = .56).

Table 4.21

Means and t-test Analysis for Comparison between Variable of School Location on Teachers'
Subject Competence

	School Location				t	$p < .01$
	Urban		Rural			
	N	M (*SD*)	N	M (*SD*)		
Teachers' subject matter Competence	80	4.03 .54	62	3.95 .56	.81	.42

Note: *p* = probability value significance at .01 or less. Two-tailed test.

Variable of Experience in Teaching: 1-10 Years and 11-20 Years and Above

Table 4.22 presents the independent-sample *t*-test analysis to examine differences

between groups with 1-10 years teaching experience and 11-20 years and above

teaching experience. As indicated from the table, no significant difference (t [140] $= -$

1.8, $p > .01$) is found between 1-10 years experience (means = 3.91, *SD* = 0.56) and 11-

20 years and above (means = 4.08, *SD* = .53) for scores on the measure of teachers'

subject matter competence.

Table 4.22

Means and t-test Analysis for Comparison between Variable of Teaching Experience on
Teachers' Subject Matter Competence

	Teaching Experience					
	1-10 years		11-20 years and above			
	N	M (*SD*)	N	M (*SD*)	t	$p < .01$
Teachers' subject matter competence	72	3.91 4.08	70	4.08 .53	-1.8	.74

Note: *p* = probability value significance at .01 or less. Two-tailed test.

4.2.3 Relevance of KBSM Lower Secondary Music Programme Content

Syllabus is the main content or subject matter of the curriculum (Lunenberg, 2011). The syllabus serves many important purposes. It is a roadmap for the teachers in setting a clear expectation of the knowledge, skills and attitude to be imparted to the students. It also serves as a planning tool as well as a contract between teacher and students (Slattery & Carlson, 2005). A carefully planned, comprehensive and strong syllabus, is one of the most required and important documents for the teachers. It will positively impact the teaching and learning process as indicated by Slattery and Carlson (2005). Considering syllabus as an important factor of input in an educational programme, it is vital to examine its relevance and suitability.

Table 4.23 presents the data pertaining to the relevance of the curriculum content of KBSM Lower Secondary Music. The cumulated mean score of 3.65 indicated teachers perceived the syllabus is moderately relevant in fulfilling the aims and objectives of the programme. From Table 4.23, teachers rated the content of musical concepts being the most relevant (3.89), followed by traditional music ensemble (3.83), instrumental playing skills (3.78), music performing skills (3.78), conventional ways of writing musical notation (3.77), singing skills (3.68), to appreciate various genres of music (3.63), to evaluate music was ranked 7 with weighted mean score of 3.52. The component that ranked the last two being composition (3.36), and improvisation and experimentation (3.35).

Table 4.23

Distribution of Teachers' Perceptions on Relevance of KBSM Music Content to the Achievement of Aims and Objectives of KBSM

Item Statements (N= 142)	Relevance of Syllabus Content % (N)					M	SD
	1	2	3	4	5		
Musical concepts	-	4.9 (7)	20.4 (29)	54.9 (78)	19.7 (28)	3.89	.77
Conventional ways of writing musical notation	0.7 (1)	4.2 (6)	30.3 (43)	47.2 (67)	17.6 (25)	3.77	.81
Singing skills	2.1 (3)	4.9 (7)	32.4 (46)	63 (44.4)	16.2 (23)	3.68	.88
Instrumental playing skills	-	4.9 (7)	29.6 (42)	47.9 (68)	17.6 (25)	3.78	.79
Traditional music ensemble	-	5.6 (8)	26.1(37)	47.9 (68)	20.4 (29)	3.83	.82
Music performing skills	-	8.5 (12)	23.9 (34)	48.6 (69)	19.0 (27)	3.78	.85
Composition	4.2 (6)	10.6 (15)	38.7 (55)	38 (54)	8.5 (12)	3.36	.93
Improvisation and experimentation	4.2 (6)	12 (17)	36.6 (52)	38 (54)	8.5 (12)	3.35	.95
To appreciate various genres of music	0.7 (1)	6.3 (9)	35.9 (51)	43.7 (62)	13.4 (19)	3.63	.82
To evaluate music	2.1 (3)	8.5 (12)	36.6 (52)	40.1 (57)	12.7 (18)	3.52	.90
Cumulative Mean Score						3.65	

Note. 1= Do not agree at all; 5 = Strongly agree. M = Mean value. *SD* = Standard Deviation and N = number of respondents.

In order to assess if the mean scores of the different groups of respondents between variable of region (Peninsular and East Malaysia), variable of school location (urban and rural schools), and variable of teaching experience (respondents of 1-10 years and 11-20 years and above experience) are significantly different on the relevance of KBSM Music syllabus, independent samples *t*-tests were performed. Tests of significance were two-tailed with alpha value of .01 or less.

Variable of Region: Peninsular and East Malaysia

Table 4.24 presents the independent-samples *t*-tests analysis for groups between Peninsular and East Malaysia for the mean score on teachers' perceptions toward the relevance of syllabus of the KBSM Lower Secondary Music Programme. No significant difference (t [140] = -0.849, $p > .01$) occurred between respondents from Peninsular Malaysia (means = 3.62, SD = .55) and East Malaysia (means = 3.73, SD = .87) for scores on the measure of relevance of syllabus.

Table 4.24

Means and t-test Analysis for Comparison between Variable of Region on Relevance of Syllabus

	Region					
	Peninsular Malaysia		East Malaysia		t	$p < .01$
	N	M (*SD*)	N	M (*SD*)		
Relevance of syllabus	104	3.62 .55	38	3.73 .87	-.85	.40

Note: *p* = probability value significance at .01 or less. Two-tailed test.

Variable of School Location: Urban and Rural Schools

Table 4.25 presents the independent-samples *t*-tests analysis for groups between respondents from urban and rural schools for the mean score on teachers' perceptions toward the relevance of syllabus of the KBSM Lower Secondary Music Programme. No significant difference (t [140] = -0.56, $p > .01$) is found between respondents from urban schools (means = 3.63, SD = .62) and East Malaysia (means = 3.70, SD = .60) for scores on the measure of relevance of syllabus.

Table 4.25

Means and t-test Analysis for Comparison between Variable of School Location on Relevance of Syllabus

| | School Location | | | | t | p < .01 |
| | Urban | | Rural | | | |
	N	M (SD)	N	M (SD)		
Relevance of syllabus	80	3.63 .62	62	3.70 .69	-.56	.55

Note: *p* = probability value significance at .01 or less. Two-tailed test.

Variable of Experience of Teaching: 1-10 Years and 11-20 Years and Above

Table 4.26 presents the independent-sample *t*-test analysis to compare mean scores for relevance of syllabus between groups with 1 to10 years teaching experience and 11to 20 years and above teaching experience. As indicated from the table, no significant difference (t $[140]$ = 0.10, *p* > .01) is found between 1-10 years experience (means = 3.67, *SD* = .74) and 11-20 years and above (means = 3.65, *SD* = .54) for scores on the measure of relevance of syllabus.

Table 4.26

Means and t-test Analysis for Comparison between Variable of Teaching Experience on Relevance of Syllabus

| | Teaching Experience | | | | t | p < .01 |
| | 1-10 years | | 11-20 years and above | | | |
	N	M (SD)	N	M (SD)		
Teachers' subject competence	72	3.67 .74	70	3.65 .54	.10	.92

Note: *p* = probability value significance at .01 or less. Two-tailed test.

4.2.4 Quality of the Supporting Resources

Resources and materials used in the educational programme is an important factor in determining the quality of a programme. According to Chingos and Whitehurst (2012), the quality of the instructional materials has great impact on student learning. This section reveals the evaluation of the supporting resources and materials of the KBSM Music Programme by the respondents. Table 4.27 presents the description of how teachers perceived the quality of the resources and materials provided by the Ministry of Education for KBSM Music Programme.

Overall the materials provided by the Ministry of Education were found to be inadequate and unsuitable by the respondents with the low scores obtained on items pertaining to quality of supporting resources. Respondents expressed unfavorably towards most of the items: resource books, repertoire of songs, notes, recordings and computer software. The only item that was rated above 3 by the respondents is the elaboration of syllabus (3.7). The cumulative mean score of 2.83 for the quality of KBSM music curriculum materials indicates the supporting resources need attention from the respective authorities.

Table 4.27

Distribution of Teachers' Perceptions of Quality of Supporting Resources

Item Statements (N=142)	Quality of material % (N)					M	SD
	1	2	3	4	5		
Elaboration of syllabus	2 (1.4)	13 (9.2)	34 (23.9)	70 (49.3)	23 (16.2)	3.7	.81
Resource Books	20 (14.1)	36 (25.4)	54 (38)	32 (22.5)	-	2.69	.95
Repertoire of songs	13 (9.2)	30 (21.1)	65 (45.8)	31 (21.8)	3 (2.1)	2.69	.95
Notes	18 (12.7)	31 (21.8)	57 (40.1)	34 (23.9)	2 (1.4)	2.80	.99
Recordings	32 (22.5)	40 (28.2)	49 (34.5)	21 (14.8)	-	2.42	.99
Computer software	30 (21.1)	30 (21.1)	44 (31)	32 (22.5)	6 (4.2)	2.68	1.16
Cumulative Mean Score						2.83	

Note. 1= Not at all; 5 = Very. M = Mean value. *SD* = Standard Deviation and N = number of respondents. Ranks are not in order

In order to assess whether or not the mean scores of the different groups of respondents between Peninsular and East Malaysia variable, the school' location variable; and the experience of teaching variables are significantly different on the quality of curriculum materials of the KBSM Lower Secondary Music Programme, series of *t*-tests were carried out to determine the differences.

Variable of Region: Peninsular and East Malaysia

Table 4.28 presents the independent-samples *t*-tests analysis for groups between Peninsular and East Malaysia for the mean score on teachers' perceptions toward the quality of the curriculum materials of KBSM Lower Secondary Music. No significant difference ($t\ [140] = 0.59, p > .01$) occurred between respondents from Peninsular

Malaysia (means = 2.88, *SD* = .76) and East Malaysia (means = 2.79, *SD* = .79) for

scores on the measure of quality of curriculum materials.

Table 4.28

Means and t-test Analysis for Comparison between Variable of Region on Quality of Supporting Resources

	Region					
	P Malaysia		East Malaysia			
	N	M (*SD*)	N	M (*SD*)	*t*	*p* < .01
Quality of supporting resources	104	2.88 .76	38	2.79 .79	.59	.56

Note: *p* = probability value significance at .01 or less. Two-tailed test.

Variable of School Location: Urban and Rural School

Table 4.29 presents the independent-samples *t*-tests analysis for groups between

respondents from urban and rural schools for the mean score on teachers' perceptions

toward the quality of curriculum materials of the KBSM Lower Secondary Music. No

significant difference (*t* [140] = -0.12, *p* > .01) occurred between respondents from

urban schools (means = 2.85, *SD*= .73) and East Malaysia (means = 2.870, *SD* = .82)

for scores on the measure of quality of curriculum materials.

Table 4.29

Means and t-test Analysis for Comparison between Variable of School Location on Quality of Supporting Resources

	School Location					
	Urban		Rural			
	N	M (*SD*)	N	M (*SD*)	*t*	*p* < .01
Quality of supporting resources	80	2.85 .73	62	2.87 .82	-.12	.91

Note: *p* = probability value significance at .01 or less. Two-tailed test.

Variable of Teaching Experience: 1-10 Years and 11-20 Years and Above

Table 4.30 presents the independent-sample t-test analysis to compare mean scores for quality of materials between groups with 1-10 years teaching experience and 11-20 years and above teaching experience. As indicated from the table, no significant difference (t $[140]$ = -1.32, *p* > .01) is found between 1-10 years experience (means = 2.77, *SD* = .77) and 11-20 years and above (means = 2.94, *SD* = .77) for scores on the measure of relevance of the syllabus.

Table 4.30

Means and t-test Analysis for Comparison between Variable of Teaching Experiene on Quality of Supporting Resources

	Teaching Experience					
	1-10 years		11-20 years and above			
	N	M (*SD*)	N	M (*SD*)	*t*	*p* < .01
Quality of supporting resources	72	2.77 .77	70	2.94 .77	-1.32	.19

Note: *p* = probability value significance at .01 or less. Two-tailed test.

4.2.5 Summary for Input Evaluation of KBSM Lower Secondary Music

From the survey results, overall analysis revealed that the teachers are confident and have the preparedness in teaching the KBSM music.

Ratings of preparedness by the teachers revealed that the KBSM music teachers indicated confidence and they are well-prepared in teaching the various components of KBSM Lower Secondary Music programme. However, findings also revealed that teachers feel less confident in teaching certain components specifically on areas pertaining to composition, music appreciation and also improvisation and experimentation. This is similar to the review by Jeanneret and Cantwell (2002) that many music educators lack confidence in teaching composition. The need for the KBSM music teachers to better equip themselves in these areas is important for competence and effective teaching of the full range of KBSM Music curriculum. Teachers also indicated they have the trust of their ability to handle the instrumental classes and also the traditional ensemble classes which confirmed teachers' confidence in teaching the subject.

The consistency of responses to the use of a wide range of strategies and techniques and knowledge of learning theories and ability to integrate values into the teaching and learning process as stipulated in the curriculum suggest that teachers are prepared and have the ability to conduct the music curriculum.

In terms of the confidence to cover the syllabus, teachers indicated negatively. The analysis of this question should be viewed in conjunction with the indication of the scope of the KBSM music curriculum being too broad in the context evaluations, which

reflect that teachers having difficulty in covering the syllabus and better planning and management of time is needed and perhaps a review of the syllabus is necessary.

The series of independent- samples *t*-test performed to test differences on the teachers' preparedness and teachers' knowledge between variables of Peninsular and East Malaysia, the school-location; and the teaching experience, shows no significant differences occurred in perceptions on teachers' preparedness.

For research questions 4: Are the resources suitable for the achievement of the KBSM objectives? Overall data analysis indicated that the respondents perceived the KBSM syllabus content is only moderately relevant to the achievement of the KBSM music objectives. A review of the features in terms of its scope, the content, and the comprehensiveness is necessary. Findings reviewed the aspects of composition, improvisation and experimentation; and music evaluation were the three areas that have been rated the lowest among all the other aspects of the syllabus indicating they agree less with these aspects in the syllabus. This result is similar and coherent to the findings of teachers' preparedness where respondents indicated they are less prepared in teaching these 3 aspects of the syllabus.

The evaluation of the quality of the supporting curriculum resources, namely the elaboration of the syllabus, the resource books, the repertoire of songs, course notes, music recordings, computer software were all lowly rated by the respondents on its adequacy and quality. The quality and accessibility of the supporting curriculum resources have considerable effects on the success and achievement of the programme's aims and goals. The indication of the respondents suggests that the review is required to improve the quality and supplication of the supporting resources of curriculum.

4.3   Introduction: Process Evaluation of the KBSM Lower Secondary Music Programme

The purpose of process evaluation is to identify and examine the extent as to whether or not the programme is operating or proceeding as intended, and what barriers have been encountered. It monitors the project implementation process and determines what has taken place and what changes are required. The indicators obtained from the process evaluation can be used as an early feedback to identify needed interventions to obtain the intended outcome of the programm.

Process evaluation in CIPP Model is aimed at enhancing the programme by understanding it more thoroughly. It is also known as implementation evaluation (Stufflebeam, 2003). As stated by Stufflebeam (1985), the main purpose of process evaluation is to obtain information to enable practitioners to investigate how the programme is delivered, the extent to which the programme participants are able to carry out their roles, and to provide an extensive description of the actual programme activities. Feedback can be used to aid practitioners to operate the programme according to its plan and to improve the programme design. It focuses on how a specific programme operates and is designed to answer the questions pertaining to what was actually done. Process evaluation becomes essential when an education programme is underway.

Two major programme processes were assessed in this study – the strategies used in teaching and learning process, and the modes and methods teachers employed in assessment. Specifically, findings of this study of process evaluation were directed at answering the research questions 5 and 6:

Process Evaluation

5.   What are the teaching strategies employed by the teachers? To what extent are

these strategies effective in the teaching and learning process of KBSM music?

6.   What are the assessment practices employed by the KBSM teachers in terms of:

i)   administration of pre-assessment procedure

ii) methods in feedback and reporting

iii) methods used in the classroom assessment

The two components examined in research questions 5 and 6 for process

evaluation were described with percentages, means and standard deviations in a set of

statements. Data were described more clearly in a set of tables from Table 4.31 to Table

4.69 below. The higher the mean value, indicating the more positively respondents

expressed their agreement toward the statement and the lower the mean value, the more

negatively respondents indicate their perceptions towards the statement. While

examining Research Question 5 and 6, testing of group differences between variables of

region: respondents from Peninsular and East Malaysia; school location: urban and rural

schools; and different teaching experience: teachers of 1-10 years experience and 11-20

years and above experience were sought through series of t-tests.

4.3.1 Teaching Strategies Used in KBSM Music

Oxford Dictionary (1997) defines strategy as planning, conscious manipulation and movement toward a goal. Teaching approaches and strategies are methods that are used to aid the delivery of instruction to help students learn. The ultimate goal for teaching is to inspire and help students to enjoy learning. How teachers teach is an important factor in determining the success of an educational programme. Therefore, the use of teaching approaches or strategies is important to help support the purpose of providing a meaningful and effective learning process to the students.

The curriculum in the KBSM Lower Secondary Music Programme emphasises on the understanding of music concepts and development of music skills. Employment of different approaches and strategies will assist students to learn in different ways and create a stimulating learning environment that enhances the effectiveness of music learning. The curriculum specifications of KBSM Lower Secondary Music listed nine strategies for teachers to effectively organise the instructional process in order to achieve the learning outcomes which is to enable students to acquire musical knowledge, master basic music skills and develop musical attitudes and noble values to the optimum level. Although the syllabus of Lower Secondary KBSM Music was planned and constructed by the Curriculum Development Division, teachers have the autonomy to decide on the teaching approaches or strategies to deliver the curriculum. The KBSM music syllabus listed 9 strategies for music instruction, but teachers are free to employ other strategies which they found worthy and relevant to the instruction of KBSM music.

In order to investigate the teaching strategies used by the KBSM music teachers in the classroom, respondents were asked to indicate the frequency of employment of strategies used in the music classroom with a five-point Likert like scale ranging from 1 being "Do not agree at all" to 5 as "Strongly agree" depending on the respondents' personal perception of each item. Table 4.31 to 4.47 present the item statements with mean responses for the strategies employed and its effectiveness by the KBSM Music teachers. Percentages, means and standard deviation for each item are presented in the tables and the higher the mean value, the more positively inclined the respondents are towards the statement and likewise, the lower the mean value, the more negatively inclined the respondents express towards their choices. The responses of the teachers concerning the teaching strategies used were sought through the nine items as summarised in Table 4.31.

4.3.1.1 Employment of Strategies Listed in the Syllabus

It is evident from Table 4.31, the respondents expressed that Mastery Learning with the mean rating of 3.74 being the most frequently employed strategy among the nine strategies suggested in the syllabus. Contextual Learning ranked second with the mean value of 3.60. This is followed by Mastering Study Skills (3.51), Critical and Creative Thinking Skills (3.50) and Constructivism in Teaching and Learning (3.47). Among the nine, Information, Communication and Technology (ICT), and Future Learning were rated as the bottom two by the respondents.

Table 4.31

Teachers' Rating of the Employment of Strategies Listed In the Syllabus of KBSM Music

Item Statements (N = 142)	Strategies used % (N)					M	SD	Rank
	1	2	3	4	5			
Critical and creative thinking skills	1.4(2)	5.6(8)	41.5(59)	44.4(63)	7.0 (10)	3.50	.77	4
Multiple Intelligences Theory	0.7(1)	4.9(7)	45.1(64)	45.8(65)	3.5 (5)	3.46	.68	6
Mastery Learning	0.7(1)	5.6 (8)	28.2(40)	49.3(70)	16.2(23)	3.74	.82	1
Mastering Study Skills	0.7(1)	7.7(11)	35.9(51)	50.7(72)	4.9 (7)	3.51	.74	3
Future Learning	0.7(1)	19(27)	49.3(70)	28.9(41)	2.1(3)	3.13	.76	9
Contextual Learning	0.7(1)	4.9(7)	40.1(57)	42.3(60)	12 (17)	3.60	.79	2
Self Assess Learning	0.7(1)	12.7(18)	43.7(62)	35.2(50)	7.7(11)	3.37	.83	7
Constructivism in Teaching and Learning	0.7(1)	5.6(8)	35.9(51)	50.7(72)	7.0 (10)	3.47	.74	5
Information, Communication and Technology	2.8(4)	19.7(28)	30.3(43)	38.0(54)	9.2 (13)	3.31	.98	8

Note. 1= Do not agree at all; 5 = Strongly agree. M = Mean value. *SD* = Standard Deviation and N = number of respondents. Ranks are not in order

Independent-samples *t*-tests were used to examine whether there are any significant differences on strategies used which is listed in the syllabus between respondents from different independent variables: Variable of region (respondents from Peninsular Malaysia and East Malaysia), school location (respondents from urban and rural schools), and teaching experience (respondents with 1-10 years, and 11-20 years and above experience). Tests of significance were two-tailed with an alpha value of.01 or less.

Variable of Region: Peninsular and East Malaysia

Table 4.32 shows the comparison between Peninsular and East Malaysia for employment of strategies listed in the syllabus in KBSM Music. The independent-samples *t*-tests show significant difference in the employment of strategies toward the Mastery Learning and Information, Communication and Technology (ICT). For Mastery Learning, respondents from Peninsular Malaysia (mean = 3.80, *SD* = .76) scored significantly higher (t [140] = 3.19, *p* = .00) than respondents from East Malaysia (mean = 3.39, *SD* = .89) for scores on the measure of strategies used.

Similarly, for Information, Communication and Technology (ICT), respondents from Peninsular Malaysia (mean = 3.45, *SD* = .91) scored significantly higher (t[140] = 2.92, *p* = .00) than respondents from East Malaysia (mean = 3.92, *SD* = 1.08) for scores on the measure of strategies used. There were no significant differences in the other strategies.

Table 4.32

Means and t-test Analysis for Comparison between Variable of Region on Employment of Strategies Listed in the Syllabus of KBSM Music

	Region					
	Peninsular Malaysia		East Malaysia			
	N	M (SD)	N	M (SD)	*t*	*P* < .01*
Critical and creative thinking skills	104	3.54 0.71	38	3.37 0.91	1.23	.22
Multiple Intelligences Theory	104	3.51 0.65	38	3.34 0.75	1.30	.20
Mastery Learning	104	3.8 0.76	38	3.39 0.89	3.19	.00*
Mastering Study Skills	104	3.50 0.74	38	3.55 0.76	-.37	.71
Future Learning	104	3.20 0.74	38	2.92 0.78	1.97	.05
Contextual Learning	104	3.65 0.81	38	3.44 0.72	1.38	.17
Self Assess Learning	104	3.36 0.82	38	3.39 0.85	-.25	.81
Constructivism in Teaching and Learning	104	3.03 0.85	38	2.84 1.15	.96	.13
Information, Communication and Technology (ICT)	104	3.45 0.91	38	2.92 1.08	2.92	.00*

Note: *p* = probability value significance at .01 or less. Two-tailed test.

Variable of School Location: Urban and Rural Schools

Independent-samples *t*-tests analysis to examine the difference between respondents from urban and rural schools for their mean scores on the strategies used in classroom instruction shows significant difference in employment of strategies toward Critical and Creative Thinking Skills, and Information, Communication and Technology (ICT) as shown in Table 4.33.

For Critical and Creative Thinking Skills, respondents from urban schools (mean = 3.65, *SD* = .68) scored significantly higher (t [140] = 2.7 *p* = .00) than respondents from rural schools (mean = 3.31, *SD* =.84) for scores on the measure of Critical and creative thinking skills. Similarly, for Information, Communication and Technology (ICT), respondents from urban schools (mean = 3.51, *SD* =.94) scored significantly higher (t [140] = 2.86, *p* = .00) as compared to respondents from rural school (mean = 3.05, *SD* = .98). There were no significant differences between the other strategies.

Table 4.33

Means and t-test Analysis for Comparison between Variable of School Location on Employment of Strategies Listed in the Syllabus of KBSM Music

| | School Location | | | | | |
| | Urban | | Rural | | | |
	N	M (*SD*)	N	M (*SD*)	*t*	*P* < .01*
Critical and creative thinking skills	80	3.65 0.68	62	3.31 0.84	2.7	.00*
Multiple Intelligences Theory	80	3.55 0.67	62	3.35 0.68	1.71	.09
Mastery Learning	80	3.78 0.78	62	3.70 0.88	0.47	.64
Mastering Study Skills	80	3.51 0.75	62	3.52 0.74	-0.29	.98
Future Learning	80	3.25 0.77	62	2.97 0.72	2.22	.02
Contextual Learning	80	3.73 0.75	62	3.43 0.82	2.19	.03
Self Assess Learning	80	3.44 0.84	62	3.27 0.81	1.17	.25
Constructivism in Teaching and Learning	80	3.59 0.76	62	3.56 0.72	0.18	.86
Information, Communication and Technology (ICT)	80	3.51 0.94	62	3.05 0.98	2.86	.00*

Note: *p* = probability value significance at .01 or less. Two-tailed test.

Variable of Experience of Teaching: 1-10 Years and 11-20 Years and Above

From Table 4.34, independent-samples *t*-tests analysis to examine the difference between respondents with 1 to 10 years teaching experience and 11-20 years and above experience for their mean scores on strategies used in classroom instructions shows significant difference between the three strategies: Critical and creative thinking skills, Future Learning; and Information, Communication and Technology (ICT).

For Critical and Creative Thinking Skills, respondents with 11-20 years and above teaching experience (mean = 3.70, SD = 0.71) scored significantly higher (t [140] = -3.15, p = .00) than respondents from teachers with 1 to 10 years experience (mean = 3.31, SD = .78) for scores on the measure of Critical and Creative Thinking Skills.

As for Future Learning, respondents with 11-20 years and above teaching experience (mean = 3.33, SD = 0.70) scored significantly higher (t [140] = -3.21, p = .00) than respondents from teachers with 1 to 10 years experience (mean = 2.93, SD = .78). Similarly, for Information, Communication and Technology (ICT), respondents with 11-20 years and above teaching experience (mean = 3.51, SD = .91) scored significantly higher (t [140] = -2.49, p = .01) than respondents from teachers with 1 to 10 years experience (mean = 3.11, SD =1.01). No significant differences were found between the experience variable and other strategies used.

Table 4.34

Means and t-test Analysis for Comparison between Variable of Teaching Experience on Employment of Strategies Listed in the Syllabus of KBSM Music

| | Teaching Experience | | | | | |
| | 1-10 years | | 11-20 years and above | | | |
	N	M (SD)	N	M (SD)	t	P < .01*
Critical and creative thinking skills	72	3.31 0.78	70	3.70 0.71	-3.15	.00*
Multiple Intelligences Theory	72	3.38 0.76	70	3.56 0.58	-1.60	.11
Mastery Learning	72	3.60 0.90	70	3.90 0.71	-2.24	.02
Mastering Study Skills	72	3.51 0.69	70	3.51 0.79	-0.00	1.00
Future Learning	72	2.93 0.78	70	3.33 0.70	-3.21	.00*
Contextual Learning	72	3.63 0.81	70	3.57 0.77	0.40	.69
Self Assess Learning	72	3.49 0.84	70	3.24 0.81	1.76	.08
Constructivism in Teaching and Learning	72	3.51 0.79	70	3.64 0.68	-1.04	.30
Information, Communication and Technology	72	3.11 1.01	70	3.51 0.91	-2.49	.01*

Note: p = probability value significance at .01 or less. Two-tailed test.

4.3.1.2 Employment of Other Strategies Not Listed in the Syllabus

Besides the strategies listed in the syllabus, KBSM music teachers were found to be adequately equipped with many other strategies in their teaching and learning process of KBSM music. From Table 4.35, the teachers have clearly indicated that they used many other strategies when conducting KBSM music with the mean ranging from 4.1 to 2.82, and the most favoured strategies other than those listed in the syllabus were Demonstration (4.1), Problem Solving (4.06), Discussion (4.01) and Peer Learning (3.86). It is interesting to note that the teachers rated higher frequency of employment of the other strategies which are not listed in the curriculum specifications in their classroom music instruction as compared to the list of strategies listed in the specifications.

Other than using teaching strategies in the music classroom, some teachers also apply various music approaches in their classroom instructions. Kodaly and Orff with mean ratings of 3.01 and 2.93 respectively, were shown to be slightly more frequently employed as compared to Dalcroze (2.82) and Suzuki (2.78).

Table 4.35

Teachers' Rating on Employment of Other Strategies Not Listed in the Syllabus of KBSM Music

Item Statements (N= 142)	Strategies % (N)					M	SD	Rank
	1	2	3	4	5			
Demonstration	0.7(1)	1.4(2)	15.5(22)	51.4(73)	31(44)	4.10	.76	1
Problem Solving	-	1.4(2)	17.6(25)	54.9(78)	26.1(37)	4.06	.70	2
Peer Learning	-	1.4(2)	17.6(25)	54.9(78)	26.1(37)	3.86	.70	4
Discussion	-	0.7(1)	21.8(31)	52.8(75)	24.6(35)	4.01	.70	3
Project	3.5(5)	12.7(12)	33.8(48)	39.4(56)	10.6(15)	3.40	.96	6
Discovery	2.8(4)	12 (17)	42.3(60)	36.6(52)	6.3(9)	3.32	.87	7
Small Group	2.1(3)	4.9 (7)	26.8(38)	52.8(75)	13.4(19)	3.70	.84	5
Expository	6.3(9)	21.8(31)	47.9(68)	22.5(32)	1.4(2)	2.91	.87	12
Presentation	4.2(6)	18.3(26)	36.6(52)	34.5(49)	6.3(9)	3.20	.96	8
Performance	0.7(1)	4.2(6)	26.8(38)	45.1(64)	23.2(33)	3.86	.87	4
Computer Assisted Instruction	14.1(20)	16.2(23)	32.4(46)	32.4(46)	4.9(7)	2.98	1.12	10
Kodaly	7.7(11)	20.4(29)	38(54)	30.3(43)	3.5(5)	3.01	.98	9
Orff	8.5(12)	19(27)	45.8(65)	24.6(35)	2.1(3)	2.93	.93	11
Dalcroze	10(7)	23.8(34)	48.6(69)	20.4(29)	-	2.82	0.84	13
Suzuki	9.2(13)	22.5(32)	50(71)	18.3(26)	-	2.78	0.85	14
Cumulated Mean Score						3.40		

Note. 1= Do not agree at all; 5 = Strongly agree. M = Mean value. *SD* = Standard Deviation and N = number of respondents. Ranks are not in order

Independent-samples *t*-test were used to investigate whether there are any significant differences in the employment of other strategies not listed in the syllabus between respondents from different independent variables: Variable of region (respondents from Peninsular Malaysia and East Malaysia), Variable of school location (urban and rural schools), and Variable of teaching experience (respondents with 1-10 years, and 11-20 years and above experience). Tests of significance were two-tailed with alpha value of .01 or less.

Variable of Region: Peninsular and East Malaysia

Table 4.36 shows there were no significant differences in the employment of other strategies used in the classroom found in independent-samples *t*-tests analysis to examine differences between respondents from Peninsular Malaysia and East Malaysia for their mean scores.

Table 4.36

Means and t-test Analysis for Comparison between Variable of Region on Employment of Other Strategies

	Region				t	P < .01*
	Peninsular Malaysia		East Malaysia			
	N	M (*SD*)	N	M (*SD*)		
Demonstration	104	4.00 0.68	38	4.13 0.96	-0.25	.81
Problem Solving	104	4.08 0.63	38	4.00 0.87	0.5	.62
Peer Learning	104	3.86 0.69	38	3.87 0.88	-0.08	.94
Discussion	104	4.00 0.70	38	4.05 0.73	-0.39	.70
Project	104	3.49 0.88	38	3.18 1.14	1.69	.93
Discovery	104	3.39 0.82	38	3.11 0.98	1.77	.08
Small Group	104	3.74 0.80	38	3.61 0.95	0.24	.40
Expository	104	2.94 0.82	38	2.82 0.98	0.71	.48
Presentation	104	3.28 0.89	38	3.00 1.12	1.55	.13
Performance	104	3.90 0.77	38	3.74 1.03	0.91	.37
Computer-Assisted Instruction	104	3.00 1.10	38	2.66 1.02	1.68	.04
Kodaly	104	3.05 0.98	38	2.92 1.00	0.68	.50
Orff	104	3.00 0.92	38	2.74 0.92	1.50	.14
Dalcroze	104	2.85 0.81	38	2.76 0.91	0.52	.60
Suzuki	104	2.85 0.86	38	2.58 0.83	1.66	.10

Note: p = probability value significance at .01 or less. Two-tailed test.

Variable of School Location: Urban and Rural School

Table 4.37 shows the comparisons between urban and rural schools for employment of other strategies in the teaching and learning process of KBSM Music. The independent-sample *t*-tests analysis shows significant differences in employment of strategies toward Computer-Assisted Instruction (CAI). Respondents from urban schools (mean= 3.21, *SD* = 1.13) scored significantly higher (t [140] = 2.90, *p* = .00) than respondents from urban schools (mean = 2.67, *SD* =1.04) for scores on the measure of computer-assisted instruction. There were no significant differences in other strategies between respondents from urban or rural schools.

Table 4.37

Means and t-test Analysis for Comparison between Variable of School Location on Employment of Other Strategies

| | School Location | | | | | |
| | Urban | | Rural | | | |
	N	M (*SD*)	N	M (*SD*)	*t*	*P* < .01*
Demonstration	80	4.13 0.80	62	4.08 0.71	0.34	.73
Problem Solving	80	4.05 0.73	62	4.06 0.67	-0.12	.90
Peer Learning	80	3.91 0.73	62	3.79 0.75	0.98	.33
Discussion	80	4.04 0.72	62	3.98 0.69	0.45	.66
Project	80	3.43 0.92	62	3.39 1.01	0.23	.82
Discovery	80	3.31 0.85	62	3.32 0.90	0.07	.95
Small Group	80	3.68 0.88	62	3.74 0.79	-0.47	.64
Expository	80	2.94 0.88	62	2.87 0.86	0.45	.65
Presentation	80	3.20 0.99	62	3.21 0.93	-0.06	.95
Performance	80	3.84 0.83	62	3.89 0.87	-0.35	.73
Computer-Assisted Instruction	80	3.21 1.13	62	2.67 1.04	2.90	.00*
Kodaly	80	2.98 0.97	62	3.06 1.00	-0.54	.59
Orff	80	2.90 0.85	62	2.97 1.00	-0.43	.67
Dalcroze	80	2.76 0.86	62	2.90 0.80	-0.99	.32
Suzuki	80	2.68 0.87	62	2.88 0.83	-1.40	.17

Note: *p* = probability value significance at .01 or less. Two-tailed test.

