

**DEVELOPING EFFECTIVE STRATEGIES FOR TEACHING CREATIVE
ARTS IN THE LOWER PRIMARY SCHOOLS: A CASE STUDY IN AGONA
SWEDRU DISTRICT ADMINISTRATION 'B' SCHOOL**

by

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Faculty of Art

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DECLARATION

I hereby declare that this submission is my own work towards the Masters of Arts in Art Education degree and that to the best of my knowledge, it contains no material previously published by another person or material which has been accepted for the award of any other degree of the university, except where due acknowledgement has been made in the text for references.

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ABSTRACT

The research work was primarily geared towards enhancing the teaching and learning of the Creative Arts in Ghanaian primary schools. The problem of ineffective teaching of this new curriculum was identified through direct observation in the schools where I had worked as a teacher. Consequently, in-depth study proved that it was grave and needed a redress. Furthermore, in the researcher's advent to curb the problem of the study, an Action Research was embarked upon. Various research instruments were adopted to find the root cause and evaluate the various strategies to arrest the situation at hand. The instruments included observation, questionnaire and interview. Besides, varied related literature was reviewed to prove the work holistic. This convincingly increased the researcher's knowledge on the problem. Here, a number of strategies were embraced to rectify the problem. Detailed lesson notes were written to guide the sequence of events. Also, putting children at the centre of instruction, the activity method of learning was employed. Better still, relevant ample materials were provided to aid the understanding of the concepts. Consequently, it was realised that the activity method of teaching Creative Arts stood as the best. It was again observed that children from the first level through the other grades respond and grow in a program in which art fundamentals and techniques are taught sequentially and purposefully using relevant ample teaching and learning materials. The researcher assembled these materials for effective usage. Finally recommendations were made that, teachers must select appropriate topics for the different learning levels of the various grades, and use activity based methods with set achievable objectives and motivating pupils appropriately. Also teacher trainees must be given enough orientation in the subject, likewise regular in-service training should be organized to help classroom teachers to be abreast with new development and trends in the field. Other stake holders, the government, school administration and parents have to exercise their social responsibilities of providing all educational logistics needed for the realization of the goals of Creative Arts.

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KNUST

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CHAPTER ONE

INTRODUCTION

1.1 Overview

This chapter introduces the reader to the teaching of the Creative Arts in primary school and goes through the background to the study, the statement of the problem, the identified objectives, and the research questions that were answered. It also deals with the delimitations, limitations, definition of relevant terms, importance of the study and the organization of the chapters.

1.2 Background to the study

Art by nature is a creative subject which demands the adoption of creative teaching methods and activities that are carefully designed around materials found in the local environment. Primary School teachers therefore have to identify relevant creative activities that their pupils can engage in to develop or awaken the artistic abilities and potentials in as many pupils as possible. Although this may not turn pupils into artists, the strategy will help to shape their creativity for future endeavours, as they learn to think and generate creative ideas in different ways to solve problems they encounter in different dimensions, be it social, cultural, economic or industrial.

1.3 Statement of the Problem

Basic schooling in Ghana consists of two years of Kindergarten education, six years of primary and three years of Junior High School education. In the 2007/2008 academic year, art was introduced into the basic school curriculum as Creative Arts

for Primary Schools, and Basic Design and Technology for the Junior High Schools. The aim was to enhance the development of imagination and creative self expression among the pupils. This seems to have been made possible because Ghana had realized that she is lagging behind countries like Korea, China and Malaysia in industrial development. In her attempt to accelerate national development, Ghana had seen the need to lay a strong foundation for national creativity through the Creative Arts. Hence, a new curriculum has been designed to contribute to the development of a positive future for society and the individual citizens.

Education aims at the holistic development of the head, heart and hands of the individual. Primary education is part of the formative years of pupils whose ages range between six and twelve years. At this developmental stage, children tend to socialize a lot and in their quest for socialization, they begin to form desirable values and attributes. The curious nature of children at this stage also gives them the opportunity to explore and experiment and to find new materials that add to their wealth of knowledge which they use to solve problems in different situations. This level of knowledge could be achieved through the effective teaching and learning of Creative Arts.

The Creative Arts curriculum includes Performing Arts (Music, Dance and Drama), Literary Arts (Poetry, Recitals) and Visual Arts which consists of such subjects as drawing, weaving, carving, modeling, casting and sewing. (Creative Arts Syllabus, 2007). School teachers are expected to teach these subjects in an integrated manner. In 2011, the researcher carried out a preliminary investigation of teaching and learning of this subject in the primary schools in Agona Swedru Municipality. The

investigation however, revealed that the teachers who are supposed to inculcate this level of creativity in their pupils lack the requisite knowledge and skills for doing this. This attitude can be attributed to non-availability of well designed and appropriate instructional media, tools and activities that are relevant to teaching the subject. It is in view of this that the researcher sought to develop teaching strategies that primary school teachers can use to enhance the teaching and learning of Creative Arts. The report will also serve as a resource material to support teachers to implement the syllabus successfully as it aims at identifying activities that can sustain the interest of both teachers and pupils, and make Creative Arts in the primary school more purposeful for the intended goal of making the pupils more creative thinkers.

1.4 Objectives of the Research

1. To identify and describe the activities that Primary teachers use in teaching Creative Arts in selected schools.
2. To explain how the identified activities used in teaching the Creative Arts satisfy the creative development requirement outlined in the syllabus.
3. To design new strategies for effective teaching of the Creative Arts in the lower primary classes.

1.5 Research Questions

1. What are the existing teaching and learning activities that teachers use to teach Creative Arts?

2. How do these activities help to achieve the objectives of the Creative Arts syllabus for the Primary Schools?
3. What other creative strategies will be needed to sustain the teaching of the Creative Arts in the Primary School?

1.6 Delimitation

The research was confined within the development of creative activities for teaching Creative Arts in the lower classes of Agona Swedru District Administration “B” Primary School in the Central Region, using the experiential approach coupled with cooperative learning and discovery learning modules.

1.7 Limitation

Data collection for the research encountered frequent interruptions from school activities such as inter-school sports and workshops organised for teachers. This prevented the researcher from collecting extensive data to inform the study. Also some of the teachers in the lower Primary classes who were included in the intervention activity found it difficult to understand the basic concepts inherent in the curriculum and also implement them in teaching the topics outlined in the syllabus. This was however, dealt with by taking them through demonstration sessions in drawing and colourwork, weaving and stitching, printmaking and lettering, composition and performance, construction and assemblage and also supervised them to teach some of the Creative Arts topics as part of the study. This shows that teachers in other primary schools in Ghana can engage their pupils in similar activities and achieve the intended objectives.

1.8 Definition of Terms

Aesthetics: - The study or theory of beauty in taste or art.

Casting: - The art of modelling in which a material is poured into a shape and when cast, it takes the form of the shape.

Composition: - Organisation of elements in space.

Creativity: - The ability to make or design something new.

Critical thinking: - Ability to make careful theoretical analysis before passing judgment on something or issue.

Design: - To create a work of art by combining elements of art into a planned whole.

Drawing: - The act of making marks on a surface so as to create an image.

Elements of art: - Those components that make up a composition: dot, line, shape, texture and colour.

Imagination: - The process of creating a mental picture of something that is unlike things one has seen.

Loom: - A device used for weaving.

Pattern: - A principle of design where an element or combination of elements are repeated in a planned way.

Primary colours: - The basic colours that cannot be reduced into component colours and can be mixed to result in all other colours.

Line: - The path made by a moving point of a tool, instrument or medium across an area.

Repetition: - A principle of design, where an element is used more than once.

Weaving: - A process and product created by interlacing strands of materials.

Space: - An element of art that consists of the area in and around objects in a composition.

Symmetry/Symmetrical: - A type of balance in which elements are arranged the same on each side of an imaginary line.

Technique: - A special way to create artwork, often by following a step-by-step procedure.

Shape: - An enclosed area.

1.9 Abbreviations

CRDD - Curriculum Research and Development Division.

GES - Ghana Education Service .

MOE - Ministry of Education.

NGO - Non-Governmental Organisation.

PTA - Parent Teacher Association.

UNESCO - United Nations Education Scientific and Cultural Organisation

UEW – University of Education, Winneba

1.10 Importance of the Study

The primary importance of this project is to contribute to the skillful development of activities for teaching Creative Arts in lower classes in Agona Swedru District Administration 'B' Primary School. It brings out the benefits that the Creative Arts activities offer children and how to help teachers too effectively and efficiently handle the subject to inculcate creative thinking in their pupils. It can also boost the interest of teachers and pupils and foster the creative transfer of abilities of the pupils to other subjects. The report can also serve as reference material for further research into the development of other activities for instruction that may reflect ways and means pupils learn the Creative Arts.

1.11 Organization of rest of the Text

Chapter Two reviews literature on selected concepts and topics related to children's creative development while Chapter Three deals with the methodology adopted in undertaking the study.

Chapter Four focuses on the presentation and discussion of the main findings of the research on the development of various activities for creative teaching. Chapter Five summarizes the discussion, results and findings, gives conclusions and makes recommendations for enhancing possible implementation of the Creative Arts syllabus.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.1 Overview

This section of the thesis deals with the review of the literature related to the teaching of Creative Arts in the Primary Schools. The review is done under the following sub – topics.

- Creativity
- Condition for Creative Growth
- Artistic Development and Growth in Children
- The Creative Arts
- The Rationale for Creative Arts
- Creative Arts Syllabus for Teaching in Ghanaian Primary Schools
- Primary School Teachers
- Good Teaching
- Effective Teaching of Creative Arts
- Methods, Techniques and Strategies of Teaching
- Approaches to Creative Arts Teaching
- Some Motivational Techniques used in the Classroom

2.2 Creativity

Encarta (1993) defines “creative” as the use of imagination to form new ideas or things while “creativity” is the ability to use the imagination to develop new and original ideas or things. In other words, creativity is making something new or improving what is already in existence to give it a new look or additional function. It also means re-arranging old things in new forms or making things a little different from what they used to be. It is in line with this meaning that the study developed activities which would motivate young pupils to be creative or original in their thinking and also be able to use new methods in carrying out creative projects that can unearth their hidden talents.

Moore (1993) explains that creativity is that exuberant spark of life inwardly which individuals use to express the world. Considering the above assertion, it is realised that creativity is the ability to express one’s inner feelings through what one does. Ward, Finke and Smith (1995) also believe that creativity can be best defined in terms of the products made, the differences in people, the pressures that motivate, and the processes behind creativity. This means the products made should be new and fresh. This makes it possible to consider some people to be more creative than others; there are some who are driven to create while others seek guidance and dialogue to create. This implies that teachers should always be vigilant in identifying pupils who are lagging behind the others and give them the necessary guidance through dialoguing to be creative.