Variable of Experience of Teaching: 1- 10 Years and 11 -20 Years and Above

Table 4.38 shows the comparisons between teachers with 1-10 years, and 11-20 years and above teaching experience for employment of other strategies in the teaching and learning process of KBSM Music. The independent-samples t-tests analysis shows significant difference in employment of strategies in three areas: Peer Learning, Discovery and Computer-Assisted Instruction (CAI).

Respondents with 11-20 years and above teaching experience (mean = 4.04, SD = .65) scored significantly higher (t [140] = -2.99, p = .00) than respondents from teachers with 1-10 years experience (mean = 3.68, SD = .78) for scores on the measure of Peer Learning.

As for Discovery, respondents with 11-20 years and above teaching experience (mean = 3.56, SD = .81) scored significantly higher (t [140] = -3.36, p = .00) than respondents from teachers with 1 to 10 years experience (mean = 3.08, SD = .87).

Similarly for Computer-Assisted Instruction (CAI), respondents with 11-20 years and above teaching experience (mean = 3.24, SD = 1.07) scored significantly higher (t [140] = -2.59, p = .00) than respondents from teachers with 1-10 years experience (mean = 2.76, SD = 1.12). No significant difference is found in the use of the other strategies amongst respondents from the experience variable.

Table 4.38

Means and t- test Analysis for Comparison between Variable of Teaching Experience on Employment of Other Strategies

	Teaching Experience					
	1-10 years		11-20 years above			
	N	M (*SD*)	N	M (*SD*)	*t*	*P* < .01*
Demonstration	72	4.11 0.80	70	4.10 0.73	0.09	.93
Problem Solving	72	4.07 0.70	70	4.04 0.71	0.23	.82
Peer Learning	72	3.68 0.78	70	4.04 0.65	-2.99	.00 *
Discussion	72	4.04 0.70	70	3.99 0.71	0.47	.63
Project	72	3.25 1.00	70	3.57 0.89	-2.01	.04
Discovery	72	3.08 0.87	70	3.56 0.81	-3.36	.00*
Small Group	72	3.74 0.82	70	3.67 0.86	0.46	.65
Expository	72	2.90 0.89	70	2.91 0.85	-0.08	.94
Presentation	72	3.18 1.01	70	3.23 0.90	-0.30	.77
Performance	72	3.83 0.87	70	3.86 0.83	-0.37	.71
Computer Assisted Instruction	72	2.76 1.12	70	3.24 1.07	-2.84	.00*
Kodaly	72	2.97 0.96	70	3.06 1.00	-0.51	.61
Orff	72	2.88 0.96	70	2.99 0.89	-0.71	.48
Dalcroze	72	.86 0.84	70	2.79 0.83	0.54	.59
Suzuki	72	2.72 0.84	70	2.83 0.87	-0.74	.46

Note: *p* = probability value significance at .01 or less. Two-tailed test.

4.3.2 Effectiveness of Teaching Strategies Listed in the Syllabus

In order to get a more comprehensive picture of the strategies used in KBSM music programme, the respondents were also asked to rate the effectiveness of the strategies employed. Overall, Table 4.39 indicated that all the nine strategies listed in the curriculum specifications were given ratings above 3, more specifically from 3.11 to 3.81 which shows teachers perceived the strategies listed in the curriculum specifications as at least moderately effective to be employed in the classroom instruction for KBSM music.

Distinctively from Table 4.39, Mastery Learning which was rated the most frequently employed strategy in music classroom instruction has also been rated the most effective (3.81) strategy among the nine listed in the Curriculum Specifications. This is consistent with the study of Kayhan and Caglar (2012) which concluded that Mastery learning in music instruction is more successful than the classical learning practice; and similarly the study of Davis and Sorrell (1995) signified that mastery learning is effective in the areas of achievement which involves basic skills. In Motamedi's study, Mastery learning: A Pedagogical Strategy in support of No Child Left Behind act (2006), concluded that Mastery Learning is an effective strategy to maximize students' effort in achieving proficiency in learning.

Contextual learning was rated second after Mastery learning by the respondents with a mean value of 3.73. Contextual learning which involves hands-on and active learning is a relevant strategy for music learning as it helps students to process and comprehend the abstract musical concepts by participation, interaction, application and hands-on learning which are the principles of Contextual learning theory.

The strategy of Constructivism in teaching and learning was rated third in effectiveness with a mean value of 3.65 by the respondents. This strategy emphasizes on the principle that students construct their own understanding and knowledge of music through experiences, and teachers help students to construct knowledge through learning activities. The result is consistent with the study of Rinaldo and Denig (2009) that this strategy is significant for its effectiveness in teaching and learning of music. The findings also indicated that using this strategy for music instruction not only benefited the students but the teachers also. The teachers who did not believe that they have a strong background when engaged in the learning also benefit as much. The teachers rated the least effective strategy employed towards Future learning with a mean value of 3.11.

Table 4.39

Teachers' Rating of Effectiveness of Strategies Listed in the Syllabus

Item Statements (N=142)	Effectiveness % (N)					M	SD	Rank
	1	2	3	4	5			
Critical and creative thinking skills	1.4 (2)	4.9 (7)	40.1(57)	44.4(63)	9.2(13)	3.55	.79	4
Multiple Intelligences Theory	0.7 (1)	3.5 (5)	45.1(64)	47.2 67)	3.5 (5)	3.49	.66	6
Mastery Learning	0.7(1)	6.3 (9)	23.9(34)	49.3(70)	19.7(28)	3.81	.85	1
Mastering Study Skills	0.7 (1)	7.7(11)	37.3(53)	48.6(69)	5.6 (8)	3.51	.75	5
Future Learning	0.7 (1)	19.7(28)	48.6(69)	28.98(41)	2.1 (3)	3.11	.77	9
Contextual Learning	0.7 (1)	3.5 (5)	34.5(49)	45.1 (64)	16.2(23)	3.73	.80	2
Self Assess Learning	0.7(1)	12.7(18)	42.7(62)	35.2 (50)	7.7 (11)	3.37	.83	8
Constructivism	0.7 (1)	4.9 (7)	32.4(46)	52.8 (75)	9.2 (13)	3.65	.75	3
Information, Communication and Technology	2.1 (3)	17.6(25)	19.6(42)	40.1 (57)	10.6(15)	3.39	.97	7

Note. 1= Do not agree at all; 5 = Strongly agree. M = Mean value. *SD* = Standard Deviation and N = number of respondents. Ranks are not in order

Independent-samples *t*-test were used to examine whether there is any significant difference in the employment of other strategies not listed in the syllabus between respondents from different independent variables: Variable of the region (the respondents from Peninsular Malaysia and East Malaysia), school location (respondents from urban and rural schools), and teaching experience (respondents with 1-10 years, and 11-20 years and above experience). Tests of significance were two-tailed with alpha value of .01 or less.

Variable of Region: Peninsular and East Malaysia

Table 4.40 shows the comparisons between respondents from Peninsular and East Malaysia for their perception of the effectiveness of the strategies listed in the KBSM Music syllabus. Independent–sample *t*-test shows significant difference in Mastery Learning and Information, Communication and Technology (ICT).

Respondents from Peninsular Malaysia (mean = 3.94, *SD* = .81) scored significantly higher (t [140] = 0.69, *p* =.00) than respondents from East Malaysia (mean= 3.45, *SD* = .86) for scores on the measure of Mastery Learning.

Independent *t*-test analysis revealed that there is a significant difference in the perceived effectiveness of the employment of Information, communication and technology (ICT) strategy. The respondents from Peninsular Malaysia (mean = 3.56, *SD* = .88) scored significantly higher (t [140] = 3.46, p = .00) than the respondents from East Malaysia (mean = 2.95, *SD* = 1.06). There were no significant differences in the other strategies in the variable of region.

Table 4.40

Means and t- test Analysis for Comparison between Variable of Region on Effectiveness of Strategies Listed in the Syllabus of KBSM Music

	Region					
	Peninsular Malaysia		East Malaysia			
	N	M (*SD)*	N	M (*SD)*	*t*	*P < .01**
Critical and creative thinking skills	103	3.57 0.75	38	3.47 0.89	0.69	.49
Multiple Intelligences Theory	103	3.53 0.64	38	3.39 0.72	1.07	.29
Mastery Learning	103	3.94 0.81	38	3.45 0.86	3.17	.00*
Mastering Study Skills	103	3.49 0.75	38	3.55 0.76	-0.44	.66
Future Learning	103	3.16 0.75	38	3.00 0.81	1.13	.26
Contextual Learning	103	3.80 0.83	38	3.53 0.69	1.80	.07
Self Assess Learning	103	3.36 0.80	38	3.39 0.92	-0.25	.81
Constructivism	103	3.73 0.70	38	3.42 0.83	2.22	.03
Information, Communication and Technology	103	3.56 0.88	38	2.95 1.06	3.46	.00*

Note: *p* = probability value significance at .01 or less. Two-tailed test.

Variable of School Location: Urban and Rural School

Table 4.41 shows the comparisons between respondents from urban and rural schools for their perception of the effectiveness of the strategies listed in the KBSM Music syllabus. Independent-samples *t*-tests analysis shows significant difference between Critical and creative thinking skills, and Information, Communication and Technology (ICT).

Respondents from urban schools (mean = 3.69, *SD* = 0.7) scored significantly

higher (t [140] = 2.42, *p* = .01) than respondents from rural schools (mean = 3.37, *SD* =

.85) for scores on the measure of Critical and creative thinking skills. Similarly, for

Information, communication and technology, respondents from urban schools (mean =

3.61, *SD* = .89) scored significantly higher (t [140] = 3.15, *p* = .00) than respondents

from rural schools (mean = 3.11, *SD* = .99). There were no significant differences in the

effectiveness of other strategies listed in the syllabus between the variables of school

location.

Table 4.41

Means and t- test Analysis for Comparison between Variable of School Location on
Effectiveness of Strategies Listed in the Syllabus of KBSM Music

	School Location					
	Urban		Rural			
	N	M (*SD*)	N	M (*SD*)	*t*	P < .01*
Critical and Creative Thinking Skills	80	3.69 0.70	62	3.37 0.85	2.42	.01*
Multiple Intelligences Theory	80	3.56 0.67	62	3.40 0.64	1.43	.16
Mastery Learning	80	3.84 0.85	62	3.77 0.86	0.44	.66
Mastering Study Skills	80	3.49 0.75	62	3.53 0.76	-0.35	.73
Future Learning	80	3.21 0.79	62	3.00 0.72	1.65	.10
Contextual Learning	80	3.84 0.77	62	3.58 0.82	1.91	.06
Self Assess Learning	80	3.39 0.80	62	3.34 0.87	0.35	.73
Constructivism	80	3.69 0.76	62	3.60 0.73	0.72	.47
Information, Communication and Technology	80	3.61 0.89	62	3.11 0.99	3.15	.00*

Note: *p* = probability value significance at .01 or less. Two-tailed test.

Variable of Experience of Teaching: 1-10 Years and 11-20 Years and Above

Independent-samples *t*-tests analysis to examine differences between respondents with 1 to 10 years teaching experience, and 11to 20 years and above experience on their mean scores on perception of the effectiveness of the strategies listed in the syllabus shows significant difference in two strategies: Future Learning; and Information, Communication and Technology (ICT) as shown in Table 4.42.

For Future Learning, respondents with 11-20 years and above teaching experience (mean = 3.30, *SD* = .71) scored significantly higher (t [140] = -2.83, *p* = .00) than respondents from teachers with 1 to 10 years experience (mean = 2.94, *SD* = .79). As for Information, Communication and Technology, respondents with 11-20 years and above teaching experience (mean = 3.63, *SD*= .85) scored significantly higher (t [140] = -2.92, *p* = .00) than respondents from teachers with 1 to 10 years experience (mean = 3.17, *SD* = 1.02). No significant differences were found regarding the effectiveness of strategies between the experience variable listed in the syllabus.

Table 4.42

Means and t- test Analysis for Comparison between Variable of Teaching Experience for Effectiveness of Strategies Listed in the Syllabus of KBSM Music

| | Teaching Experience | | | | | |
| | 1-10 years | | 11-20 years and above | | | |
	N	M (*SD*)	N	M (*SD*)	*t*	*P* < .01*
Critical and creative thinking skills	72	3.40 0.80	70	3.70 0.75	-2.29	.02
Multiple Intelligences Theory	72	3.42 0.73	70	3.57 0.58	-1.40	.16
Mastery Learning	72	3.71 0.90	70	3.91 0.79	-1.45	.15
Mastering Study Skills	72	3.56 0.71	70	3.46 0.79	0.78	.44
Future Learning	72	2.94 0.79	70	3.30 0.71	-2.83	.00*
Contextual Learning	72	3.78 0.77	70	3.67 0.83	0.79	.43
Self Assess Learning	72	3.47 0.87	70	3.26 0.77	1.55	.12
Constructivism	72	3.54 0.80	70	3.76 0.67	-1.73	.09
Information, Communication and Technology	72	3.17 1.02	70	3.63 0.85	-2.92	.00*

Note: *p* = probability value significance at .01 or less. Two-tailed test.

4.3.3 Effectiveness of Other Strategies Not Listed In The Syllabus

Table 4.43 reflects the effectiveness of other strategies used by teachers which is not listed in the curriculum specifications. Respondents expressed that the most effective strategies in their classroom instructions are demonstration, problem solving, discussion and performance with the mean response values of 4.12, 4.06, 4.04 and 3.83 respectively. It is noted that the mean values of the 4 most effective strategies in this list of "other strategies" were rated higher than the previous list (Strategies listed in the

syllabus). The least effective strategy perceived which is indicated by the respondents is Computer-Assisted Instruction (CAI) and expository. This could be because many schools were not equipped with the CAI software for teachers to use it in classroom instruction to gauge its effectiveness, and not familiar with the expository strategy.

Table 4.43

Teachers' Rating of Effectiveness of Other Strategies Not Listed in KBSM Music

Item Statements (N= 142)	Effetiveness % (N)					M	SD	Rank
	1	2	3	4	5			
Demonstration	0.7(1)	1.4(2)	10.3(15)	54.9(78)	32.4(46)	4.12	0.72	1
Problem solving	-	1.4(2)	17.6(25)	54.9(78)	26.1(37)	4.06	0.70	2
Peer Learning	-	1.4(2)	34.9(49)	47.2(67)	16.9(24)	3.76	0.73	5
Discussion	-	0.7(1)	21.1(30)	51.4(73)	26.8(38)	4.04	0.71	3
Project	3.5(5)	10.6(15)	31.7(45)	43.7(62)	10.6(15)	3.47	0.94	7
Discovery	2.8(4)	9.9 (14)	44.4(63)	36.6(52)	6.3 (9)	3.34	0.85	8
Small Group	2.1(3)	4.2 (6)	24.6(35)	54.9(78)	14.1(20)	3.75	0.83	6
Expository	4.9(7)	19.0(27)	47.2(67)	26.8(38)	2.1 (3)	3.02	0.86	11
Presentation	4.2(6)	18.3(26)	36.6(52)	34.5(49)	6.3 (9)	3.20	0.96	9
Performance	0.7(1)	4.2 (6)	27.5(39)	46.5(66)	21.1(30)	3.83	0.83	4
Computer Assisted Instruction	12 (17)	16.2(23)	33.1(47)	31.0(44)	7.0 (10)	3.06	1.13	10

Note. 1= Do not agree at all; 5 = Strongly agree. M = Mean value. *SD* = Standard Deviation and N = number of respondents. Ranks are not in order

Besides using the teaching strategies listed, teachers were encouraged to employ music approaches like Kodaly, Orff, Dalcroze and Suzuki in the music classroom to introduce music concepts and curriculum content. However, judging from the data analysis from Table 4.44, the 4 music approaches listed were all given a rather low rating of effectiveness in the KBSM music instruction with mean values of 2.77 to 3.01; only Kodaly approach was rated above 3, whereas Orff, Dalcroze and Suzuki were rated 2.93, 2.82 and 2.77 respectively. This could be due to the fact that the respondents were unfamiliar with these approaches.

Table 4.44

Teachers' Rating of Music Approaches Used In KBSM Music

ItemStatements (N=142)	Music Approaches %(N)					M	*SD*	Rank
	1	2	3	4	5			
Kodaly	7.7 (11)	20.4 (29)	38 (54)	30.3 (43)	3.5 (5)	3.01	.98	1
Orff	8.5 (12)	19 (27)	45.8 (65)	24.6 (35)	2.1 (3)	2.93	.93	2
Dalcroze	7.0 (10)	23.9 (34)	48.6 (69)	20.4 (29)	-	2.82	0.83	3
Suzuki	9.2 (13)	22.5 (32)	50 (71)	18.3 (26)	-	2.77	0.73	4

Note. 1= Not at all; 5 = Very. M = Mean value. *SD* = Standard Deviation and N = number of respondents.

Independent-samples *t*-test were used to examine whether there is any significant difference in the employment of other strategies not listed in the syllabus between respondents from different independent variables: Variable of region (respondents from Peninsular Malaysia and East Malaysia), school location (urban and rural schools), and teaching experience (respondents with 1-10 years, and 11 – 20 years and above experience). Tests of significance were two-tailed with alpha value of .01 or less.

Variable of Region: Peninsular and East Malaysia

Independent-samples *t*-tests performed to compare differences between respondents from Peninsular Malaysia and East Malaysia for their mean scores on the perception of the effectiveness of employment of other strategies not listed in the syllabus in classroom instructions, show significant difference in the Discovery. Table 4.45 shows that respondents from Peninsular Malaysia (mean = 3.45, *SD* = .79) differ significantly (t [140] = 2.70, *p* = .00) from respondents from East Malaysia (mean = 3.03, *SD* = .94). There is no significant difference in perception towards the effectiveness of other strategies.

Table 4.45

Means and t-test Analysis for Comparison between Variable of Region on Effectiveness of Other Strategies and Approaches Used in KBSM Music

	Region					
	Peninsular Malaysia		East Malaysia			
	N	M (*SD*)	N	M (*SD*)	*t*	*P* < .01*
Demonstration	104	4.16 0.64	38	4.18 0.93	-.13	.90
Problem Solving	104	4.08 0.63	38	4.00 0.87	.50	.62
Peer Learning	104	3.76 0.66	38	3.89 0.89	-.98	.33
Discussion	104	4.05 0.72	38	4.03 0.72	.16	.87
Project	104	3.57 0.84	38	3.21 1.14	1.76	.09
Discovery	104	3.45 0.79	38	3.03 0.94	2.70	.00*
Small Group	104	3.81 0.76	38	3.58 0.98	1.31	.20
Expository	104	3.07 0.84	38	2.89 0.92	1.06	.29

Table 4.45 (Cont.)

	Region					
	Peninsular Malaysia		East Malaysia			
	N	M (*SD*)	N	M (*SD*)	*t*	*P* < .01*
Presentation	104	3.28 0.89	38	3.00 1.12	1.55	.13
Performance	104	3.87 0.75	38	3.74 1.03	.70	.49
Computer-Assisted Instruction	104	3.16 1.15	38	2.79 0.99	1.77	.08
Kodaly	104	3.05 0.98	38	2.92 0.99	0.68	.50
Orff	104	3.00 0.92	38	2.74 0.92	1.50	.14
Dalcroze	104	2.85 0.81	38	2.76 0.91	0.52	.60
Suzuki	104	2.84 0.86	38	2.58 0.83	1.66	.09

Note: *p* = probability value significance at .01 or less. Two-tailed test.

Variable of School Location: Urban and Rural School

Table 4.46 summarises the *t*-test analysis for comparison between respondents from urban and rural schools for perception towards the effectiveness of the strategies which are not listed in the syllabus. Both groups differed significantly towards Computer-Assisted Instruction (CAI). Respondents from urban schools (mean =3.30, *SD* = 1.12) differed significantly (t [140] = 2.92, *p* = .00) from respondents from rural schools (mean = 2.76, *SD* = 1.07). There is no significant difference in perception towards the effectiveness of other strategies.

Table 4.46

Means and t-test Analysis for Comparison between Variable of School Location On
Effectiveness of Other Strategies and Approaches Used in KBSM Music

	School Location					
	Urban		Rural			
	N	M (*SD*)	N	M (*SD*)	*t*	$P < .01^*$
Demonstration	80	4.19 0.78	62	4.14 0.65	0.34	.73
Problem Solving	80	4.05 0.73	62	4.06 0.67	-0.12	.90
Peer Learning	80	3.83 0.75	62	3.74 0.69	0.77	-.44
Discussion	80	4.08 0.73	62	4.00 0.70	0,62	.54
Project	80	3.50 0.91	62	3.43 0.98	0.40	.69
Discovery	80	3.34 0.84	62	3.34 0.87	-0.01	.99
Small Group	80	3.73 0.89	62	3.77 0.76	-0.35	.73
Expository	80	3.05 0.91	62	2.98 0.80	0.45	.65
Presentation	80	3.20 0.99	62	3.21 0.93	-0.06	.95
Performance	80	3.78 0.81	62	3.90 0.86	-0.91	.37
Computer-Assisted Instruction	80	3.30 1.12	62	2.76 1.07	2.92	.00*
Kodaly	80	2.98 0.97	62	3.06 1.00	-0.54	.59
Orff	80	2.90 0.85	62	2.97 1.02	-0.43	.67
Dalcroze	80	2.76 0.86	62	2.90 0.80	-0.99	.32
Suzuki	80	2.69 0.87	62	2.89 0.83	-1.39	.17

Note: *p* = probability value significance at .01 or less. Two-tailed test.

Variable of Experience in Teaching: 1-10 Years and 11-20 Years and Above

Table 4.47 summarises the *t*-test analysis for comparison between respondents with 1-10 years teaching experience, and 11-20 years and above experience towards the effectiveness of the strategies which are not listed in the syllabus. Both groups differed significantly towards three strategies: Peer Learning, discovery and Computer-Assisted Instructions (CAI).

Respondents with 11-20 years and above teaching experience (mean = 3.96, *SD* = .63) differed significantly higher (t [140] = -2.66, *p* =.00) than respondents with 1-10 years teaching experience (mean = 3.64, *SD* = 0.79) for scores on the measure of Peer Learning.

Similarly, comparison of *t*-test also indicated respondents with 11-20 years and above teaching experience (mean = 3.57, *SD* = .79) differed significantly (t [140] = -3.34, *p* =.00) from respondents who are teachers with 1-10 years experience (mean = 3.11, *SD* = .85) for scores on the measure of Discovery.

Likewise, respondents with 11-20 years and above teaching experience (mean = 3.31, *SD* = 1.12) scored significantly higher (t [140] = -2.80, *p* =.00) than respondents from teachers with 1 to 10 years experience (mean = 2.82, *SD* = 1.08) for scores on the measure of Computer-Assisted Instruction (CAI). No significant difference is found between the experience variable for the effectiveness of other strategies.

Table 4.47

Means And T-Test Analysis For Comparison Between Variable of Teaching Experience on Effectiveness Of Other Strategies Used In KBSM Music

| | Teaching Experience | | | | | |
| | 1-10 years | | 11-20 years and above | | | |
	N	M (SD)	N	M (SD)	t	P < .05*
Demonstration	72	4.18 0.76	70	4.16 0.69	.19	.85
Problem Solving	72	4.07 0.70	70	4.04 0.71	.23	.83
Peer Learning	72	3.64 0.79	70	3.96 0.63	-2.66	.00*
Discussion	72	4.04 0.70	70	4.04 0.73	-.01	.99
Project	72	3.31 1.00	70	3.64 0.85	-2.16	.03
Discovery	72	3.11 0.85	70	3.57 0.79	-3.34	.00*
Small Group	72	3.75 0.85	70	3.74 0.81	.51	.96
Expository	72	3.00 0.89	70	3.04 0.84	-.20	.77
Presentation	72	3.18 1.01	70	3.23 0.90	-.30	.77
Performance	72	3.85 0.87	70	3.81 0.80	.24	.82
Computer Assisted Instruction	72	2.82 1.08	70	3.31 1.12	-2.80	.00*
Kodaly	72	2.97 0.96	70	3.06 1.00	-.51	.61
Orff	72	2.88 0.96	70	2.99 0.89	-.71	.48
Dalcroze	72	2.86 0.84	70	2.79 0.83	.54	.59
Suzuki	72	2.72 0.84	70	2.83 0.87	-.74	.46

Note: p = probability value significance at .01 or less. Two-tailed test.

4.3.4 Classroom Assessment Practices

Assessment plays an integral part in classroom instruction. Measurement and evaluation are of great importance to the teaching and learning process (Borg & Gall, 1989). It determines if the process of teaching and learning of music is effective and the learning outcomes attained. Part of the process evaluation in this study examines the classroom assessment practices of the KBSM music teachers to determine if the practices of assessment have been effective and whether they are able to facilitate and enhance the quality of teaching and learning. From the literature (Asmus, 1999; Cheng & Hu, 2004; Barkley, 2006), assessment is an important tool to reflect performance, students' progress, effectiveness of instruction, and judge the extent to which the intended learning outcomes have been achieved; it is an indicator to adjust instructional needs. The greater the precision in assessment, the better provision of information received for both teachers and students to reflect and enhance the process of teaching and learning. According to the KBSM Lower Secondary Music Curriculum Specification (Ministry of Education, 2004b), assessment is one of the music teachers' duties or responsibilities. School-based assessment is a requirement and teachers conduct it to determine the students' performance. Students would be assessed in both practical and written tests before the end of each term; teachers are also encouraged to conduct both summative and formative assessments to gauge students' progress in different aspects of music learning.

For the purpose of this study, respondents were requested to indicate their responses to the items relating to the assessment practices employed in the classroom: administration of pre-assessment procedures, methods in feedback and reporting; and assessment methods for basic knowledge of music and skills in music performance on a

five-point *Likert*-like scale ranging from 1 being " Do not agree at all" to 5 as "Strongly agree" depending the respondents' personal perception of each item. The analysis of the item statements with mean responses are presented in the series of tables below. The higher the mean value, the more positive the choices of respondents towards the statement, and likewise, the lower the mean value, the more negatively the respondents expressed their choices.

Most of the KBSM music teachers reported they have received professional development or training related to the area of student assessment via either from workshops, courses or in-house training in schools, or institutions where they studied. The mean value of 3.91 indicates that the majority of the respondents have attended student assessment related professional development or training.

Table 4.48

Distribution of Respondents' Ratings of the Frequency of Assessment Training Attended

Item Statements (N = 142)	Frequency % (N)					M	*SD*
	1	2	3	4	5		
Training related to student assessment attended	-	1.4 (2)	22.5 (32)	59.2 (84)	16.9 (24)	3.91	.67

Note. 1= Do not agree at all; 5 = Strongly agree. M = Mean value. *SD* = Standard Deviation and N = number of respondents. Ranks are not in order

4.3.4.1   Effectiveness of Pre-Assessment Preparation

To evaluate teachers' effectiveness in pre-assessment preparation, respondents were asked to identify the items listed in Table 4.49. From the results, teachers perceived they are adequately effective in the pre-assessment preparation with mean

ratings between 3.7 and 4.2. Respondents indicated positively on all the items: analyzed the syllabus from various scopes before setting assessment (mean value 3.8); to determine variety of instruments to collect evidence received (mean value of 3.7), to determine assessment criteria based on the syllabus (3.9), to determine principles of scoring, recording, summarizing and reporting (3.7), and respondents indicated very positively that they have provided students with details and explanation regarding administration of evaluation (with the mean value of 4.2). The cumulative mean score of 3.86 was a positive indication that on the whole, teachers are able to execute pre-administration procedure effectively.

Table 4.49

Distribution of Respondents' Perception of the Effectiveness of Pre-assessment Preparation

Item Statements (N = 142)	Frequency % (N)					M	SD
	1	2	3	4	5		
Analyze the syllabus from various perspectives	-	4.20 (6)	23.2 (33)	57.0 (81)	15.5 (22)	3.8	.73
Determine variety of instruments to collect evidence	-	4.90 (7)	33.8 (48)	51.4 (73)	9.9 (14)	3.7	.72
Determine assessment criteria based on the syllabus	-	1.40 (2)	24.6 (35)	61.3 (87)	12.7 (18)	3.9	.64
Determine principles of scoring, recording, summarizing and reporting evaluation findings	-	1.40 (2)	36.6 (52)	49.3(70)	12.7 (18)	3.7	.69
Explain the assessment area, methods and criteria prior to the assessment to students	-	0.70 (1)	12.7 (18)	47.9 (68)	38.7 (55)	4.2	.70
Cumulative Mean Score						3.86	

Note. 1= Do not agree at all; 5 = Strongly agree. M = Mean value. *SD* = Standard Deviation and N = number of respondents.

Independent *t*-tests were performed to determine whether there is any significant difference in teachers' pre- assessment preparation between respondents from different independent variables: Variable of region (respondents from Peninsular Malaysia and East Malaysia), school location (urban and rural schools), and teaching experience (1-10 years experience and 11-20 years and above experience). Tests of significance were two-tailed with alpha value of .01 or less.

Variable of Region: Peninsular and East Malaysia

Table 4.50 presents the summary of *t*-test analysis for groups within the region variable for pre-assessment administration practices. The groups for comparison were respondents from Peninsular Malaysia and East Malaysia. No significant difference occurred for scores on all the measures of effectiveness of pre-assessment preparation.

Table 4.50

Means and t-test Analysis for Comparison between Variable of Region on Perceptions of Effectiveness of Pre-assessment Preparation

	Region					
	Peninsular Malaysia		East Malaysia			
	N	M (*SD*)	N	M (*SD*)	*t*	*P* < .01*
Analyze the syllabus from various perspectives	72	3.86 0.70	70	3.79 0.81	0.48	.63
Determine variety of instruments to collect evidence	72	3.71 0.71	70	3.53 0.76	1.36	.18
Determine assessment criteria based on the syllabus	72	3.88 0.60	70	3.76 0.75	0.90	.32
Determine principles of scoring, recording, summarizing and reporting evaluation findings	72	3.78 0.68	70	3.61 0.71	1.32	.19
Explain the administration of evaluation to students	72	4.3 0.67	70	4.10 0.76	1.47	.15

Note: *p* = probability value significance at .01 or less. Two-tailed test.

Variable of School Location: Urban and Rural School

Table 4.51 presents the summary of *t-* test analysis for groups within the region variable; urban and rural schools for pre-assessment preparation. No significant difference occurred for scores on all the measures of effectiveness for pre-assessment preparation.

Table 4.51

Means and t-test Analysis for Comparison between Variable of School Location on Perceptions on Effectiveness of Pre-assessment Preparation

| | School Location | | | | | |
| | Urban | | Rural | | | |
	N	M (*SD*)	N	M (*SD*)	*t*	*P* < .01*
Analyze the syllabus from various perspectives	80	3.88 0.77	62	3.79 0.68	0.68	.50
Determine variety of instruments to collect evidence	80	3.69 0.70	62	3.63 0.75	0.48	.64
Determine assessment criteria based on the syllabus	80	3.88 0.64	62	3.82 0.64	0.48	.63
Determine principles of scoring, recording, summarizing and reporting evaluation findings	80	3.79 0.69	62	3.66 0.70	1.08	.28
Explain the administration of evaluation to students	80	4.24 0.66	62	4.26 0.75	-0.17	.86

Note: *p* = probability value significance at .01 or less. Two-tailed test.

Variable of Experience of Teaching: 1-10 Years and 11-20 Years and Above

Table 4.52 presents the summary of *t*-test analysis for groups within the teaching experience variable for effectiveness of pre-assessment preparation. The groups for comparison were respondents from groups of 1-10 years teaching experience, and 11-20 years and above teaching experience. No significant difference occurred for scores on all the measures of effectiveness for pre-assessment preparation.

Table 4.52

Means and t-test Analysis for Comparison between Variable of Experience of Teaching on Perceptions of Effectiveness of Pre-assessment Preparation

	Teaching Experience					
	1-10 years		11 -20 years and above			
	N	M (*SD*)	N	M (*SD*)	*t*	*P < .01**
Analyze the syllabus from various perspectives	72	3.90 0.73	72	3.77 0.73	1.07	.29
Determine variety of instruments to collect evidence	72	3.65 0.70	72	3.67 0.76	-0.15	.88
Determine assessment criteria based on the syllabus	72	3.80 0.65	72	3.91 0.63	-1.14	.26
Determine principles of scoring, recording, summarizing and reporting evaluation findings	72	3.71 0.64	72	3.76 0.75	-0.42	.68
Explain the administration of evaluation to students	72	4.25 0.71	72	4.24 0.69	0.06	.95

Note: p = probability value significance at .01 or less. Two-tailed test.

4.3.4.2 Methods For Providing Feedback And Reporting

Feedback is an important procedure in assessment and has a significant impact on learning and achievement (Hattie & Timberley, 2007). Information derived from the results of music assessment needs to be reflected to the students for improvement and rectifications where necessary. Hattie &Timberley (2007) indicated that feedback will be best if it is given as soon and as close to the performance situation as this would help students to recall and reflect what they have done while they still remember. Table 4.53 revealed that respondents indicated positively in providing feedback as soon as the assessment is completed (4.2).

Table 4.53

Distribution of Ratings on the Frequency of Providing Feedback after the Assessment

Item Statements (N=142)	Frequency % (N)					M	SD
	1	2	3	4	5		
Providing Feedback as soon as the assessment is completed	-	0.7 (1)	14.1 (20)	48.6 (69)	36.6 (52)	4.2	.7

Note. 1=Do not agree at all; 5 = Strongly agree. M = Mean value. *SD* = Standard Deviation and N = number of respondents.

4.3.4.3 Format of Feedback

Feedback is an important area in assessment, it is to provide the information on how well the students understand the knowledge and skills of music they have learned and how far they have developed. It enables the students to identify the strengths and weaknesses in certain areas of the understanding, knowledge and skills of the KBSM music learning. Table 4.54 presents the methods used in feedback for the assessment by the KBSM teachers. Respondents indicated that feedback was mostly delivered verbally (4.1). This is consistent with the study of Cheng; Rogers; and Hu (2004) that verbal feedback ranked the highest employed format of feedback in their study to survey ESL (English as a Second Language) instructors' classroom assessment practices in Canada, Hong Kong and China. A checklist, which is a comprehensive predetermined list with items of basic and important musical knowledge and skills where students need to acquire, is a format much employed by the respondents (3.9). Feedback using the format of written comments was rated with a mean value of 3.5 which is the third in rank. The least used format of feedback among KBSM music teachers is conferencing with students (2.6).