1. The Creative Process

Creativity is a continual process of rejecting and accepting, making and destroying or revising and adding, failing and succeeding, in a productive life as well as creating artworks. It involves imagination and originality found in individuals' way of life, as well as in creating art. This description of creativity shows that the creative process takes time, because it involves carefully thought out activities and manipulation of tools and materials.

According to Bogen and Bogen (2003), there are four stages in the creative process which are preparation, incubation, illumination, and verification. These stages are described as follows.

a. Stage of Preparation

It involves all experiences in life. It also includes specific types of preparation for each work. It is the period for gathering information and techniques.

b. Incubation Stage

This is the time when the creative person faces difficulties in his activities. He or she just goes away from the problem to do something else, but does not give up altogether, but comes back after giving it a critical thought.

c. Illumination Stage

The creative person left the work he or she was creating when faced with difficulty. All of a sudden, the answer to his or her problem comes to mind. He or she rushes

back to continue the work. This can take days, weeks or even months, but he is hopeful and does not give up.

d. Stage of Verification

At this point the creative person works harder with great joy. He aims at finishing the work, and may show the work to friends or experts for appreciation or criticism.

It is obvious from the foregoing that at each stage, teachers must engage pupils in real life experiences to interact with tools, materials and processes creatively and always endeavour to spur the pupils on through praise, words of encouragement and forms of motivation such as prizes, special treats and excursions to art exhibitions or fairs. This also means all noticeable withdrawal attitudes should be addressed to instill positive learning habits, in pupils. Finally, works of pupils should always be appreciated and exhibited for others to see and admire as this invariably boosts the morale of the pupils (<http://www.rit.edu>).

2. Fostering Creativity in Children

McIntyre (1993) suggests that creativity can be encouraged through students doing various creative exercises that follow these steps:

1. Presentation of the exercise or problem to the class.
2. Students create solutions or ideas about the exercise.
3. The students form groups to consolidate and discuss solutions developed in the second step.
4. Decisions are made by the group as to what the best solution is.

5. The groups present their solution to the class, and the class discusses the solutions presented.

These exercises are thought to foster innovative ideas through individual creation and through group creation. This indicates that the great force behind creativity is critical thinking purposefully for problem solving. In view of this Creative Arts teachers must be proactive in organising group work and ensure that the pupils participate in it actively in finding solutions to problems posed to them. This will go a long way to foster creativity in the individuals and the group of pupils.

In line with these ideas, the researcher believes that creativity is the natural instinct that people primarily use to solve life's problems. It is the ability to explore and investigate and also serves as the basic powers or energies that help a person to do things. Creativity is also an action by the individual through a medium or materials.

2.3 Conditions for Creative Growth

According to Rubin (2005), freedom is one way of thinking about facilitating conditions for growth necessary to help people actualize their creative potentials. This implies that the provision of a favourable environment would make it possible for each pupil to become him or herself. Therefore, teachers have to honour the child's quest for learning by offering experiences which reveal the language of art and art in our heritage.

Lowenfield and Brittain (1988: 6) share the view that

A child is a dynamic being and art becomes for him a language of thought. If it were possible for children to develop without interference from the outside world, no special stimulation for their creative work would be necessary. Every child would use his deeply rooted creative impulses without inhibition, confident of his own means of expression.

It can be inferred from Lowenfield and Brittain's assertion that children develop progressively in artistic expression in a free environment and that children freely express their inner creative abilities in an atmosphere devoid of obstacles. This implies that teachers have to provide a congenial atmosphere which will motivate children to continuously experiment to find new ways of doing things. Also children need not be restricted but rather be given the freedom to explore and experiment with materials and tools which will lead them to the discovery of skills and cherished values.

Further to this, Rubin (2005) is of the notion that for pupils to discover their styles and selves, teachers must accept and value whatever they do or say that is genuinely and truly theirs. Thus, individuality, uniqueness and originality should be affirmed. This implies that teachers should love the child's art for what it is as their own expressions and also love those undeveloped scribbles and those poorly proportioned symbols as a stage in the child's maturation as a creative being.

2.4 Artistic Development and Growth in Children

Rubin (2005) asserts that children progress through certain stages of development in their art making. Each stage is identified by certain characteristics that show up repeatedly in their art works. Rubin claims that age ranges are nothing more than extremely approximate guidelines so far as the child's artistic development is concerned. Some of the growth stages that are discussed by Rubin are as follows.

1. Scribble Stage (2-4 Years)

At this stage the child begins to scribble disordered uncontrolled markings that could be bold or light depending upon the personality of the child. At this stage the child has little control over motor activity but as they mature, they gain increasing control over their movements and begin to take more deliberate charge of what happens when using crayons or clay. The children practice and soon demonstrate their control over materials by repeating motions or activities, drawing longitudinal or circular scribbles which are controlled, or rolling and flattening clay. They start to consciously vary manipulation of materials to first make dots and then lines, or lines and then masses, and then make frantic efforts to squeeze materials to build in a way that is more than just putting up and putting down. This stage comes to the peak when the child begins to tell stories about the scribble which means the child moves from a kinesthetic thinking in terms of motion to imagination thinking in terms of pictures (Rubin 2005, p.39).

2. Pre-Schematic State (4-6 Years)

Drawing at this stage depicts circular images with lines which are seen to suggest human or animal figures. Schema (visual ideas) is developed. At this stage children draw what they know, not what they see. This means that the children make representations of those things they know about an object that seem important to them at that moment. They explore different ways of doing, of making and of saying things. There is little understanding of space and objects are placed in a haphazard way throughout their pictures. Their use of colour is emotional rather than logical (Rubin 2005, p.38). It means that children at this stage cannot discover naturally that there is a relationship between colour and object. They cannot categorise, to group things in classes and to make generalisation as “What colour is the sky?” to bring out the answer “The sky is blue” or to answer “What colour is grass?” as “The colour is green” (Lowenfield and Brittain, 1988: 164).

3. Schematic Stage (7-9 Years)

At this stage children begin to find preferred ways of drawing and tend to repeat them. Children’s drawings have a kind of logic which they use for a period but which varies from child to child. Other observable changes in their drawings include:

1. Children’s demonstration of the awareness of the concept of space. In representing space, the child now draws his environment more objectively.
2. Objects in their drawings have a relationship to what is up and what is down
3. A definite base and sky line is apparent.
4. Items in their drawings are all spatially related.

5. Colours are reflected as they appear in nature. Thus, the child's choice of colour is no longer determined by the emotions but now discovers naturally that there is a relationship between colour and object. It follows that the child begins to categorise, to group things in classes and make generalization such as "What colour is the sky?" "The colour is blue". "What colour is grass?" "The colour is green' (Lowenfield and Brittain, 1988: 164).
6. Shapes and objects are easily definable.

Rubin (2005, p.40) also says children at the schematic stage also use the following techniques.

- a) Exaggeration: A drawing in which things children cherish most are given prominence among others (drawn boldly, taller or bigger).
- b) Folding over: Drawing in which objects are drawn perpendicular to the base line. Sometimes the objects appear to be drawn upside down.
- c) 'X-ray' picture: In an 'X-ray' picture, the subject is depicted as being seen from the inside as well as the outside.

4. Dawning Realism (9 -12 Years)

At this stage children's products reflect some awkwardness, associated with abandonment of the old, comfortable, but no longer acceptable schemas of earlier years. They begin to struggle with proportion, shading and colour. They become self critical and feel increasingly concerned about the realism of both two and three dimensional products. Most children become dissatisfied with their drawing skills and get discouraged (Rubin, 2005, p.44).

5. Naturalism (12 Years Above)

At this stage children with a strong aesthetic sense who overcome failure in the previous stage turn to abstract work and showing after a preference for creative activities in non-graphic media, their increasing fine motor control can be used for production within a designated skill activity. Here children personalise their works and self-consciously explore different styles as expressing their own emerging identity (Rubin 2005, p 45).

It is important to note that children develop progressively in artistic expressions, likewise their motor skills (Rubin, 2005). Understanding the characteristics associated with the child's artistic development places teachers in the best position to select appropriate tools and materials for the appropriate ages. In other words learning materials and activities which pupils would be engaged in should be appropriate to the level of their motor or mental operations. This will also enable the teacher to reflect and determine the type of task he or she would select for that category of children to perform. The five stages of children's creative development should therefore be recognised by primary teachers and taken into account when developing creative activities for their Creative Arts lessons.

2.5 The Creative Arts

The Creative Arts is a comprehensive curriculum of instructions meant to teach creativity in the primary schools in Ghana. The curriculum is integrated and encompasses Visual Arts, Sewing and Performing Arts (CRDD, 2007). The inclusion of drawing, weaving, modelling, casting, carving and painting, music, dance and

drama confirms Kindler's (2008) assertion that Creative Arts encompasses art and craft, music and dance. The Creative Arts is described by the Teaching Syllabus (2007) as a practical subject with no vocational objective but which emphasises creativity, skillful and efficient handling of tools and materials, skills and techniques to accomplish specific tasks and responding to artworks. According to Alter, Hays and O'Hara (2007), the scope of Creative Arts is broad based which teachers consider to be beyond their skills and knowledge. Agyeman-Boafo (2010) also says that the nature of the Creative Arts in the Ghanaian primary school is such that it will take a teacher who has been specifically trained in all the aspects of the subject to be able to teach it effectively since it covers a wide range of subject areas in Visual, Performing and Literary Arts.

The relevance of teaching Creative Arts is to inculcate in pupils problem solving, creative and critical thinking skills to enable them grow up and help in the technological advancement of the country. The main focus of Creative Arts is critical and creative thinking which will enable citizens to solve societal problems (CRDD, 2007). This means that teachers of the subject must be concerned with equipping pupils with the knowledge, skills, attitudes and values to be used to solve problems or the capacity to think in an open, divergent and non-conformist way to solve problems of different dimensions.

2.6 The Rationale for Creative Arts

According to the CRDD (2007), the introduction of Creative Arts in the primary school curriculum was meant to transmit, promote and preserve the culture of the

nation since Art serves as a record. It was also meant to foster creativity in pupils to enable them solve problems of national dimensions with relative ease. Another reason is that the Creative Arts offers an avenue for the mental, spiritual, physical, psychological and aesthetic development of the pupil and provides the medium for critical and imaginative thinking, making and responding to processes as well as products. Creative Arts education also helps students by initiating them into a variety of ways of perceiving and thinking.

The Creative Arts also provides avenues for self-expression, accumulating visual knowledge and the sharpening of the sense of discrimination between what is beautiful and unpleasant, so that pupils can make right choices. It leads to the development of skills and attitudes for learning new knowledge and prepares pupils for further education and training. They also provide all students with unique and fundamental knowledge, behaviours and skills necessary for tomorrow's world. An education in the Creative Arts helps pupils learn to identify, appreciate, and participate in the traditional art forms of their own communities. It helps to develop subjective thinking for cordial human relationship. It also promotes the cognitive, psychomotor and effective mode of development.