Table 4.54

Distribution of Ratings on the Frequency of Feedback Format

			Feedback Methods % (N)					
Item Statements (N=142)	1	2	3	4	5	M	*SD*	Rank
Verbal	-	0.7 (1)	17.6 (25)	50 (71)	31.7 (45)	4.1	.71	1
Checklist	-	3.5 (5)	27.5 (39)	45.8 (65)	23.2 (33)	3.9	.80	2
Written Comments	-	0.7 (1)	6.3 (9)	44. 4 (63)	6.3 (9)	3.5	.74	3
Conferencing with students	15.5 (22)	25.4(36)	44.4 (63)	11.3 (16)	3.5 (5)	2.6	90	4

Note. 1= Do not agree at all; 5 = Strongly agree. M = Mean value. *SD* = Standard Deviation and N = number of respondents.

Variable of Region: Peninsular and East Malaysia

Independent-samples *t*-test was used to examine the difference between respondents from Peninsular Malaysia and East Malaysia for their mean composite scores on the format used in giving feedback to the students. Table 4.55 revealed no significant difference (t [140] = 1.46, $p > 0.05$) between respondents from Peninsular Malaysia and East Malaysia (mean = 3.56, *SD* = .53) and East Malaysia (mean = 3.42, *SD* = .51) for scores on the measure of feedback format.

Table 4.55

Means and t-test Analysis for Comparison between the Variable of Region on Format of Feedback

	Region					
	Peninsular Malaysia		East Malaysia			
	N	M (*SD*)	N	M (*SD*)	*t*	*P* < .01
Feedback format	104	3.56 .53	38	3.42 .51	1.46	.15

Note: p = probability value significance at .01 or less. Two-tailed test.

Variable of School Location: Urban and Rural School

Independent-samples *t*-test to examine the difference between respondents from rural and urban schools for their mean composite scores on the format used in giving feedback to the students was shown in Table 4.56. Results indicated no significant difference (t [140] = 1.42, $p > 0.05$) between respondents from urban (mean = 3.58, *SD* =.49) and rural schools (mean = 3.46, *SD* =.56) for scores on the measure of feedback format.

Table 4.56

Means and t-test Analysis for Comparison between Variable of School Location on Format of Feedback

	School Location					
	Urban		Rural			
	N	M (*SD*)	N	M (*SD*)	*t*	$P < .01$
Feedback format	80	3.58 0.49	62	3.46 0.56	1.42	.16

Note: *p* = probability value significance at .01 or less. Two-tailed test.

Variable of Experience of Teaching: 1- 10 Years and 11 -20 Years and Above

Table 4.57 shows the independent-samples *t*-test to examine the difference between respondents from the group of 1-10 years teaching experience and the group of 11-20 years and above experience for their mean composite scores on the format used in giving feedback to the students. There is no significant difference (t [140] = -1.09, $p >$ .05) between respondents from the group of 1-10 years experience (mean = 3.48, *SD* = .51) and the group of 11-20 years and above experience (mean = 3.58, *SD* = .54) for scores on the feedback format.

Table 4.57

Mean and t-test Analysis for Comparison between Variable of Teaching Experience on Format of Feedback

	Teaching Experience					
	1-10 years		11-20 years and above			
	N	M (SD)	N	M (SD)	t	P < .01
Format of Feedback	72	3.48 .51	70	3.58 .54	-1.09	.28

Note: *p* = probability value significance at .01 or less. Two-tailed test.

4.3.4.4 Methods of Reporting Students' Performance

There are various formats used by KBSM music teachers in communicating information on students' performance in the learning of KBSM music. Table 4.58 presents the frequency of employment of format used in reporting students' performance in KBSM music. Traditional letter grades were employed by almost all the respondents with the mean value of 4.9. This could be because teachers are familiar with this format and it is simple, easily understood and widely used, and this format remains the standard method of evaluating in many schools for many years. The Pass-fail format was rated second with 3.83, followed by Standard-based format (3.5). However, Non-graded format was less employed by the respondents, this was indicated through a low mean score (2.6).

Table 4.58

Distribution of Ratings on Format of Reporting Students Performance

Item Statements (N = 142)	Frequency % (N)					M	*SD*	Rank
	1	2	3	4	5			
Traditional Letter Grades	-	1.4 (2)	0.7 (1)	6.3 (9)	91.5(130)	4.90	.45	1
Pass-fail Format	-	5.6 (8)	14.8(21)	70.4(100)	9.2 (13)	3.83	.66	2
Standard-based Format	0.7 (1)	0.7 (1)	16.9(24)	65.5 (93)	16.2 (23)	3.50	.74	3
Non-graded Format	0.7 (1)	12.7(18)	47.9(68)	37.3 (53)	1.4 (2)	2.60	.99	4

Note. 1= Do not agree at all; 5 = Strongly agree. M = Mean value. *SD* = Standard Deviation and N = number of respondents. Ranks are not in order

Variable of Region: Peninsular and East Malaysia

Independent samples *t*-test was used to examine the difference between respondents from Peninsular Malaysia and East Malaysia for their mean composite scores on the reporting format in assessment. From Table 4.59, it is clear that there is no significant difference (t [140] = - .48, $p > 0.05$) between respondents from Peninsular Malaysia (mean = 3.97, *SD* = .53) and East Malaysia (mean = 4.00, *SD* = .33) for scores on the format of reporting.

Table 4.59

Means and t-test Analysis for Comparison Variable of Region on Format of Reporting

	Region					
	Peninsular Malaysia		East Mlaysia			
	N	M (*SD*)	N	M (*SD*)	*t*	*P* < .01
Format of reporting	104	3.97 .38	38	4.00 .33	-.48	.63

Note: *p* = probability value significance at .01 or less. Two-tailed test.

Variable of School Location: Urban and Rural School

Independent samples *t*-test was used to examine the difference between respondents from urban and rural schools for their mean composite scores on the reporting format in assessment. From Table 4.60, it is clear that there is no significant difference (t [140] = 1.13, $p > 0.05$) between respondents from Peninsular Malaysia (mean = 4.01, *SD* = .33) and East Malaysia (mean = 3.94, *SD* = .39) for scores on the measure of format of reporting.

Table 4.60

Means and t-test Analysis for Comparison between Variable of School Location on Methods of Reporting

	School Location					
	Urban		Rural			
	N	M (*SD*)	N	M (*SD*)	*t*	*P* < .01
Feedback format	80	4.01 0.33	62	3.94 0.39	1.13	.26

Note: *p* = probability value significance at .01 or less. Two-tailed test.

Variable of Experience of Teaching: 1-10 Years and 11-20 Years and Above

Independent samples *t*-test was used to examine the difference between

respondents of 1-10 years, and 11-20 years and above teaching experience for their

mean composite scores on the reporting format in assessment. From Table 4.61, it is

clear that there is no significant difference (t [140] = 0.01, $p > 0.05$) between

respondents from 1-10 years teaching experience (mean = 3.98, *SD* = 0.35) in

Peninsular and East Malaysia (mean = 3.98, *SD* = 0.37) for scores on the feedback

format.

Table 4.61

Means and T-Test Analysis for Comparison between Variable of Teaching Experience on Methods of Reporting

	Teaching Experience					
	1-10 years		11-20 years and above			
	N	M (*SD*)	N	M (*SD*)	*t*	P < .01
Feedback format	72	3.98 0.35	70	3.98 0.37	.01	.99

Note: *p* = probability value significance at .01 or less. Two-tailed test.

4.3.4.5 Assessment Methods for Students' Knowledge of Music

In KBSM music, teachers are required to assess students' development in

different aspects of their music learning as stated in the syllabus which can be combined

into two main components: the knowledge and the skills. In order to identify students'

acquisition of musical knowledge and skills, teachers are encouraged to use diversified

modes of assessment to ensure that information or evidence is being gathered

effectively and accurately to support the making of consistent judgments on students'

performance. In this section, respondents were asked to provide information about their specific methods and approaches in assessing students' basic knowledge of music which includes concepts of music, symbols, notations, and theory of music

Table 4.62 shows the frequency of methods of employment teachers use to assess students' knowledge of music, it is clear that teachers use a variety of methods to assess students' basic knowledge of music in the KBSM music programme. The majority of the participants used teacher-made written test to assess students' basic knowledge of music. The mean value obtained for this item yielded 3.78. This is in keeping with the findings of Barkley's study (2006) which indicated that the written test is one of the most used strategies for assessing the nine content standards of National Standards for Music Education in Michigan.

Besides teacher-made written test, the respondents indicated that homework and assignments is another frequently used method to assess students' progress (3.65). Students' assignments can be an excellent source of data in assessing students' basic knowledge of music. Through homework and assignments, teachers would be able to identify areas that students have fully understood and are confident in, and areas that they are unclear, weak and need improvement or reinforcement in understanding and mastering the basic knowledge of music.

Other commonly used methods for assessing students' basic knowledge of music included worksheets, standardized test, and students' folder or portfolio. Attitude scales was rated with the mean value of 3.17 which indicate respondents also use the non-achievement criteria to determine the students grade in basic knowledge of music. This reflects that respondents used a combination of achievement and non achievement

format to determine students' basic knowledge of music.   Basically, respondents favored written assessment formats such as written tests, homework assignments, worksheets, standardized tests and portfolio in evaluating their students' basic knowledge of music.

From Table 4.62, it can also be seen that other assessment methods such as musical performance, checklist, project, peer assessment, practical test and anecdotal record through observation have also been used to assess students' basic knowledge of music but with lower rating of means between 2.99 to 2.72.

Table 4.62

Distribution of Ratings on Methods of Assessing Knowledge of Music

Item Statements (N = 142)	Methods % (N)					M	SD	Rank
	1	2	3	4	5			
Teacher-made written test	-	6.3 (9)	27.5(39)	46.5(66)	19.7(28)	3.80	.83	1
Standardized test	2.8 (4)	13.4(19)	40.1(57)	40.1(57)	3.5 (5)	3.28	.85	4
Musical performance	4.2 (6)	26.1(37)	35.9(51)	28.2(40)	5.6 (8)	3.05	.97	9
Practical test	4.9 (7)	25.4 (36)	43.0 (61)	24.6 (35)	2.1 (3)	2.94	.88	12
Anecdotal records through observations	9.9 (14)	17.6(25)	38.0 (54)	31.7 (45)	2.8 (4)	3.00	1.00	10
Projects	9.9 (14)	16.2(23)	48.6(69)	23.9(34)	1.4 (2)	2.91	.92	11
Worksheets	1.4 (2)	12 (17)	33.1(47)	38.7(55)	14.8(21)	3.54	.94	3
Students' folder / portfolio	5.6 (8)	16.9(24)	34.5(49)	37.3(53)	5.6 (8)	3.20	.98	5
Quiz	7.0 (10)	12.7(18)	42.3(60)	35.9(51)	2.1 (3)	3.13	.92	7
Checklist	5.6 (8)	15.5(22)	42.3 (60)	35.2(50)	1.4 (2)	3.11	.88	8
Peer assessment	9.9 (14)	19.7(28)	43.7(62)	24.6(35)	2.1 (3)	2.89	.96	13
Homework assignment	-	6.3 (9)	30.3(43)	54.9(78)	8.5 (12)	3.65	.72	2
Attitude scales	5.6 (8)	14.1(20)	40.1(57)	38 (54)	2.1 (3)	3.17	.90	6

Note. 1= Do not agree at all; 5 = Strongly agree. M = Mean value. *SD* = Standard Deviation and N = number of respondents. Ranks are not in order

Independent *t*-tests were performed to determine whether there is any significant difference in the methods of assessing the knowledge of music between respondents from different independent variables: Variable of region (respondents from Peninsular Malaysia and East Malaysia), school location (urban and rural schools), and teaching experience (respondents with 1-10 years, and 11-20 years and above experience). Tests of significance were two-tailed with alpha value of .01 or less.

Variable of Region: Peninsular and East Malaysia

Table 4.63 presents the summary of *t*-test analysis for groups within the region variable for methods of assessing the knowledge of music. The groups for comparisons were respondents from Peninsular Malaysia and East Malaysia. Both groups differed significantly in methods of assessing knowledge of music towards practical test, anecdotal records through observations, checklist and attitude scales.

From table 4.63, *t*-test revealed there was a significant difference toward the measure of practical test which occurred between the mean for groups of Peninsular Malaysia (M = 3.09, *SD* = .86) and East Malaysia (M = 2.53, *SD* = .83); *t* [140] = 3.45, *p* = 0.00.

Similarly, *t*-test analysis for groups within the region variable for methods of assessing the knowledge of music also revealed that respondents from Peninsular Malaysia (mean= 3.15, *SD* = .94) differed significantly (*t* [140] = 3.11, *p* = .00) from the respondents in East Malaysia (mean= 2.58, *SD* = 1.05) for scores on the measure of anecdotal records through observations.

Likewise, for the measure of checklist, respondents from Peninsular Malaysia (mean = 3.25, *SD* = .80) differed significantly (*t* [140] = 2.02, *p* = .00) from the respondents in East Malaysia (mean = 2.73, *SD* = 1.00). Similarly, for the measure of attitude scales, respondents from Peninsular Malaysia (mean = 3.32, *SD* = .86) scored significantly higher (*t* [140] = 3.37, *p* = .00) than respondents from East Malaysia (mean= 2.76, *SD* =.88). There is no significant difference in other methods of assessing the knowledge of music.

Table 4.63

Means and t-test Analysis for Comparison between Variable of Region on Methods of Assessing Knowledge of Music

	Region					
	Peninsular Malaysia		East Malaysia			
	N	M (*SD*)	N	M (*SD*)	*t*	P < .01*
Teacher-made written test	72	3.74 0.80	70	3.94 0.90	-1.32	.19
Standardized test	72	3.35 0.81	70	3.11 0.92	1.51	.13
Musical performance	72	3.02 0.92	70	3.13 1.09	-0.61	.54
Practical test	72	3.09 0.86	70	2.53 0.83	3.45	.00*
Anecdotal records through observations	72	3.15 0.94	70	2.58 1.05	3.11	.00*
Projects	72	2.92 0.92	70	2.87 0.93	0.31	.76
Worksheets	72	3.51 0.92	70	3.61 0.97	-0.54	.59
Quiz	72	3.16 0.87	70	3.05 1.04	0.64	.53
Checklist	72	3.25 0.80	70	2.73 1.00	3.16	.00*

Table 4.63 (Cont.)

	Region					
	Peninsular Malaysia		East Malaysia			
	N	M (*SD*)	N	M (*SD*)	*t*	*P* < .01*
Peer assessment	72	2.91 0.95	70	2.84 1.00	0.39	.69
Homework assignment	72	3.72 0.70	70	3.47 0.76	1.82	.07
Attitude scales	72	3.32 0.86	70	2.76 0.88	3.37	.00*

Note: p = probability value significance at .01 or less. Two-tailed test.

Variable of School Location: Urban and Rural School

Table 4.64 presents the summary of *t*-test analysis for groups within the school-location variables for methods of assessing the knowledge of music. The groups for comparisons were respondents from rural and urban schools. The independent *t*-test revealed that no significant difference was found in scores on all the measures of methods of assessing the knowledge of music.

Table 4.64

Means and t-test Analysis for Comparison between Variable of School Location on Methods of Assessing Knowledge of Music

	Urban		Rural		*t*	*P* < .01*
	N	M (*SD*)	N	M (*SD*)		
Teacher-made written test	80	3.75 0.85	62	3.85 0.81	-0.75	.46
Standardized test	80	3.353 0.76	62	3.19 0.94	1.10	.28
Musical performance	80	2.99 0.93	62	3.13 1.02	-0.86	.39
Practical test	80	3.60 0.87	62	2.85 0.90	0.97	.33
Anecdotal records through observations	80	3.13 0.95	62	2.84 1.06	-1.70	.09
Projects	80	2.98 0.94	62	2.82 0.90	0.98	.33
Worksheets	80	3.56 1.02	62	3.50 0.82	0.39	.69
Students folder/ portfolio	80	3.28 0.97	62	3.11 0.99	0.98	.33
Quiz	80	3.13 0.95	62	3.15 0.88	-0.13	.90
Checklist	80	3.18 0.85	62	3.03 0.92	0.95	.34
Peer assessment	80	2.85 0.94	62	2.95 0.98	-0.63	.53
Homework Assignment	80	3.70 0.74	62	3.59 0.72	0.84	.40
Attitude scales	80	3.24 0.88	62	3.08 0.93	1.03	.30

Note: *p* = probability value significance at .01 or less. Two-tailed test.

Variable of Experience of Teaching: 1-10 Years and 11-20 Years and Above

Table 4.65 presents the summary of *t*-test analysis for groups within the experience variables for methods of assessing the knowledge of music. The groups for comparisons were respondents from 1-10 years experience, and 11-20 years and above experience. Both groups differed significantly in methods of assessing the knowledge of music for musical performance, practical test, and anecdotal records through observations.

The *t*-test revealed there was a significant difference which occurred between the mean for groups of 1-10 years experience (mean = 2.82, *SD* = .92) and 11-20 years and above experience (mean = 3.29, *SD* = 0.97); t [140] = -2.90, *p* = .00 on the measure of musical performance.

T-test also revealed that significant difference which occurred between the mean for groups of 1-10 years experience (mean = 2.72, *SD* = .81) and 11-20 years and above experience (mean = 3.16, *SD* = .91); t [140] = -3.00, *p* = .00 on the measure of practical test.

Similarly, *t*-test also revealed that significant difference which occurred between the mean for groups of 1-10 years experience (mean = 2.68, *SD* = 1.00) and 11-20 years and above experience (mean = 3.32, *SD* = .89); t [140] = -4.05, *p* = .00 on the measure of anecdotal records through observations. There is no significant difference in other methods of assessing the knowledge of music.

Teachers for the group of 11-20 years and above teaching experience yielded higher mean scores for the three strategies mentioned above, indicating they use strategies of musical performance, practical test and anecdotal records through

observations to assess students' knowledge of music more than the group of teachers

with 1- 10 years teaching experience.

Table 4.65

Means and t-test Analysis for Comparison between Variable of Teaching Experience on Methods of Assessing Knowledge of Music

| | Teaching Experience | | | | | |
| | 1-10 years | | 11-20 years and above | | | |
	N	M (*SD*)	N	M (*SD*)	*t*	*P* < .01*
Teacher-made written test	72	3.83 0.84	70	3.76 0.82	0.55	.59
Standardized test	72	3.22 0.88	70	3.34 0.81	-0.85	.40
Musical performance	72	2.82 0.92	70	3.29 0.97	-2.90	.00*
Practical test	72	2.72 0.81	70	3.16 0.91	-3.00	.00*
Anecdotal records through observations	72	2.68 1.00	70	3.32 0.89	-4.05	.00*
Projects	72	2.88 0.96	70	2.94 0.88	-0.42	.66
Worksheets	72	3.53 0.95	70	3.54 0.93	-0.10	.92
Students' folder / portfolio	72	3.11 1.08	70	3.30 0.86	-1.15	.25
Quiz	72	3.06 0.98	70	3.21 0.85	-1.03	.30
Checklist	72	3.00 0.95	70	3.23 0.80	-1.55	.12
Peer assessment	72	2.85 0.90	70	2.94 1.02	-0.59	.55
Homework assignment	72	3.60 0.74	70	3.71 0.70	-0.96	.34
Attitude scales	72	3.22 0.91	70	3.11 0.89	0.71	.48

Note: *p* = probability value significance at .01 or less. Two-tailed test.

4.3.4.6 Assessment Methods for Practical and Performing Skills

Practical and performing skills in KBSM music involve singing, instrumental playing, ensemble playing, scales, chords and arpeggios, solfege notation, sight-reading and rhythmic clapping. Table 4.66 reports respondents' rating of the format used to assess students' skills in the practical and performing skills. From the table, practical test (4.03), standardized test (3.92) and performance (3.89) are the top three methods rated with highest means by respondents as the format used to assess students' skills in the practical test and music performance. Practical test is a common method used by music teachers to assess students' abilities in their performing skills and music reading.

From Table 4.66, the practical test obtained a mean reading of 4.03 which indicates that the majority of the respondents find this method appropriate to assess students' performing and practical scales in music. Standardized test which is norm-referenced and criterion referenced in nature can provide data that permit comparisons to a standard is a favored method used by music teachers to determine students' abilities in their performing scales. Respondents rated it 3.92 which indicated it is second highest from the list. Performance assessment was rated third highest with the mean of 3.89. This method allows teachers to observe directly the students' ability in applying the skills and knowledge into the performance, and enable teachers to understand the students' progress in the attainment of music knowledge and music skills.

Other methods such as checklist, project and homework assignments were moderately used by the respondents to determine students' practical and performing skills. Overall, the KBSM music teachers use a variety of assessment strategies to assess the practical and performing skills in music curriculum. Attitude scales again is

one of the moderately used methods included in the assessment of practical and

performance skills by the KBSM music teachers.

Table 4.66

Distribution of Ratings on Assessment Methods of Practical and Performance Skills

Item Statements (N=142)	Frequency % (N)					M	SD	Rank
	1	2	3	4	5			
Teacher-made written test	8.5 (12)	29.6 (42)	43 (61)	16.9 (24)	2.1 (3)	2.74	.91	12
Standardized test	-	3.5 (5)	19.7 (28)	57.7 (82)	19 (27)	3.92	.73	2
Musical performance	1.4 (2)	3.5 (5)	23.2 (27)	48.6 (69)	23.2 (33)	3.89	.85	3
Practical test	1.4 (2)	0.7 (1)	18.3 (26)	52.8 (75)	26.8 (38)	4.03	.78	1
Anecdotal records through observations	-	31.7 (45)	51.4 (73)	16.9 (24)	-	2.85	.68	10
Project	-	6.3 (9)	40.1 (57)	45.8 (65)	7.7 (11)	3.55	.73	5
Worksheets	3.5 (5)	28.2 (40)	43.0 (61)	25.4 (36)	-	2.9	.82	9
Students' folder/ portfolio	3.5 (5)	28.2 (40)	43.0(61)	25.4 (36)	2.8 (4)	3.07	.88	8
Quiz	4.2 (6)	34.5 (49)	45.8 (65)	15.5 (22)	-	2.73	.77	13
Checklist		7.0 (9)	30.3 (43)	40.1 (57)	22.5 (32)	3.78	.88	4
Peer Assessment	9.2 (13)	25.4 (36)	39.4 (56)	25.4 (36)	0.7 (1)	2.83	.94	11
Homework Assignment	-	10.6 (15)	46.5 (66)	39.4 (56)	3.5 (5)	3.36	.72	6
Attitude scales	4.9 (7)	13.4 (19)	38.7 (19)	49.8 (58)	2.1 (3)	3.21	.88	7

Note. 1= Do not agree at all; 5 = Strongly agree. M = Mean value. *SD* = Standard Deviation and N = number of respondents. Ranks are not in order

Independent *t*-tests were performed to determine whether there is any significant difference in assessment methods for practical and performing skills between respondents from different independent variables : Variable of region (respondents from Peninsular Malaysia and East Malaysia), school location (urban and rural schools), and teaching experience (1-10 years experience, and 11-20 years and above experience). Tests of significance were two-tailed with alpha value of .01 or less.

Variable of Region: Peninsular and East Malaysia

Table 4.67 presents the summary of *t*-test analysis for groups within the region variable for methods of assessing the practical and performance skills of music students. The groups for comparisons were respondents from Peninsular Malaysia and East Malaysia. Both groups differed significantly in methods of assessing the practical and performance skills of music towards standardized test and anecdotal records through observations

T-test revealed there was a significant difference which occurred between the mean for groups of Peninsular Malaysia (M = 4.04, *SD* = .62) and East Malaysia (M = 3.61, *SD* = .89); t [140] = 2.77, *p* = .00 on the measure of Standardized test. There is no significant difference in the other methods of assessing the practical and performing skills. Mean score from the group of Peninsular Malaysia is higher compared to the group of East Malaysia, indicating more employment of Standardized test to assess the students' practical and performance skills in Peninsular Malaysia comparatively.

Table 4.67

Means and t-test Analysis for Comparison between Variable of Region on Methods of Assessment for Practical and Performance Skills

	Region					
	Peninsular Malaysia		East Malaysia			
	N	M (*SD*)	N	M (*SD*)	*t*	*P* < .01*
Teacher-made written test	104	2.75 0.91	38	2.74 0.92	0.76	.94
Standardized test	104	4.04 0.62	38	3.61 0.89	2.77	.00*
Musical performance	104	3.97 0.76	38	3.66 1.02	1.72	.09
Practical test	104	4.06 0.79	38	3.95 0.77	0.75	.46
Anecdotal records through observations	104	2.92 0.66	38	2.66 0.71	2.07	.04
Projects	104	3.52 0.74	38	3.61 0.72	-0.55	.58
Worksheets	104	2.96 0.77	38	2.74 0.92	1.45	.15
Students folder/ portfolio	104	3.00 0.76	38	3.11 1.16	-0.28	.77
Quiz	104	2.74 0.76	38	2.68 0.81	0.38	.70
Checklist	104	3.84 0.82	38	3.61 1.00	1.46	.15
Peer assessment	104	2.88 0.93	38	2.71 0.96	0.93	.36
Homework assignment	104	3.32 0.70	38	3.47 0.76	-1.15	.25
Attitude scales	104	3.29 0.87	38	3.03 0.91	1.57	.12

Note: *p* = probability value significance at .01 or less. Two-tailed test.

Variable of School Location: Urban and Rural School

Table 4.68 presents the summary of *t*-test analysis for groups within the school-location variables for methods of assessing the practical and performing skills of music. The groups for comparison were respondents from rural and urban schools. The independent *t*-test revealed there is no significant difference found in scores on all the measures of methods for assessing the practical and performance skills of music.

Table 4.68

Means and t-test Analysis for Comparison between Variable of School Location on Methods of Assessment for Practical and Performance Skills

	School Location					
	Urban		Rural			
	N	M (*SD*)	N	M (*SD*)	*t*	*P* < .01*
Teacher-made written test	80	2.75 0.93	62	2.74 0.89	0.05	.96
Standardized test	80	3.98 0.69	62	3.85 0.76	0.98	.33
Musical performance	80	3.96 0.85	62	3.79 0.86	1.20	.23
Practical test	80	4.03 0.73	62	4.03 0.85	-0.05	.96
Anecdotal records through observations	80	2.95 0.67	62	2.73 0.68	1.96	.05
Projects	80	3.51 0.75	62	3.60 0.71	-0.68	.50
Worksheets	80	2.90 0.81	62	2.90 0.84	-0.23	.98
Students folder/ portfolio	80	3.19 0.84	62	2.92 0.91	1.82	.07

Table4.68 (Cont.)

| | School Location | | | | | |
| | Urban | | Rural | | | |
	N	M (*SD*)	N	M (*SD)*	*t*	*P* < .01*
Quiz	80	2.75 0.86	2	2.69 0.64	0,43	.67
Checklist	80	3.81 0.85	62	3.74 0.90	0.48	.64
Peer assessment	80	2.81 0.92	62	2.85 0.97	-0.27	.79
Homework assignment	80	3.34 0.71	62	3.39 0.73	-0.41	.69
Attitude scales	80	3.30 0.85	62	3.11 0.93	`1.25	.21

Note: *p* = probability value significance at .01 or less. Two-tailed test.

Variable of Experience of Teaching: 1-10 Years and 11-20 Years and Above

Table 4.69 presents the summary of *t*-test analysis for groups within the experience variables for methods of assessing the practical and performance skills of music. The groups for comparisons were respondents from 1-10 years experience, and 11-20 years and above experience. The independent *t*-test revealed no significant differences were found for scores on all the measures of methods for assessing the knowledge of music.

Table 4.69

Means And T-Test Analysis For Comparison Between Variable of Teaching Experience on Methods of Assessment for Practical and Performance Skills

| | Teaching Experience | | | | | |
| | 1-10 years | | 11-20 years and above | | | |
	N	M (*SD*)	N	M (*SD*)	*t*	*P* < .01*
Teacher-made written test	72	2.61 0.88	70	2.88 0.93	-1.81	.72
Standardized test	72	3.83 0.86	70	4.01 0.55	-1.5	.14
Musical performance	72	3.79 0.92	70	3.99 0.77	-1.37	.18
Practical test	72	4.01 0.78	70	4.04 0.79	-.22	.83
Anecdotal records through observations	72	2.78 0.72	70	2.93 0.64	-1.32	.19
Projects	72	3.56 0.71	70	3.54 0.76	.10	.92
Worksheets	72	2.82 0.83	70	2.99 0.81	-1.21	.23
Students' folder/ portfolio	72	2.99 0.99	70	3.16 0.75	-1.16	.25
Quiz	72	2.74 0.73	70	2.71 0.82	.17	.87
Checklist	72	3.85 0.92	70	3.72 0.82	.90	.37
Peer assessment	72	2.78 0.91	70	2.88 0.97	-.69	.50
Homework assignment	72	3.33 0.73	70	3.39 0.71	-.43	.67
Attitude scales	72	3.13 0.89	70	3.31 0.88	-1.28	.20

Note: *p* = probability value significance at .01 or less. Two-tailed test.

4.3.5. Summary for Process Evaluation

Results from the data analysis presented in this chapter provide information and understanding of the teaching strategies used by the KBSM music teachers and their classroom assessment practices. The survey results signify that teachers employed Mastery learning the most in their classroom instruction among all the nine strategies listed in the KBSM Music Curriculum Specifications. Overall, all the strategies listed were moderately employed by the teachers; however, besides Mastery learning, the more frequently used strategies are Contextual learning, Mastering study skills; and Critical and creative thinking skills. Significant difference was found in the employment of strategies between groups. Respondents of Peninsular Malaysia scored significantly higher than respondents from East Malaysia in the employment of Mastery Learning and Information Communication and Technology (ICT).

Besides the strategies listed in the syllabus, respondents also indicated that they employed other strategies in their teaching. From the cumulative mean scores, respondents seem to indicate that they use other strategies more as compared to the strategies suggested in the syllabus.

The respondents indicated that all the nine strategies listed in the syllabus are all at least moderately effective to be employed in the KBSM music instructions with mean ratings above 3 that range from 3.11 to 3.81. The respondents indicated that among the nine strategies suggested in the curriculum, Mastery learning is the most effective strategy followed by Contextual learning.

As for the other strategies not listed in the syllabus, the respondents have indicated that the four most effective strategies are demonstration, problem solving,

discussion and performance. Overall, the cumulative mean score obtained for effectiveness is higher in the list of other strategies compared to ones suggested in the syllabus. Significant differences were found in the effectiveness of strategies between groups. Peninsular respondents perceived that the strategy of discovery is more effective compared to the respondents in East Malaysia. Urban teachers indicated that the strategy of Computer-Assisted Instruction (CAI) is more effective compared to the rural school teachers, and the more experienced group of teachers indicated that peer learning, discovery and Computer-Assisted Instruction (CAI) to be more effective compared to teachers with 1 to 10 years experience.

The majority of the teachers have attended training related to the area of classroom assessment either from workshops, courses or in-house training in schools or other institutions. Overall they are capable in the pre-assessment preparation, and are able to provide feedback. Most teachers delivered feedback verbally. Traditional letter grades are the most used reporting format of reporting students' performance.

No differences were found for groups within the region variable, school-location variable and teaching experience variable towards pre-assessment preparation, format of feedback and format of reporting students' progress.

It is apparent that teacher-made written test was the most commonly employed assessment method for the component of music knowledge. On the whole, teachers favoured written assessment formats such as written test, homework assignments, worksheets, standardized test and portfolio in evaluating students' basic knowledge of music. Non-achievement format like attitude scale was also used. Respondents of Peninsular Malaysia showed higher mean scores for the practical test, anecdotal records

through observations, checklist and attitude scales compared to the East Malaysia teachers. Respondents from the group of 11-20 years and above experience, use more of performance, practical test and anecdotal records through observations to assess students' knowledge from the 1-10 years group.

In the assessment methods for the component of practical and performing skills, teachers indicated that the most used type of method was practical tests. Other methods such as standardized test, performance and checklist were also frequently used in assessing students' practical and performing skills.

Study also reviewed the methods of employment for assessing students practical and performance skills which differed significantly in Standardized test among the region variable. Peninsular teachers use more of Standardized test in practical and performance assessment.

4.4   Introduction : Product Evaluation of the KBSM Lower Secondary Music Programme

The purpose of product evaluation is to assess and identify the general and specific project outcomes. It is similar to outcome evaluation. Product evaluation is helpful in providing both summative and formative information. Summative information can be used to gauge the programme's merits and worth, and also the impact of the educational programme. Formative information obtained through product evaluation works well as a guide and reference for programme adjustment and improvement. It is also good at contributing information on the programme's

sustainability and transportability. This means that the programme can be retained for long term and works well in a different setting (Zhang et al, 2011).

According to Stufflebeam (2003), the product evaluation in CIPP model is to measure and interpret the achievement of a programme and ascertain the extent to which the programme met the needs and objectives. The reporting of product evaluation is an essential component and can be carried out during the programme cycle and also at its conclusion.

Further insights to understand the KBSM Lower Secondary programme is supplemented by product evaluation. Two programme products were assessed in this study, which are the students' acquisition of the skills and knowledge in the various components of KBSM music curriculum, and the changes that occurred in students' values, attitudes and aptitude towards music education. From this study of product evaluation, it would be able to ascertain if the students have achieved the criteria set out in the syllabus and if there is aptitude change in the students after following the KBSM music programme. Specifically, this study answers the following research questions:

Product Evaluation

7.   What is the level of students' acquisition of skills and knowledge in the various components of KBSM music?

8.   To what extent does the KBSM music programme affect the change in students' values, attitudes and aptitude?

The two components examined in research questions 7 and 8 for product evaluation were described with percentages, means and standard deviations in a set of statements. Data were described more clearly in a set of tables from Table 4.70 to Table

4.76 below. The higher the mean value, indicating the more positively respondents expressed their agreement toward the statement and the lower the mean value, the more negatively respondents indicate their perception towards the statement.

While examining Research Question 7 and 8, testing of group differences between variables of region: respondents from Peninsular and East Malaysia; school-location: urban and rural schools; and different teaching experience: teachers of 1-10 years experience and 11-20 years and above experience which is the investigation of Research Question 9 were sought through series of t-tests.

4.4.1 Students' Acquisition of Skills and Knowledge in Various Components of KBSM Music Curriculum

Table 4.70 shows the responses of the teachers' rating regarding the students' general acquisition of the skills and knowledge in various components listed in the KBSM Lower Secondary Curriculum. Generally, the respondents were of the opinion that KBSM students are doing moderate to unsatisfactory in the various components listed in the syllabus of the KBSM lower secondary music. Out of the 10 components listed, respondents indicated students were doing best with the acquisition of music performing skills which encompasses score reading, following the conductor's cue and conducting in ensemble performance and demonstration of performance etiquette. This component was rated with the mean score of 3.46, which is just moderate on the scale of 5. Respondents indicated students were also doing moderately satisfactory with the component of musical concepts with a mean score of 3.41. Other components that were rated above 3 are Traditional music ensemble (3.38), Conventional ways of writing musical notation (3.28), Singing skills (3.26), Instrumental playing skills (3.15), and

Appreciation of various genre of music (3.1). Three components were rated below a

mean of 3, indicating that students are relatively weak in mastering these components.

These components are Evaluating music which obtained a mean of 2.9 and the lowest

being Composition (2.63) and Improvisation and experiment (2.64).

Table 4.70

Teachers' Rating of Students' Acquisition of Skills and Knowledge of the KBSM Music

Item Statements (N=142)	Frequency % (N)					M	*SD*	Rank
	1	2	3	4	5			
Musical concepts	1.40 (2)	4.2 (6)	47.9 (68)	44.4 (63)	2.1 (3)	3.41	.68	2
Conventional ways of writing musical notation	1.40 (2)	12.0 (17)	47.9 (68)	34.5 (49)	4.2 (6)	3.28	.84	4
Singing skills	-	14.1 (20)	46.5 (66)	38.7 (55)	0.7 (1)	3.26	.70	5
Instrumental playing skills	1.40 (2)	18.3 (26)	46.5 (66)	31 (44)	2.8 (4)	3.15	.80	5
Traditional music ensemble	7.0 (10)	10.6 (15)	28.2 (40)	45.8 (65)	8.5 (12)	3.38	1.0	3
Music performing skills	0.7 (1)	10.6 (15)	36.6 (52)	46.5 (66)	5.6 (8)	3.46	.79	1
Composition	12.7 (18)	21.8 (31)	56.3 (80)	7.7 (11)	1.4 (2)	2.63	.85	10
Improvisation and Experiment	12.7 (18)	24.6 (35)	50 (71)	11.3 (16)	1.4 (2)	2.64	.89	9
Appreciation of various genres of music	3.50 (5)	15.5 (22)	50.7 (72)	28.2 (40)	2.1 (3)	3.1	.81	7
Evaluating music	4.90 (7)	20.4(29)	54.9(78)	19.0(27)	0.7 (1)	2.90	.78	8
Cumulative Mean Score						3.12		

Note. 1= Do not agree at all; 5 = Strongly agree. M = Mean value. *SD* = Standard Deviation and N = number of respondents. Ranks are not in order

Independent-samples *t*-test were used to examine whether there are any significant differences on teachers' perception on students acquisition of knowledge and skills from different independent variables: Variable of region (respondents from Peninsular Malaysia and East Malaysia), school location (urban and rural schools), and teaching experience (respondents with 1-10 years, and 11-20 years and above experience). Tests of significance were two-tailed with alpha value of .01 or less.

Variable of Region: Peninsular and East Malaysia

Table 4.71 reports the summary of *t*-test analysis of the groups of respondents from Peninsular Malaysia and from East Malaysia. As shown in Table 4.7, respondents perceived students acquisition differed significantly in three components in KBSM music curriculum. The components which differ that are statistically significant consist of instrumental playing skills ($p = .01$), traditional music ensemble ($p = .00$), and compositions ($p = .00$). The study found that the mean values obtained from respondents of Peninsular Malaysia were statistically different in all the three components and they were higher than that of the respondents in East Malaysia. This indicated that the respondents from Peninsular Malaysia perceived that the students' acquisition of knowledge and skills based on the instrumental playing skills, traditional music ensemble, and composition were higher compared to that in East Malaysia.

Table 4.71

Means and t-test Analysis for Comparison between Variable of Region on Students' Acquisition of Skills and Knowledge

	Region					
	Peninsular Malaysia		East Ealaysia			
	N	M (*SD*)	N	M (*SD*)	t	P < .01*
Musical concepts	104	3.45 0.64	38	3.28 0.77	1.34	.18
Conventional ways of writing musical notation	104	3.36 0.76	38	3.08 0.82	1.88	.06
Singing skills	104	3.3 0.69	38	3.23 0.75	0.24	.81
Instrumental playing skills	104	3.26 0.76	38	2.87 0.84	2.63	.01*
Traditional music ensemble	104	3.53 0.94	38	2.97 1.1	2.94	.00*
Music performing skills	104	3.54 0.73	38	3.24 0.91	2.04	.04
Compositions	104	2.76 0.77	38	2.29 0.98	2.98	.00*
Improvisation and experimentation	104	2.71 0.82	38	2.45 1.06	1.57	.12
Appreciation of various genres of music	104	3.14 0.74	38	2.97 0.97	1.11	.27
Evaluating music	104	2.98 0.75	38	2.68 0.84	2.02	.06

Note: p = probability value significance at .01 or less. Two-tailed test.

Variable of School Location : Urban and Rural School

Table 4.72 presents the *t*-test analysis for school-location variable. The two

groups that are present here for comparison are respondents from urban and rural

schools. From the table, the component of instrumental playing skills differed

significantly within the two groups (p = .01). The mean obtained from rural schools

was much lower compared to that in the urban schools. This indicated that respondents from rural schools perceived their students' acquisition of skills and knowledge of instrumental playing in KBSM music is lower compared to the urban schools. There is no significant difference towards other components.

Table 4.72

Means and t-test Analysis for Comparison between Variable of School Location on Students' Acquisition of Skills and Knowledge

| | School Location | | | | | |
| | Urban | | Rural | | | |
	N	M (*SD*)	N	M (*SD*)	*t*	*P* < .01*
Musical concepts	80	3.45 0.61	62	3.37 0.75	.69	.49
Conventional ways of writing musical notation	80	3.31 0.74	62	3.24 0.84	.53	.60
Singing skills	80	3.26 0.67	62	3.26 0.75	.37	.97
Instrumental playing skills	80	3.3 0.83	62	2.97 0.72	2.49	.01*
Traditional music ensemble	80	3.39 1.1	62	3.37 0.93	.10	.92
Music performing skills	80	3.46 0.79	62	3.45 0.78	.08	.94
Composition	80	2.65 0.84	62	2.61 0.88	.26	.80
Improvisation and Experimentation	80	2.64 0.86	62	2.65 0.94	-.05	.96
Appreciation of various genres of music	80	3.17 0.71	62	3.0 0.92	1.28	.20
Evaluating music	80	2.94 0.79	62	2.85 0.81	.62	.54

Note: *p* = probability value significance at .01 or less. Two-tailed test.

Variable of Experience of Teaching: 1-10 Years and 11-20 Years and Above

Table 4.73 presents the *t*-test analysis for teaching experience variable. The two groups that are present here for comparison are respondents from 1- 10 years teaching experience, and 11- 20 years and above teaching experience. From the table, no significant differences were found on perception towards students' achievement in various components of the KBSM music curriculum.

Table 4.73

Means and t-test Analysis for Comparison between Variable of Teaching Experience on Students' Acquisition of Skills and Knowledge

	Teaching Experience					
	1-10 years		11-20 years and above			
	N	M (*SD*)	N	M (*SD*)	*t*	*P* < .01*
Musical concepts	72	3.42 0.69	72	3.41 0.67	0.21	.98
Conventional ways of writing musical notation	72	3.25 0.82	72	3.31 0.75	-0.49	.63
Singing skills	72	3.22 0.68	72	3.30 0.73	-0.66	.51
Instrumental playing skills	72	3.07 0.81	72	3.24 0.79	-1.29	.20
Traditional music ensemble	72	3.29 1.03	72	3.47 1.02	-1.05	.29
Music performing skills	72	3.35 0.79	72	3.57 0.77	-1.71	.09
Composition	72	2.47 0.87	72	2.80 0.81	-2.32	.02
Improvisation and experimentation	72	2.50 .84	72	2.79 0.93	-1.92	.06
Appreciation of various genres of music	72	3.08 0.85	72	3.11 0.77	-.23	.82
Evaluating music	72	2.78 0.81	72	3.03 0.74	-1,92	.06

Note: *p* = probability value significance at .01 or less. Two-tailed test.

4.4.2   Values, Attitudes and Aptitude

One of the aims of KBSM music is that through the learning of music, it will help develop the values and attitudes in students, and encourage the cultivation of lifelong interest in music. Research question 8 seeks to find out the respondents' perception regarding the change in attitude and values in their students after attending KBSM music. Table 4.74 showed the teachers' ratings of the perceived change in KBSM music students' values, attitudes and aptitude.

Overall, the respondents have indicated positively with the perceived change in values and attitudes in students with means ranging from 3.37 to 4.04. The respondents expressed most positively towards the spirit of teamwork (4.04). The respondents also perceived that students have shown improvement in personality (3.83), spirit of patriotism (3.82), self determination (3.75), and perseverance (3.73). As for the changes in the students' aptitude for music, the respondents perceived moderately positive towards all the range of aptitude listed with the highest being the ability to perceive, perform and respond to music (3.76), having expressiveness (3.65), having creativity and imagination (3.56), the ability to demonstrate the understanding of music as an essential part of culture and human experience (3.51) and the ability to make aesthetic judgment in music (3.37). The cumulative mean score of 3.70 indicated overall teachers agreed quite positively on students attitude and aptitude.

Table 4.74

Distribution of Ratings on Perceived Change in Students' Values, Attitudes And Aptitudes

Item Statements (N=142)	Frequency % (N)					M	SD	Rank
	1	2	3	4	5			
Creativity and imagination	1.4 (2)	6.3 (9)	34.5 (49)	50 (71)	7.7 (11)	3.56	.79	8
Spirit of teamwork	-	1.4 (2)	15.5 (22)	60.6 (86)	22.5 (32)	4.04	.66	1
Patriotism	-	4.9 (7)	24.6 (35)	53.5 (76)	16.9 (24)	3.82	.77	3
Respecting different views and orientations	-	2.1 (3)	29.6 (42)	51.4 (73)	16.9 (24)	3.83	.72	2
Perseverance	0.7 (1)	4.2 (6)	28.2 (40)	54.9 (78)	12 (7)	3.73	.75	7
Self determination		4.2 (6)	28.9 (41)	54.9 (78)	12 (17)	3.75	.72	5
Expressiveness	-	5.7 (8)	34 (48)	49.6 (70)	10.6 (15)	3.65	.75	6
Ability to perceive, perform and respond to music	-	6.3 (9)	21.8 (31)	61.3 (87)	10.6 (15)	3.76	.72	4
Demonstrate an understanding of music as essential aspect of human experience	2.1 (3)	4.9 (7)	38.7 (55)	47.9 (68)	6.3 (9)	3.51	.78	9
Ability to make aesthetic judgment in music	1.4 (2)	8.5 (12)	45.1 (64)	41.5 (59)	3.5 (5)	3.37	.75	10
Cumulative Mean Score						3.70		

Note. 1= Do not agree at all; 5 = Strongly agree. M = Mean value. SD = Standard Deviation and N = number of respondents. Ranks are not in order

Variable of Region: Peninsular and East Malaysia

Table 4.75 summarizes the analysis of *t*-test for groups within Peninsular and East Malaysia variable. The results showed that no significant differences were found on the whole for perceived change in values and attitudes of the students between Peninsular and East Malaysia.

Table 4.75

Means and t-tests Analysis for Comparison between Variable of Region on Students' Values, Attitudes and Aptitude

	Region					
	Peninsular Malaysia		East Malaysia			
	N	M (SD)	N	M (SD)	*t*	*P* < .01*
Creativity and imagination	104	3.55 0.77	38	3.60 0.82	-.383	.70
Spirit of teamwork	104	4.09 0.64	38	3.90 0.71	1.32	.19
Patriotism	104	3.86 0.72	38	3.7 0.89	.82	.41
Respecting different views and orientation	104	3.84 0.72	38	3.79 0.74	.41	.68
Perseverance	104	3.74 0.71	38	3.71 0.87	.21	.84
Determination	104	3.75 0.69	38	3.74 0.79	.09	.92
Expressiveness	104	3.65 0.71	38	3.66 0.85	-.05	.96
Ability to perceive, perform and respond to music	104	3.78 0.70	38	3.71 0.80	.49	.62
Demonstrate an understanding of music as an essential aspect of history, culture and human experience	104	3.51 0.72	38	3.52 0.92	-.11	.91
Ability to make aesthetic judgments in music	104	3.4 0.73	38	3.29 0.80	.80	.11

Note: *p* = probability value significance at .01 or less. Two-tailed test.

Variable of School Location: Urban and Rural School

Table 4.76 summarizes the analysis of *t*-test for groups within rural and urban schools variable. The results showed that no significant differences were found on the whole for perceived change in values and attitudes of the students between urban and rural school.

Table 4.76

Means and t-tests Analysis for Compariosn between Variable of School Location on Students' Values, Attitudes and Aptitude

Statement	School Location					
	Urban		Rural			
	N	M (*SD*)	N	M (*SD*)	*t*	$P < .01^*$
Creativity and imagination	80	3.59 0.71	62	3.53 0.88	.42	.68
Spirit of teamwork	80	4.11 0.62	62	3.95 0.71	1.4	.15
Patriotism	80	3.73 0.78	62	3.95 0.73	-1.8	.08
Respecting different views and orientation	80	3.84 0.68	62	3.82 0.78	.12	.90
Perseverance	80	3.76 0.66	62	3.69 0.86	.54	.59
Self-determination	80	3.76 0.66	62	3.73 0.79	.30	.76
Expressiveness	80	3.71 0.72	62	3.57 0.78	1.09	.28
Ability to perceive, perform and respond to music	80	3.83 0.69	62	3.67 0.76	1.21	.23
Demonstrate understanding of music as an essential aspect of history, culture and human experience.	80	3.53 0.69	62	3.48 0.88	.41	.69
Ability to make aesthetic judgments in music	80	3.39 0.70	62	3.35 0.81	.26	.80

Note: *p* = probability value significance at .01 or less. Two-tailed test.

Experience Variable: 1-10 years, and 11-20 years and above

Table 4.77 summarizes the analysis of *t*-test for groups within experience of teaching variable. The results showed that no significant differences were found on the whole for perceived change in values and attitudes of the students between urban and rural schools.

Table 4.77

Means and t-tests Analysis for Comparison between Variable of Teaching Experience on Students' Values, Attitudes and Aptitude

	Teaching Experience					
	1-10 years		11-20 years and above			
Statement	N	M (*SD*)	N	M (*SD*)	*t*	P < .01*
Creativity and imagination	72	3.61 0.78	70	3.51 0.79	.73	.47
Spirit of teamwork	72	4.02 0.73	70	4.06 0.59	-.26	.79
Patriotism	72	3.85 0.83	70	3.80 0.69	.37	.72
Respecting different views and orientation	72	3.76 0.78	70	3.90 0.66	-1.12	.26
Perseverance	72	3.68 0.82	70	3.79 0.68	-.83	.41
Self-determination	72	3.72 0.79	70	3.77 0.64	-.41	.68
Expressiveness	72	3.65 0.79	70	3.66 0.70	-.07	.94
Ability to perceive, perform and respond to music	72	3.76 0.76	70	3.76 0.69	.06	.96
Demonstrate understanding of music as an essential aspect of history, culture and human experience.	72	3.51 0.86	70	3.51 0.70	-.00	1.00
Ability to make aesthetic judgments in music	72	3.31 0.72	70	3.44 0.77	-1.09	.28

Note: *p* = probability value significance at .01 or less. Two-tailed test.

4.4.3   Summary for Product Evaluation

The product evaluation in this study investigated the students' acquisition of skills and knowledge; and the extent of change in values, attitudes and aptitude of the KBSM music students.

Teachers were of the opinion that the acquisition of skills among KBSM students is in the low to moderate range. The cumulative mean score of 3.12 indicated moderate outcome on the whole. The respondents were most positive with students' acquisition of music performing skills and musical concepts, whereas composition, improvisation and experiment were rated lowest among music learning outcomes. The fact that respondents labelled composition, improvisation and experiment the least acquired was consistent with the previous studies by various researchers (Morris, 1999; Abril & Gault, 2006; Abril & Gault, 2008).

Significant differences were found in perception between the region variable towards instrumental playing skills, traditional music ensemble and composition. Peninsular Teachers are more positive in their perception compared to teachers from East Malaysia. Similarly, findings also indicate that significant difference was found for school-location variable regarding instrumental playing skills. The urban teachers have a higher mean compared to the rural teachers. No significant difference was found for the teaching experience variable.

On the whole, teachers generally agreed that KBSM Lower Secondary music students demonstrated good change in values, attitudes and aptitude. This is consonant with many similar studies done by prior researchers that indicated participation in music learning enhances attitudes, values and music aptitudes (Abril & Gault, 2008; Gardner,

1983; Hughes, 1983; Thomas, 1984). Respondents in this study indicated most positively toward the spirit of teamwork, attitude of respecting different views and orientation, and spirit of patriotism. The participation of students in the various ensembles indirectly developed personal and social skills in them. In order for rehearsals and performances to work successfully in an ensemble, all the players need to have good interaction, discipline, co-ordination, trust, and respect to work together towards the same goal, which is to make the ensemble sound good. Students must commit to learning music, practicing and attending rehearsals. This actually enhances the spirit of teamwork.

There is no difference in perception found between teachers from Peninsular Malaysia and East Malaysia, urban and rural school; and teachers with different teaching experience on students' values, attitudes and aptitude.

4.5   A Qualitative View of Teachers' Responses: Interview Report

In order to validate and confirm teachers' responses to the questionnaires, follow-up interviews of randomly selected subjects were conducted. Interviews were conducted in person, mostly individually, and some in groups of two. There was one interview which was conducted individually by telephone. The interviews were performed by using a structured format in which respondents answered according to the questions given but were encouraged to express and elaborate their views freely. The interviews were conducted mostly in the Malay language which the teachers were more comfortable with and were able to express themselves more effectively. The interview schedule consisted of four components of questions related to the Context, Input, Process and Product evaluation of KBSM Lower Secondary Music programme.

Insightful information pertaining to the Lower Secondary KBSM Music programme was obtained through the interview sessions. Altogether eight teachers participated in the interviews; they provided additional data on top of the data gathered through the questionnaire. This section presents the findings based on the interview sessions that have been carried out which are summarized under the headings of four evaluations: Context, Input, Process and Product.

a) Context Evaluation

  i) The achievement of the objectives and aims of KBSM music

  ii) The barriers that have been encountered and how to overcome them

b) Input evaluation

  i) Confidence in teaching KBSM music

  ii) The level of teachers' comprehension of the syllabus

  iii) The support given by the Curriculum Development Centre and school administration for the implementation of programme, and

  iv) The adequacy of facilities

c) Process evaluation

  i) The strategies used in teaching

  ii) The mode of assessment

d) Product evaluation

  i) The acquisition of the skills and knowledge in students

  ii) The change in students' attitudes and aptitude

4.5.1 Context Evaluation

Most teachers perceived KBSM music as a good programme which provide immeasurable music learning experience for the students in line with the aims of KBSM music that is to provide students with knowledge, skills and experience, and to expand their aptitude in music learning, and to develop students to be balanced, creative, disciplined and harmonious in character. However, the majority of the teachers expressed in the interview that the achievement of KBSM music objectives was only barely to moderately achieved. The majority of the teachers reported the unachieved or lowly achieved ones are Objective 6: To be able to explore and experiment the effects of sound from various musical instruments using the unconventional techniques; Objective 7: To be able to improvise and create music material through exploration; and Objective 8: To be able to evaluate and grade music composition and performances. The moderate to low achievement of the KBSM music objectives were closely related to the reasons or barriers that teachers encountered as discussed below.

Teachers were of the opinion that there lacks cohesion between the KBSR (The New Primary School Curriculum) music programme and the KBSM Music programme. Many students were not ready to embark on the KBSM music programme when they reach Form One. Two teachers expressed that they have to spend almost the entire year of Form One to build up the elementary music foundation which students should have received in their music lessons in primary school from Year 4 to the Year 6. Obviously, when the students do not have the required music foundation, it will be truly hard to teach them improvisation, music evaluation, music appreciation, composition and to grade composition and performances.

A majority of the teachers commented that they are unable to cover the syllabus at the end of the term. The main reason given was that the scope of the syllabus is too wide, and there is insufficient teaching time to cover all the components of the syllabus especially in the practical part, most of the teachers expressed strongly regarding these areas. The teachers pointed out that the KBSM music syllabus is just too demanding for them, especially in the component of ensemble playing. They had difficulty to teach one conventional ensemble and three traditional ensembles to cover in the entire KBSM Lower Secondary Music syllabus. For Form 1 syllabus, they have to introduce and cover the conventional ensemble and kompang ensemble, in Form two, teachers have to move on to the ensemble of Cak Lempong and reinforce the conventional ensemble, whereas in the Form 3 syllabus, besides the conventional ensemble, Gamelan has to be introduced. In addition, teachers have to teach individual singing, duet or singing ensemble, keyboard playing, and individual solo instruments. With the limited teaching time, the scenario of "touch and go" happens most of the time in order to rush through the syllabus. Components such as reinforcement, mastering of techniques, internalizing what has been taught, ensemble performance and interpretation of the musical works were compromised. All the teachers who were interviewed unanimously agreed that the KBSM Music syllabus should be re-examined and reviewed, and the scope should be more focused rather than the present state which encompasses such a broad scope.

Another barrier to the achievement of KBSM Music objectives was that the teachers do not have all the required knowledge and skills to teach all the content of the syllabus. Six out of eight teachers that have attended the interview sessions conceded that they are lacking in some knowledge and skills in some components; therefore, they are unable to teach the content they found more difficult. Consequently, they avoid the

content they feel handicapped in and manipulate the syllabus to minimize teaching those areas they were less confident in.

Music teachers also lamented about the lack in facilities. Not all the schools were equipped with the musical instruments, especially those schools that have just started the programme. The lack of sufficient instruments like keyboards and the traditional ensemble sets denied the students of hands-on experience in playing the instruments in an ensemble.

Some additional reasons that teachers perceived as barriers include the time-table scheduling and the status of music as a non-examination subject at the lower secondary level. The arrangement of two periods and three periods out of time-table where the music students were required to stay back for the practical sessions did not work for some schools. All the teachers interviewed agreed that time for music should be extended and all should be arranged within the school time-table proper. The status of music not being a primary assessment subject continues to make it a secondary or subsidiary subject.

4.5.2   Input Evaluation

Teachers expressed that they had very little problem or no problem in understanding the syllabus. They are clear with the organization of the syllabus and its content and are able to craft the yearly, weekly and daily plan based on the syllabus. On the whole, they are confident in teaching the first two aspects of the syllabus which is the aesthetic perception and musical experiential components. Some teachers conceded they are not too confident in teaching aspect 3 which is the creative expressions that

involve composition, improvisations, and experimentation; similarly with aspect 4 which is the aesthetic appreciation which include music appreciation and music evaluation.

Regarding the in-service training courses, five of the teachers attended the induction courses of KBSM Music organized by the Curriculum Development Division. They were of the opinion that it could be more effective if it is not so general, and that it should be more pedagogical-based. Those interviewees that did not get the opportunity to attend these courses were of the view that all the KBSM music teachers should be given the same opportunity to attend training courses related to music teaching, especially in the area of traditional music and computer-assisted instruction.

4.5.3   Process Evaluation

Regarding the process, teachers were asked if they follow the syllabus given in their music teaching. Few teachers indicated they follow the guidelines provided by the syllabus strictly, while the majority confessed that the syllabus is only a guideline and they modify the guidelines to suit the constraints they face and adapt to meet the needs of the students. However, there were complaints that some of the components were perceived not relevant such as the experimentation, creativity and music appreciation components. Teachers find it difficult to carry out these components due to many constraints like the lack of good supporting resources and materials; moreover, the teachers were not competent to handle those components and the students lack the fundamental knowledge to follow the lessons.

Teachers indicated that they use a variety of different strategies other than the listed ones in the syllabus. The strategies are used depending on the needs and situation of the school. The teachers agreed that very often they used drilling and mastery learning in their music instructions for practical lessons because it is effective for skills acquisition. Other strategies that were often employed were quiz, project and homework-assignment. Information, Communication and Technology (ICT) was used by those teachers that have access to it and many of them are from urban schools. Teachers from rural schools expressed that the schools were not equipped with adequate ICT facilities.

As for the responses regarding the assessment practices of KBSM Music, the majority of the teachers indicated both formative and summative evaluations were used. Out of the eight teachers interviewed, only one teacher stated that she uses just the summative evaluation of music assessment while the other seven teachers indicated they use a range of formal and informal assessment procedures during the instruction and learning process. One teacher even emphasized that the process of assessment starts from "Day 1" when the students entered music class and it has been on-going until the last day of the term. The majority agreed that they employed formative evaluation to monitor students' progress and modify the teaching and learning activities in order to raise the level of student attainment in KBSM Music. Other than evaluate the students' progress in music attainment, many teachers indicated that they also employed attitude scales and students' attendance as assessment criteria. Most of the teachers favoured paper and written test format for the theory and basic knowledge of music, while for the practical test, observations and anecdotal recording, peer assessments were used by the majority of the teachers interviewed.

4.5.4   Product Evaluation

Most of the teachers were of the view that students fare moderately in the acquisition of knowledge and skills in KBSM Lower Secondary Music. Teachers from urban schools indicated about 60 - 70% rate of achievement on the whole; students mostly obtained level 2 (level 1 – basic, level 2 – mid-level, level 3 – advanced) of the learning outcomes set out in the syllabus specifications. Teachers also mentioned that students that have very supportive parents scored better.

Those teachers from rural schools indicated that the achievement level of knowledge and skills were just moderate; they rated it at about 50 - 60% achieved due to the background of the students where the majority came from the lower income group that did not attend any music instrument learning classes outside school. However, they agreed that students that attend KBSM music have at least acquired level 1 which is the most basic knowledge and skills that have been set out in the syllabus specification.

Overall, teachers agreed that students do better in the theory part compared to practical work due to the lacking of time to practise and exposure, insufficient supply of musical instruments and other constraints as discussed in the context evaluation.

Pertaining to the effect of KBSM in terms of the improvement in students' values and attitude, all the teachers agreed that music students, after attending KBSM music classes, demonstrated some change in their values and attitude especially in the areas of discipline, teamwork, perseverance and spirit of patriotism. In addition, some teachers felt that students were more tolerant to differences, and respect other cultures.

Teachers attribute this to the learning of different kinds of music in the programme that exposes students to different cultures.

4.5.5   Strengths and Weaknesses

Music teachers have a wide range of views when they were asked to reflect on the strengths and weaknesses of the programme. Four of the eight teachers interviewed felt that it is a good programme that provides students with a wide range of exponential music experiences. The rest of the teachers felt it is just an average programme which needs to be reviewed and improved on. There were concerns among the teachers with regard to the scope of the syllabus being too broad, the lack of facilities and the fact that music is viewed as a non important subject. The following are some of the music teachers' comments relating to the Lower Secondary KBSM Music programme.

Strengths:

a)   KBSM Music programme provides opportunities for students from both urban and rural schools to learn music and acquire music skills.

b)   The various types of music provide exposure and enrichment to students, and enhance aesthetic development of students.

c)   The KBSM Music program builds students' character and develops good attributes.

d)   There were time and opportunities for students to interact, exchange views and knowledge via music projects and musical presentations.

Weaknesses:

a)   Difficult to cope with the broad scope of the syllabus.

b)   Time-table scheduling is not suitable, difficult to retain students for the periods
     arranged after school.

c)   Insufficient meeting time for music class.

d)   Incompetency of teachers on teaching the full content of the curriculum.

e)   Insufficient musical instruments and facilities.

f)   Insufficient supporting resources and materials for classroom instructions.

g)   Music being viewed and treated as a secondary or subsidiary subject in school.

CHAPTER 5

SUMMARY AND CONCLUSION

This chapter presents the summary and conclusion of this study. It is divided into five sections: (a) Overview of the Study; (b) Summary of findings; (c) Discussion of results; (d) Implications and suggestions and; (e) Recommendations; (f) Suggestions for future research

5.1   Overview of the Study

The music education curriculum has been designed to provide an extended musical experience and to develop the potential of individuals to be more intellectual and diligent. An effective and well-implemented music programme will allow our students to gain access to a comprehensive, balanced and systematic programme of music study in school. In addressing these provisions and the concern of the state of implementation of this music programme, this study was aimed to evaluate the effectiveness of the KBSM Lower Secondary Music programme through the perspective of the KBSM music teachers using the four components of Daniel Stufflebeam's (1971) CIPP model of evaluation: context, input, process and product. Besides, this research also investigates the relationships between the different groups of respondents from (i) Peninsular and East Malaysia, (ii) urban and rural school, and (iii) different teaching experience.

The target population of the music teachers involved with the teaching of KBSM Lower Secondary Music programme was invited to participate in this study. A total of 142 valid responses were received, and yielded a response rate of 71%. The participants were from the 14 states of Peninsular and East Malaysia, more than 56% of them were teaching in urban schools, and the rest of them were from rural schools. A researcher-designed questionnaire was used as the main instrument to determine the measures of the four evaluations in this study. Overall, the participants differed in terms of gender, ethnicity, teaching experience, and academic and professional background.

5.2 Summary of Findings

This section presents the findings of the four evaluation studies in this research. Data collected in the context, input, process and product were mainly gathered through the questionnaire to answer research questions related to the four studies. Research question 9 is discussed collectively with the four studies. Comments and findings elicited from the interviews are jointly discussed. Extensive findings of this study relating to the four studies of context, input, process and product can be found in Chapter Four of this study. Based on the data analysis, the summary of the following findings was drawn.

5.2.1 Context Evaluation

The data collected in the context component of the programme were gathered to answer research questions related to this stage: achievement of the objectives of KBSM Lower Secondary Music Programme and the barriers faced.

The data compiled indicated that the KBSM music teachers are largely trained specifically in music and were competent to execute the instructional process of the KBSM Lower Secondary Music Porgramme. Slightly more than half of the respondents (50.7%) had 1 to 10 years of teaching experience in music education, and the rest (49.3%) had 11 to 20 years of music teaching experience. The majority of the music teachers were typically males (male: 55.6%; females: 44.4%). The Malay ethnic group dominates the representation of the respondents (Malays: 60.6%, Chinese: 18.3%, Indian: 0.7% Others: 20.4%). 80 of the respondents came from urban schools while 62 were from rural schools. Among the 142 participants, 104 of them came from several different states of Peninsular Malaysia and 38 of them were from East Malaysia (Sabah, Sarawak and Labuan).

5.2.1.1   Research Question 1

Music teachers appear to agree that overall, the achievement of the aims and objectives stated in the syllabus of the KBSM Lower Secondary Music has been moderate. The achievement of aims obtained a mean value of 3.24 out of the scale of 5. There is no significant difference found on variables of region, school location and teaching experience toward achievement of aims of KBSM Lower Secondary Music programme.

For the achievement of objectives, the teachers agreed that all were minimally to moderately achieved with the mean ratings ranging from 2.96 to 3.69 on the measure using a five-point *Likert*-like scale. However, none of the 10 objectives listed in the KBSM Lower Secondary Music curriculum achieved a mean rating above 4, indicating teachers showed a lower level of agreement with the achievement of objectives.

Objective 7, to be able to improvise and create music material through exploration and Objective 8, to be able evaluate and draw a conclusion on music compositions and performances, especially need attention. Both received the lowest mean values from the data analysis among the 10 objectives.

The interview report confirmed the above findings, but the interview results indicated that Objective 6, to be able to explore and experiment the effects of sound from various musical instruments using the unconventional techniques, was also minimally achieved. This indicates there were barriers that teachers faced in raising the achievement level of these three objectives. Overall, it is obvious that there is room for further improvement regarding the better achievement of the aims and objectives of the programme. No significant difference is found in the perception of the achievement of aims and objectives from the respondents of Peninsular and East Malaysia, those who come from urban and rural schools, and teachers with different length of teaching experience.

5.2.1.2 Research Question 2

In order to further improve the aims and objectives of the KBSM Lower Secondary Music programme, the various barriers encountered by the teachers need to be addressed. From the analysis of data collected from questionnaires, the paramount issue confronting music teachers is that KBSM music is not viewed as a serious core academic subject. A mean rating of 4.39 is a strong indication that the majority of the teachers perceived this as the dominant issue that is hindering the achievement of the aims and objectives of KBSM Lower Secondary Music programme. Other issues that teachers perceived as the main barriers are related to students lacking in fundamental

music skills to follow fully in the music programme, the lack of exposure to concerts and musical performances and the lack of adequate facilities. The above issues all were rated with mean values of 4.05 to 4.39.

The results of the interview report were in line with the results of the data analysis from the questionnaire regarding barriers to the success of KBSM music. From the interview report, the teachers said that the main reasons for the low achievement of Objectives of KBSM Music were related to the broad scope of the syllabus; on top of that, insufficient music time aggravated the problem.

Significant differences were found among teachers from Peninsular Malaysia and East Malaysia on the rating of barriers to the success of KBSM Music programme. Peninsular teachers expressed more strongly against barriers related to the scope of KBSM music being too broad, grades or marks obtained in the music subject which are not calculated or considered in the Grade Point Average (GPA) and class ranking, whereas East Malaysia teachers felt more strongly about the student lack of exposure to concerts and music performances as a barrier compared to the Peninsular teachers. No significant differences were found regarding perception of barriers between urban and rural school teachers. A significant difference was perceived in the response from the teachers with different years of experience regarding the issue relating to the lack of support from parents. Teachers with 1-10 years teaching experience perceived the lack of support from parents as a barrier in comparison to the teachers with more experience (11-20 years experience).

5.2.2   Input Evaluation

In input evaluation, the focus was on the teachers' preparedness and quality of supporting resources of the programme. Data collected in the input component of the programme were gathered through the questionnaire to answer research questions relating to this stage.

5.2.2.1 Research Question 3

Research question 3 investigated the preparedness of the teachers in teaching the Lower Secondary KBSM music programme. From the survey results, it revealed that in general, the teachers indicated that they have the confidence and preparedness in teaching the KBSM Lower Secondary Music Programme. The consistency of responses to the use of a wide range of techniques and strategies, prepared with the knowledge of learning theories; and the ability to integrate values into the teaching and learning process as stipulated in the curriculum indicated that the teachers are prepared and have the ability to execute and teach the music curriculum.

In terms of covering the syllabus, the data analysis revealed that teachers were not very positive in covering the syllabus at the end of the term. The analysis of this item should be viewed in conjunction with the indication of the scope of KBSM music curriculum being too broad in the context evaluation which reflects that teachers are having difficulty in covering the syllabus. These findings are congruent with the interview results. The interviewees expressed disagreement with the broad scope of the syllabus; they commented the syllabus covers a wide range of content including different genres of music, theory of music, some general knowledge about western and

Malaysian music, a whole list of ensembles, solo singing and solo instrumental playing. In addition, there is also creative music making which involves composition and improvisation. With the limited time for KBSM music, it is quite a challenge for teachers to cover the entire syllabus well.

Cumulative mean value for teachers' general preparedness of 3.97 indicated they are quite positively well-prepared in teaching the music subject. There are no significant differences in the perception of teachers between Peninsular and East Malaysia, urban and rural schools, and teachers with different years of teaching experience.