Underscoring the rationale for introducing Creative Arts, it has become obvious that the subject aims at fostering creativity among young Ghanaians. It provides them with the opportunity to think, act and feel creatively to the acquisition of skills and values. They would need to solve problems they may find themselves in. In order to accomplish the rationale for introducing the Creative Arts in the primary school curriculum, it is important that teachers design and develop activities through which

they can equip the pupils with the necessary skills for creative thinking, acting and feeling.

2.7 Creative Arts Syllabus for Teaching Primary Schools in Ghana

The Creative Arts Syllabus (CRDD, 2007) shows a comprehensive sequential art programme in which art concepts are introduced at varying grade levels and repeated thereafter. The intent is that the content, instruction and pupils' learning outcomes should increase at each succeeding level. The syllabus therefore provides teachers with a reference point from which to plan, implement and evaluate the instructional programme for Creative Arts in the respective schools.

1. Organization and Structure of the Syllabus

The Creative Arts syllabus has been organized to cater for the three consecutive years of the lower Primary School. It has information covering each of the three terms of these academic years. The learning materials for each term have been organized into units. The principle underlying Section One of the syllabus is creating through performance, composition and two dimensional art activities while Section Two deals with creating through performance, composition and three dimensional art activities (CRDD, 2007).

2. Pre-Requisite Skills

Since primary school pupils are expected to have learned creative activities in Kindergarten and at home (CRDD, 2007), teachers who are to teach this subject are expected to have skills for designing activities to help foster and sustain their pupils'

creative abilities. Significantly, such activities should serve to motivate pupils to be active participants in the lessons.

3. Time Allocation

The recommended period of teaching the Creative Arts is a maximum of six periods of 30 minutes per week or three double periods of one hour each. Owing to the practical nature of the subject, the stipulated periods for teaching and learning of the outlined topics are sufficient and recommendable.

The syllabus emphasizes the point that Creative Arts is more inclined towards the acquisition of practical skills at the school level hence, practical skills must be given 80% of the instructional hours while 20% can be used for the theoretical aspects. Agyeman-Boafo (2010) reports however, that in schools in the Kumasi Metropolis, teaching and learning periods allotted for Creative Arts are reduced to three or four periods while much time is spent on theory lessons than practicals. Teachers are expected to be good managers of time, and should therefore allot specific minutes to the various aspects of the lesson plan and working within these time frames during lesson delivery in order to satisfy all aspects of the syllabus.

4. Units of Creative Arts syllabus

The syllabus explains that learning behaviours described as “Knowledge”, “Understanding”, “Application” and “Practical Skill” should be well represented in Creative Arts lessons and that anything short of this would make the lesson incomplete. It is the deficiency and non-realization of these learning behaviours that informed this researcher to develop activities that could curb the existing problems in the classroom.

5. Evaluation

The Creative Arts syllabus indicates suggestions and exercises that could be adopted for evaluation of the lesson under each unit. Evaluation is very important. It enables the teachers to assess the effectiveness of the lesson they teach and to know what input would be needed in the subsequent lessons.

a. Assessment

The assessment of the Creative Arts is important to both teachers and learners and concerns the activities. It takes two forms: School-Based Assessment (Continuous Assessment) and End-of-Term and Year Assessment. The practical assessment covers the critical thinking, originality, the design and the technical qualities seen in the products. This means the teacher should consider the pupils' ability to compose, perform, stitch, draw and paint as required in relation to their ability to appreciate the finished work or performance (CRDD, 2007). The continuous assessment covers practical class exercises, assignments and projects.

b. Procedure for Appreciation

Appreciation is the awareness of the qualities in what we see, listen to and do. It is also an intelligent talk about creative products (CRDD, 2007). In appreciation, the Creative Arts syllabus requires questions such as the following to be asked:

- What work is this?
- Who made it?
- Does it solve the problem identified?
- For who was it made?

- Is it beautiful?

This is intended to help pupils build up their vocabulary storage and as well smoothen their skills of communication. Therefore, teachers do not need to cover all the details in one sitting. Too much information all at once can be overwhelming for a young one.

As Kindler (2008) and Agyeman-Boafo (2010) reveal, the Creative Arts is an integrated subject that consists of Music, Dance and Drama, Literary and Visual Arts subjects such as drawing, weaving, carving, modeling and casting and sewing; it is a practical subject with no vocational objective; the syllabus is expected to embrace creativity, skillful and efficient handling of tools and materials, skills and techniques to accomplish specific tasks, and responding to art works. Teaching of the subject therefore demands much creativity on the part of the primary school teacher.

2.8 Primary School Teachers

According to Castle (1993), the goal of primary education is to lay a general foundation of knowledge and skills for use in secondary schools and therefore the curriculum at the primary level emphasizes reading, writing, and basic mathematics, integrated science, Creative Arts and civic education. In the primary schools in Ghana, the following basic competences are taught to equip the children (Lockheed et al., 1994) to fit into their societies:

- a. Numeracy – pupils should be able to count, use or manipulate numbers or figures,
- b. Literacy – pupils should be able to read, write, comprehend and communicate effectively,

- c. Socialization – inculcating in pupils desirable attitudes and aptitudes that will enable them to become responsible citizens. The skills to be developed include inquiry and creative skills and the ability to observe, collect information, develop working principles and application of the principles to new situations. Creative skills to be inculcated in the pupils consist of manipulative skills, body movement and artistic skills such as drama, art, music, home economics and dance.

This means that the child's future life depends upon what he or she would be capable of learning in the formative years in the primary school. Therefore it behoves on the teacher education division of the Ghana Ministry of Education to train quality teachers to administer qualitative teaching to pupils in the primary schools in the country.

As Alter, Hays and O'Hara (2009) indicate, teachers in the primary schools are either generalists or specialists. Specialist teachers are trained with specialization in one subject such as French or Music. Agyeman-Boafo's (2010) study reveals that the bulk of primary teachers in Ghana are generalist teachers while most of specialist teachers are engaged in the Junior and Senior High Schools.

Generalist Teachers

According to Alter, Hays and O'Hara (2009), generalist teachers lack the requisite experience and training to teach Creative Arts effectively. Holt, (1997) as cited in Agyeman-Boafo (2010), studies conducted in United Kingdom primary schools reveal that generalist teachers are hard working but they have limited knowledge about tools and materials and also lack art knowledge. Holt attributes such attitudes

of the generalist teachers to the type of training offered them. For this reason, generalist teachers cannot support or foster pupils' ability to think in sound, solve musical problems and for that matter teach the Creative Arts effectively (Holt, 1997).

Oreck's (2004) study reveals that many of the classroom (generalist) teachers find Creative Arts disciplines beyond their personal experiences and avoid teaching it owing to the fact that the Creative Arts lessons are involving from the preparation stage, through presentation stage to closure of lessons. Agyeman-Boafo (2010) suggests that for pupils in the primary school to effectively learn the Creative Arts, there is the need to supply specialist teachers whose training makes it easy for them to provide the skills, knowledge and attitudes enshrined in the subject. This confirms Schirmmacher's (1998) belief that children's artistic development can be facilitated through structured guided activities with much direction and inputs from the teacher.

2.9 Good Teaching

In every educational set up, teaching serves as a central core. Teaching is a complex form of public service that requires high levels of formal knowledge for successful performance. According to Amenuke (1999), teaching is the organization of appropriate teaching experiences, tools and resources and making sure that the learner understands what is taught. The value of teaching is seen in terms of what students actually do as a result of the teacher's efforts. This means that teachers need to possess and exhibit certain qualities including what Arend (2000) enumerates as follows:

- i) The teacher should be knowledgeable or well grounded in the subject matter.

- ii) The teacher should be able to utilize varied methods, techniques and strategies of teaching during lesson delivery.
- iii) The teacher should continuously evaluate their teaching in totality. This implies that they should be reflective to assess the teaching process to know their strengths and weakness. This provides them with an opportunity to make amendments.
- iv) The teacher should uphold the principle of education as lifelong processes and therefore endeavour to deliver what is qualitative to learners than quantity.

Sizer (n.d) asserts that good teaching at its heart reflects scholarship, personal integrity and the ability to communicate with the young. He explains that scholarship is both the grasp of a realm of a knowledge and habit of mind. Sizer reminds us that scholarship is a way of life in which teachers must persistently continue to find new ideas, information and approaches for the teaching and learning process. Sizer again challenges teachers to be proactive to see things in context, to relate specificities to generalities, facts to theories, theories to facts. This will enable teachers to inculcate in learners the desirable knowledge, skills, attitudes and values to enable them participate effectively in future life.

Sizer (n. d.) points out that integrity is a characteristic of great teaching. This implies that teachers should possess and exhibit acceptable behaviours such as honesty, resilience, humility, uprightness, and truthfulness. This emphasises the fact that teachers are role models and as such should lead exemplary lives worthy of emulation. Sizer (n d) also identifies communication as another characteristic which

involves reaching out to pupils at all levels verbally; however, gestures, actions and other forms such as slides and films could be used to the advantage of special pupils. Sizer further states that teachers should be accommodating and tolerant by liking young people, enjoying their noisy exuberance and intense questioning, which their process of growing up is. Hence, the teacher needs to share information with pupils and answer their questions.

2.10 Effective Teaching of Creative Arts

Effective teaching of Creative Arts is ensured when the teacher formulates worthwhile objectives, selects appropriate content, uses relevant teaching – learning resources and designs appropriate teaching and learning activities to address the identified problems and also, making appropriate provision for evaluation in the teaching and learning process (Delacrux, 1997). This means teaching requires planning. The teacher needs to prepare adequately to carry out classroom assignment effectively.

According to Ornestein (1995), planning for effective teaching should generally feature the following:

1. Inclusion of clear objectives which must be specific, measurable, achievable, realistic and time bound because objectives dictate exactly what pupils will learn and how they will be learned.
2. The integration of new subject matter with materials that was learnt earlier linking the new with the old.
3. Considering the growing and changing needs and styles of pupils.

4. Since teaching is a very challenging experience, such activities that generate high interest and stimulate the desire to learn should be selected and used carefully.
5. The planning should include the provision of appropriate evaluative and assessment procedures for feedback.
6. Provision should also be made for re-enforcement of ideas and appropriate behaviours. This could be achieved through different forms of presentation and learning activities provided in the planning.

2.11 Methods, Techniques and Strategies of Teaching

a. Methods

Delacruz (1997: 23) defines instructional method as “a comprehensive instructional approach that can be used to shape subject matter, design instructional materials and events and guide students’ activities”. Method therefore is the systematic way teachers go about their teaching. As Delacrux (1997) points out, there are two general methods of teaching: the direct and indirect methods.