The survey results showed that on the whole, the teachers indicated that they have adequate competency in teaching the various components of music content listed in the curriculum. However, the findings also revealed that teachers felt less confident in teaching certain components specifically in areas pertaining to composition, music appreciation and also improvisation and experimentation. This finding is also validated by the interview report. Some of the teachers interviewed confessed they have an incompetency issue as they do not have all the knowledge and skills to teach all the components of the syllabus especially in the areas of composition, music appreciation, improvisation and experimentation, and traditional music.

This is similar to the review by Jeanerette and Cantwell (2002) that many music educators lack confidence in teaching composition. The need for the KBSM music teachers to better equip themselves in these areas is important for competent and effective teaching of the full range of KBSM Music curriculum. The teachers also indicated that they have the trust of their ability to handle the instrumental classes and

also the traditional ensemble classes which confirmed teachers' confidence in teaching the subject. A series of *t*-test performed indicated no significant differences between the region, school-location, and teaching experience variables on teachers' knowledge.

5.2.2.2 Research Question 4

This section investigates the relevance of the syllabus and supporting resources of the music programme. The overall data analysis revealed that teachers perceived the KBSM music syllabus as only moderately suitable to the achievement of the KBSM music objectives (Cumulated mean value of 3.65). From the analysis, the aspects of composition, improvisation and experimentation in the syllabus received the lowest rating comparatively. The results are in line with the findings of teachers' preparedness in teaching the syllabus where they expressed that they were least prepared in teaching these three aspects of the syllabus. The same findings were found in the interview report.

The evaluation of the quality of supporting curriculum resources namely the elaboration of the syllabus, the resource book, the repertoire of songs, course notes, music recordings, computer software were all lowly rated by the respondents on its adequacy and quality. The quality and availability of the supporting curriculum resources have considerable effects on the success and achievement of the programme's aims and goals. The indication by the respondents suggests that a review is required to improve the quality of the supporting resources of curriculum. Curriculum materials as part of the important programme input need to be relevant and sufficient to better serve the instructional needs of the teachers and the learning needs of the students. There were no significant differences of perceptions between the region, school-location, and

teaching experience variables in terms of the suitability of syllabus and supporting resources of KBSM Lower Secondary Music.

5.2.3   Process Evaluation

Data gathered in process component was to answer the research questions related to this stage: the investigation of the teaching strategies and its effectiveness; and assessment practices of the programme.

5.2.3.1 Research Question 5

The survey results denote that teachers employed mastery learning the most in their classroom instruction among all the nine strategies listed in the KBSM Music Curriculum Specifications. Overall, all the strategies listed were moderately employed by the teachers; however, besides mastery learning, the more frequently used strategies are contextual learning, mastery learning skills; critical and creative thinking skills.

The interview report confirmed the survey results. Teachers commented that the use of mastery learning is effective for practical and skills related sessions. Other than the strategies listed, teachers also commented that they use many other strategies in teaching depending on the needs of the students, and also which component of the syllabus they are teaching.

There are differences in the employment of strategies listed in the syllabus between variables. Significant differences were found towards the employment of mastery learning and future learning strategies among teachers from Peninsular

Malaysia and East Malaysia. The mean scores for teachers from Peninsular Malaysia are higher for these two strategies compared to teachers from East Malaysia.

Significant differences were found in the employment of critical and creative thinking skills and also future learning between teachers from urban and rural schools. Teachers from urban schools employed more of these two strategies compared to the rural school teachers. Likewise, significant differences were found on the employment of four strategies listed in the syllabus between the teachers with different years of teaching experience, namely: critical and creative thinking skills, mastery learning, future learning, and Information, Communication and Technology (ICT). The mean scores for the four strategies are higher in the group of teachers with 11 years and above teaching experience compared to the group of 1-10 years experience, indicating more employment of this four strategies from the teachers of 11- 20 years and above experience compared to the teachers with 1- 10 years experience.

Besides the strategies listed in the syllabus, teachers also employed other strategies in their instructional process. Demonstration, questioning, discussion and peer learning are among the frequently employed strategies by the teachers in their music instructions. From the data analysis, it is apparent that teachers seem to have employed other strategies like problem solving, demonstration, discussion, peer learning and performance compared to the strategies listed in the syllabus. No differences have been found between teachers from Peninsular and East Malaysia in the employment of other strategies not listed in the syllabus, but for comparison between teachers from urban and rural schools, significant differences occurred in the employment of computer-assisted instruction (CAI). Teachers from urban school use more CAI compared to teachers

from rural schools. This could be because urban schools are more equipped with the facilities comparatively.

Significant differences were found in the employment of four strategies not listed in the syllabus between the teachers with different experience, namely, peer learning, project, discovery and computer assisted instruction (CAI). The mean scores for the four strategies are higher in the group of teachers with 11 years and above teaching experience compared to the group of 1-10 years experience, indicating more employment of these four strategies from the teachers of 11- 20 years and above experience compared to the teachers with 1- 10 years experience.

In this section, it also investigated the effectiveness of the strategies employed by the teachers. Teachers seem to agree that the 9 strategies listed in the syllabus are at least moderately effective to be employed in the classroom music instruction. Mastery learning was rated the most effective and this confirmed that this strategy was indicated as the most frequently employed strategy by the teachers.

Contextual learning was rated second after mastery learning by the teachers. Contextual learning which involves hands-on and active learning is a relevant strategy for music learning as it helps students to process and comprehend the abstract musical concepts by participation, interaction, application and hands-on which are the principles of contextual learning theory.

Constructivism in teaching and learning was rated third in the effectiveness of strategies. This strategy emphasizes on the principle that the students construct their own understanding and knowledge of music through experiences and teachers help students to construct knowledge through learning activities. The result is consistent with

the study of Rinaldo and Denig (2009) that this strategy is significant for its effectiveness in teaching and learning of music. The findings also indicated that using this strategy for music instruction not only benefited the students but teachers also; the teachers, who did not believe that they have a strong background when engaged in the learning, benefit as much. The teachers rated the least effective strategy employed as future learning.

There are significant differences in the perception of the effectiveness of the strategy of mastery learning, constructivism, and information, communication and technology (ICT) between teachers from Peninsular and East Malaysia. Peninsular teachers perceived more positively the effectiveness of the above strategies compared to the teachers from East Malaysia.

Significant differences occurred in the perception of the effectiveness of critical and creative thinking skills and Information, Communication and Technology (ICT) between teachers from urban and rural schools. Teachers from urban schools perceived more positively the effectiveness of these two strategies compared to teachers from rural schools.

For the comparison between teachers with different experience, significant differences were found in their perception of the effectiveness of critical and creative thinking skills, future learning and Information, Communication and Technology (ICT). Teachers of the group of 11- 20 years and above experience perceived the effectiveness of the other strategies more positively.

From the analysis of effectiveness of other strategies not in the syllabus, teachers expressed that the most effective strategies in their classroom instructions were

demonstration, problem solving, discussion and performance. It is again apparent that the mean values of the four most effective strategies in this list of "other strategies" were rated higher than the previous list. The least effective strategy perceived indicated by the respondents was Computer-Assisted Instruction (CAI). This could be because many schools were not equipped with the CAI software for teachers to use in the classroom instructions to gauge its effectiveness.

For comparison of regional variables, teachers from the Peninsular perceived more positively the discovery strategy compared to teachers from East Malaysia. For comparison between groups of school-location variables, the urban schools perceived Computer Assisted Instruction (CAI) more positively compared to teachers from rural schools. Again, this could be because not many rural schools were equipped with ICT facilities and software.

In comparing between groups with different experience, teachers with 11 – 20 years and above experience perceived peer learning, project, discovery, and Computer Assisted Instruction more positively compared to the teachers with 1-10 years teaching experience.

5.2.3.2 Research Question 6

Most of the teachers expressed they have had their professional development or training related to the area of student assessment. Overall, teachers are capable of following the principles of assessment effectively. They provide feedback to the students as soon as the assessment is completed. As for methods of reporting, survey results indicated almost all the teachers (mean: 4.9; 98%) using traditional letter grades

to communicate information on students' performance. Pass-fail format and standard-based format have also been employed by teachers in reporting students' progress in KBSM music.

Regarding assessment methods of KBSM music of the component of music knowledge, the most common method used was teacher-made written test. Other frequently used methods such as homework assignments, worksheets, and standardized tests were reported. The non-achievement format like attitude-scales was also used. From the analysis, it is evident that teachers favoured written assessment formats such as written test, homework assignments, worksheets, standardized test and portfolio in evaluating students' basic knowledge of music.

Turning to assessment methods for the component of practical and performing skills, the teachers indicated that the most used type of method was practical test. Other methods such as standardized test, performance and checklist were also frequently used in assessing students' practical and performing skills.

5.2.4 Product Evaluation

In this section, two programme products were assessed in this study; the students' acquisition of the skills and knowledge, and students' attitudes, values and aptitude towards music education. Data collected in the product component were gathered through the questionnaire and interviews to answer research questions related to this stage.

5.2.4.1 Research Question 7

According to the results, teachers were of the opinion that KBSM music students are only in the range of unsatisfactory to moderately satisfactory in the acquisition of skills and knowledge of the various components of KBSM Lower Secondary Music. The least acquired skills and knowledge of the students expressed by the teachers were in the components of the compositions, improvisation and experiment, music evaluation and appreciation of various genres of music. This again shows that it is in line with the findings in Research Question 3 that revealed teachers' lack of confidence in handling components pertaining to composition, music appreciation and also improvisation and experimentation.

Teachers perceived students' acquisition of skills and knowledge in the KBSM music differed significantly in 3 out of 10 components in KBSM music curriculum between groups of teachers from Peninsular and East Malaysia. The components that are statistically significant and different consist of instrumental playing skills, traditional music ensemble, music performing skills, composition, and skills to evaluate music. Teachers from the Peninsular perceived students' acquisition of knowledge and skills based on the instrumental playing skills, traditional music ensemble, and composition which is higher compared to East Malaysia.

For comparison of school-location variables, teachers from urban schools perceived the acquisition of instrumental playing skills more positively compared to teachers from rural schools. For comparison between groups of experience variables, no significant differences found.

5.2.4.2 Research Question 8

Overall, teachers indicated positively with the perceived change in values, attitudesand aptitude in students. Teachers were of the opinion that students showed good change in the spirit of teamwork, the ability to respect different views and orientation, and the demonstration of patriotism after attending KBSM music classes. On the whole, the teachers perceived the change in values and attitudes among music students and are encouraged by the cumulative mean score of 3.7. There is no difference in perception between the teachers from Peninsular and East Malaysia, urban and rural school; and teachers with different experience on the students' values, attitudes and aptitude.

5.3   Discussion

This study evaluated the KBSM Lower Secondary Music through the perspectives of the teachers using Daniel Stufflebeam's (1971) CIPP model of evaluation's four components of context, input, process and product. The discussion of the result was presented under the four subheadings derived from the study: results of contextual analysis, results of input analysis, results of process analysis and results of product analysis.

5.3.1   Results of Context Evaluation

Based on the data collected through the administration of questionnaires and interviews, it can be said that music teachers were consonant in varying degrees that collectively, KBSM Lower Secondary Music had moderately achieved its aims and

objectives. However, teachers showed a lower level of agreement on the achievement of some areas specifically the components of improvisation, music appreciation and evaluation which seem to be less achieved. This finding is concordant to the surveys done by Azzara, 1999; Abril & Gault, 2006; Williams, 2007; and Woody, 2007 indicated composition, arranging, improvisation appeared to be the least successful among music learning outcomes in the classroom. From the interviews teachers perceived the main factor which contributed to this was related to the lack of basic musical foundation of the students to follow these seemingly difficult components, and also because of the incompetency and the lack of experience of teachers in teaching these topics. Previous studies have drawn similar findings. (Azzara, 1999; Byo, 1999 and Reveire, 2006).

In order for KBSM music to better achieve its aims and objectives, the constraints and barriers which teachers faced need to be seriously re-examined. When discussing barriers, the teachers strongly expressed feelings of frustration and disappointment in the interviews when they were responding to the questions relating to barriers of KBSM Music. Based on the data analysis from both survey and interviews, teachers shared strong sentiment that KBSM Music often times has not been viewed as an important core subject and is being treated as inconsequential and negligible because of its status as a non-examination subject at the PMR level. This finding is in agreement with the study of Leung & McPherson, 2010; Tye, 2005; Ramona, 2005; Ng & Hartwig, 2011.

Apart from the fact that music has not been viewed as an important subject, another major issue confronting teachers is the lack of adequate facilities. The KBSM music curriculum which involves both music learning and music-making, such as

individual or ensemble instrumental playing, requires appropriate and sufficient musical instruments.

Teachers who attended the interviews complained that there is a shortage of musical instruments, particularly the keyboards and the traditional ensemble instruments - the Cak Lempong instruments and the Gamelan set. Another grouse is that some of the available instruments are also not in good condition. While in some schools, the music instruments were simply not provided by the State Education Department of education ministries. Only those schools involved in the pilot project in KBSM Music were provided with sufficient funding and adequate numbers of instruments. The shortage of keyboards and traditional instruments affects the teaching and learning process adversely and this resulted in the students not getting the hands-on experience as indicated by the teachers in the interviews. Earlier studies have shown that shortage of musical instruments and the lack of adequate facilities impeded the teaching process (Tye, 2005; Ramona, 2005). Another issue expressed is the fact that students lack the fundamental music knowledge to follow the syllabus. This indicated the fact that cohesion is lacking in the KBSR and KBSM Music syllabus. The students have not received the required basic musical knowledge at the KBSR level to move on to the KBSM syllabus. As a result, many of the students were not ready to follow the KBSM Lower Secondary Music Programme. The constraints and barriers faced by teachers need to be addressed and resolved for the programme to function optimally.

5.3.2   Results of Input Evaluation

In general, teachers in this study perceived they are confident and prepared in teaching the KBSM Lower Secondary Music. They are equipped with the pertinent pedagogical skills and knowledge, and they have a clear understanding of the syllabus and its directions, and they have indicated that they are able to execute the various requirements of the syllabus. The teachers also indicated that they are capable of using not only the strategies listed in the syllabus but they also employ other strategies they deem fit depending on the topics or components they are teaching and the needs of the students.

However, despite the indication that the teachers believed they are, on the whole, adequately prepared to teach the KBSM Lower Secondary Music, an analysis of items related to subject matter competence provided further information into their own perception of their preparedness in terms of knowledge in teaching the various components of KBSM Music syllabus. It is observed that the teachers indicated they felt less able comparatively in areas pertaining to teaching composition, music appreciation, improvisation and experimentation. The fact that the teachers are lacking in confidence to teaching these particular areas seem to be consistent with many previous studies. (Alexander, 2012; Azzara, 1999; Byo, 1999; Abril & Gault; 2008 and Morris, 1999).

According to Odena and Welch (2007), the teachers' perception of musical creativity is much influenced by their musical strand which refers to the teachers' musical experiences: teachers' teacher-education strand which refers to the courses they have attended during teacher-education, and the professional strand that is related to the teaching experience. Taking this review into account, it would appear that teachers would benefit if they are to be given more opportunities to attend continuing education

courses on musical creativity and composition, and have more collaborative work between KBSM secondary music teachers and professional composers, musicians and established private music colleges on composition, improvisation and music evaluation.

The components of composition, improvisation and experimentation, and music appreciation are vital parts of the KBSM music curriculum that contribute to develop students' musical thoughts and expressiveness which is in line with the National Education Policy and the aims and objectives of KBSM music that is to develop students to be balanced, creative, disciplined and harmonious in character. A review and steps for improvement is essential as teachers' preparedness, adequacy and competence in these areas are important for effective delivery and comprehensive execution of the whole curriculum.

The syllabus is a part of the curriculum and an important factor of input of an educational programme. A carefully constructed syllabus sets clear and relevant goals and contributes greatly to the objectives of the educational programme.

From the analysis, teachers perceived the KBSM Music syllabus is comprehensive and relevant to the achievement of the aims and objectives of KBSM music, yet it is important to note that the overall mean rating remained moderately low on most of the components listed. The cumulated mean score obtained was 3.65 (on the scale of 5). The topics in the lower ranking were composition, improvisation and experimentation, music evaluation and to appreciate genres of music. It is clear that teachers have questions and are facing difficulties with these topics. The low rating of relevance to these topics might be related to the inadequacy and inexperience in teaching these as indicated earlier on teachers' preparedness.

The broad syllabus was considered a barrier for the teachers. Although 200 minutes or 5 periods per week of music instruction is stipulated in the curriculum, many schools only offer it for two periods, approximately 60-80 minutes a week. The teaching time allotted to music lesson is minimal compared to the core subjects, such as Languages, Mathematics and Science subjects on the school timetable. Having a comprehensive curriculum is good but if the scope of the syllabus is too broad, it might be difficult for teachers to accomplish all the content with the constraints of time and other barriers. Moreover, many teachers may not be fully prepared and equipped with all the knowledge to teach everything well. A careful review and study is vital in order to obtain a higher record of achievement of aims and objectives.

The supporting resources or materials of KBSM Music appear to be lowly rated collectively. Besides the elaboration of the syllabus, the other materials were perceived to be inadequate and insufficient. The teachers expressed that the lacking of supporting resources and instructional material is a serious issue that needs to be urgently looked into by the Ministry of Education. Based on the shared views during the interviews, the teachers were hoping that the Ministry of Education or more specifically, the Curriculum Development Division will supply them with sufficient and relevant resources to assist teachers in teaching in the KBSM music classroom. The curriculum material is closely connected to teaching and often holds a central role in the instructional system (Ball & Cohen, 1996). According to Araya (2007), supporting teaching resources and materials are often considered as "instrumental objects that help teachers deal with the curricular aspects"; thus, its quality needs to be upheld and consistent review needs to be carried out to ensure the supporting resources and

materials are relevant and current. At the same time, supporting resources and materials need to be adequately provided in schools.

5.3.3 Results of Process Evaluation

Teachers use a variety of teaching strategies for classroom instruction. Besides the listed strategies in the curriculum specifications, they also employed different strategies depending on the needs and topics they are teaching. The more frequently used strategies are the mastery learning skills and contextual learning. Teachers from different regions, school-location and experience showed differences in relation to the employment of some of the teaching strategies. Teachers of Peninsular Malaysia employed more of mastery learning and Information, Communication and Technology strategies compared to the teachers of East Malaysia, and teachers from urban schools employed more critical and creative thinking skills and Information, Communication and Technology resources compared to teachers of the rural schools. Various teachers with more experience (11-20 years and above) seem to employ critical and creative thinking skills, future learning, and Information Communication and Technology skills compared to teachers with 1 to 10 years experience. The reasons for the differences could be due to the different exposure, training, experience and also the availability or access to the facilities and software for the teachers. Teachers with more experience could be of good tutors to the newer teachers in the employment of critical and creative thinking skills and the Information Communication and Technology in music classroom which is emphasized by the education ministry.

Information Communication and Technology (ICT) is one of the strategies listed in the syllabus. From the survey results, it is clear that there are significant differences

between the different variables. Peninsular teachers employed ICT more than the East Malaysia teachers, urban school teachers use ICT more than the rural schools, and teachers with more experience use ICT more frequently compared to the teachers with less experience. This might indicate that the availability of the software is not the same for all the schools. From the interview, the teachers expressed the desire to be given the same opportunity to attend the training, and be equipped with ICT software to execute the teaching and learning process more effectively.

The majority of the teachers agreed that mastery learning is the most effective strategy employed in the KBSM Music classroom. Mastery learning which organises learning through steps and smaller units is a systematic approach which is effective for music learning which involves basic skills. This is consistent with the earlier studies of Kayhan and Caglar (2012), which concluded that mastery learning is an effective teaching strategy for music teaching and learning, and contributes positively to the teaching process.

Besides Mastery Learning, Contextual learning, and constructivism are also rated as the most effective strategies by teachers. Contextual learning involves hands-on and active learning, and constructivism emphasizes on the construction of understanding and knowledge of music through learning activities. This finding is similar to the study of Rinaldo and Denig (2009) which concluded that constructivism is effective in the learning process of music education. It is important that teachers have good pedagogical skills for music teaching and are well equipped with different varieties of current teaching strategies. Ongoing professional development is vital for teachers to be proficient and competent in their skills. As indicated in the Preliminary

Report of Malaysia Education Blueprint 2013-2015, training is an important mechanism for improving the quality of teachers (Ministry of Education, 2012).

In the area of assessment, the KBSM music teachers perceive they are capable, and able to conduct assessments for KBSM music. They are positive in the execution of the pre-assessment procedures stated in the curriculum, and they use a variety of ways to gather evidence of student learning and achievement. As for methods of reporting, almost all of the teachers use traditional letter grades to report on students' performance. Regarding assessment methods, the curriculum specifications did not specify the methods teachers need to adopt; indirectly, teachers are given the autonomy in relation to how they assess and report for the various components of music knowledge and also the practical and performing skills in KBSM Music. Written assessment formats were favored by teachers to assess students' basic knowledge of music, while for the components of practical and performing skills; practical tests were most commonly used. Non- achievement format like attitude scales was also used by teachers to determine student grades in the KBSM music assessment.

The comparison between the variable of region on assessment methods indicated some difference. Teachers from Peninsular Malaysia employed more of practical test and observation, but the East Malaysia teachers use more of checklists in their music assessment. As for the variable of teaching experience, the teachers with 11-20 years and above experience use more of performance, practical test and observation to assess students' knowledge than the 1-10 years group. These results suggest that the employment of assessment methods differs between the region and the teaching experience. The reasons for the difference could be due to the fact that Peninsular schools may have better music facilities, and teachers have more exposure and skills in

music assessment methods. Similarly, teachers with more experience may have more capability in executing music assessment through musical performance, practical test and observation which require expertise and skills to evaluate.

Music teachers would benefit more if there are more collaborations and discussions among the music colleagues from their own school or from other schools regarding music assessment. Some area emphasis would be the sharing of views and knowledge about assessment strategies, the current trends and practices of music assessment, and also the potential areas where KBSM music assessment could be improved. Music teachers can also work collaboratively to develop a shared standard based on the syllabus content. This will help in supporting teachers to make consistent judgements on students' performance based on the agreed set standard. Perhaps it is timely that the Ministry of Education considers adopting standard-based assessment as the assessment method for KBSM music which would ensure students are evaluated against a set standard of learning and not just based on the comparison of the performance of other students. The results obtained can yield useful information to guide teachers' planning and modification of instructions.

Besides that, teachers should be provided with continued general assessment training for music for valid assessment to happen within the context of KBSM Lower Secondary Music.

5.3.4 Results of Product Evaluation

Generally, the students' acquisition of skills and knowledge in various components of KBSM music appears to be mediocre. Most of the components listed in the syllabus were rated between low to moderate level of achievement. None of the

components scored above 4 (satisfactory level) on the mean score for students' achievement; with this, it suggests that this issue needs to be addressed. It is clear that the components of the composition, improvisation and experiment, and music evaluation scored lowest among the other components and this echoes the findings of context and input evaluation of this study. This suggests that there is a strong correspondence between teachers' competency and confidence in handling these three components and the students' performance.

The low acquisition of skills and knowledge needs to be taken seriously. Factors contributing to the low acquisition need to be investigated thoroughly to elicit the reasons for the agreement of teachers on low level of acquisition of skills and knowledge among the KBSM music students.

The findings of significant differences between groups of different regions indicate there are significant differences in perception between teachers from Peninsular Malaysia and East Malaysia towards the students' acquisition of skills and knowledge of the components of Instrumental Playing skills, traditional music ensemble, and composition. Peninsular teachers are more positive in their perception compared to teachers of East Malaysia.

Similarly, the findings also indicate that there are significant differences between teachers from urban and rural schools in their perception of the students' acquisition of skills and knowledge. Urban school teachers appeared to be more positive on students' acquisition of skills in the component of instrumental playing skills compared to those in the rural schools.

Some possible factors which contributed to the differences could be the fact that schools in Peninsular Malaysia and schools in urban area might have the advantage of having better exposure, facilities, training and support in music learning comparatively.

Overall, the teachers perceived that the KBSM Music students display a change in their values, attitudes and aptitude. Higher ratings were given to the spirit of teamwork, attitude of respecting different views and orientation, and spirit of patriotism. The teachers indicated that participation in music has generally enhanced students personal development, encouraged students' self-confidence, developed musical aptitude and social skills, and built good team-spirit.

The participation in the various groups of ensembles has helped the students to build social skills, work as a team, and learn to collaborate, help one another, support, and compromise to make the ensemble work. In the interviews, the teachers emphasized that music students have less disciplinary issues and they are more disciplined comparatively. Students are proud to be involved in the various music performances in the form of ensembles or perform as a soloist. Participation in music making has built students' confidence and enhanced the feelings of achievement. This finding is consistent with many studies which indicate that music learning makes a contribution and influences the establishment of general self-concept, self–efficacy, development of trust and respect among musical groups, social skills, emotional sensitivity, self-identity and a good sense of achievement (Reynolds, 1995; Hallam, 2012; Davidson and Good, 2002; Kokotsaki & Hallam, 2007).

5.4   Conclusion

This study evaluated the effectiveness of KBSM Lower Secondary Music Programme in Malaysia which was guided by Daniel Stufflebeam's Context, Input, Process and Product evaluation model. It focused on the extent of its achievement of aims and objectives, the barriers to the achievement of the objectives of the programme, the quality of the programme input such as teachers' preparedness, the curriculum supporting resources, the teaching strategies used, the classroom assessment practices, the acquisition of skills and knowledge and the change in values, attitudes and aptitude of the KBSM music students.

There is no doubt that music education is an important part of the KBSM curriculum which contributed in areas of developing students in a holistic manner. The learning of music contributes in many ways to the quality of the students' life and enhances the development of life-long learning. KBSM music is one subject, if properly implemented, will bring a balance to the entire KBSM curriculum and offers many extended and developmental benefits to the students in areas of creativity, self-discipline, self-expression and this is aligned with the aim of the Malaysian National Philosophy of Education. For many students, participating in KBSM Lower Secondary Music in school is the only source they get the chance to experience and learn music. On the whole, KBSM Lower Secondary Music programme has provided opportunities for students from urban and rural schools to acquire music skills in performance and music theory, music knowledge, music appreciation; and brought exposure and enrichment to students through music learning, and developed students' attitudes and aptitude.

In general, teachers were consonant that the effectiveness of the KBSM Lower Secondary Music programme was generally at a moderate level. Arising from the findings of the study, it is evident that there are issues that need to be addressed for the programme to operate optimally and effectively. In the context of the programme, teachers agreed that the programme's aims and objectives have not been fully achieved. There were various barriers that hinder the programme form operating optimally. A number of reasons that lead to this. Music in schools has been often in an unequal position as compared to other subjects. With the low level of funding and the special focus on other subjects like science and languages by the ministry, it is understandable why the KBSM music does not meet the full achievement of its objectives. Teachers offered strong opinion that low curriculum status and the fact that the students lack the fundamental skills to follow fully in the music program, unfavorable teaching context, such as the lack of teaching time, resources and facilities are the main barriers for the programme.

Although teachers expressed that they are quite prepared in teaching the KBSM Lower Secondary Music with adequate competency to handle the various components of music, not enough has been done in that direction. Many teachers judged that they are inadequate, inferior and not confident teaching in the areas pertaining to creative music making; more specifically the composition, music appreciation, improvisation and experiment; and music evaluation. Teachers are inadequately trained to cope with the demands of employing creative music-making methods in the classroom. Creative music making which involves composition and improvisation and arrangement is an important component in the KBSM music syllabus and the advocacy of creative music in general music curriculum has long been endorsed by many significant music

educators, among them Reimer (1995), John Paynter (Pyner & Aston. 1970), and Keith Swanwick (1979). The introduction of composition and improvisation provides a means to the students that not only to discover their potential, but also exercise their creativity and aesthetic sensitivity. Students should not be deprived the opportunities to acquire the skills and knowledge of how to practice the music language for creative expression.

It is important to have a comprehensive music syllabus that includes the full range of learning experiences that will lead to music literacy. Nevertheless, the comprehensiveness of the syllabus could in turn be considered to be a barrier by the teachers. Teachers may not be competent to teach all the components. The issue of time and quantity of subject content was a concern of the teachers. Teachers are typically barraged by all kinds of responsibilities in school. With the limited time scheduled for music, it is insufficient to cover the whole syllabus; teachers might not be able to give enough depth to the individual topic and skills. It is alarming to gather from the findings that in order to cover the syllabus, teachers compromised by either skip some of the topics or teach superficially without fully considering how to select the suitable plan and give reinforcement.

By and large, the supporting curriculum resources provided by the education ministries were found to be inadequate. There is a scarcity of music teaching packages, suitable scores, recordings of a variety of musical examples and music textbooks for the programme. As indicated by Morris (1999), having good resources not only aid teaching, but help build up confidence in teachers. A closer look for supporting resources is essential and steps for improvement are needed.

In order to optimize teaching effectiveness, music teachers should strive to equip themselves with current instructional information and have the proficiency with a variety of teaching methods. It is encouraging to draw from the findings that teachers are employing many other strategies in their music classroom teaching beside the strategies listed in the syllabus.

It is important for teachers to have a greater knowledge of assessment to be able to measure students' progress and teachers' effectiveness in the instructional process. This is supported by Elliot (1995, p.264), "Achieving the aims of music education depends on assessment; the primary function is not to determine grades, but to provide accurate feedback to students about the quality of their growing musicianship".

In this study, teachers are consonant that they have sufficient training related to classroom assessment. Overall, teachers are capable of pre-assessment preparation and they are able to provide feedback to the students after the assessment, and the majority of teachers delivered feedback verbally. From the findings, teachers favored testing strategies with which they were most familiar with and also influenced by their personal philosophy. This is evident from the interview that a teacher emphasized the process of assessment should be ongoing and practically from "day 1" when the students entered music class.

Perceptions towards acquisition of skills and knowledge among KBSM students was somewhat mediocre. The low rating for the component of creative music making which include composition, improvisation and experiment of music is congruent with the indication of low competency of teachers in this area from the findings. Probably it is timely that the Ministry of Education should have a closer look in this area, it is

important to ensure the music workforce is better skilled and pre-service teacher education courses for music teachers should prepare the teachers to be for all the specific subjects in the KBSM music curriculum which they will be operating eventually. The present teachers should make more effort to improve in this area because composition and improvisation is one important form of creativity and expression, and the role of music teachers is to provide opportunities for students to explore and create their own music. Teachers from Peninsular and also urban schools indicated a higher rating of acquisition of skills and knowledge among the students compare to the East Malaysia and the rural schools' teachers. It is essential that more support and aids be channeled to them.

Overall, teachers generally agreed that KBSM Lower Secondary music students demonstrated a good change in values, attitudes and aptitude. Teachers were concordant that engagement with music have helped students in various aspects: better disciplined, more motivated, better self-perceptions and more sense of responsibility and commitment.

5.5   Implications and Suggestions

This study sought to examine the effectiveness of KBSM Lower Secondary Music through the perspectives of KBSM music teachers using Daniel Stufflebeam's CIPP model of evaluation. Based on the results of the study and discussions, it was clear that the KBSM Lower Secondary Music programme needed some revision and intervention to make it a better, more effective and worthwhile programme. The results of this present study can be used to provide some educational and curricular implications for the music educators and curriculum planners for the improvement and

revision of the implementation of KBSM Lower Secondary Music in the context, input, process and product dimensions. More specifically the findings of the study might contribute to improvement in areas of curriculum content, teaching strategies, materials, and classroom assessment practices.

The findings of this study show that teachers are faced with various challenges and barriers in implementing the KBSM Lower Secondary Music Programme. Music, although it has the status as a core subject in the KBSM Lower Secondary curriculum, often times it is treated in an apathetic way and it does not fulfill the allotted meeting time for music education. Teachers indicated that part of the reason is that music is given a low curriculum status. This is related to the fact that its grades or marks obtained are not considered in the grade point average and class ranking at the end of the semester. Both the school administration and students viewed it as not important. Therefore, it is necessary for the authorities to determine if schools adhere to the policy as stated in the education circular regarding the status of music education, and the allotted meeting time and periods in KBSM curriculum (Ministry of Education, 2001). On the other hand, a consideration should be made for the music grades to be included in the grade point average and class ranking. In addition, at the PT3 (Form 3 Assessment) level, this needs to be addressed in order to gazette music education onto a firmer footing than its present state as being a non important subject in the curriculum. Nonetheless, teachers should also strive to make music education a worthwhile learning subject by having attractive, enjoyable and quality teaching to counter the negative status of music being an unimportant subject.

Barriers indicated in the context evaluation need to be addressed for the programme to function optimally. The issue of the scarcity of musical instruments is

worrisome. Teachers indicated that insufficient instruments jeopardized the teaching and learning process of music-making in instrumental playing which is a large component of the KBSM music curriculum.

A relevant and realistic syllabus is important for KBSM music programme to function effectively. The findings of the study indicated that many teachers perceived the current KBSM Lower Secondary Music curriculum is moderately relevant in fulfilling the aims and objectives of the programme. However, teachers find the curriculum places heavy demands on them because it is a curriculum structured around four broad aspects which consist of musical experience, aesthetic perceptions, aesthetic appreciation and creative expression which involve music concepts, theory of music, singing, solo instrument and ensemble instrumental playing, various traditional ensembles, performance, composition, improvisation and experiment, music appreciation and music evaluation. On top of that, the curriculum required integration of skills and subject knowledge. Teachers expressed they do not have the necessary training to fulfill the requirement of the syllabus to teach the full content well, and students too lack fundamental music skills to follow fully in the KBSM music programme. Besides that, the limited music periods hinder teachers from covering the syllabus. A revision of the syllabus by the curriculum committee is necessary. It should be a review that takes into consideration the constraints of time, cohesion of KBSR and KBSM music syllabus, and the availability of musical instruments will better to make this a more relevant and practical syllabus.

Teachers indicated that there were too many ensembles they have to handle in KBSM music. It is recommended that the students learn the same ensembles throughout the lower secondary school (Form One to Form Three) instead of having to learn

different ensembles at different form. This will help students to acquire better knowledge and understanding of the ensembles, and also better mastering of ensemble playing skills. A realistic curriculum will enable teachers to teach more confidently and students learn more effectively.

The study also revealed that teachers felt less competent in teaching the areas pertaining to composition, improvisation and experimentation, and music appreciation. In-service training could offer some solutions but it can be time-consuming and difficult for teachers to acquire the knowledge and skills in these areas in a short time. For a long term plan, universities and other tertiary colleges that are involved in the music teacher training need to address the issue of teachers' lack of competence in the areas of teaching music composition, improvisation and music appreciation. More communication and collaboration between the Curriculum Development Division and the tertiary teacher training institutions will help in preparing future teachers in line with the curriculum requirements optimally.

Findings from the study revealed that the supporting curriculum resources were inadequate and insufficient. Implications of the dearth of good supporting curriculum resources will affect the effectiveness of the implementation of the KBSM music curriculum. A review of the supporting curriculum resources i.e. the course resources such as books, repertoire of songs, notes, recordings by the Curriculum Development Division is vital. They should aim to focus on covering all the four aspects and the sub components in the syllabus with relevant and adequate resources. It is recommended that the curriculum committee conduct an in-depth assessment of the supporting resources of the KBSM music curriculum with the teachers. From the feedback, appropriate steps could be taken in adding, editing and supplying relevant and up-to-

date curriculum resources for the curriculum. There should be more supply of materials that support the teaching of creativity, composition and improvisation in music. The education ministry should also encourage and support partnerships with some music organizations or institutions to produce quality curriculum materials. Schools should also share existing music curriculum support materials among each other.

This study indicated that teachers used varieties of teaching strategies for their classroom instructions. Besides the strategies listed in the syllabus, teachers also employ different strategies. Nevertheless, from the results of the study, it is clear that strategies of ICT, self-access learning and future learning were lowly employed by the teachers. This might be due to the lack of exposure or training for teachers to employ these strategies confidently. Ongoing in-service training and up-skilling to introduce current classroom instructional strategies would be beneficial to the teachers. This will help in equipping them with up-to-date teaching strategies that enhance the effectiveness of teaching and learning.

Based on the survey and interview results, ICT is one of the strategies which is lowly employed by the teachers, and there are significant differences between the different variables. ICT has been widely used by educators in the schools for more than two decades, and has been acclaimed as an effective strategy for teaching and learning which support and motivate learning activities. It is vital that all the schools from Peninsular and East Malaysia, urban and rural which offer KBSM music are supported and provided with the computers and resources for instruction using ICT to take place, and at the same time provide teachers with the necessary training to equip them with appropriate ICT skills for effective employment of the strategy.

In the area of assessment, teachers are capable and able to conduct classroom assessment effectively. Many teachers are able to administer the pre-assessment preparation effectively, and provide feedback to the students when the assessment is done. However, since there is no description of student assessment methods specified in the KBSM music curriculum, this indicates that teachers have the freedom to decide on the assessment methods, format, criteria and methods of reporting. This results in some non-achievement format like attitude scales and attendance which were used to determine students' grades in music. It is recommended that the Ministry of Education considers KBSM music assessments to be based on a standard-based assessment which aligns grading practices with content standards where students are evaluated against a set standard. This will provide teachers with information on where the students are at on the music learning continuum, and the information obtained would help teachers decide ways to address the student needs. Some collaboration and discussion among music teachers from other schools would help the teachers in the area of music assessment. Besides, there should be more in-service training to expose teachers to a variety of ways and current strategies to assess students' progress in music and employ more current methods of assessment like using the computer.

The study revealed that teachers perceived students acquisition of skills and knowledge in various components of the KBSM music curriculum was just mediocre. From the interviews, the teachers expressed that the majority of the students obtained basic to mid-level of the learning outcomes, and not many achieved level 3 which is the advanced level that is set out in the syllabus specifications. The results clearly showed that composition, improvisation and experiment and music evaluation were least acquired. There is a need for teachers to improve their pedagogical skills and

approaches, and subject matter competency for effective lessons that could help increase the outcomes of students' acquisition in skills and knowledge. Teachers could also organize field trips for concerts and music performances to enrich students' learning experience. Every effort should be made to improve students learning outcome in KBSM music. Outcome-based will be the new system that the Ministry of Education suggests to adopt as stated in the "Shift 10" of the Preliminary Report of Malaysia Education Blueprint 2013-2015, that every programme launched by the Ministry will be linked to specific targets in terms of student outcomes (Minisry of Education, 2012).

Significant differences were found between variables for students' acquisition of skills and knowledge. East Malaysian schools obtained lower rating in Instrumental playing skills, traditional music ensemble, and composition compared to Peninsular Malaysia; and rural schools obtained a lower rating for instrumental playing compared to urban schools. The low acquisition might be linked to less availability of exposure, facilities, training and support received. It is vital that the Ministry of Education looks into the constraints and factors that are causing the low acquisition of skills in these schools and provide equal aid and support for improvement of outcomes in acquisition of skills and knowledge in music learning.

The finding that KBSM Lower Secondary music students demonstrated positive change in values, attitudes and aptitude implicated that the KBSM music programme has a positive influence on developing student character and values which is part of the aspiration of the National Education Philosophy's vision.

5.6   Recommendations

Based on the results of the study and subsequent discussions, the following recommendations were made for consideration for review and improvement of the KBSM Lower Secondary Music Programme.

1)   In view of the fact that music is being treated as an unimportant academic subject despite its core subject status, it is recommended that the authorities determine if schools adhere to the policy as stated in the education circular regarding the status of music education, and the allotted meeting time and periods in KBSM curriculum (Ministry of Education, 2001). They also need to consider that music grades in KBSM Lower Secondary Music be included in the grade point average and class ranking and also in the public examination.

2)   The Ministries of Education need to increase the funding and allocations for the programme, and provide sufficient musical instruments that are required by the curriculum for all the schools involved with the KBSM Lower Secondary Music programme.

3)   Findings of the study indicated the current curriculum is too heavy and too broad. It is recommended a review and a revision of the KBSM Lower Secondary Music syllabus be carried out. The syllabus should have a more focused scope instead of being broad. It also needs to take into the consideration the cohesion with KBSR Music syllabus and the readiness of students and teachers. It is recommended that the number of ensembles included in the syllabus be reduced, and keep the same ensembles throughout the school years

in lower secondary level. There needs to be a continuing course for up-skilling and technique acquisition.

4)   It is essential that all music teachers be given support in professional development. There should be more opportunities for teachers to attend in-service courses, conferences, seminars and short courses to improve their pedagogical skills and subject content knowledge, particularly in areas pertaining to composition, improvisation, music evaluation, music appreciation and music assessment. Teachers that were given the opportunity to attend in-service courses should be encouraged to conduct in-house training or share their acquired knowledge and skills obtained through the courses with their other music colleagues in schools.

5)   There should be more memorandum of understanding and collaboration between the Curriculum Development Division and the tertiary institutions which are involved with KBSM music teacher training. This is to ensure these universities or institutions are aware of the current contents of KBSM music syllabus or any changes made for them to schedule and include courses related to the KBSM music syllabus content requirement as part of the curriculum for the future teachers in their undergraduate study. This is to optimally prepare the future teachers for subject matter competency.

6)   In view of the inadequacy and the scarcity of the curriculum supporting resources, this is bound to affect teaching and learning adversely. There is a need for the education ministries to review and assess the adequacy and relevance of the KBSM music curriculum supporting resources to the teachers.

It is essential that all the four aspects and sub-components of the syllabus are supplied with the relevant supporting resources. It is recommended that experts in the field be invited to compile, to write and to produce the relevant supporting resources for the curriculum for better and valid supporting resources in terms of its quality.

7)   Information, Communication and Technology (ICT) is an important learning tool in the 21st century. ICT is developing at a fast pace. It has the potential to provide effective teaching and learning of music in the classroom. It is one of the strategies suggested in the KBSM Music syllabus. From the interview results, teachers indicated that not all the schools were equipped with adequate facilities, especially the rural schools. It is recommended that all the schools that offer the KBSM Lower Secondary Music programme be provided with the current Information, Communication and Technology (ICT) facilities, and relevant software to enhance the teaching and learning of KBSM music.

8)   In the area of assessment, no specific assessment methods, format, criteria, methods of reporting were fixed in the syllabus, teachers were given the autonomy to select the methods they prefer. It is evident that different assessment practices were found among the teachers; some were using the non-achievement format such as attitude scales and attendance to determine students' grades. It is recommended that the Ministry of Education considers using standard-based assessment which would align grading practices with clear and concise standards. Students will be assessed against the set standards and the precise level of mastery for skills and knowledge in music.

9) Assessment is an important area of the teaching and learning process. Teachers should be equipped with current assessment strategies. In-service training, seminars, short courses related to assessment practices should be provided for teachers to update themselves with the current trend and strategies in the areas of assessment.

10) The use of computers and software applications can aid teachers with classroom music assessment. Software that can provide musical accompaniments, ear training on intonation and tone quality is able to lighten teachers' workload and time.

11) In view of the mediocre performance of the students pertaining to areas of composition, improvisation and experiment, and music appreciation, it is vital to have conscious effort to help the teachers to improve their subject-matter knowledge, and pedagogical skills in these particular areas. It is recommended to have collaboration with the universities to organize workshops, short-courses, holiday camps in areas related to creative expressions and aesthetic evaluation. One way to improve composition and improvisation skills is through listening. Teachers should make some conscious effort to get hold of some relevant recordings and encourage students to listen as well as attending live concerts. It will be helpful if the Ministry of Education provides schools with books on composition, orchestration, and harmony.

12) Computer and MIDI systems are useful tools for composing; this implies that music teachers should use the new technology for instruction of creative music making. There is a wide range of software and web-based resources to support

the teaching of creative music. Besides, teachers can also learn composition and improvisation via internet or Skype with the experts from the extension or preparatory programmes offered by the music schools or conservatories.

13) In view that the study showed significant differences in acquisition of skills and knowledge of Peninsular and East Malaysia, and urban and rural schools, there is the need to further support and give special attention to the East Malaysia schools and rural schools in areas they are lacking in order to improve their performance and acquisition of skills and knowledge in this programme.

5.7 Suggestions for Future Research

The purpose of this study was to evaluate the KBSM Music Programme in Lower Secondary Schools in Malaysia. Analysis of this study highlights the need for more in-depth study in the following areas for future research:

1. This study evaluated the effectiveness of KBSM Lower Secondary Music programme based on the perspectives of the KBSM Music teachers. Data were collected from the targeted population of KBSM teachers through survey methods and interviews. Future studies may focus on a comparative analysis that is based on the perception of the KBSM music students and the policy makers.

2. A comparison study of the evaluation of KBSM music programme in the upper secondary level, to investigate its implementation with the KBSM music programme at the lower secondary level.

3.   In view that the KBSM music teachers indicated a lack of confidence in certain

areas of subject matter competency, a study related to the effectiveness of

teachers' preparation for KBSM music teachers at the tertiary institution is

necessary.

REFERENCES

Abeles, H. (1992). A guide to interpreting research in music education. In R. Colwell (Ed.), *Handbook of research on music teaching and learning* (pp. 227-243). New York: Schirmer Books.

Abeles, H. F., Hoffer, C. F., & Klotman, R. H. (1994). *Foundations of music education,2nd ed.* New York: Schirmer Books.

Abril, C.R., & Gault, B.M.(2006). The state of music in the elementary schools: The principal's perspective. *Journal of Research in Music Education, 54*, 6-20. doi: 10.1177/002242940605400102

Abril, C.R., & Gault, B.M.(2008). The state of music in secondary schools: The principal's perspective. *Journal of Research in Music Education, 56*, 68-81. doi: 10.1177/0022429408317516

Adejoh, M. J. (2006). *Evaluation of the integrated science and introductory Technology programmes in secondary schools in Benue state*. Unpublished Doctoral dissertation, University of Jos.

Akker, J.J.H. van den. (2003). Curriculum perspectives: an introduction. In J. van den Akker, W. Kuiper & U. Hameyer (Eds.). *Curriculum landscape and trends*. Dordrecht: Kluwer Academic Publishers.

Alexander, M. L. (2012). Fearless improvisation: *A Pilot study to analyze string students' confidence, anxiety, and attitude toward learning improvisation*. Applications of Research in Music Education, 31, 25-33. doi:10.1177/8755 123312457884

Ang, Mei Foong. (2007). *A survey report on the current states of music education in the Chinese private high schools in Malaysia*. Paper presented at the 6th Asia-Pacific Symposium on Music Education Research ISME Asia-Pacific Regional Conference. Chulalongkorn University, Bangkok.

Araya, K. (2007). Teaching Material: A critical position about the role they play in Language. *Revista Electronica Actualidades Investigativas en Educacion*.7, 1-16. Retrieved from http://revista.inie.ucr.ac.cr/uploads/tx_magazine/materials.pdf

Asmus, E.P. (1999). Music assessment concepts: A discussion of assessment concepts and models for student assessment introduces this special focus issue. *Music Educators Journal,86,* 19-24. doi 10.2307/3399585

Azzara, C. D. (1999). An aural approach to improvisation. *Music Educators Journal, 86*(3), 21–25. doi: 10.2307/3399555

Azizi Yahya. (1999). *Keberkesanan pelaksanaan program kemahiran hidup di sekolah-sekolah menengah di Malaysia berdasarkan modul penilaian CIPP*. [Effectivenes of the implementation of living skills programme in Malaysian secondary schools based on CIPP evaluation model]. (Unpublished doctoral dissertation). Universiti Putra Malaysia. Kuala Lumpur.

Ball, D. L., & Cohen, D.K. (1996). Reform by the book: What is or might be the role of curriculum materials in teacher learning and instructional reform? *Educational Researcher*, 25, 6-8.

Ballantyne, J., & Packer, J. (2004). Effectiveness of preservice music teacher education programs: perceptions of early-career music teachers. *Music Education Research*, 6(3), 299-312.

Barkley, M. (2006). *Assessment of the national standards for music education: a study of elementary general music teacher attitudes and practices*. (Master's thesis), Wayne State University, Michigan. Retrieved from http://staff.gpschools. org/barlem/documents/THESIS.pdf

Boardman, E. (Ed.). (1989). *Dimensions of musical thinking*. Reston: Music Educators National Conference.

Bobbitt, F. (1923). *The curriculum*. New York: Macmillan.

Borg, W. R., & Gall, M. D. (1989). *Educational research*. New York: Longman.

Boyle, J. D. (1989). Perspective on evaluation. *Music Educators Journal*, 76, 22-25. doi: 10.2307/3401010

Boyle, J.D. (1992). Program evaluation for secondary schools music program. *NASSP Bulletin*, 76, 63-68. doi: 10.1177/019263659207654413

Bresler, L. (1995). Ethnography, phenomenology and action research in music education. *The Quarterly 6(3)*, 4-16. Retrieved from http://www-usr.rider.edu/~vrme

Byo, S. J. (1999). Classroom teachers' and music specialists'perceived ability to implement the National Standards for Music Education. *Journal of Research in Music Education,47*, 111–123. doi: 10.2307/3345717

Castro, F. M. C. (2011). Evaluation of the PISD teacher Induction program using Stufflebeam's CIPP model. *Papersinc-the Philippine Educational System in a Blog*. Retrieved from http://papersinc.wordpress.com/

Caswell, H. L., & Campell, D. S. (1935). *Curriculum development*. New York: American Book Company.

Check, J. W., & Schutt, R. K. (2012). *Research methods in education*. Thousand Oaks, Calif: Sage Publications.

Chen, Chun-Fu. (2009). *A case study in the evaluation of English training courses using a version of the CIPP model as an evaluation tool*. (Doctoral Dissertation). Retrieved from http://ethesis.dur.ac.uk/2912

Cheng, L., Rogers,T., & Hu, H. (2004). ESL/EFL instructors' classroom assessment practices: Purposes, methods, and procedures. *Language Testing*, *21*,360-389. doi:10.1191/0265532204lt288oa

Chingos, M.M., & Whitehurst, G.J. (2012*). Choosing blindly instructional materials, teacher effectiveness and the common core.* Retrieved from Brown Center on Education Policy website: http://www.brookings.edu/brown.aspx

Chong, Sylvia, N.Y. (1991). *General music education in primary schools in Singapore, 1959-1990.* Unpublished doctoral dissertation. University of Illinois.

Chong, S. (1992). Music education in Singapore-in tune with ourselves. In Lees, H (Ed.), *Music education: sharing music of the world*. Proceedings of the 20th World Conference of the International Society for Music Education held in Seoul, Korea. Christchurch: ISME.

Collins, I. H. (1998). A New Life for General Music. *General Music Today* 11: 7 doi: 10.1177/104837139801100304

Colwell, R. (1985). Program evaluation in music teacher education. *Bulletin of the council for research in music education,*158, 4-41.

Colwell, R. (ed.) (1992). *Handbook of research on music teaching and learning*. New York: Schirmer.

Creswell, J. W. (2005). *Educational Research.* 2nd ed. New Jersey: Pearson Education.

Creswell, J. W., & Plano Clark, V.L. (2011). *Designing and conducting mixed methods research*.2nd ed. Thousand Oaks; London: SAGE

Cuba, E., & Lincoln, Y. (1981). *Effective evaluation*. San Francisco: Jossey-Bass.

Davis, D., & Sorrell, J. (1995). Mastery learning in public schools. *Educational Psychology Interactive*. Valdosta, GA: Valdosta State University. Retrieved from http://teach.valdosta.edu/whuitt/files/mastlear.html

Davidson, J. W., & Good, J. M. M. (2002). Social and musical co-ordination between members of a string quartet: An exploratory study. *Psychology of Music*, 30(2), 186-201.

Earthman, G. I. (2002). *School facility conditions and student academic achievement*. Los Angeles, CA: UCLA's Institute for Democracy, Education, & Access (IDEA). Retrieved from http://mfc205.wikispaces.com/file/view/wws08-Earthman.pdf

Eisner, E. W. (2002). *The educational imagination: on the design and evaluation of school programs,* 3rd ed. New Jersey:Merrill Prentice Hall.

Eisner, E. (2003). The functions of music in education. *International Society for Music Education.* Retrieved Febuary 20, 2006, from http://www.isme.org /article/view/89/1/26

Eisner, E.W. (2004). The roots of connoisseurship and criticism a personal journey. In Alkinn, M. C (Ed), *Evaluation Roots: Tracing theorists' views and influences.* California: Sage Publications inc.

Elliot, D. J. (1995). *Music matters: A new philosophy of music education*. New York: Oxford University Press

EPRD. (2000). *Kajian pengajaran dan pembelajaran pendidikan muzik sekolah rendah* [A study on the teaching and learning of music education in primary school school]. Kuala Lumpur: Educational Planning and Research Division, Ministry of Education. Malaysia.

Erwin, J., Kerchner, K., & Knight, J. (2003). *Prelude to music education*. NJ: Pearson Education Inc.

Fetterman, D. (in press). *Empowerment evaluation: collaboration, action research and a case example*. Retrieved from pravel.org/documentos/00557.pdf

Fischer, L. (1977). The Constitution and the Curriculum. In *Curriculum handbook: administration and theory*. Rubin, L.(Ed). Boston: Allyn and Bacon

Fraenkel, J. R., & Wallen, N. E. (1996). *How to design and evaluate research in education.* 3rd ed. New York: McGraw-Hill

Gardner, H. (1983). *Frames of mind: The theory of multiple intelligences*. New York: Basic Books.

Gordon, E. E. (1988). *Learning sequences in music: Skill, content and patterns*. Chicago: G. I. A. Publications.

Gotan, C. T. (2005). *Evaluation of Christian religious knowledge curriculum for junior secondary schools in Plateau State of Nigeria 1985-2002.*(Doctoral dissertation, Univerity of Jos, Nigeria). Retrieved from http:// www.researchgate. net/publication/44381435

Gruhn, W. (2005). Children need music in Lindeman, C.A.(ed), *International Journal of Music Education.* 23 (2), 99-102

Halam. S. (2010). The power of music: its impact on the intellectual, social and personal development of children and young people. *International Journal of Music Education*. *28*, 269-289.doi: 10.1177/0255761410370658.

Hattie, J., & Timperley, H. (2007). The power of feedback. *Review of Education Research,77,* 81-112. doi:10.3102/003465430298487

Hewitt, T. W. (2006). *Understanding and shaping curriculum: what we teach and why.* Sage Publications: California

Ho, Wai-Chung. (2007). Students' experience of music learning in Hong Kong's secondary schools. *International Journal of Music Education.* 25(2), 31-47 doi: 10.1177/0255761407074890

Hornby, A. S. (Ed). (1997). *Oxford advanced learner's English-Chinese dictionary* (4th ed.). Hong Kong: Oxford University Press.

Hughes, D. (1983). The importance of music. *Music Teacher, 62*(11), 16-17.

Hughes, W.O. (1992). General music in secondary schools: beyond the performing arts. *NASSP Bulletin*, 76, 5-10. doi: 10.1177/019263659207654403

Hughes, S. M. (2005). *The relationship between school design variables and student achievement in a large urban Texas school district.* Ph. D. dissertation, Baylor University, Retrieved from ProQuest Digital Dissertation database. (AAT 315290).

Hurteau, Marthe., & Nadeau, Marc-Andre. (1985). *The Pros and Cons of Responsive Evaluation.* Washington, D.C : Distributed by ERIC Clearinghouse, Retrieved from http://www.eric.ed.gov/contentdelivery/servlet/ERICServlet?accno= ED267103

Ibrahim Saad (1981). *Pendidikan dan politik di Malaysia* [Education and politics in Malaysia]. Kuala Lumpur : DBP.

Jeanneret, N., & Cartwell, R.H. (2002). Self-efficacy issues in learning to teach composition: a Case study of institution. *Australian Journal of Educational & Developmental Psychology.* 2, 33-41. Retrieved from http://www.newcastle.edu. au/ journal/ajedp/Archive/Volume_2/v2- jeanneret-cantwell.pdf

Jekayinfa, A.A. (1993). Effects of instructional resources on academic performance of students in history. *Nigerian Journal of Educational Foundation*, 1, 184 – 198.

Johami Abdullah. (1993). *Pendidikan muzik semasa* [Contemporary muzik education] Kuala Lumpur: Dewan Bahasa dan Pustaka.

Johami Abdullah. (2005, November). Ke arah pendidikan muzik yang cemerlang, gemilang dan terbilang. *3rd Malaysian National Conference for Music Education*, Symposium conducted at the meeting of Malaysian Music Educators Society, Universiti Pendidikan Sultan Idris, Tanjong Malim, Perak, Malaysia.

Johnson, M. (1967). Definitions and Models in Curriculum Theory. *Educational Theory* 17,127-40. doi: 10.1111/j.1741-5446.1967.tb00295.x

Kayhan, M; & Caglar, B. (2012). Comparisons of student success in music education based on mastery learning. *H.U. Journal of Education*, 43, 330-339.Abstract retrieved from http://www.efdergi.hacettepe.edu.tr /english/abstracts/43/pdf

Kellaghan, T., Stufflebeam, D. L., & Wingate, L. A. (ed.) (2003). *International handbook of educational evaluation part one*. Kluwar Academic Publishers: Dordrecht

King, J.A. (2008). *An evaluation of a character education program at an elementary school*. (Doctoral dissertation, Nova Southeastern University). Retrieved from https://www.cpcc.edu/pd/resources-1/doctoral-research-group/dissertations/ jking_dissertation.pdf

Kokotsaki, D; & Hallam, S. (2007). Higher education music students' perceptions of the benefits of participative music making. *Music Education Research*. 9, 93-109. doi: 10.1080/14613800601127577

Kourilsky, M.(1973). An adversary model for educational evaluation. *Evaluation Comment*, 4, 4-6 .Retrieved from http://www.ascd.org/ASCD/pdf/journals / ed_lead/el_198004_worthen.pdf

Labuta, J.A., Smith, D.A. (1997). *Music education: historical contexts and perspectives*. New Jersey: Prentice Hall

LeBlanc III, H. P. (2002, November). *Triangulation and multi-method approaches* Paper presented at the eighty-eighth annual meeting of the National Communicational Association, New Orleans.

Lehman, P.R. (1992). Curriculum and program evaluation. In Colwell, R (Ed.), *Handbook of research on music teaching and learning.* A project of the Music Educators National Conference. New York: Schirmer Books.

Lehman, P. L. (2004). Music Education and the Quality of Life. *Journal of Research in Music Education*, 46(2), 173-181.

Leung, Bo Wah. (2000). *Creative music making in Hong Kong secondary school: The present situation and professional development of music teachers*. Doctoral dissertation, University of New South Wales. Australia

Leung, B. W., & McPherson, G.E. (2010). Students' motivation in studying music: The Hong Kong context. *Research Studies in Music Education, 32,* 155-168. doi: 10.1177/1321103X10384205

Longstreet, W.S., & Shane, H.G. (1993). *Curriculum for a new millennium*. USA: Allyn & Bacon.

Lunenburg, F.C. (2011).Theorizing about curriculum: conceptions and definitions. *International Journal of Scholarly Academic Intellectual Diversity.*13(1), 1-5.

Lyons, J. (2001). *Do schools facilities really impact a child's education?* Retrieved from http://sdpl.coe.uga.edu/articlesandpapers/lyons.html

Malaysia (1956). *Laporan Razak jawatankuasa pelajaran* [Razak committee report on Education]. Kuala Lumpur : Government Printers.

Malaysia (1960). *Rahman Talib report* .Report of the Education Review Committee 1960. Kuala Lumpur: Government Printers.

Marsh, C., Willis, G. (2007). *Curriculum; alternative approaches, ongoing issues*. 4th Ed. Upper Saddle River, NJ:Pearson/ Merrill Prentice Hall

MAW Usmani., Suraya Khatoon, ., Marwan M. Shammot., & Ahmad Zamil. (2012). Meta evaluation of a teacher's evaluation programme using CIPP model. *Archives Des Sciences*, 65(7), 230-252. Retrieved from http://www.duhs.edu.pk/qec/doc/

MENC. (1994). *The school music program: a new vision*. The National Association for Music Educators: U.S.A

Miller, W., & Lennie, J. (2005). Empowerment evaluation: a practical method for evaluating a national school breakfast program. *Evaluation Journal of Australasia*. 5(2), 18-26. Retrieved August 8, 2011, from http://www.aes.asn.au/conferences/ 2005/Wayne%20Miller%20AES%20Oct

Milner, M. A. (2000). *Program evaluation of a district's fifth grade music instruction in one component of the texas essential knowledge and skills*. Unpublished doctoral of musical arts document, University of Huston, USA.

Ministry of Education. (1994). *Education in Malaysia*. Kuala Lumpur: Percetakan Warni.

Ministry of Education. (2000). *Malaysia education for all*. Retrieved from http://www.unesco.org/education/wef/countryreports/malaysia/rapport_1.html

Ministry of Education. (2003). *Sukatan pelajaran kurikulum bersepadu sekolah menengah:pendidikan muzik menengah rendah tingkatan I-III semakan.* [Syllabus of KBSM lower secondary: music education form I-III]. Kuala Lumpur: curriculum Development Centre, Ministry of Education, Malaysia.

Ministry of Education. (2004a). *The development of education: national report of Malaysia.* Retrieved from http://www.ibe.unesco.org/International/ICE47/English /Natreps/reports/malaysia pdf

Ministry of Education. (2004b). *Huraian sukatan pelajaran kurikulum pendidikan muzik menengah rendah (semakan).* [Syllabus elaboration of music education curriculum for lower secondary]. Kuala Lumpur: Curriculum Development Centre, Ministry of Education, Malaysia.

Ministry of Education. (2004c). *Huraian sukatan pendidikan muzik KBSM menengah rendah* [Curriculum Specifications of Music Education for KBSM Lower Secondary]. Kuala Lumpur: Ministry of Education, Malaysia.

Ministry of Education. (2005). *Overview of KBSM music education curriculum.* Malaysia Music Educators' Conference 2005. Symposium conducted at the meeting of the Malaysian Music Educators Society, Tanjung Malim. Curriculum Development Centre.

Ministry of Education. (2012*). Preliminary report: Malaysia education blueprint 2013- 2025.* Kuala Lumpur: Ministry of Education, Malaysia

Morgan, G.A., Griego, O.V. (1998). *Easy use and interpretation of SPSS for windows:answering research questions with statistics*. New Jersey: Lawrence Erlbaum Associates.

Morris, P. (1999). The music curriculum in Hong Kong secondary schools- intentions and constraints. *Arts Education Policy Review*. Retrieved from http://www.highbeam.com/library/doc1.asp

Motamedi, V. (n.d). *Mastery Learning: An effective teaching strategy*. Retrieved from http://www.nyu.edu/classes/keefer/waoe/motamediv.htm

Muhamad Abdul Wahid Usmani., Suraya Khatoon., Marwan M. Shammot., & Ahmad Zamil. (2012). Meta evaluation of a teacher's evaluation programme using CIPP model. *ArchivesDes Sciences*, 65(7), 230-252. Retrieved from http://www.duhs. edu.pk/qec/doc/

Mullens, J. E (1993) *The relationship between teacher qualifications and students learning: A study of standard one classrooms in Belize, central America*. Unpublished EDD Thesis, Harvard University USA. Dissertation Abstracts.

Ng. Clarence Chi-hung., & Hartwig, K. (2011). Teacher's perceptions of declining participaton in school music. *Research Studies in Music Education*, 33, 123-142. doi:10.1177/1321103x11423598

Ornstein, A. C., & Hunkins, F.P. (1988). *Curriculum foundations, principles and issues.* 3rd ed. Boston: Allyn and Bacon.

Odena, O. & Welch, G.F (2007). The influence of teachers' backgrounds on their perceptions of musical creativity: a qualitative study with secondary school music teachers. *Research Studies in Music Education, 28*, 71- 81. doi: 10.1177/1321103x070280010206

Owston, R. (2007). Models and methods for evaluation. In Spector, J.M., Merill, M.D., Merrienboer, J.V., & Driscoll, M.P (Ed.), *Handbook of research on educational communications and technology.3rd ed*. New York: Routledge

Palaniappan, A. K. (2007). *SPSS untuk penyelidikan pendidikan*. [SPSS for research in education]. Selangor: SP Scholar Press.

Parlett, M.R. (1990). Illuminative evaluation. In Walberg, H. J., & Haertel, G. D. (Ed.), The *international encyclopedia of educational evaluation. 1*st *ed.* New York: Pergamon Press

Patton, M.Q. (2002). *Qualitative evaluation and research methods (3*rd *ed.)*. Thousand Oaks, CA: Sage Publications.

Patton, M.Q. (2002). *Utilization-focused evaluation checklist*. Retrieved from http://web.idrc.ca/uploads/user-/10905198311Utilization Focused_Evaluation.pdf

Patton, M.Q. (2010). Utilization-focused evaluation. In Segone, M (Ed.), *From policies to results developing capacities for country monitoring and evaluation systems*. New York: UNICEF

Paynter, J. & Aston P. (1970). *Sound and Silence*. Cambridge: Cambridge University Press

Posner, G.J. (1995). *Analyzing the curriculum. 2nd ed*. New York : McGraw-Hill.

Pratt, D. (1980). *Curriculum design and development.* New York: Harcourt Brace Jovanovich.

Ramona, M. T. (2005). *A qualitative review of music educators' perspectives on the present and desired future states of Malaysian music education*. Malaysia Music Educators' Conference 2005. Symposium conducted at the meeting of the Malaysian Music Educators Society, Tanjung Malim.

Reimer, B. (1995). *Beyond performing: The promise of the New National Standards in music education*.The Quartery Journal of Music Teaching and Learning, 6(2), 23-32.

Reynolds, J.W. (1995*). Music education and student self-concept: a review of the literature.Research Perspectives in Music Education*. Retrieved from http://artsusf. edu/music/rpme/rpmereyn.html

Rinaldo, V. & Denig, S. (2009). A constructivist approach to learning music: What role, if any, does active engagement play in the learning process. *Journal for The Practical Application of Constructivist Theory In Education,4(1)*.1-20. Retrieved from http://www.jpacte.org/uploads/9/0/0/6/9006355/2009-1-rinaldo_denig.pdf

Riveire, J. (2006). Using improvisation as a teaching strategy. *Music Educators Journal, 92*(3), 40–45. doi: 10.2307/3401139

Rossi, H. P., & Freeman, H.E. (1993). *Evaluation a systematic approach.* California: SAGE

Runfola , M., & Rutkowski, J. (1992).General music curriculum. In Colwell, R (Ed.), *Handbook of research on music teaching and learning.* A project of the Music Educators National Conference. New York: Schirmer Books.

Russell, J.A., &Austin, J.R. (2010). Assessment practices of secondary music teachers. *Journal of Research in Music Education , 58*, 37-54. doi:10.1177/0022429409360062

Seidman, I. E. (2006*). Interviewing as qualitative research: A guide for researchers in education and social sciences (3rd.ed.).* NY: Teachers College Press

Slattery, J. M., & Carlson, J. F. (2005). Preparing an effective syllabus: current best practices. *College Teaching*. 53(4), 159-164

Sloan, A. R. (2000). *Program evaluation of the church music at Ringgold First Baptist Church*. Doctoral Dissertation, University of Sarasota. Florida

Smith, M. K. (2000). Curriculum theory and practice. *The Encyclopedia of Informal Education.* Retrieved from http://www.infed.org/biblio/b-curric.htm

Stake, R.E. (1975). *Program evaluation, particularly responsive evaluation*. Retrieved from http://education.illinois.edu/circe/Publications/Responsive_ eval.pdf

Stake, R.E. (1967). Countenance of educational evaluation. *Teachers College Record*. 68 (1) 523-540. Retrieved from http://www.ed.uiuc.edu/circe/Publications/ Countenance.pdf

Stufflebean, D. L., el al. (1971). *Educational evaluation and decision making*. Ithahaca, Illinois: Peacock.

Stufflebeam, D.L., Shinkfield, A. J. (1985). *Systematic evaluation*. Boston: Kluwer-Nijhoff Publishing.

Stufflebeam, D. L. (2001). Evaluation models. *New Directions for Evaluation*. 2001(89), 7-98. doi: 10.1002/ev.3

Stufflebeam, D. L. (2003a). The CIPP model for evaluation. In D. L. Stufflebeam & T. Kellaghan (Eds.), *The international handbook of educational evaluation*. Boston, MA: Kluwer Academic Publishers.

Stufflebeam, D.L, (2003b). *The CIPP model for evaluation*. Paper presented at the annual conference of the Oregon Program Evaluators Network, Portland. Retrieved from http://www.scribd.com/doc/142745100/CIPP-ModelOregon10-03

Svengalis, J. N., & Johnson, V. (1990). *K-12 music program evaluation. Report Number 90-239.* Des Moines, IA: Des Moines Public Schools, Teaching and Learning Division.

Swanwick, K. (1979). *A basis for music education.* London: NFER-Nelson Publishing

Taba, H. (1962). *Curriculum development: Theory and practice.* New York: Harcourt, Brace & World.

Takizawa, T.(1990). The curriculum of music education from an Asian point of view: a treatment of western music and traditional music. In Dobbs, J. P.B. (Ed.), *Music education: Facing the future.* Proceedings of the 19th World Conference of the International Society for Music Education held in Helsinki, Finland. Christchurch: ISME.