1. Direct Method: - It is an approach in which pupils are told what they need to know. This method is effective for explaining ideas, dealing with abstractions that cannot be shown through concrete lectures and demonstrations which are the most direct and formal teaching methods.
2. Indirect Method: - In this method pupils are challenged to examine, investigate and explore. This method is called inquiry or discovery method. Here the teacher’s role is to organize a series of activities in which the pupils are to investigate to resolve a problem.

b. Techniques

Techniques are activities performed to achieve the method. It is a change of stimulus variation as a lesson progresses (Delacrux, 1997). According to Edusei (2001), stimulus variation refers to teacher actions, both planned and spontaneous, that develops and maintains a high level of attention on the part of the students during the course of the lesson. A teacher can use the technique of pupils' active participation in projects, group or role play successfully in problem solving method. Hence methods and techniques of teaching are related.

c. Strategies

Delacrux (1997) describes instructional strategy as detailed smaller scope of specific instruction behaviour. In other words, strategy is the sequencing or ordering of the techniques that teachers select to teach a particular lesson (Barth, 1990: 370). According to Dynneson and Gross (1999), strategies used by teachers normally clarify and expand pupils' understanding and enhance pupils' active participation in the learning process. What this means is that in a lesson, the strategy could be a brief story-telling, followed by grouping, discussing and role play.

2.12 Approaches to Creative Arts Teaching

1. Activity Method

According to Tamakloe, Atta, and Amedahe (1996), activity method is a method of teaching where pupils are engaged in activities during the lesson. He maintains that this method appeals to many of the child's senses. On the approach to the use of the activity method, he cautions the need for outlining definite goals that should be purposeful and the use of effective teaching and learning aids combined with desirable class activities.

Asafo-Adjei (2001) also describes activity method as the method of teaching in which the child is placed at the centre of the teaching and learning process. In such situations, all pupils in the class are made to interact with materials provided either by the teacher or by the pupils to discover concepts and facts unaided or with teacher's minimum interference. The learning outcomes of an effective use of this method include:

- Children do not easily forget what they have been taught;
- Learning become more pleasurable and not boring; and
- The method fosters cooperation among learners.

2. Experiential Approach

According to Amenuke et al (1991), this method involves the direct experience with art materials, tools and processes as the basis for aesthetic and artistic growth. They note that it is an exploration approach in which pupils develop the ability to think, feel, and act creatively, resulting into the development of desirable values such as

cooperation, affection and endurance. It encourages learning by doing which leads the learner to researching, discovering, inventing and innovation.

3. Discovery Learning

It is a situation in which the student achieves the instructional objectives with limited or no guidance from the teacher (Arend, 2000: 354). Advantages of this method are as follows:

- It gives opportunity to students to search for knowledge.
- It enables students to explore and search for materials and know their environment.
- As the teacher does not answer for the student, it teaches them a style of problem solving.
- Retention is better as students discover knowledge themselves.
- Students acquire positive learning attitudes.
- It also helps students to learn to make personal decisions and become less dependent on others.
- It promotes creativity in students as they are able to think critically.
- It also helps students to be able to reason and develop mental and physical coordination.

Farrant (1996) suggests that in order to achieve effective learning through discovery learning, the following teaching strategies are worthy of consideration:

- Making advance preparation and having achievable aim;
- Working with the whole class;

- Encouraging students to work in pairs or as a team;
- Helping individual students;
- Making effective use of teaching aids;
- Making use of the chalkboard;
- Actively involving students in learning;
- Motivating the students; and
- Encouraging learning outside the classroom

4. Demonstration

According to Farrant (1996:122), demonstration involves showing pupils how something ought to be done. Demonstration is a highly visual method of teaching, a process in which both the teacher and pupils are actively involved. The procedures involved are as follows:

- Teacher explains the purpose of the demonstration;
- Teacher demonstrates procedure or new behaviour;
- Pupils ask questions and engage in discussion;

As the UCEW Out Segment Handbook (2001, p. 46) indicates, the purpose of the method is to allow pupils to witness a procedure or an act and to practice it.

5. Lecturettes

Lecturette is a short form of the lecture method which is used to highlight key points of content. Unlike the traditional lecture, this method often involves participant

interaction and, at times, seen as a discussion. Usually it is very brief and serves as useful introduction to topics and ‘lead-ins’ to experiential activities. The primary purpose of this method is to provide pupils with specific information and set the stage of an experiential activity (UCEW Out Segment Handbook, 2001, p. 46).

6. Cooperative Learning

In cooperative learning pupils work as teams or groups (Arend 2000: 125). Slavin (1995) also refers to cooperative learning as instructional method in which students work together in small groups to assist one another to learn. They stay together as a group for a short or long period of time working together. The advantages of this method (Arend, 2000) include the following:

- It increases the level of activity as students are actively involved in the lesson.
- It increases the level of learning in that partners learn more if they are given opportunity to share discuss and challenge each other’s ideas.
- It improves the learning of weaker students since it encourages peer – tutoring.
- It also improves students’ communication skills such as listening, then relaying and talking and explaining, giving instructions, questioning, persuading, thinking, categorizing, getting information from texts, analyzing and comparing.

McDonald et al (1985) assert, that students who study this way learn and retain more than students who study on their own or simply read the materials.

The discussion on teaching shows that proper adaptation of the right teaching strategies will whip up the interest of pupils. Rightful choice of teaching modules coupled with stimulating activities would encourage pupils' active participation in the lessons to promote good retention. It will also motivate pupils to develop positive learning habits.

2.13 Some Motivational Techniques used in the Art Classroom

Children have the inborn capacity to transform their experiences of feelings, thinking and perception into unique art forms. Inspiration for such art expressions comes from varied sources such as the school, the home, the church, shrines, cathedrals, from their playground activities; from visits to zoos, art galleries, fairs, museums carnivals, parades, durbars, shopping malls, sports and games; from movies, televisions, festivals, video centres, books, comics, magazines and musical concerts and recordings. Herberholz and Herberholz (1998) have suggested techniques used to evoke artistic responses in children in the classroom as follows:

- Viewing an object in detail. A dialogue prior to art production that is usually enriched with visual images for analysis such as actual objects, posed models, photographs or computer images.
- Recalling of past experiences. This includes narratives, stories and poems that stimulate the child to imagine and fantasize before making a drawing, painting, modeling, and role play or drama performance.
- Guiding children always to be involved with the formal aspects of the elements and principles of art.
- Questioning strategies. Always use thought provoking questions that can direct the children's attention, memory or perception.

- Open-ended discussion on thoughts and feelings – such interaction, with pupils activates their thoughts and feelings that they have already have about the subject and also provide them with new information. It also encourages their imaginative responses, helping them reflect on thoughts and feeling before they create their artwork.
- Open-ended discussion on perception. This can direct pupils to observe what they see - differences and similarities of shapes, colours, lines, proportions and so on.
- Encouraging exploration with the senses. Allow pupils to see, touch, hear, taste and smell in order to help them order their impressions and concepts.
- Encouraging children actively and enthusiastically focusing on a structure in which they are free to express their thoughts, feelings and perception through manipulation of tools and materials as well as processes to create art work.

It is noted that effective use of intrinsic and extrinsic motivation in any teaching and learning situation can enhance and sustain the interest and aspirations of learners. This is due to the fact that Art teachers typically encounter both highly talented, self-directed pupils who have high-level needs and at the same time, pupils who are uninterested, distractive and unproductive who need to be brought on board. It is therefore imperative for teachers to make sure that pupils are challenged to reflect, to observe, to imagine and to form ideas and remain inventive, imaginative and original in their thinking and action.

CHAPTER THREE

METHODOLOGY

3.1 Overview

This chapter deals with the methodology that the researcher used to arrive at the final results. This includes the Research Design, Library Research, Population for the Study, Data Collection Instruments, Primary Data and Secondary Data; others are Administration of Instruments, Data Collection Procedures, and Data Analysis Plan.

3.2 Research Design

The research design chosen was action research, which falls under the qualitative research method. According to Fraenkel and Wallen (2003, p 572), action research is a method that enables the researcher to focus on getting information that will enable change conditions in a particular situation in which they are personally involved. It is also intended to address a specific problem within the classroom with the primary purpose to improve practice in the short term as well as to inform on larger issues. It is also participatory since the researcher also takes part in implementation of the findings and constant evaluation of the processes involved. A unique feature of action research involves the introduction of some intervention.

This research design was adopted because it easily diagnoses classroom problems and seeks to identify lasting solutions to the problem. Action research design used by the researcher is very useful because of the following reasons:

- It provides the modern researcher with the skills of understanding the various approaches that best suits the learners in the classroom.

- It helps the researcher to understand what actually goes on in the teaching learning situations.
- It does not only enhance the teacher's professional status but also promotes teacher's personal development and the improvement of his/her practice.
- It is important because it focuses on equipping teachers with the opportunity of obtaining better comprehension of all aspect of their own practices, be it in relation to subject contents, the curriculum or the methods appropriate to the level of the pupils in a particular class.

Despite the strength and innovations of the action research design, it has some weaknesses. The first weakness is that, action research is time bound, making it limited. In view of this, enough time is not available to wholly address the problem to the satisfaction of the researcher and the respondents. Moreso, the result of action research may not last for a longer period, in that, once the researcher leaves the area or school where the problem was identified, the methods, strategies and techniques used in solving the problem may be ignored by the other researchers. Another disadvantage is that during the intervention process, the lesson can be interrupted by school activities and these can affect the result of the study.

3.3 Population for the Study

Population is defined as the group of teachers and pupils or objects that the findings of a research work are interestingly applicable to (Fraenkel and Wallen, 2003) such as pupils and teachers in the primary schools in Ghana. In this study, the accessible population comprised 20 primary school teachers (12 males and eight females) and

315 pupils (165 boys and 150 girls) of the Agona District Administration “B” and “D” Primary Schools at Swedru in the Central Region.

3.4 Sampling and Sampling Techniques

The purposive sampling technique was used to select 95 pupils from an accessible population of 315 Class 1, Class 2, and Class 3 pupils in the two schools selected for the study. The class distribution of the pupils who participated in the study was 30 in Class One, 35 in Class Two, and 30 in Class Three respectively. This purposive sampling technique was adopted because the pupils at the three class levels exhibit almost similar characteristics of interest to the study.

3.5 Data Collection Instruments

The researcher used observation, questionnaire administration and interview to obtain data needed to answer the research questions guiding the study. The researcher was the administrator of these instruments.