Tan, H.L. (1998). *An evaluation of the postgraduate teachers education programme for science in selected Malaysian teachers training colleges.* (Unpublished doctoral dissertation.). University of Malaya. Kuala Lumpur

Tellep, M. M. (1989). *Curriculum evaluation: An historical approach.*Washington, D.C.: Distributed by ERIC Clearing house. Retrieved from http://eric.ed.gov/?id= ED305882

Thomas D. W., Heitman, R. J., & Alexander, T. (1997). The effects of music on bathing cooperation for residents with dementia. *Journal of Music Therapy*, 34 (4), 246-259.

Tye, J.K., Toh, L.C. (2005). *Base line survey for formal music & arts education in Penang 2005.* Report submitted for Korea Arts and Council Education Service (UNESCO)

Varley, H. (1992). *Webster's handy dictionary.* England: Oxford University Press

Walker, D.F. (1990). *Fundamentals of curriculum.* San Diego: Harcourt Brace Jovanovich.

Walker, D.E. (1998). *Teaching Music: managing the successful music program.* 2nd ed. New York: Prentice Hall International

Weiss, C.H. (1972). *Evaluation research.* NJ: Prentice Hall

Wing, L.A. (1978). *Formative evaluation in the secondary general music classroom.* Doctoral dissertation, University of Illinois, Ubana

Wolf, R. M.(1990). The nature of educational evaluation. In Walberg, H.J., Haertel, G.D. (ed.) (1990). *The international encyclopedia of educational evaluation.* New York: Pergamon Press.

Zhang, G., Zeller, N., Griffith, R., Metcalf, D., Williams, J., Shea, C., & Misulis, K. (2011). Using the context, input, process, and product evaluation model (CIPP) as a comprehensive framework to guide the planning, implementation, and assessment of service-learning programs. *Journal of Higher Education Outreach and Engagement, 15(4),* 57-83. Retrieved from http: openjournals.libs.uga.edu/index.php

PEJABAT KETUA PENGARAH PENDIDIKAN MALAYSIA
KEMENTERIAN PENDIDIKAN MALAYSIA
PARAS 7, BLOK J
PUSAT BANDAR DAMANSARA
50604 KUALA LUMPUR

Tel : 03-2586900
Fax : 03-2535150

KP(BS) 8591/Jld.XVII (2)

2 Mac 2001

Semua Pengarah Pendidikan Negeri

Y.Bhg. Dato'/Tuan/Puan,

SURAT PEKELILING IKHTISAS BIL. 2/2001 :
Status Mata Pelajaran Pendidikan Muzik Dalam KBSM

Surat Pekeliling Ikhtisas ini dikeluarkan dengan tujuan memaklumkan bahawa mata pelajaran Pendidikan Muzik KBSM yang bermula pada tahun 1996 telah tamat taraf rintisnya pada penghujung tahun 2000. Mulai tahun 2001, status mata pelajaran tersebut adalah sebagai mata pelajaran **WAJIB** di peringkat Menengah Rendah dan sebagai mata pelajaran **ELEKTIF** di peringkat Menengah Atas.

2.   Di peringkat Menengah Rendah, mata pelajaran Pendidikan Muzik KBSM adalah sebagai alternatif kepada Pendidikan Seni Visual dan ia dilaksanakan tanpa peperiksaan di peringkat Penilaian Menengah Rendah (PMR). Di peringkat Menengah Atas pula, mata pelajaran ini merupakan mata pelajaran elektif dalam Kumpulan Kemanusiaan dan boleh diambil peperiksaan di peringkat Sijil Pelajaran Malaysia (SPM).

3.   Pada dasarnya, jumlah peruntukan masa seminggu bagi mata pelajaran Pendidikan Muzik KBSM adalah sebanyak 5 waktu atau 200 minit. Bagi memudahkan pelaksanaannya di sekolah, waktu pengajaran dan pembelajaran Pendidikan Muzik KBSM dicadangkan diadakan di dalam dan di luar waktu rasmi persekolahan. Sila rujuk Lampiran **"Status dan Peruntukan Masa Bagi Mata Pelajaran Pendidikan Muzik KBSM"** yang disertakan.

4.   Sila maklumkan kandungan surat pekeliling ini kepada semua sekolah di bawah pentadbiran Y.Bhg. Dato'/Tuan/Puan.

Sekian. Terima kasih.

"BERKHIDMAT UNTUK NEGARA"

ABDUL RAFIE BIN MAHAT
Ketua Pengarah Pendidikan Malaysia

s.k   1.   Y.B. Tan Sri Dato' Seri Musa bin Mohamad
Menteri Pelajaran Malaysia

2.   Y.B. Dato' Abdul Aziz bin Shamsuddin
Timbalan Menteri Pendidikan Malaysia

3.   Y.B. Dato' Hon Choon Kim
Timbalan Menteri Pendidikan Malaysia

4.   Y.B. Dato' Mahadzir bin Mohd Khir
Setiausaha Parliman, Kementerian Pendidikan Malaysia

5.   Ketua Setiausaha, Kementerian Pendidikan Malaysia

6.   Timbalan-Timbalan Ketua Setiausaha
Kementerian Pendidikan Malaysia

7.   Timbalan-Timbalan Ketua Pengarah Pendidikan
Kementerian Pendidikan Malaysia

8.   Ketua-Ketua Bahagian, Kementerian Pendidikan Malaysia

9.   Ketua Jemaah Nazir Sekolah, Kementerian Pendidikan Malaysia

10. Penasihat Undang-Undang, Kementerian Pendidikan Malaysia

11. Ketua Perhubungan Awam, Kementerian Pendidikan Malaysia

Diilustrasi kembali oleh Ahmad Faris bin Johan, Unit ICT, Bahagian Sekolah, Kementerian Pelajaran Malaysia

STATUS DAN PERUNTUKAN MASA

BAGI MATA PELAJARAN PENDIDIKAN MUZIK KBSM

BIL.	STATUS	PEPERIKSAAN	PERUNTUKAN MASA 5 waktu (200 minit) seminggu
1.	Sebagai mata pelajaran **WAJIB** di peringkat Menengah Rendah (Tingkatan 1, 2 dan 3), alternatif kepada Pendidikan Seni Visual	**Tanpa peperiksaan di peringkat PMR**	**Dua** waktu (2 x 40 minit) dijadualkan **dalam** waktu rasmi persekolahan. dan **Tiga** waktu (3 x 40 minit) dijadualkan **di luar** waktu rasmi persekolahan.
2.	Sebagai mata pelajaran **ELEKTIF** di peringkat Menengah Atas (Tingkatan 4 dan 5), dalam Kumpulan Kemanusiaan	**Ada peperiksaan di peringkat SPM**	**Dua** waktu (2 x 40 minit) dijadualkan **dalam** waktu rasmi persekolahan. dan **Tiga** waktu (3 x 40 minit) dijadualkan **di luar** waktu rasmi persekolahan. *ATAU* **Tiga** waktu (3 x 40 minit) dijadualkan **dalam** waktu rasmi persekolahan. dan **Dua** waktu (2 x 40 minit) dijadualkan **di luar** waktu rasmi persekolahan.

KEMENTERIAN PELAJARAN MALAYSIA
BAHAGIAN PERANCANGAN DAN PENYELIDIKAN DASAR PENDIDIKAN
ARAS 1-4, BLOK E-8
KOMPLEKS KERAJAAN PARCEL E
PUSAT PENTADBIRAN KERAJAAN PERSEKUTUAN
62604 PUTRAJAYA.

Telefon : 03-88846591
Faks   : 03-88846579

Ruj. Kami : KP(BPPDP)603/5/JLD.07 (49)

Tarikh : 31 Julai 2006

Liau Swee Foong
78, SS2/18
47300 Petaling Jaya
Selangor

Tuan/Puan

Kebenaran Untuk Menjalankan Kajian Di Sekolah, Maktab Perguruan, Jabatan Pelajaran Negeri Dan Bahagian-Bahagian Di Bawah Kementerian Pelajaran Malaysia

Adalah saya dengan hormatnya diarah memaklumkan bahawa permohonan tuan/puan untuk menjalankan kajian bertajuk:

" **An Evaluation Of The KBSM Music Programme In Lower Secondary Schools** "
diluluskan.

2.   Kelulusan ini adalah berdasarkan kepada cadangan penyelidikan dan instrumen kajian yang tuan/puan kemukakan ke Bahagian ini. **Kebenaran bagi menggunakan sampel kajian perlu diperolehi dari Ketua Bahagian /Pengarah Pelajaran Negeri yang berkenaan.**

3.   Sila tuan/puan kemukakan ke Bahagian ini senaskah laporan akhir kajian setelah selesai kelak. Sayugia dimaklumkan tuan/puan hendaklah **mendapat kebenaran terlebih dahulu** daripada Bahagian ini sekiranya sebahagian atau sepenuhnya dapatan kajian tersebut hendak dibentangkan di mana-mana forum atau seminar atau diumumkan kepada media massa.

Sekian untuk makluman dan tindakan tuan/puan selanjutnya. Terima kasih.

"BERKHIDMAT UNTUK NEGARA"

Saya yang menurut perintah,

(HJ. MD. MONOTO BIN KOSNAN)
Ketua Penolong Pengarah
Unit Penyelidikan
Bahagian Perancangan dan Penyelidikan Dasar Pendidikan
Kementerian Pelajaran Malaysia

Zul/surat kelulusan/06

268

جباتن ڤلاجرن نݢري قدح دار الامان

JABATAN PELAJARAN NEGERI KEDAH DARUL AMAN
KOMPLEKS PENDIDIKAN, JALAN STADIUM
05604 ALOR STAR
KEDAH DARUL AMAN

TELEFON - A.S.	04-7331311
No. FAX -	04-7317242

" **KEDAH GEMILANG** "

Ruj.Kami : JPK(PPPS) 03-12 / 9 Jld.23(41)
Tarikh : 5 Mac 2007

Liau Swee Foong,
Blok C-710, Kelana Puteri Condominium,
Jalan SS7 / 26,
47301 Petaling Jaya,
Selangor.

Puan,

Kebenaran Untuk Menjalankan Kajian di Sekolah

Adalah saya dengan hormatnya diarah memaklumkan bahawa permohonan puan untuk menjalankan kajian di sekolah-sekolah menengah Negeri Kedah Darul Aman dengan tajuk *"An Evaluation Of The KBSM Music Programme In Lower Secondary Schools"* telah diluluskan.

2.   Kelulusan ini adalah berdasarkan kepada apa yang terkandung di dalam cadangan penyelidikan yang puan kemukakan ke Kementerian Pelajaran Malaysia.

3.   Kebenaran ini adalah tertakluk kepada persetujuan Pengetua sekolah berkenaan dan adalah **sah sehingga 28 Jun 2007.**

Sekian, terima kasih.

'BERKHIDMAT UNTUK NEGARA'
'PENDIDIKAN CEMERLANG KEDAH TERBILANG'

Saya yang menurut perintah,

(HAJI CHE OMAR BIN ZAINAL)
Ketua Penolong Pengarah,
Unit Perhubungan, Pendaftaran dan Pendidikan Swasta,
b.p. Pengarah Pelajaran Negeri Kedah Darul Aman.

HH/tppps.07

269

جابتن ڤلاجرن ڤرليس

JABATAN PELAJARAN PERLIS
JALAN TUN ABD. RAZAK
01990 KANGAR
PERLIS

TELEFON:
Pejabat   - 04-9761177
Pengarah   - 04-9763155
FAX:
Pejabat   - 04-9767080
Peperiksaan - 04-9769355

PENDIDIKAN CEMERLANG AKHLAK DIJULANG WARISAN GEMILANG Ruj. Kami: JPPs. PPGS 5/1/8 Jld.2(/07)

Tarikh   : 2 Mac 2007

Liau Swee Foong,
Blok C-710,
Kelana Puteri Condominium,
Jalan SS7/26,
47301 Petaling Jaya,
SELANGOR.

Tuan,

KEBENARAN UNTUK MENJALANKAN KAJIAN DI SEKOLAH, MAKTAB PERGURUAN, JABATAN PELAJARAN NEGERI DAN BAHAGIAN-BAHAGIAN DI BAWAH KEMENTERIAN PELAJARAN MALAYSIA

Dengan hormatnya saya merujuk perkara di atas.

2.   Sukacita dimaklumkan bahawa Jabatan ini tiada apa-apa halangan bagi tuan/puan/encik/cik menjalankan kajian bertajuk **"An Evaluation Of The KBSM Music Programme In Lower Secondary Schools"**.

3.   Kelulusan ini adalah berdasarkan kepada apa yang terkandung di dalam cadangan penyelidikan yang tuan kemukakan ke Kementerian Pelajaran Malaysia.

4.   Kebenaran ini adalah tertakluk kepada persetujuan Pengetua/Guru Besar sekolah-sekolah berkenaan.

5.   Sehubungan itu tuan/puan/encik/cik dikehendaki menghantar senaskah penyelidikan ke Jabatan ini sebaik sahaja selesai penyelidikan tersebut.

6.   Segala maklumat yang diperolehi dari kajian ini adalah sulit dan tidak boleh dihebahkan kepada mana-mana pihak.

Sekian, terima kasih.

'BERKHIDMAT UNTUK NEGARA'
'PERLIS – PERMAI LAGI MEMPESONA'

Saya yang menurut perintah,

(ABD. AZIZ BIN ISMAIL)
Ketua Unit Perhubungan dan Pendaftaran,
b.p Pengarah Pelajaran Negeri,
Perlis.

(Sila catatkan rujukan Jabatan ini apabila berhubung)

270

JABATAN PELAJARAN PULAU PINANG
JALAN BUKIT GAMBIR
11700 PULAU PINANG

No. Telefon : 04-657 5500
No. Faks : 04-658 2500
http://www2.moe.gov.my/~jpnpp

Ruj. Tuan :
Ruj. Kami : Bil. (29) dlm. Pen. P. P. 0051-2Jld.25
Tarikh : 06 Mac 2007

Liau Swee Foong
78, SS2/18,
47300 Petaling Jaya,
Selangor.

Tuan/Puan,

KEBENARAN MENGGUNAKAN SAMPEL KAJIAN DI SEKOLAH NEGERI PULAU PINANG

Dengan hormatnya saya diarah merujuk perkara tersebut di atas.

2. Surat kelulusan menjalankan kajian dari Bahagian Perancangan Dan Penyelidikan Dasar Pendidikan, Kementerian Pelajaran Malaysia Bil.KP(BPPDP) 603/5/ Jld. 07 (49) bertarikh 31 Julai 2006 adalah dirujuk.

3. Adalah dimaklumkan bahawa pihak Jabatan Pelajaran Pulau Pinang, tiada halangan untuk Tuan/Puan menjalankan penyelidikan di sekolah-sekolah negeri Pulau Pinang yang bertajuk:

"An Evaluation Of The KBSM Music Programme In Lower Secondary Schools"

4. Walau bagaimanapun Tuan/Puan adalah tertakluk kepada syarat-syarat seperti berikut:
    4.1 Mendapat kebenaran dari Pengetua/Guru Besar sekolah berkenaan.
    4.2 Tidak mengganggu perjalanan, peraturan dan disiplin sekolah.
    4.3 Segala maklumat yang dikumpul adalah untuk tujuan akademik sahaja.
    4.4 Menghantar satu salinan laporan kajian ke Jabatan ini setelah selesai kajian.
    4.5 Sila kemukakan surat ini apabila berurusan dengan pihak sekolah.
    4.6 Surat ini berkuatkuasa sehingga **30 Jun 2007**.

Sekian, terima kasih.

"BERKHIDMAT UNTUK NEGARA"

Saya yang menurut perintah,

(IBRAHIM BIN YACUB)
Unit Perhubungan, Pendaftaran dan Pendidikan Swasta
b/p Pengarah Pelajaran Negeri,
Pulau Pinang.

JABATAN PELAJARAN MELAKA
JALAN ISTANA,
PETI SURAT NO 62
75450 MELAKA
Email : daftar@mel.moe.gov.my

Pengarah : 06-2323782
Tim. Pengarah : 06-2323781
Pejabat Am : 06-2323776/777/778/779
fax : 06-2320500

Rujukan Fail : JPM. UPPPS. 05466/Jld.2(28)
Tarikh : 09 Mei 2007

Liau Swee Foong
Block C-7 10
Kelana Puteri Condominium
Jalan SS7/26
47301 Petaling Jaya
Selangor.

Tuan / Puan,

KEBENARAN UNTUK MENJALANKAN KAJIAN DI SEKOLAH, MAKTAB PERGURUAN, JABATAN PELAJARAN NEGERI DAN BAHAGIAN-BAHAGIAN DI BAWAH KEMENTERIAN PELAJARAN MALAYSIA

Adalah saya diarah merujuk surat tuan/puan bertarikh 20 Februari 2007 dan surat dari BPPDP,KP(BPPDP)603/5 Jld. 07 (49) bertarikh 31 Julai 2006 mengenai perkara di atas.

2.   Sukacita dimaklumkan bahawa Jabatan ini tiada halangan bagi tuan/puan menjalankan kajian seperti yang dinyatakan. Walau bagaimanapun tuan/puan adalah dinasihatkan menghubungi Pengetua/Guru Besar sekolah berkenaan terlebih dahulu untuk berbincang dan mendapatkan persetujuan.

Sekian dimaklumkan, Terima Kasih.

"BERKHIDMAT UNTUK NEGARA"
    'Cintailah Bahasa Kita'

Saya yang menurut perintah,

(HJ ZUBIR BIN MOHD. NOR)
Ketua U... ...hubungan , Pendaftaran
Dan Pendidikan Swasta
b.p Pengarah Pelajaran
Melaka

s.k. Fail Penyelaras.

	Telefon :	
JABATAN PELAJARAN JOHOR	Pengarah	: 07 – 2361 787
WISMA PENDIDIKAN,	Pejabat Am	: 07 – 2361 633
JALAN TUN ABDUL RAZAK,	No. Fax	: 07 – 2385 789
80604 JOHOR BAHRU,		: 07 – 2378 319
JOHOR DARUL TA'ZIM	Perhubungan	: 07 – 2332245
	e-mail	: jpnjohor@joh.moe.gov.my

Ruj. Kami : JPNJ/31/1128/Jld.38 (62)
Tarikh   : 02 Mac 2007

Liau Swee Foong
78 SS2/18,
47300 Petaling Jaya,
Selangor.

Tuan / Puan

**Kebenaran Untuk Menjalankan Kajian Di Sekolah-Sekolah, Maktab Perguruan,
Universiti, Jabatan Pelajaran Negeri Dan Bahagian-Bahagian Di Bawah
Kementerian Pelajaran Malaysia.**

Dengan hormatnya surat daripada KPM, Bil. KP(BPPDP)603/5Jld.07(49) bertarikh 31 Julai 2006 berkaitan permohonan tuan adalah dirujuk.

2.   Sukacita dimaklumkan bahawa Jabatan ini tiada apa-apa halangan bagi membenarkan tuan / puan menjalankan kajian ke sekolah-sekolah **Kerajaan dan Swasta Negeri Johor** bertajuk :

      " **An Evaluation Of The KBSM Music Programme In Lower Secondary Schools** "

3.   Sila hubungi Pengetua / Guru Besar sekolah-sekolah berkenaan bagi mendapatkan maklumat dan tindakan selanjutnya.

4.   Sila bawa surat ini semasa membuat kajian.

Sekian, terima kasih.

" BERKHIDMAT UNTUK NEGARA "

Saya yang menurut perintah,

(HJ. MOHD. SAAD BIN HJ. MOHD. ANSOR)
Penolong Pendaftar Sekolah
Jabatan Pelajaran Johor.
b.p. Ketua Pendaftar Sekolah dan Guru
Kementerian Pelajaran Malaysia.

Kajian/Zulkefli – pg.1

273

JABATAN PELAJARAN NEGERI SELANGOR
Jalan Jambu Bol 4/3E, Seksyen 4, 40604 Shah Alam
TEL : 03-5518 6500 FAKS : 03-5510 2133 E-mail jpnsel@sel.moe.gov.my
Website;http://www2.moe.gov.my/jpnsel

JPS

Rujukan Tuan :
Rujukan Kami : JPNS/SPS/PPN/A25090/06/25/ JLD. 28/( )
Tarikh   : 28-Feb-07

LIAU SWEE FOONG
BLOCK C-710
KELANA PUTERI CONDOMINUM
JALAN SS7/26
47301 PETALING JAYA
SELANGOR DARUL EHSANJALAN SS7/26

Tuan,

KEBENARAN MENJALANKAN PENYELIDIKAN/KAJIAN DI SEKOLAH-SEKOLAH DI NEGERI SELANGOR

AN EVALUATION OF THE KBSM MISIC PROGRAMME IN LOWER SECONDARY SCHOOLS

Dengan segala hormatnya merujuk perkara di atas.

2.   Jabatan ini tiada halangan untuk pihak tuan / puan menjalankan kajian/ penyelidikan tersebut di sekolah-sekolah dalam Negeri Selangor seperti yang dinyatakan dalam surat permohonan.

3.   Pihak tuan/puan diingatkan agar mendapat persetujuan daripada Pengetua / Guru Besar supaya beliau dapat bekerjasama dan seterusnya memastikan bahawa penyelidikan dijalankan hanya bertujuan seperti yang dipohon. Kajian / Penyelidikan yang dijalankan juga tidak mengganggu perjalanan sekolah serta tiada sebarang unsur paksaan.

4.   Tuan/Puan juga diminta menghantar senaskah hasil kajian ke Unit Perhubungan & Pendaftaran Jabatan Pelajaran Selangor sebaik selesai penyelidikan / kajian.

Sekian, terima kasih.

" BERKHIDMAT UNTUK NEGARA "

" KEJUJURAN DAN KETEKUNAN "

Saya yang menurut perintah,

(ABDUL KARIM BIN MINHAD)
Penolong Pendaftar Sekolah,
Jabatan Pelajaran Selangor.
b.p. Ketua Pendaftar Sekolah Dan Guru,
Kementerian Pelajaran Malaysia.

s.k. 1. Fail

274

جابتن قلاجرن نكري سمبيلن دارالخصوص

JABATAN PELAJARAN NEGERI
NEGERI SEMBILAN DARUL KHUSUS

JALAN DATO' HAMZAH KARUNG BERKUNCI No. 6
70990 SEREMBAN, NEGERI SEMBILAN DARUL KHUSUS.

Tel : 06-7653100
Fax : 06-7639969

Ruj. Tuan :

Ruj. Kami : JPNS(PPS)2/4/2/1/2007 Jld.1(   )

Tarikh :   28   February 2007

Liau Swee Foong
Block C – 710 Kelana Puteri Condominium
Jalan SS7/26
47301 Petaling Jaya
Negeri Sembilan Darul Khusus

Tuan/Puan,

Kebenaran Menjalankan Kajian Ke Sekolah-Sekolah Di Negeri Sembilan Darul Khusus Di Bawah Kementerian Pelajaran Malaysia

Saya dengan hormatnya di arah memaklumkan bahawa permohonan tuan/puan untuk menjalankan kajian bertajuk:-

"An Evaluation Of The KBSM Music Programme In Lower Secondary Schools"
telah diluluskan.

2.   Tuan/Puan hendaklah berjumpa terus dengan Pengetua sekolah berkenaan untuk meminta persetujuan dan membincangkan kajian tersebut seperti berikut :

1) Sekolah-Sekolah Menengah Di Negeri Sembilan

3.   Dimaklumkan bahawa kebenaran ini diberi berdasarkan surat kelulusan dari pihak Kementerian Pelajaran Malaysia, Bahagian Perancangan Dan Penyelidikan Dasar Pelajaran, nombor rujukan KP(BPPDP)603/5 Jld.07 (49) bertarikh 31 Julai 2006

4.   Tuan/Puan hendaklah menghantar satu naskah hasil kajian ke Jabatan Pelajaran Negeri Sembilan (u.p: Unit Perhubungan, Pendaftaran & Pelajaran Swasta).

...2/-

275

جابتن قلاجرن ترغكانو

JABATAN PELAJARAN TERENGGANU,
JALAN BUKIT KECIL,
20604 KUALA TERENGGANU.

Pengarah	: 09–6221250
Pejabat Am	: 09–6244500
Fax	: 09–6227207
Fax Kurikulum	: 09–6234335

Rujukan Kami : P.T. 06030-02(100)

Tarikh : 05 Mac 2007.

LIAU SWEE FOONG
Block C-710
Kelana Puteri Condominium
Jalan SS7 / 26
47301 Petaling Jaya
Selangor

Tuan,

**MEMOHON KEBENARAN MENJALANKAN PENYRLIDIKAN BAGI
IJAZAJ DOKTOR FALSAFAH (PhD) PENDIDIKAN MIZIK**

Adalah saya dengan hormatnya diarah merujuk surat tuan bertarikh 20 Februari 2007 mengenai perkara di atas.

2. Sehubungan itu, sukacita dimaklumkan bahawa jabatan ini tiada apa-apa halangan kepada tuan untuk menjalani penyelidikan / kajian di sekolah-sekolah menengah Kebangsaan Negeri Terengganu sebagaimana yang di cadangkan bertajuk:

**" AN EVALUATION OF THE KBSM MUSIC PROGRAMME IN
LOWER SECONDARY SCHOOLS "**

3. Walau bagaimanapun tuan diminta mengadakan perbincangan dengan pihak pengurusan sekolah berkenaan terlebih dahulu agar proses pengajaran dan pembelajaran tidak terganggu.

4. Sukacita kiranya tuan dapat kirimkan ke Jabatan ini satu salinan hasil kajian apabila selesai kelak.

Sekian, terima kasih.

"BERKHIDMAT UNTUK NEGARA"
"MENUNAIKAN AMANAH PENDIDIKAN TERBILANG"

Saya yang menurut perintah,

(OTHMAN BIN ABDULLAH, PPN, PJC, PJK.)
Penolong Pendaftar,
b.p. Pendaftar Sekolah-sekolah,
Terengganu.

PERMONKAJIANDISEK/ycn........

Unit Perhubungan, Pendaftaran Dan Pendidikan Swasta
Sektor Pengurusan Sekolah
Jabatan Pelajaran Sabah
Tingkat 5, Blok D, Bangunan Kwsp,
(Box 48)
Jalan Karamunsing
88000 Kota Kinabalu.

Ketua Unit	: 088-236558
Telefon (Pej.Am)	: 088-237593
	: 088-259643
	: 088-254675
Fax	: 088-247350

Rujukan : JPS/UPPPS/KAJIAN/165 Jld. 6 (   )
Tarikh : 14 Jun 2007

PUAN LIAU SWEE FOONG
Blok C-710,
Kelana Puteri Condominium
Jalan SS7 / 26
47301 PETALING JAYA, SELANGGOR

Puan,

KEBENARAN UNTUK MENJALANKAN KAJIAN DI SEKOLAH – SEKOLAH RENDAH DAN MENENGAH DI BAWAH KEMENTERIAN PELAJARAN MALAYSIA DI SABAH

Adalah saya dengan hormatnya diarah merujuk kepada perkara di atas.

2.   Sukacita dimaklumkan bahawa Jabatan Pelajaran Sabah tiada halangan bagi puan menjalankan Kajian bertajuk : 'AN EVALUATION OF THE KBSM MUSIC PROGRAMME IN LOWER SECONDARY SCHOOLS' Kebenaran ini berdasarkan kepada surat kelulusan Kementerian Pelajaran Malaysia bil. KP(BPPDP)603/5 Jld. 07 (49) bertarikh 31 Julai 2006.

3.   Walau bagai manapun puan hendaklah memberikan perhatian kepada perkara-perkara berikut :

2.1.   Berhubung dan berbincang dengan pentadbir sekolah tentang pelaksanaan / perjalanan kajian tersebut.

2.2.   Penyertaan warga pendidik sebagai sample kajian adalah sukarela.

2.3.   Proses pengajaran dan pembelajaran atau pelaksanaan aktiviti sekolah tidak terganggu atau terjejas semasa kajian dijalankan.

2.4.   Tuan / puan tidak dibenarkan menjalankan penyelidikan di kelas-kelas peperiksaan awam sekolah.

2.5.   Sebarang data / Maklumat serta dapatan kajian hanyalah untuk memenuhi syarat-syarat kursus pengajian sahaja.

Sekian, terima kasih.

"BERKHIDMAT UNTUK NEGARA "

Saya yang menurut perintah

MADAME HAJI BASRI
Penolong Pendaftar Sekolah
b.p. Pendaftar Sekolah dan Guru Negeri Sabah
Jabatan Pelajaran Sabah

Salinan :   Pengarah Pelajaran Sabah, KOTA KINABALU
              Pegawai Pelajaran Gabungan, KOTA KINABALU
              Pegawai Pelajaran Gabungan, KOTA BELUD
              Pegawai Pelajaran Gabungan, KOTA MARUDU
              Pegawai Pelajaran Gabungan, KENINGAU
              Pegawai Pelajaran Gabungan, SANDAKAN
              Pegawai Pelajaran Gabungan, LAHAD DATU
              Pegawai Pelajaran Gabungan, TAWAU

JABATAN PELAJARAN PERAK,
JALAN TUN ABDUL RAZAK,
30640 IPOH,
PERAK DARUL RIDZUAN.

Telefon : 05-527 4355
Faks : 05-527 7273

"KOMUNITI BERILMU PERAK TERBILANG"

J.Pel.Pk.Pend.S4757/Jld.27 (34)
Tarikh : 06 Mac 2007

Liau Swee Foong
Block C–710,
Kelana Puteri Condominium,
Jalan SS7 / 26,
47301 Petaling Jaya,
Selangor Darul Ehsan.

Tuan,

KEBENARAN UNTUK MENJALANKAN KAJIAN
DI SEKOLAH-SEKOLAH MENENGAH / RENDAH NEGERI PERAK

Saya diarahkan merujuk surat tuan bertarikh 20 Februari 2007 yang ada kaitannya dengan surat Kementerian Pelajaran Malaysia bilangan KP(BPPDP)603/5/JLD.07 (49) bertarikh 31 Julai 2006 tentang perkara di atas.

2.   Sukacita dimaklumkan bahawa pihak Jabatan Pelajaran Perak **tiada halangan** memberi kebenaran kepada tuan untuk menjalankan kajian dan soal selidik bertajuk **"An Evaluation Of The KBSM Music Programme In Lower Secondary Schools"** di sekolah-sekolah menengah negeri Perak.

3.   Kehadiran tuan/puan membuat kajian di sekolah berkenaan tidak seharusnya menjejaskan proses pengajaran dan pembelajaran di sekolah berkenaan.

Sekian, terima kasih.

"BERKHIDMAT UNTUK NEGARA'

Saya yang menurut perintah,

(MUSTAFA BAKRAY BIN MUSA)
Penolong Pendaftar Sekolah
Jabatan Pelajaran Perak
b.p. Ketua Pendaftar Sekolah dan Guru
Kementerian Pelajaran Malaysia

s.k.   1. Pendaftar Sekolah dan Guru
         Jabatan Pelajaran Perak

"CINTAILAH BAHASA KITA"

278

JABATAN PELAJARAN NEGERI SARAWAK
BANGUNAN TUN DATUK PATINGGI
TUANKU HAJI BUJANG
JALAN SIMPANG TIGA
93604 KUCHING
SARAWAK

Telefon: 082-243201
FAX: 082-234769 / 082-413586

Ruj. Kami : JPS(W)/SPPP(Lat)/153/08/02/05, Jld.10(53)

Tarikh : 19 Jun 2007

Liau Swee Foong
Block C-710, Kelana Puteri Condominium
Jalan SS7/26,
47301 Petaling Jaya, Selangor.

Tuan,

KEBENARAN UNTUK MENJALANKAN KAJIAN DI SEKOLAH-SEKOLAH, INSTITUT PERGURUAN, JABATAN PELAJARAN DAN BAHAGIAN-BAHAGIAN DI BAWAH KEMENTERIAN PELAJARAN MALAYSIA

Dengan hormatnya saya merujuk kepada perkara di atas.

2.	Sukacita dimaklumkan bahawa pada dasarnya Jabatan Pelajaran Negeri Sarawak tiada sebarang halangan untuk membenarkan tuan menjalankan kajian bertajuk :

" An Evaluation Of The KBSM Music Programme In Lower Secondary Schools"

3.	Sayugia diingatkan bahawa sepanjang tempoh kajian tersebut, tuan adalah tertakluk kepada peraturan yang sedang berkuatkuasa dan menjalankan kajian seperti tajuk yang diluluskan oleh Bahagian Perancangan dan Penyelidikan Dasar Pendidikan, Kementerian Pelajaran Malaysia bil. KP(BPPDP)603/5,Jld.07(49) bertarikh 31.07.2007.

4.	Jabatan ini memohon agar sesalinan laporan kajian dihantar ke **Unit Latihan**, Jabatan Pelajaran Negeri Sarawak sebaik sahaja selesai untuk tujuan rekod dan rujukan. Dengan surat ini, Pengetua sekolah berkenaan adalah dimohon untuk memberi bantuan dan kerjasama yang sewajarnya bagi menjayakan kajian tersebut.

Sekian. Terima kasih.

"BERKHIDMAT UNTUK NEGARA"

Saya yang menurut perintah,

(KUSWADY BIN CHIL)
Sektor Pengurusan Perkhidmatan Pendidikan,
b. p. Pengarah Pelajaran,
Sarawak.

s.k:	Fail (Lat)

kajian/...ks

APPENDIX N: REQUEST FOR APPROVAL TO THE STATES' EDUCATION DEPARTMENT

Liau Swee Foong
Block C-710
Kelana Puteri Condominium
Jalan SS7 / 26
47301 Petaling Jaya
Selangor

E-Mel: mimiliau@yahoo.com
Telefon Bmbit: 012-2210527

20 Febuari 2007

Kepada
Pengarah,
Jabatan Pelajaran Negeri

Tuan

MEMOHON KEBENARAN MENJALANKAN PENYELIDIKAN BAGI IJAZAH DOKTOR
FALSAFAH (PhD) PENDIDIKAN MUZIK

Saya seorang pelajar yang sedang mengikuti pengajian saya di bidang pendidikan muzik
peringkat kedoktoran (PhD) di Pusat Kebudayaan Universiti Malaya, Kuala Lumpur. Saya
ingin memohon kebenaran dari pihak tuan untuk menjalankan penyelidikan di sekolah-
sekolah menengah Negeri Melaka yang menawarkan Pendidikan Muzik KBSM menengah
rendah.

2.   Penyelidikan yang akan dijalankan di sekolah-sekolah ini adalah untuk mengumpul
data untuk tesis PhD saya yang bertajuk

"An Evaluation Of The KBSM Music Programme In Lower Secondary Schools"

3.   Cara pengutipan data adalah melalui soal-selidik dan juga temu bual dan
permerhatian.

4.   Saya telah memohon kebenaran menjalankan kajian dari Bahagian Perancangan
dan Penyelidikan Dasar Pendidikan (EPRD), Kementerian Pelajaran Malaysia, dan
kebenaran telah diluluskan. Disini saya menyertakan salinan surat dari EPRD untuk
rujukan dan tindakan tuan.