1. Observation

Osuala (2001) contends that direct observation of techniques is specific and also arms the skillful observer with a high level of factors under study. This method is suitable for gathering information on a given situation for a specific period of time, and therefore describes the behaviour, qualities or changes that may be observed. Direct observation enabled the researcher to examine how teaching and learning of Creative Arts is conducted in the Primary classroom. During observation, nothing is taken for granted because every detail counts towards drawing a detailed valid conclusion. In this study, an observation guide (Appendix C) was designed to help the researcher find out the activities that the sampled teachers engage their pupils in

during Creative Arts lessons. This aided the detailed description of the situation in the respective classrooms.

2. Interview

An interview is a conversation carried out with the definite aim of obtaining certain information (Osuala, 2001). This conversation between interviewer and interviewee is designed to gather valid and reliable information through the responses of the interviewee to a planned sequence of questions. On the other hand, interview helps researchers to gather more data to provide a check on observation. The interview can be either structured or unstructured, depending on the extent to which the content and the procedures involved are prescribed and standardized in value.

Osuala (2001) states that unstructured interview is most appropriate for getting insight into a particular situation in the early stage of investigation. The structured interview, on the other hand, is used to derive more precise generalizations in the latter stages. The interview operates on the basis of an interview schedule which is usually an abbreviated questionnaire. Often open-ended questions are asked instead of leading questions. In other words, open-ended questions indicate an area to be explored without suggesting to the respondent how it should be explored.

The style of interview that was adopted in this study was face to face interviews. Interviews were held with the headteachers, teachers and pupils of the selected schools to understand how Creative Arts is taught.

3. Questionnaire

According to Kumekpor (2002), a questionnaire consists of series of questions and other prompts for the purpose of gathering information from respondents. It is a formal question framed and written down for the respondents to provide answers to. The questionnaire is often divided into two parts: the first part requires such details of the respondent as sex, age, marital status and occupation. The second part possesses the questions relating to the subject matter of inquiry. Usually, the answers given in the second part can be analysed according to the information in the first part. The questionnaire can be mailed and non-mailed.

There are two basic types of questionnaires, namely pre-coded or closed questionnaire where the investigator sets questions, and, at the same point, provides all the possible answers he expects to obtain from his respondents. In most cases, the interviewee is expected to tick the appropriate responses. The pre-coded or closed questionnaire is an efficient method in the collection of data from an illiterate population. It facilitates easy recording of data.

The open-ended type of questions is framed as specific questions with no possible answers provided. The investigator writes down the question and expects his respondents to give their own answers. Open-ended questions give flexibility in answering questions. Respondents can express themselves as fully as they wish. This means the respondents must think about their own frame of answers. Compared to the pre-coded or closed ended questions, the varied nature of the answers given in opened ended questionnaire makes the processing of this type of questions time consuming. Therefore, in a normal questionnaire schedule, both closed and open-ended questions must be used. In this study, questionnaire with both open and closed

questions (APPENDIX B) was used to collect data from the respondents in the two schools for the purposes of triangulation (Fraenkel and Wallen, 2003).

3.6 Data Collection

1. Primary Data

This is obtained from the ideal group of individuals whose active participation yields the most information about the study. In this study, classroom activities that occurred in the selected Primary schools provided the needed primary data. Data were collected in the form of words, pictures and artworks to support activities that were observed as well as what data provided through responses given to the questionnaire. Primary data for this study therefore included photographs, video recording and pupils' artworks, which included songs and poems.

2. Secondary Data

Secondary data were elicited from documents such as journals, textbooks, manuals, dissertations and theses sourced from libraries and from internet sources.

3.7 Administration of Research Instruments

With the assistance of the headteachers of the selected schools, 20 copies of the questionnaire (APPENDIX B) were administered to class teachers in the two schools. The purpose of the research was explained to the sampled teachers and the items in the questionnaire also discussed with them so as to remove any doubts with regards to the meaning of the questions. The teachers were given time to complete the questionnaires. The questionnaire was retrieved after four weeks and had a retrieval rate of 100%. Interviews were also conducted in the form of informal

conversations (Fraenkel and Wallen, 2003) with the heads, teachers and pupils of the selected schools.

Classroom activities were also observed at the start of the study to find out how the class teachers normally teach Creative Arts in order to shape the researcher's idea of the kind of intervention to initiate. These observations were recorded and photographs were also taken. Some of the children's artworks were collected as evidence to show how the intervention would modify the children's work.

3.8 Data Collection Procedures

The type of data needed to answer the research questions demanded that the researcher spend much time in each of the classrooms observing activities to collect the right data and to inform the teaching of demonstration lessons on the new ideas in mind. At the beginning, the researcher acted as an observer and observed the activities that went on in the classes during the Creative Arts lessons but later adopted the participant-as-observer role to collect data on the activities that formed the designed intervention. The researcher visited each class three times in a week. Photographs were taken to support arguments, observation, comments and descriptions in the thesis. The researcher engaged the sampled teachers in the development of the interventional creative activities and allowed them to teach while the researcher observed them.

3.9 The Intervention Project Strategy

Before each lesson, the researcher involved the sampled teachers in designing and executing the specified activities planned for each class in advance to ensure their appropriateness and practicability. The researcher usually provided the pupils with

the needed materials such as paper, clay, glue, poster colours, pencils, crayon, scissors among other tools and materials for the task at hand. These were distributed through the group leaders to avoid commotion in the classroom. The researcher and the sampled teachers then engaged the pupils in structured creative activities that allowed much step-by-step description of the activities and their outcomes.

The intervention was based on six units of the Creative Arts syllabus for lower Primary School (CRDD, 2007) and focused on the following topics:

- (a) Making Pictures, Drawing/Colour Work.
- (b) Pattern Making, Print Making and Lettering.
- (c) Composition, Performance and Listening and Observing.
- (d) Weaving and Stitching.
- (e) Modelling, Casting and Carving.
- (f) Construction, Assemblage and Paper Work.

3.10 The Teaching Strategies identified for Intervention lessons

Table 1 shows the various activities that were designed for the various topics identified in the Creative Arts syllabus for Classes One to Three.

Table 1: Teaching activities identified for Intervention Lessons

Making Pictures, Drawing/Colour Work				
TOPIC	CLASS	UNIT	SECTION	TERM
Doodling and Colouring	One	One	One	1
Basic Shapes	Two	One	One	1
Crayon Resist Butterfly	Two	One	Two	2
Memory Drawing	Two	One	Two	2
Colour Identification	Three	One	One	3

Pattern Making, Print Making and Lettering				
TOPIC	CLASS	UNIT	SECTION	TERM
Pattern Making	Two	One	Two	2
Pulled String Pattern	Two	Two	Two	1
Sponge Printing	Two	Two	Two	1
Stencil Printing	Three	Two	One	2
Frottage	One	Two	Two	2
Direct Printing	Two	Two	Two	2

Composition, Performance and Listening and Observing				
TOPIC	CLASS	UNIT	SECTION	TERM
Creating Dance Movements	One	Three	Two	3
Creating Rhythmic Patterns	Two	Three	Two	1
Acquiring Instrumental Skills	Three	Three	Two	2

Weaving and Stitching				
TOPIC	CLASS	UNIT	SECTION	TERM
Threading a needle	Two	Four	Two	1
Simple Stitches	Two	Two	Two	3
Appliqué	Three	Four	Two	2
Weaving	Two	Four	Two	2
Card loom Weaving	One	Four	Two	3

Modelling, Casting and Carving.				
TOPIC	CLASS	UNIT	SECTION	TERM
Modelling	One	Five	Two	3
Casting	Two	Five	Two	3

Construction, Assemblage and Paper Work				
TOPIC	CLASS	UNIT	SECTION	TERM
Making a bag	Two	Four	Two	2
Construction of Toy Vehicle	Three	Six	Two	2
Construction of Pallet	Three	Six	Two	2
Making of Sandal	Three	Six	Two	2
Decorated Wall Clock	Two	Six	Two	2

The teaching strategies adopted in the study were demonstration for picture making, pattern and print making, composition and performance, weaving and stitching, modelling and casting, construction and assemblage. The details of the lessons taught through demonstration are available both in Chapter Four and Appendix A.

3.11 Data Analysis Plan

Data gathered through questionnaire were coded while the interview data was transcribed into individual reports. The assembling, analysis and discussion of the main finding are provided in Chapter Four.



CHAPTER FOUR

PRESENTATION AND DISCUSSION OF FINDINGS

4.1 Overview

This chapter reports on the teaching and learning activities that were observed in the sampled schools as well as those designed and developed for the intervention teaching of Creative Arts in the sampled Primary Schools, and the analysis and interpretation of the data gathered from the questionnaire, interview and observation.

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4.2 Results from Observation and Interview

This section is based on what the researcher observed in the various Creative Arts lessons and includes field notes that were taken on the class teachers' lesson delivery approaches, pupils' behaviour and pupil-teacher interaction. These are discussed in much detail in the following sections with a focus on the syllabus for the lower primary school and how the sampled teachers interpreted it.

1. Time Table

A careful study of the schools' time table revealed that only four periods were apportioned to Creative Arts although the syllabus stipulates six periods (CRDD, 2007). This means the schools are not giving adequate instructional periods to the teaching of Creative Arts so teachers who wish to teach all the topics cannot do so within the school day. The pupils can therefore not benefit fully from the subject.

2. Instructional Period

When questioned, as many as 85% of the teachers 20 were of the opinion that the instructional periods are inadequate for the many topics that they have to tackle in Creative Arts. They advocated having additional periods to enable them teach the various aspects of the subject.

3. Creative Arts Practicals

It was realized from the questionnaire responses that all the teachers organise practical works only once a week. As the Teaching Syllabus (2007) indicates, Creative Arts is vocation biased and geared towards acquisition of practical skills which the pupils will use in solving future problems successfully. This means the pupils' constant interaction with the relevant tools, materials and processes should lead to the realization of the goals of the subject, which is to help the pupils to be conversant with their properties, uses and application. Less involvement in practical activities therefore limits the range of creative activities that would develop the pupils' creative potentials and thinking ability.

4. Resources for Creative Arts

When the teachers were asked whether their schools had the needed resources, they all confirmed having all they need for teaching the Creative Arts, which turned out to be the classroom. Though the classroom is ideal for lessons, the researcher found the setup to be uncomfortable for a practical subject like Creative Arts. The classrooms are small and crowded, therefore highlighting the need to provide enough space for pupils to use the relevant tools and materials for the activities outlined in the

Teaching Syllabus. The teachers can be encouraged to organise practical lessons in shady areas such as under trees to enable the pupils enjoy the freedom of learning to draw, cast, drum or perform as specified in the Creative Arts Teaching Syllabus. Although this approach might not be conducive for all schools, it would go a long way to check the crowded conditions observed in the schools and also, improve mobility and ensure comfort for both teachers and pupils.