Segala kerjasama daripada pihak tuan, saya dahului dengan ucapan ribuan terima kasih.
Sekian terima kasih.

Yang benar,

(LIAU SWEE FOONG)

APPENDIX O: CONSENT FORM FOR INTERVIEW

Consent Form

An Evaluation of KBSM Music Programme in Lower Secondary Schools
By
Liau Swee Foong, PhD Candidate
University of Malaya, Kuala Lumpur

I hereby agree and grant permission to be interviewed and to be observed in my classroom teaching, my participation in this study is voluntarily and that I may refuse to participate at any time.

I have been provided with an explanation of the study, and have been given the opportunity to ask questions regarding the study. I understand that the responses of my questionnaire will be kept anonymously and treated confidentially.

I hereby grant permission for the confidential interviews to be audio-taped and that any thing I say during the session will be recorded anonymously and treated confidentially. I understand the purpose of the interview is to validate and confirm my responses, and also to provide more in-depth data for interpretation. I also understand that I will have the opportunity to review, negotiate observation and revise transcriptions prior to the publication to the final document.

_____   _____
Participant's Name and signature   Date

Borang Kebenaran

"An Evaluation of KBSM Music Programme in Lower Secondary Schools"
Oleh
Liau Swee Foong,
Calon Doktor Falsafah,
Universiti Malaya, KL

Saya bersetuju mengambil bahagian dalam kajian ini secara suka rela dan memberikan kebenaran untuk ditemu bual dan juga membenarkan pengkaji menjalankan pemerhatian pengajaran dan pembelajaran dalam bilik darjah terhadap saya.

Saya telah diterangkan tujuan kajian ini dan telah diberikan peluang untuk menanya soalan berkenaan kajian ini. Saya difahamkan nama saya tidak akan disebut dan segala maklumat adalah sulit dan dirahsiakan.

Saya memberi kebenaran untuk temu-bual dan sesi pemerhatian pengajaran dan pembelajaran bilik darjah saya dirakamkan secara audio-tape dan segala yang dikatakan oleh saya akan dirahsiakan dan nama saya tidak akan disebut. Saya memahami tujuan temu bual adalah untuk mengesahkan maklumat dan juga membekalkan data yang lebih mendalam untuk intepretasi. Saya juga difahami saya akan mempunyai peluang untuk membaca dan mengesahkan kesemua maklumat penuh catatan yang dibuat hasil dari temu bual dan juga pemerhatian sebelum dokumen akhir diterbitkan.

_____   _____
Nama dan Tandatangan   Tarikh

APPENDIX P: INTERVIEW GUIDE

INTERVIEW GUIDE

Context Evaluation

1. Out of the 10 objectives of the KBSM Music, how many do you think your students have achieved it overall?

2. The aims of KBSM music education is to equip the students with knowledge, skills and experience in music to develop students to be balance, creative , discipline and harmonious. Do you think the aims achieved?

3. What are the barriers? What would help?

Input Evaluation

1. Are you prepared and confident in teaching the Lower Secondary KBSM Music Syllabus?

2. Reflect on the in-service training program you have gone through, Do you think your training has adequately prepared you to teach the subject?

3. Was there anything you are particularly pleased about the KBSM music program or otherwise? What and why?

4. What is the constraint you faced in teaching the subject? Could you suggest alternatives in trying to minimize the problems?

5. Are the facilities sufficient? If no, how do you overcome it?

Process Evaluation

6. Do you follow and guided by the syllabus, or do you have your own method of teaching the Lower secondary music classes? If so, what and how?

7. Is there any constraint in assessment of your music classes? If yes, what are those?

8. What are the methods you employ in classroom assessment?

Product evaluation

9. What is the level of your student's performance? Are there many achieved Level 3 in your school-based assessment?

10. Do you agree the KBSM music program has instill students with more attributes?

11. Reflect on the KBSM music program's strength and weaknesses, and suggest the possible improvement.

12. Is there anything you might want to say that I did not ask you?

APPENDIX Q: TEACHER QUESTIONNAIRE (TQ)

QUESTIONNAIRE FOR TEACHERS ON THE KBSM MUSIC PROGRAMME
(Soal selidik untuk Guru-guru Muzik dalam program Pendidikan Muzik KBSM)

This study is conducted to ascertain the quality and implementation of the KBSM Music programme in lower secondary schools in Malaysia. In this questionnaire, you are requested to fill in the blanks and respond to **all** items by circling the appropriate number of your choice. Your responses will be kept confidential. Thank you for your time and cooperation.

*(Kajian ini dijalankan untuk memastikan hakikat kualiti dan implimentasi Program Muzik KBSM Menengah Rendah di sekolah-sekolah Malaysia. Dalam soal selidik ini, anda diminta mengisikan tempat tempat kosong serta respon kepada **semua** item yang disediakan dengan membulatkan nombor yang menjadi pilihan anda. Segala maklumat yang anda berikan adalah sulit dan dirahsiakan. Kerjasama anda amat dihargai dan didahului dengan ucapan ribuan terima kasih).*

PART A: PERSONAL DATA
(Bahagian A: Maklumat dan latar belakang Guru)

1. State *(Negeri)*: _____

2. School *(Sekolah)*: _____
    a) ☐ Urban *(Bandar)*   b) ☐ Rural *(Luar Bandar)*

3. Gender *(Jantina)*:
    a) ☐ Male *(Lelaki)*   b) ☐ Female *(Perempuan)*

4. Race *(Bangsa):*
    a) ☐ Malay *(Melayu)*   c) ☐ India *(India)*
    b) ☐ Chinese *(Cina)*   d) ☐ Others *(Lain-lain)* _____

5. Highest Academic Qualification *(Kelayakan Akademik Tertinggi):*
    a) ☐ MCE *(SPM)*   d) ☐ Master's degree *(Sarjana)*
    b) ☐ HSC *(STPM)*   e) ☐ PhD *(Doktor Falsafah)*
    c) ☐ Bachelor's degree *(Sarjana Muda)*   f) Major *(Pengkususan)*_____

6. Highest Professional Qualification *(Kelayakan Ikhtisas Tertinggi)*:
    a) ☐ Basic Teaching Certificate *(Sijil Perguruan Asas)*   d) Diploma *(Diploma)*
    b) ☐ Specialist Teaching Certificate *(Sijil Perguruan Khas)*   e) Major (Pengkhususan)_____
    c) ☐ Post Graduate Teaching Course *(Kursus Perguruan Lepasan Ijazah)*

7. Highest certification by an music examination board . E.g. ABRSM, Trinity etc *(Kelulusan Tertinggi dari Lembaga peperiksaan muzik. –contoh: ABRSM, Trinity, Guildhall)*_____

8. Years of music teaching experience in school *(Pengalaman mengajar muzik di sekolah)* _____
    Level *(Tahap)*: Secondary / Primary (Menengah/ Rendah) _____

9. Currently teaching KBSM music in:
    (Sekarang mengajar Muzik KBSM:)
    a) ☐ Form One *(Tingkatan Satu)*   d) ☐ Form Four *(Tingkatan Empat)*
    b) ☐ Form Two *(Tingkatan Dua)*   e) ☐ Form Five *(Tingkatan Lima)*
    c) ☐ Form Three *(Tingkatan Tiga)*   f) ☐ Form One –Three *(Tingkatan Satu- Tiga)*

1

Direction: State to what extent you agree with the following statements on the Context Evaluation of KBSM Lower Secondary curriculum using the scale with 1- do not agree at all to 5-strongly agree. For each statement please circle the number that best describes your answer.

(Arahan: Nyatakan sejauh mana anda setuju dengan pernyataan mengenai penilaian kontek kurikulum KBSM menengah rendah dengan menggunakan skala berikut: 1- tidak setuju sama sekali sehingga ke 5- sangat setuju. Sila bulatkan jawapan yang menunjukkan pilihan anda.)

		Do not agree at all (Tidak setuju sama sekali)			strongly agree (Sangat setuju)	
1	To what extent do you agree on the overall achievement of the KBSM Music Lower Secondary Programme on the following objectives? *(Setakat manakah anda setuju dengan pencapaian pada keseluruhannya Program Muzik KBSM Menengah Rendah bagi objektif- objektif yang dinyatakan di bawah?)*					
	a) To acquire knowledge and understanding of music concepts. *(Mempunyai pengetahuan dan kefahaman konsep muzik)*	1	2	3	4	5
	b) To demonstrate an understanding of notation system and conventional way of writing music. *(Menunjukkan kefahaman sistem notasi dan konvensi penulisan muzik)*	1	2	3	4	5
	c) To read and notate music. *(Berkebolehan membaca dan menotasikan muzik)*	1	2	3	4	5
	d) To sing individually and with the ensemble of voices applied with the right techniques *(Berkebolehan menyanyi secara solo dan ensembel dengan mengamalkan teknik yang betul)*	1	2	3	4	5
	e) To play musical instruments individually and with the ensemble applying with the right techniques. *(Berkebolehan bermain muzik instrumental secara solo dan dalam ensemble muzik dengan mengamalkan teknik yang betul)*	1	2	3	4	5
	f) To explore and experiment the effects of sound from various musical instruments using unconventional techniques. *(Berkebolehan meneroka dan mengeksperimen kesan bunyi daripada pelbagai alat muzik dengan teknik yang tidak konvensional)*	1	2	3	4	5
	g) To improvise and create music material through exploration. *(Berkebolehan membuat improvisasi dan merekacipta bahan muzik melalui eksplorasi)*	1	2	3	4	5
	h) To evaluate and draw a conclusion on music compositions and performances. *(Berkebolehan menilai dan membuat rumusan hasil karya dan persembahan muzik)*	1	2	3	4	5
	i) To demonstrate ethics as a performer and as an audience in music performances. *(Dapat mengamalkan etika sebagai pemuzik dan sebagai audien persembahan muzik)*	1	2	3	4	5
	j) To demonstrate attitudes of toleration, responsibility, initiative, coorporation, and ethics. *(Dapat mengamalkan sikap bertoleransi, bertanggungjawab, berinisiatif, bekerjasama dan beretika).*	1	2	3	4	5
2	To what extent do you agree that the KBSM Music Lower Secondary Programme has successfully achieved its aims? *(Sejuah manakah anda bersetuju program Muzik KBSM Menengah Rendah telah mencapai matlamatnya?)*	1	2	3	4	5

		Do not agree at all (*Tidak setuju sama sekali*)			Strongly agree (*Sangat setuju*)	
3	To what extent do you agree that the items listed below are barriers to achieving the objectives of the Lower Secondary KBSM music programme? (*Sejauh manakah anda bersetuju item-item berikut adalah unsure- unsur yang menghalang pencapaian objektif program muzik KBSM?*)					
	a) The scope of KBSM Lower Secondary Music curriculum is too broad for the students. (*Skop kurikulum Pendidikan Muzik Menengah Rendah adalah terlalu luas untuk pelajar*)	1	2	3	4	5
	b) The KBSM Music curriculum lacks coherence and cohesion from the KBSR Primary Music Programme. (*Program Muzik KBSM kekurangan koheren dan kesinambungan dari program Muzik KBSR*)	1	2	3	4	5
	c) Students lack fundamental music skills to follow fully in the KBSM Music Programme. (*Murid kekurangan kemahiran asas muzik untuk mengikuti Program Muzik KBSM dengan sepenuhnya*)	1	2	3	4	5
	d) Teachers do not have all the knowledge and skills required to teach the KBSM Music syllabus. (*Guru tidak mempunyai kesemua kepakaran dan kemahiran yang diperlukan untuk mengajar sukatan Muzik KBSM.*)	1	2	3	4	5
	e) The class is too large (*Kelas terlalu besar*)	1	2	3	4	5
	f) Insufficient periods of instruction and reinforcement (*Kekurangan masa untuk pengajaran dan pengukuhan pelajaran*)	1	2	3	4	5
	g) KBSM Lower Secondary Music programme is not viewed as a serious core academic subject. (*Program Muzik KBSM Menengah Rendah tidak dianggap sebagai subjek akademik teras yang penting*)	1	2	3	4	5
	h) Grades or marks obtained in the music subject is not considered in the Grade Point Average and class ranking at the end of semester. (*Gred atau markah diperolehi dalam matapelajaran muzik tidak dipertimbang dalam Gred Purata dan kedudukan kelas murid pada akhir semester*)	1	2	3	4	5
	i) Lack of exposure to concerts and musical performances. (*Kekurangan lawatan ke konsert dan persembahan muzikal untuk pendedahan*)	1	2	3	4	5
	j) Lack of facilities (*Kekurangai prasarana*)	1	2	3	4	5
	k) Lack of support from the principal (*Kekurangan sokongan dari pengetua*)	1	2	3	4	5
	l) Lack of support from colleagues (*Kekurangan sokongan dari rakan-rakan sejawat*)	1	2	3	4	5
	m) Lack of support from students' parents (*Kekurangan sokongan dari ibubapa murid*)	1	2	3	4	5
	n) Others (*Lain-lain*) i) _____	1	2	3	4	5

3

(Bahagian C: Penilaian Input)
Direction: State to what extent you agree with the following statements on the Input Evaluation of KBSM Lower Secondary curriculum using the scale with 1- do not agree at all to 5-strongly agree. For each statement please circle the number that best describes your answer.
(Arahan: Nyatakan sejauh mana anda setuju dengan pernyataan mengenai Penilaian Input kurikulum KBSM menengah rendah dengan menggunakan skala berikut: 1- tidak setuju sama sekali sehingga ke 5- sangat setuju. Sila bulatkan jawapan yang menunjukkan pilihan anda.)

		Do not agree at all *(Tidak setuju sama sekali)*			Strongly agree *(Sangat setuju)*	
4	I am confident of teaching the KBSM Music in Lower Secondary. *(Saya yakin mengajar Pendidikan Muzik KBSM Menengah Rendah)*	1	2	3	4	5
5	I can understand all the aims and objectives of KBSM Music *(Saya boleh memahami semua objektif dalam Pendidikan Muzik KBSM)*	1	2	3	4	5
6	I can understand the breakdown of the syllabus of KBSM Music *(Saya boleh memahami perincian Sukatan Pelajaran Pendidikan Muzik KBSM)*	1	2	3	4	5
7	I am able to conduct at least one of the KBSM Lower Secondary Music solo and ensemble instrumental classes as listed in the syllabus *(Saya berkemampuan mengendalikan sekurang-kurangnya satu daripada kelas muzik instrumental yang disenaraikan dalam sukatan Muzik KBSM Menengah Rendah secara solo dan ensemble)*	1	2	3	4	5
8	I am able to conduct the KBSM Lower Secondary Music traditional ensemble classes *(Saya berkemampuan mengendalikan kelas-kelas instrumental ensembel tradisional Muzik KBSM Menengah Rendah)*	1	2	3	4	5
9	I have the knowledge of learning theories and understand how students learn music. *(Saya mempunyai pengetahuan tentang teori-teori pembelajaran dan memahami bagaimana murid belajar muzik)*	1	2	3	4	5
10.	I use a range of strategies and techniques for teaching and learning the KBSM Music curriculum. *(Saya menggunakan pelbagai strategi dan teknik untuk pengajaran dan pembelajaran kurikulum muzik KBSM)*	1	2	3	4	5
11	I have the skills to plan the lessons for all the components of KBSM music syllabus. *(Saya mempunyai kemahiran untuk merancang pelajaran untuk ke semua komponen- komponen dalam Sukatan Pendidikan Muzik KBSM)*	1	2	3	4	5
12	I can cover the KBSM Music syllabus at the end of the year. *(Saya dapat meliputi sukatan pada akhir tahun)*	1	2	3	4	5
13	I continually re-evaluate and design suitable learning and teaching activities to take into account the students' strengths, interest and learning pace. *(Saya sentiasa menilai dan merancang aktiviti-aktiviti pengajaran dan pembelajaran yang sesuai dengan kekuatan, minat, dan tahap kebolehan pelajar)*	1	2	3	4	5
14	In the course of teaching and learning, the four components listed in the syllabus are often carried out in an integrated and cohesive manner. *(Dalam pengjaran dan pembelajaran, empat komponen yang dicatatkan dalam sukatan adalah sentiasa dijalankan secara integratif dan berkaitan)*	1	2	3	4	5

		Do not agree at all *(Tidak setuju sama sekali)*				Strongly agree *(Sangat setuju)*
15	I use a variety of resources available in the school and the community to provide a learning environment conducive to music learning. *(Saya menggunakan pelbagai jenis sumber dan bahan yang terdapat dalam sekolah dan juga dari komuniti untuk menghasilkan suasana yang kondusif untuk pembelajaran muzik)*	1	2	3	4	5
16	Values are often integrated into the teaching and learning process. *(Penerapan nilai sentiasa dilakukan dalam proses pengajaran dan pembelajaran)*	1	2	3	4	5
17	I can conduct music lessons flexibly outside the music room. *(Saya boleh menjalankan pelajaran muzik dengan fleksibel di luar bilik muzik)*	1	2	3	4	5
18	I have the knowledge to teach the following components of the KBSM Music syllabus. *(Saya mempunyai pengetahuan untuk mengajar komponen komponen berikut dalam sukatan pelajaran Pendidikan Muzik KBSM)* a) Musical concepts *(Konsep Muzik)*	1	2	3	4	5
	b) Conventional ways of writing musical notation *(Konvensi penulisan muzik)*	1	2	3	4	5
	c) Singing skills *(Kemahiran nyanian)*	1	2	3	4	5
	d) Instrumental playing skills *(Kemahiran muzik instrumental)*	1	2	3	4	5
	e) Traditional music ensemble *(Ensembel muzik tradisional)*	1	2	3	4	5
	f) Performing skills *(Kemahiran persembahan)*	1	2	3	4	5
	g) Composition *(Reka cipta)*	1	2	3	4	5
	h) Improvisation and experimentation *(Improvisasi dan mengeksperimen)*	1	2	3	4	5
	i) To appreciate various genres of music *(Menghayati pelbagai jenis muzik)*	1	2	3	4	5
	j) To evaluate music *(Menilai karya muzik)*	1	2	3	4	5

Do not agree at all
(Tidak setuju sama sekali)

Strongly agree
(Sangat setuju)

5

		Do not agree at all (Tidak setuju sama sekali)				Strongly agree (Sangat setuju)
19.	The following content of the KBSM Music syllabus in Lower Secondary are comprehensive and relevant to fulfill the aims and objectives of the curriculum. (*Isi kandungan sukatan muzik KBSM berikut adalah komprehensif dan relevan dalam memenuhi matlamat dan objektif kurikulum*)					
	a) Musical concepts (*Konsep muzik*)	1	2	3	4	5
	b) Conventional ways of writing musical notation (*Konvensi penulisan muzik*)	1	2	3	4	5
	c) Singing skills (*Kemahiran nyanian*)	1	2	3	4	5
	d) Instrumental playing skills (*Kemahiran bermain muzik instrumental*)	1	2	3	4	5
	e) Traditional music ensemble (*Ensembel muzik tradisional*)	1	2	3	4	5
	f) Music performing skills (*Kemahiran persembahan*)	1	2	3	4	5
	g) Composition (*Reka cipta*)	1	2	3	4	5
	h) Improvisation and experimentation (*Improvisasi dan mengeksperimen*)	1	2	3	4	5
	i) To appreciate various genres of music (*Menghayati pelbagai jenis muzik*)	1	2	3	4	5
	j) To evaluate music (*Menilai karya muzik*)	1	2	3	4	5
20	The materials provided are suitable for the KBSM Music in Lower Secondary. (*Bahan-bahan sumber yang dibekalkan adalah sesuai dalam kelas Muzik KBSM Menengah Rendah*)					
	a) Elaboration of Syllabus (*Huraian Sukatan Pelajaran*)	1	2	3	4	5
	b) Resource Books (*Buku-buku sumber*)	1	2	3	4	5
	c) Repertoire of songs (*Repertoir lagu*)	1	2	3	4	5
	d) Notes (*Nota-nota*)	1	2	3	4	5
	e) Recordings (*Rakaman lagu dan muzik*)	1	2	3	4	5
	f) Computer Software (*Perisian komputer*)	1	2	3	4	5

6

PART D: PROCESS EVALUATION
(Bahagian D: Penilaian Proses)

Direction: State to what extent you agree with the following statements on the Process Evaluation of KBSM Lower Secondary curriculum using the scale with 1- do not agree at all to 5-strongly agree. For each statement please circle the number that best describes your answer.
(Arahan: Nyatakan sejauh mana anda setuju dengan pernyataan mengenai Penilaian Proses Kurikulum KBSM Menengah Rendah dengan menggunakan skala berikut: 1- tidak setuju sama sekali sehingga ke 5- sangat setuju. Sila bulatkan jawapan yang menunjukkan pilihan anda.)

		Do not agree at all *(Tidak setuju sama sekali)*			Strongly agree *(Sangat setuju)*	
21	How often do you use the teaching strategies stated in the KBSM syllabus as below in your music classroom? *(Apakah kekerapan anda menggunakan strategi pengajaran yang dicatatkan dalam sukatan muzik seperti berikut dalam pengajaran muzik?)*					
	a) Critical and Creative Thinking Skills *(Kemahiran Berfikir Secara Kritis dan Kreatif)*	1	2	3	4	5
	b) Multiple Intelligences Theory *(Teori Pelbagai Kecerdasan)*	1	2	3	4	5
	c) Mastery Learning *(Pembelajaran Masteri)*	1	2	3	4	5
	d) Mastering Study Skills *(Belajar Cara Belajar)*	1	2	3	4	5
	e) Future Learning *(Kajian Masa Depan)*	1	2	3	4	5
	f) Contextual Learning *(Pembelajaran Kontekstual)*	1	2	3	4	5
	g) Self Assess Learning *(Pembelajaran Akses Kendiri)*	1	2	3	4	5
	h) Constructivism in Teaching and Learning *(Konsturctivisme Dalam Pengajaran dan Pembelajaran)*	1	2	3	4	5
	i) Information, Communication and Technology *(Teknologi, Maklumat dan Komunikasi dalam Pembelajaran)*	1	2	3	4	5
22	How often do you use the additional teaching strategies listed below in your music classroom? *(Apakah kekerapan anda menggunakan strategi pengajaran tambahan seperti yang disenaraikan berikut dalam pengajaran muzik?)*					
	a) Demonstration *(Demonstrasi)*	1	2	3	4	5
	b) Problem Solving *(Penyelesaian Masalah)*	1	2	3	4	5
	c) Peer Learning *(Pembelajaran Rakan Sebaya)*	1	2	3	4	5
	d) Discussion *(Perbincangan)*	1	2	3	4	5

7

		Do not agree at all *(Tidak setuju sama sekali)*				Strongly agree *(Sangat setuju)*
	e) Project *(Projek)*	1	2	3	4	5
	f) Discovery *(Penemuan)*	1	2	3	4	5
	g) Small Group *(Kumpulan kecil)*	1	2	3	4	5
	h) Expository *(Ekspositori)*	1	2	3	4	5
	i) Presentation *(Pembentangan)*	1	2	3	4	5
	j) Performance *(Persembahan)*	1	2	3	4	5
	k) Computer-Assisted Instruction *(Pembelajaran berasaskan bahan bantu komputer)*	1	2	3	4	5
	l) Kodaly *(Kodaly)*	1	2	3	4	5
	m) Orff *(Orff)*	1	2	3	4	5
	n) Dalcroze *(Dalcroze)*	1	2	3	4	5
	o) Suzuki *(Suzuki)*	1	2	3	4	5
23..	State the effectiveness of the teaching strategies listed below in your music classroom *(Nyatakan keberkesanan strategi pengajaran berikut dalam pengajaran muzik?)* a) Critical and Creative Thinking Skills *(Kemahiran Berfikir Secara Kritis dan Kreatif)*	1	2	3	4	5
	b) Multiple Intelligences Theory *(Teori Pelbagai Kecerdasan)*	1	2	3	4	5
	c) Mastery Learning *(Pembelajaran Masteri)*	1	2	3	4	5
	d) Mastering Study Skills *(Belajar Cara Belajar)*	1	2	3	4	5
	e) Future Learning *(Kajian Masa Depan)*	1	2	3	4	5
	f) Contextual Learning *(Pembelajaran Kontekstual)*	1	2	3	4	5
	g) Self Assess Learning *(Pembelajaran Akses Kendiri)*	1	2	3	4	5

		Do not agree at all *(Tidak setuju sama sekali)*				Strongly agree *(Sangat setuju)*
	h) Constructivism in Teaching and Learning *(Konsturctivisme Dalam Pengajaran dan Pembelajaran)*	1	2	3	4	5
	i) Information, Communication and Technology *(Teknologi,Maklumat dan Komunikasi dalam Pembelajaran)*	1	2	3	4	5
24	State the effectiveness of the teaching strategies listed below in your music classroom *(Nyatakan keberkesanan strategi pengajaran berikut dalam pengajaran muzik?)*					
	a) Demonstration *(Demonstrasi)*	1	2	3	4	5
	b) Problem Solving *(Penyelesaian Masalah)*	1	2	3	4	5
	c) Peer Learning *(Pembelajaran Rakan Sebaya)*	1	2	3	4	5
	d) Discussion *(Perbincangan)*	1	2	3	4	5
	e) Project *(Projek)*	1	2	3	4	5
	f) Discovery *(Penemuan)*	1	2	3	4	5
	g) Small Group *(Kumpulan kecil)*	1	2	3	4	5
	h) Expository *(Ekspositori)*	1	2	3	4	5
	i) Presentation *(Pembentangan)*	1	2	3	4	5
	j) Performance *(Persembahan)*	1	2	3	4	5
	k) Computer-Assisted Instruction *(Pembelajaran berasaskan bahan bantu komputer)*	1	2	3	4	5
	l) Kodaly *(Kodaly)*	1	2	3	4	5
	m) Orff *(Orff)*	1	2	3	4	5
	n) Dalcroze *(Dalcroze)*	1	2	3	4	5
	o) Suzuki *(Suzuki)*	1	2	3	4	5

		Do not agree at all *(Tidak setuju sama sekali)*				Strongly agree *(Sangat setuju)*
25	Have you had professional development / training related to student assessment? (via undergraduate education, state education division, school etc) *(Adakah anda mempunyai latihan ataupun perkembangan profesional yang berkaitan dengan penilaian pelajar ?Dari kuliah pendidikan sarjana muda, jabatan pendidikan negeri, sekolah dll)*	1	2	3	4	5
26	State how effective you are in observing the following principals of assessment *(Nyatakan keberkesanan anda dalam mengikut prinsip-prinsip penilaian berikut)* a) Analyze the syllabus from various scopes, that is, the aims, objectives, subject focused and content arrangement *(Menganalisis Sukatan Pelajaran dari pelbagai skop iaitu matlamat, objektif, tumpuan mata pelajaran dan susunan kandungan)*	1	2	3	4	5
27	State how effective you are in observing the following principals of assessment *(Nyatakan keberkesanan anda dalam mengikut prinsip-prinsip penilaian berikut)* a) Analyze the syllabus from various scopes, that is, the aims, objectives, subject focused and content arrangement *(Menganalisis Sukatan Pelajaran dari pelbagai skop iaitu matlamat, objektif, tumpuan mata pelajaran dan susunan kandungan)*	1	2	3	4	5
	b) Determine the variety of instruments to collect evidence *(Mengenal pasti instrumen yang digunakan untuk mengumpul eviden)*	1	2	3	4	5
	c) Determine the criteria based on dimensional aspects that students have to achieve based on the syllabus *(Menetapkan kriteria berasaskan dimensi aspek yang perlu pelajar mencapai mengikut sukatan pelajaran)*	1	2	3	4	5
	d) Determine the principles of scoring, recording, summarizing and reporting evaluation findings *(Menetapkan prinsip untuk menskor, merekod, merumus dan melapor dapatan pentaksiran)*	1	2	3	4	5
	e) Explain how the administration, moderation and supervision of course work is carried out *(Menerangkan bagaimana pentadbiran, penyelarasan dan pemantauan kerja kursus dilakukan)*	1	2	3	4	5
28	Students will be evaluated only when they are ready *(Pelajar hanya dinilai bila mereka bersedia)*	1	2	3	4	5
29	I provide students with appropriate feedback as soon as the assessment is completed *(Saya memberi maklumbalas kepada pelajar sebaik sahaja penilaian selesai)*	1	2	3	4	5
30	Methods used in providing feedback: *(Cara yang digunakan dalam memberi maklumbalas)* a) Verbal *(lisan)*	1	2	3	4	5
	b) Checklist *(senarai semak)*	1	2	3	4	5

		Do not agree at all *(Tidak setuju sama sekali)*				Strongly agree *(Sangat setuju)*
	c) Written comments *(Komen secara bertulis)*	1	2	3	4	5
	d) Conference with students *(konferens dengan pelajar)*	1	2	3	4	5
31	I use the following format to report students' achievement (*Saya menggunakan format berikut untuk merekod pencapaian murid*) a) Traditional letter grade *(Pengredan secara abjad)*	1	2	3	4	5
	b) Pass-fail formats *(format lulus-gagal)*	1	2	3	4	5
	c) Standard-based format *(format standard)*	1	2	3	4	5
	d) Non-graded format *(Format tanpa-gred)*	1	2	3	4	5
32	I use the following methods to assess students' basic knowledge of music (music concepts, symbols, notation, theory of music) *(Saya menggunakan kaedah berikut untuk menilai pengetahuan asas muzik pelajar)* a) Teacher-made written test *(Ujian Penulisan yang dirangka oleh guru)*	1	2	3	4	5
	b) Standardized test *(Ujian Piawai)*	1	2	3	4	5
	c) Musical Performance *(Persembahan muzikal)*	1	2	3	4	5
	d) Practical Test *(Ujian Amali)*	1	2	3	4	5
	e) Anecdotal records through observations *(Rekod anektodal)*	1	2	3	4	5
	f) Project *(Projek)*	1	2	3	4	5
	g) Worksheets *(Lembaran kertas kerja)*	1	2	3	4	5
	h) Students folder / portfolio *(Folder pelajar /folio)*	1	2	3	4	5
	i) Quiz *(Kuiz)*	1	2	3	4	5
	j) Checklist *(Senarai semak)*	1	2	3	4	5
	k) Peer assessment *(Penilaian rakan sebaya)*	1	2	3	4	5

11

		Do not agree at all *(Tidak setuju sama sekali)*			Strongly agree *(Sangat setuju)*	
	l) Homework assignments *(Kerja rumah)*	1	2	3	4	5
33	I use the following methods to assess students' skills in music performance (ensemble and solo instruments) *(Saya menggunakan kaedah berikut untuk menilai kemahiran persembahan pelajar: ensemble dan alat muzik solo)*	1	2	3	4	5
	a)) Teacher-made written test *(Ujian Penulisan yang dirangka oleh guru)*	1	2	3	4	5
	b) Standardized test *(Ujian Piawai)*	1	2	3	4	5
	c) Musical Performance *(Persembahan muzikal)*	1	2	3	4	5
	d) Practical Test *(Ujian Amali)*	1	2	3	4	5
	e) Anecdotal records through observations *(Rekod anektodal)*	1	2	3	4	5
	f) Project *(Projek)*	1	2	3	4	5
	g) Worksheets *(Lembaran kertas kerja)*	1	2	3	4	5
	h) Students folder / portfolio *(Folder pelajar /folio)*	1	2	3	4	5
	i) Quiz *(Kuiz)*	1	2	3	4	5
	j) Checklist *(Senarai semak)*	1	2	3	4	5
	k) Peer assessment *(Penilaian rakan sebaya)*	1	2	3	4	5
	l) Homework assignments *(Kerja rumah)*	1	2	3	4	5

12

PART E: PRODUCT EVALUATION
(Bahagian E: Penilaian Produk)

Direction: State to what extent you agree with the following statements on the Product Evaluation of KBSM Lower Secondary curriculum using the scale with 1- do not agree at all to 5-strongly agree. For each statement please circle the number that best describes your answer.

(Arahan: Nyatakan sejauh mana anda setuju dengan pernyataan mengenai Penilaian Produk Kurikulum KBSM Menengah Rendah dengan menggunakan skala berikut: 1- tidak setuju sama sekali sehingga ke 5- sangat setuju. Sila bulatkan jawapan yang menunjukkan pilihan anda.)

		Do not agree at all *(Tidak setuju sama sekali)*				Strongly agree *(Sangat setuju)*
34	The students have generally achieved the following components of the KBSM music curriculum *(Pelajar pada keseluruhannya telah mencapai komponen muzik berikut dalam kurikulum Muzik KBSM Menengah Rendah)*					
	a) Musical concepts *(Konsep muzik)*	1	2	3	4	5
	b) Conventional ways of writing musical notation *(Konvensi penulisan muzik)*	1	2	3	4	5
	c) Singing skills *(Kemahiran nyanyian)*	1	2	3	4	5
	d) Instrumental playing skills *(Kemahiran Muzik Instrumental)*	1	2	3	4	5
	e) Tradisional music ensemble *(Ensembel muzik tradisional)*	1	2	3	4	5
	f) Music performing skills *(Kemahiran Persembahan)*	1	2	3	4	5
	g) Compositions *(Reka cipta)*	1	2	3	4	5
	h) Improvisation and experimentation *(Improvisasi dan mengeksperimen)*	1	2	3	4	5
	i) To appreciate various genres of music *(Menghayati pelbagai jenis muzik)*	1	2	3	4	5
	j) To evaluate music *(Menilai karya muzik)*	1	2	3	4	5
35	To what extent do you agree that participation in KBSM music successfully instills the following aspects in students : *(Sejauh mana anda bersetuju penyertaan dalam Muzik KBSM berjaya memupuk aspek-aspek berikut dalam pelajar:)* a) Imagination and creativity of students *(Kreativiti dan imaginasi pelajar)*	1	2	3	4	5
	b) Spirit of teamwork *(Semangat kerjasama)*	1	2	3	4	5
	c) Patriotism *(Semangat Patriotik)*	1	2	3	4	5
	d) Personality of students *(Personaliti diri pelajar)*	1	2	3	4	5

13

	Do not agree at all (Tidak setuju sama sekali)				strongly agree (Sangat setuju)
e) Perseverance (Keteguhan)	1	2	3	4	5
f) Self determination (Keazaman diri)	1	2	3	4	5
g) Expressiveness (Kebolehan ekspresi)	1	2	3	4	5
h) Ability to perceive, perform, and respond to music. (Kebolehan untuk megerti, membuat persembahan dan respon kepada muzik)	1	2	3	4	5
i) Demonstrate an understanding of music as an essential aspect of history, culture and human experience. (Menunjukkan kefahaman muzik sebagai aspek yang penting dalam sejarah, kebudayaan dan pengalaman manusia)	1	2	3	4	5
j) Ability to make aesthetic judgment in music (Kebolehan membuat penilaian estetik dalam muzik)	1	2	3	4	5

Thank you very much for your assistance!

Terima kasih atas kerjasama anda!