5. Reference Materials

Textbooks serve as a good source of reference for both teachers and pupils to foster a wide range of understanding of issues. It also prevents pupils' over dependence on the teachers' notes. When the teachers were asked to indicate the availability of Creative Arts textbooks in their schools, all of them said they had the required books which turned out to be the syllabus. With no textbooks or reference materials in the schools, the teachers face the challenge of sourcing relevant materials to enable the pupils to do practical exercises to ensure they understand what is taught them.

6. Teaching Approaches

The teaching methods employed by the classroom teachers who were observed were not activity based which rendered the lessons teacher-centered, and thereby limited the pupils' active participation during lessons. Most of the teachers resorted to the use of the lecture method of teaching which is purely dialoguing by means of question and answer sessions devoid of activities and therefore did not lead to creative development. The pupils remained passive while the teacher fed them with information. Though this kind of teaching was somehow successful, the method only satisfies the cognitive domain ignoring the psychomotor and affective domains of the

learner (Amenuke et al, 1991). Since the subject aims at developing a whole personality (Teaching Syllabus, p. ii), premium must be placed on teaching to satisfy the cognitive, psychomotor and affective domains of learning. Hence the pupils must be involved in stimulating activities to ensure the realization and sustainability of the objectives of the subject which is the acquisition of critical thinking and problem solving skills.

7. Resources and Materials

This study found that nearly all the teachers used the chalkboard and textbooks to teach but scarcely used any other teaching and learning material to illustrate their lessons. Some of the teachers attributed this situation to non-availability or inadequacy of teaching and learning materials which compel them to teach abstract lessons. Some of the teachers were of the opinion that materials such as poster colours, dyes, felt pens, yarns and others needed for the practical work that constitute the core of the Creative Arts are scarce and also expensive. The non-use of other supporting teaching and learning materials limits the effectiveness of lesson delivery and may hamper the artistic development of the pupils so far as Creative Arts is concerned. Skills such as observing, rolling, cutting, joining, constructing, measuring and casting which pupils may need to solve problems in the future cannot be realised from abstract lessons.

Ghana abounds with the materials that primary school teachers need for the effective teaching of the Creative Arts. These are abundant in the local environment so non-availability of materials should not be a challenge to the teaching of Creative Arts at all. Clay, plantain fibre, raffia, wood and fabric cut offs are examples of materials that teachers can harness for their lessons at little or no cost (Opoku-Asare, 2000).

Non-use of such materials by the teachers show that they are not resourceful enough to identify and use resources available in their local surroundings. It also implies that these classroom teachers lack the requisite skills needed for teaching Creative Arts. To safeguard the situation, in-service training and refresher courses ought to be organised by the Ghana Education Service (GES) to expose these primary teachers to improvisation from local materials and tools as a means of developing the creative potentials of children through the Creative Arts.

8. Practical Lessons and Activities

Most of the lessons observed were devoid of creative activities which could allow pupils to actively interact with materials, tools and processes for acquisition of relevant skills in cutting, pasting, shaping, carving, drumming, singing, and sewing, for instance as indicated in the Creative Arts syllabus. This implies that the observed teachers lack the requisite expertise in handling the subject. During the observation, it was realised that the teachers usually leave the practical aspects of their lessons and proceed to different topics. This is a sure indication justifying the notion that teachers who handle Creative Arts find it difficult to teach the practical domain which is left unattended to. As Agyeman-Boafo (2010) indicates, generalist classroom teachers are not specialist teachers and they lack the requisite experience and training to teach the Creative Arts effectively. Perhaps these teachers are not proactive because they have not been trained to identify or adopt efficient teaching-learning approaches that are activity-based and allow the pupils to actively participate in purposefully designed lessons in art making experiences. It is important for GES to train primary teachers to teach Creative Arts in the primary schools if the objectives of developing creative thinkers should be achieved.

9. Teachers' Attitude towards Creative Arts

The observation and interviews revealed that the sampled teachers consider the inclusion of Creative Arts in the primary school curriculum an extra burden for them. They claimed that Creative Arts is not an academic subject as such they pay little attention to it or do not teach it at all. Others were also of the opinion that art is a special talent which selected individuals are endowed with. They seem not to believe that creativity can be taught and learned.

Similar to Agyeman-Boafo's (2010) findings in Kumasi, many of the respondents in this study admitted that though the subject attracts little attention from teachers, the pupils prefer it most to the other subjects. They attributed the pupils' preference for the recreational and vocational subjects to the fact that they create an environment for exploration and allow interaction with tools, materials and processes to create products. However, the few teacher interviewees who were aware of the importance of Creative Arts to the pupils' learning and creative development admitted to using the Creative Arts periods to teach other subjects such as English, Mathematics and Integrated Science. They said that the complex nature of the practical aspect of Creative Arts scare them, hence the lukewarm attitude towards the subject.

The school observation and interview with teachers point to Creative Arts being a specialized subject that has laudable goals but does not have specialist teachers to implement this curriculum to enhance the creative development of Ghanaian children. To resolve the observed deficiencies in Creative Arts lessons in the sampled schools, the researcher spent time with the three class teachers to develop more creative activities for teaching the topics outlined in the Creative Art syllabus. They were also guided to understand the Teaching Strategies identified for the intervention

lessons as a viable means to enhance and develop creativity among young children. The teachers were then allowed to teach lessons based on the topics captured under Units One to Six of the Creative Arts syllabus. The researcher believed that the strategies devised for the intervention would have a great impact on the teaching and learning of Creative Arts.

4.3 Interventional Teaching Strategies and Anecdotal Records of Class

Activities

The following sections focus on anecdotal records (Fraenkel and Wallen, 2003) of the intervention lessons which also highlight the teaching strategies, the activities and the creative skills and attitudes that were imparted to the pupils by the class teachers after they had been taken through the actual process by the researcher. The activities are based on Units One, Two and Three of Sections One and Two of the Creative Arts syllabus for Terms One, Two and Three to show the extent of lessons that can be taught in one year.

1. Unit One, Section for One, Terms 1, 2 and 3

This Unit of the Primary School Creative Arts syllabus deals with Making Pictures, Drawing and Colourwork. The activities described here involves doodling, basic shapes, crayon resist, memory drawing and colour identification.

Teaching Strategy 1: Doodle/Doodling

1. Teacher explains doodle and doodling.
2. Teacher demonstrates doodling by drawing continuous lines criss-crossing to form variety of shapes on the chalkboard.
3. Teacher directs pupils to identify shapes in sample doodling.
4. Teacher groups pupils and provides them with crayons, pencils or felt pens and drawing sheets.
5. Teacher directs pupils to draw continuous lines criss-crossing each other to form variety of shapes.
6. Teacher assists pupils to identify shapes in their works and guides them to paint these shapes in different colours.
7. Teacher takes pupils through appreciation of their works.
8. Teacher asks pupils to tidy up the classroom.

Anecdotal Record

It was observed that the teacher introduced the lesson by explaining ‘doodle’ and ‘doodling’ and explicitly bringing out the distinction between the two terms. The teacher explained that doodle is a product and doodling is the action involved in making the doodle. The teacher demonstrated doodling by drawing continuous lines criss-crossing or intersecting to form networks on the chalkboard as the pupils watched with keen interest. The pupils’ attention was sustained as the teacher kept saying “I am doodling” while drawing and at the end of the demonstration, he presented the work as a doodle. He then supplied pupils with pencils, crayons and A4 sheet papers and asked them to draw. Plates 1 and 2 show some pupils at work.



Plate 1. Drawing of doodles



Plate 2. Pupil colouring shapes in doodle

In their assigned exercises, the pupils actively did their work and showed much interest as they created lines with pencils and crayons by moving their hands all over the papers given them to create the doodles. It was realised that some of the pupils were holding the pencils and crayons firmly and were able to draw a network of circular interlocking lines and forming intricate designs. The pupils were asked to identify shapes and fill in the spaces to denote these shapes in different colour pigments such as red, green and blue. The pupils were able to do this without any difficulty and even assigned names such as car, a ball and cake to these shapes. During the lesson the teacher cautioned pupils who were found running helter-skelter in the room and also moved from one group to the other encouraging them. Skills that were developed in this lesson were drawing, colouring, and handling of drawing tools. Values the pupils gained included patience, tolerance and sharing

Teaching Strategy 2: Basic Shapes

1. Teacher places milk tin on a cardboard and traces its base. With scissors, he cuts along the line and comes out with a round shape called circle.
2. Teacher asks pupils a question “How many sides does a circle have?” to which they answered “None”.
3. Teacher demonstrates and guides pupils to make circles in the air to a three quarter rhythm of 1. 2. 3, 1. 2. 3, 1. 2.3.
4. Teacher draws a four sided figure with equal sides on a cardboard. With scissors he cuts along the line and comes out with a four sided shape called a square.
5. Teacher displays the shape and asks, “How many sides does a square have?” to which the pupils said “Four” in chorus.
6. Teacher demonstrates and guides pupils to make square in the air to the rhythm 1. 2. 3. 4, 1. 2. 3. 4, 1. 2. 3. 4.
7. Teacher draws a three sided figure with equal sides on the cardboard. With scissors he cuts along the line and comes out with a shape to called ‘triangle’.
8. Teacher displays the figure and asks the question, “How many sides does a triangle have?” Three.
9. Teacher demonstrates and guides pupils to make triangle in the air to the rhythm 1.2.3, 1.2.3, 1.2.3 count.
10. The teacher guides pupils to draw the different shapes on paper and paint them in bright colours.
11. Teacher guides pupils to draw shapes to overlap one another.
12. Teacher guides pupils to paint the various shapes with crayon while exercising great care.

When using poster colour:

1. Teacher gets number 12 round watercolour brush with a long handle.
2. Standing over each pupil's work and in turn, the teacher assists each one to grab the brush in the middle of the handle and pick various colours from the pallet to fill the empty spaces of the drawn shapes.
3. When the painted work gets dry the teacher guides the pupils to draw the shapes to overlap the others and paint over them as shown in Fig 1.



Fig. 1: Overlapping shapes

7. Teacher guides pupils to spread out works to dry and then pupils tidy up.

Anecdotal Record

The teacher engaged the pupils in this stimulating activity which led to the discovery of the shapes. The pupils responded accurately to questions the teacher asked them. The teacher's demonstration held the attention of the pupils. It was realised that the pupils were able to draw shapes to overlap each other as shown in Plate 3 and Appendix A and also manipulated the brush in painting the shapes with great care over the time the teacher allowed for each child's work. Interestingly, the pupils associated the paintings with designs in textiles and carpets. The pupils displayed attitudes such as self-confidence, concentration and patience. They also acquired skills in drawing, designing painting and creative thinking.



Plate 3. Coloured shapes work

Teaching Strategy 3: Crayon Resist Butterfly

1. Teacher starts lesson by discussing the concept of symmetry and shows pupils how the human body is symmetrical.
2. Teacher displays a picture of a butterfly and asks pupils to critically observe and explain how symmetrical it is.
3. Teacher asks the pupils to fold the paper into folio and directs them to draw half of the butterfly on it.
4. Teacher guides the pupils to cut out the half drawn butterfly. When they finish cutting, teacher asks them to unfold the folio into a whole butterfly.
5. Pupils place the cut out full butterfly on the other paper and trace it out with a black crayon.
6. Pupils mark different sections on one side of the butterfly using the black crayon.

7. When marking on one side of the papers is complete, pupils fold over and rub the paper so that the black lines appear on the other half of the butterfly.
8. Teacher directs pupils to go over the lines one more time while pressing hard on the crayon to become very black.
9. Teacher directs pupils to use brush to pick water colour from a pallet and paint each section of the butterfly on one half in different colours. After completion, pupils mark out the corresponding sections on the other side and fill them with the same colours.
10. Pupils leave their works to dry, then trim and frame them on a black piece of paper.
11. Pupils tidy up.
12. Teacher assists pupils to mount their works for discussion.

Teaching Strategy 4: Memory Drawing

1. Teacher organizes a walk around the school compound with pupils to observe activities or scenes and return to classroom.
2. Teacher discusses with pupils some of the activities that they had observed.
3. Teacher then puts pupils in groups of six or less members and supplies them drawing paper and the entire group with enough crayons, pens, charcoal and pencils.
4. Pupils choose the drawing tools they like to use. The teacher asks them to recall things they had observed outside the classroom during the brief walk around the school and draw them from memory.
5. As pupils draw, the teacher continues to ask persuading or thought-provoking questions to stimulate them to think and bring out the best in them. Teacher reminds them to be original.
6. At the end of the lesson the pupils tidy up, display their works and the teacher guides them to appreciate the works.

Anecdotal Record

During this memory drawing session, the pupils were taken out-doors to observe activities and scenes. Once inside the classroom, it was observed that the pupils drew pictures that depicted what they had seen outside. Plate 5 shows pupils drawing.

Here the pupils displayed dexterity in recollecting what they had stored in the mind. The researcher believes that the right environment would enable the eye, the hand and imagination to work together to create artworks. Valuable skills acquired during picture making include observation, visualizing and painting while acquiring attitudes such as self-confidence, participation and compassion.

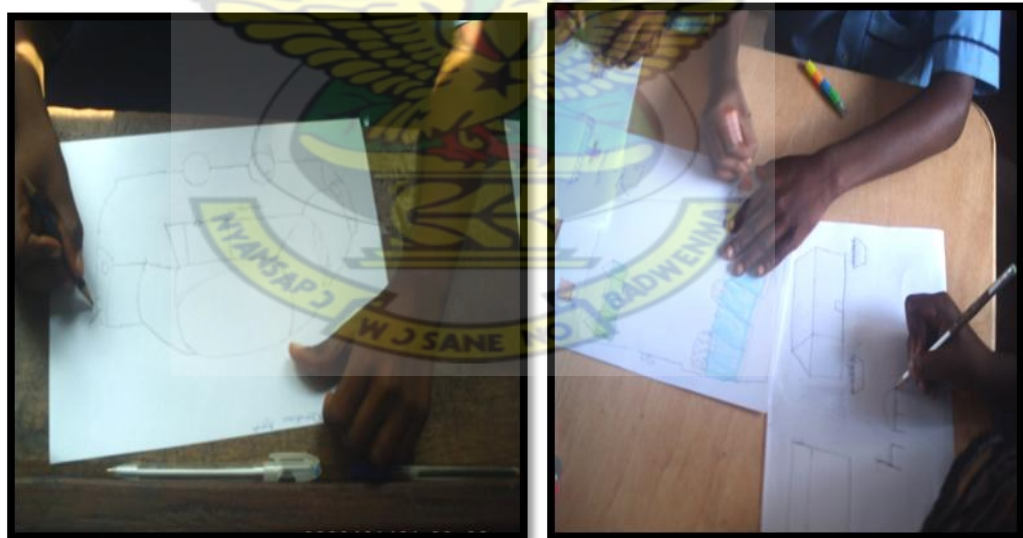


Plate 4. Pupils drawing

Teaching Strategy 5: Colour Identification

1. Teacher displays different natural and artificial objects for observation.
2. Teacher discusses the characteristics of the objects while emphasizing the colours they reflect.
3. Teacher discusses primary colours and other resultant colours obtained from mixing the primary colours.
4. Teacher supplies the pupils with paper and enough poster colours.
5. Teacher asks the pupils to put some blue, red and yellow paint into three different containers.
6. Teacher asks pupils to put water into three different containers and also put in each container two brushes.
7. Teacher directs pupils to add a small quantity of water to the three containers with the red, yellow and blue paints and to stir them using the brush.
8. Pupils put their papers on the table.
9. Pupils pick red, blue and yellow colours with the respective brushes they used to mix the colours and make marks on the paper provided. Teacher asks pupils to identify these individual marked colours as primary colours.
10. Pupils arrange three empty containers on the table and label them A, B, C.
11. Teacher guides the pupils to pick equal quantity of primary colours into the containers as follows: Container A-Red, Container B-Yellow and Container C-Blue.
12. Teacher guides the pupils to pick same quantity of primary colours to add colours to those in containers A, B and C as follows:
 - add Yellow to Red in container A to make Orange.
 - add Blue to the Yellow in container B to make Green.
 - add Yellow to the Blue In container C to make Violet.
13. Pupils identify the resultant colours Orange, Violet and Green as secondary colours. Pupils draw shapes or objects and paint them with their primary and secondary colours.
14. Pupils tidy up.

Anecdotal Record

In this Class Three lesson, the teachers introduction involve displaying both natural and artificial objects for observation and also discussing the characteristics of the objects with the pupils while laying emphasis on the colour they reflect. The teacher demonstrated to the class the skills in colour mixing and allowed the pupils to practise the exercise. It was observed that the pupils actively engaged in picking and mixing colours. The pupils managed to pick the same amount of two different primary colours with brushes and mixed them to get secondary colours. During the activity some pupils smeared their bodies with paints due to anxiety while others carefully picked and mixed colours to paint shapes of objects they had drawn on papers as shown in Plate 5 and 6.

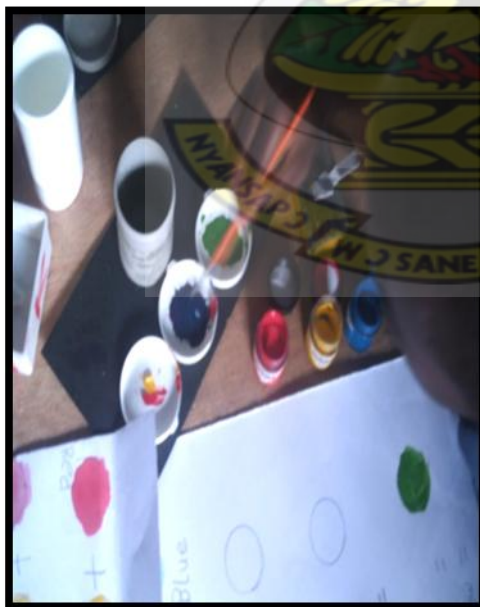


Plate 5. Mixing of colour

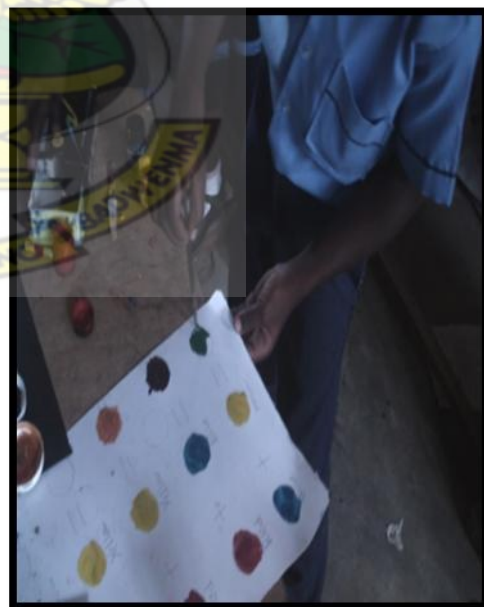


Plate 6. Application of colour

2. Unit Two, Section One for Terms 1, 2 and 3

This Unit of the Primary School syllabus deals with pattern making, print making and lettering. The activities described here involve pattern making, pull string pattern, sponge printing, stencil printing, frottage and direct printing.

Teaching Strategy 1: Pattern Making

Teacher walks around the school premises with pupils to observe and collect natural and man-made objects.

1. Back in the classroom, teacher engages pupils in describing and comparing objects collected in terms of measurement (length, height), shape (round, flat), mass (heavy, light). Pupils learn to use adjectives like long, longer than, tall, taller than, round, square, heavy, heavier than, light, lighter than and so on.
2. Teacher guides pupils to trace outlines of various objects using pencil to make series of dots on the paper provided.
3. Pupils join the dots from point to point in a continuous direction to create a line.
4. Pupils deepen the lines to form plain shapes.
5. Teacher assists pupils to fill in the empty space with bright colours.
6. Teacher guides pupils to create patterns using the repetition of lines, dot, shapes and letters.
7. Teacher assists pupils to display their works and talk about them.

Anecdotal Record

It was observed that during this pattern making lesson in Class Two that the pupils were taken through an activity which led to the identification of the fundamental elements of art such as dots, lines, shapes and colours. The pupils used the sides and

tips of crayons, pens and pencils to create patterns by repeating these elements on the drawing paper given to them as seen in Plate 7 and 8.

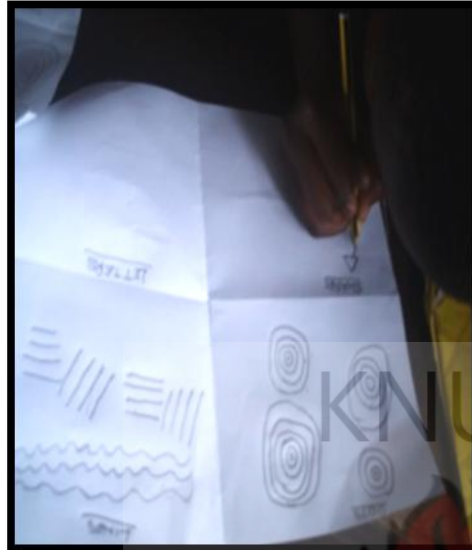


Plate 7. Drawing of patterns



Plate 8. Colouring of repeated patterns

Skills developed from this activity were self-expression, creativity, observing and designing. Pupils worked independently with confidence and much concentration.

Teaching Strategy 2: Pull String Pattern

1. Teacher discusses string pattern and its importance to the artist and the society.
2. Teacher provides every group with tins containing different kinds of colours, sheets of A4 papers and string.
3. Pupils watch as the teacher demonstrates the process of string pattern.
4. Teacher demonstrates and guides the pupils through the process as follows:
 - i. Teacher guides pupils to fold their papers in half and open it out again.
 - ii. Pupils to mix colours in containers and dip the string into the colour.
 - iii. Teacher assists pupils arrange the coloured string on one half of the papers holding one end and dropping the other to create a design.

- iv. Pupils cover the arranged string with the other half of the paper. That is the string is now between the pages. The teacher asks the pupils to press firmly with the palm of one hand applying maximum pressure and gently pull the string with the other hand.
- v. Teacher asks the pupils to carefully unfold and dry the work.
- vi. Pupils display their works for discussion.

Anecdotal Record

In teaching the topic “Pulled String Pattern”, the Class Two teacher took the pupils through practical demonstration while they watched with rapt attention. Through step-by-step description of the activity and guidance from the teacher, the pupils coloured the strings given to them and pulled them through folded papers to leave marks on the paper (see Plates 9 and 10). Through brainstorming, the pupils identified some uses of the design such as carpet, cloth and tie. The pupils were able to ascribe names to the patterns they had created such as a star, a lizard and a dog.

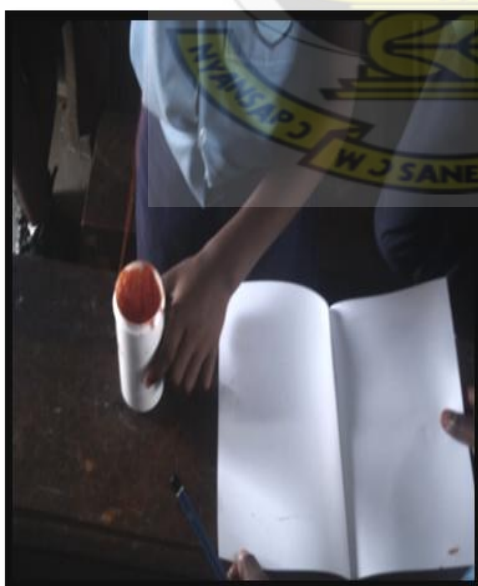


Plate 9. Dipping string into the colour

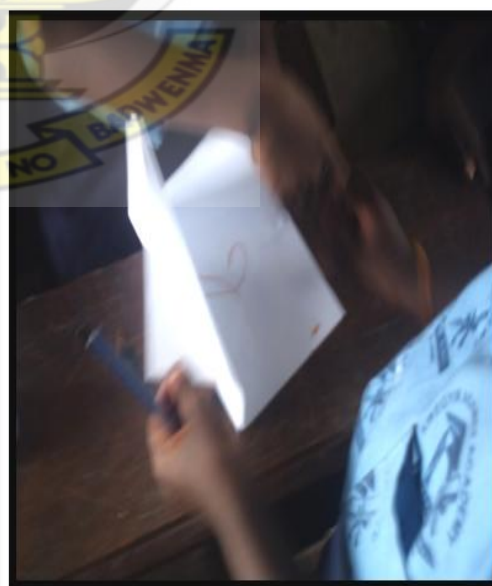


Plate 10. Arranging coloured string
on one side of the paper

Teaching Strategy 3: Sponge Printing

1. Teacher shares information on sponge printing through explanation with pupils.
2. Teacher demonstrates the processes involved in sponge painting and provides the pupils with the needed materials and tools to work with.
3. Pupils place a cardboard on a flat surface.
4. Pupils mix colour in a plate or on a flat surface.
5. Teacher asks pupils to use the sponge to pick colour, pat and whirl on the cardboard; pressing gently, lightly and hard.
6. Pupils tidy up the place.

Anecdotal Record

In this sponge printing in Class Two, the teacher demonstrated the process and guided the pupils to repeat it. The pupils dipped the sponge into the colour and made a stamped print on the papers provided. Some pupils repeated the print to make patterns. The effects of sponging were identified as abstract impressions that formed designs, showed differences in the tones of colours used and a spongy appearance of colours. These features were due to the pressure applied while patting and whirling the sponge on the paper (See Plate 11).



Plate 11. Sponge printing

Teaching Strategy 4: Stencil Printing

1. Teacher explains stenciling and discusses the techniques of dabbing with pupils and shows them a prepared stencil or template.
2. Teacher supplies pupils with a cardboard of A4 size. The cardboard is preferred to other papers because it can withstand the stenciling and dabbing.
3. Teacher guides pupils to draw outlines of objects such as okra, garden egg and bottle brought for the exercise.
4. Pupils used the artist knife to cut along the outlines of drawn objects.
5. Pupils placed the cut out stencil on the papers provided them and mix colour on a flat plate then pick the colour with a piece of cushion foam and print.
6. Teacher assists the pupils to carefully dab the image area with the foam or sponge to make a print.

Anecdotal Record

In this Class Three lesson on stencil printing, it was observed that the pupils designed a motif on cardboards and used the artist's knife to cut them out. When the pupils cut the stencil they realised they had two shapes. This made one of the pupils call the teacher's attention with "Please, Sir, which one is the stencil?" In reacting to the pupil's question, the teacher abruptly stopped the activities of the pupils and got them involved in the explanation. It was noticed that through questioning, the teacher enabled the pupils to recall what they had learnt about positive and negative space in the previous lessons. The teacher then informed the pupils that the shape cut out occupies positive space and therefore is called the positive stencil while the remaining frame or background occupies negative space and is called the negative stencil.

From this point, the pupils held the background (the negative stencil) with one hand and used a piece of cushion foam or sponge to dab the image area which left an impression on the paper they used. It was observed that pupils repeated the print several times to create patterns as in Plate13.

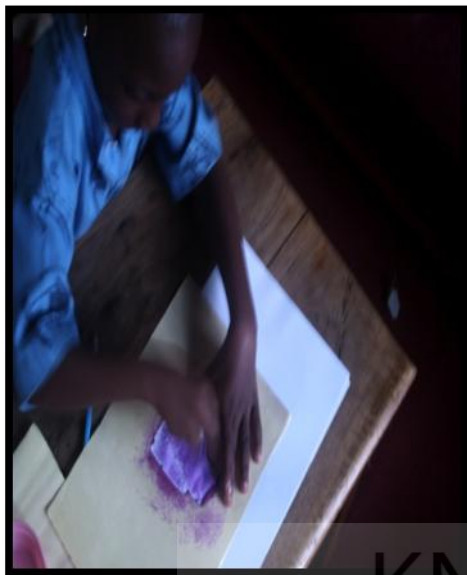


Plate 12. Dabbing using a piece of foam



Plate 13. Stencil print

The pupils mentioned book covers, gift wrappers and textiles as some of the uses of these designs and prints. The pupils' involvement in this stencil printing lesson was impressive. The desired skills developed were print making, pattern making, observing and creativity. They also developed values such as sharing, patience, concentration and independence.

Teaching Strategy 5: Frottage

1. Teacher takes the pupils outside the classroom to explore and collect materials for the exercise.
2. Teacher discusses and explains frottage and demonstrates the process of creating frottage using the sole of a shoe with pupils.
3. Teacher asks pupils to place their objects on their tables and place paper over the objects.
4. Pupils rub the paper against the object using pencils, crayons, charcoal or chalk.
5. Pupils tidy up the room and mount their works for discussion.

Anecdotal Record

At the beginning of this Class One lesson, the teacher took pupils out to explore and they collected materials for the exercise. In lesson presentation, the teacher explained the concept of texturing by showing some samples. Pupils were allowed to see and feel the various materials to identify and determine their characteristics such as roughness and smoothness. The teacher demonstrated the frottage (rubbing) technique which pupils observed and practised on their own and also under the teacher's supervision. The pupils placed a piece of white paper over the object and rubbed over the paper with the side of a crayon which left an impression as shown in Plate 14.

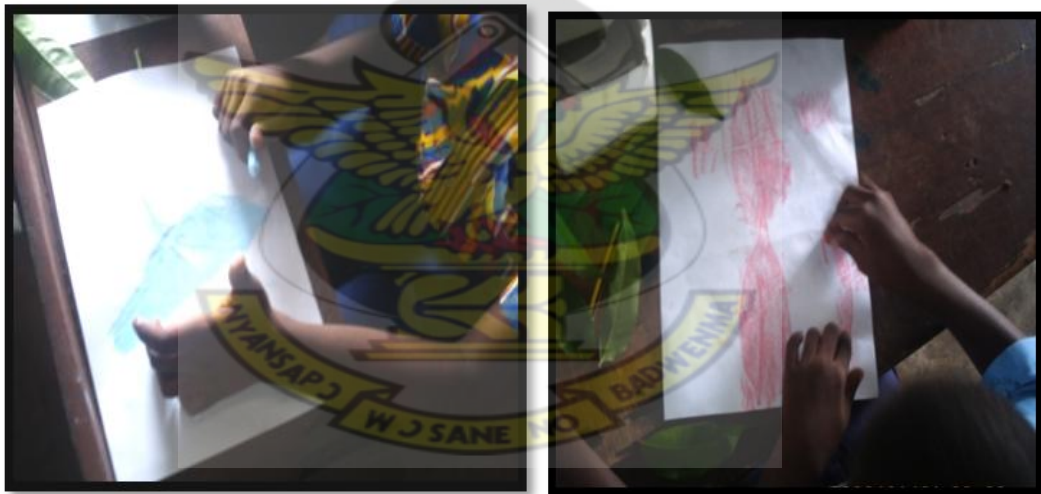


Plate 14. Pupils rubbing paper against an object

Teaching Strategy 6: Direct Printing

1. Teacher takes a walk with pupils around the school to collect objects to supplement the vegetables (tomatoes, okra, onion) brought by pupils for printing.
2. Back in the classroom, teacher explains direct printing through discussion with the pupils.

3. Teacher pupils to display their objects which they will print.
4. Pupils use cutters to cut the objects such as tomatoes and okra into two parts or leave as a whole.
5. Pupils mix different colours in different pallets.
6. Teacher guides the pupils to use brush to pick colour from the pallet and apply to the cut areas of the objects or part of the whole and stamp onto the paper provided them to make a print.
7. Pupils repeat the prints many times to form patterns.
8. Pupils tidy up and mount their works for appreciation.

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Anecdotal Record

In this Class One lesson, the teacher took a walk with the pupils around the school compound to identify and collect materials suitable for printing. In the lesson presentation, the teacher discussed the method of direct print making. The pupils observed the features of the shapes and surfaces of objects they had collected for printing. The teacher demonstrated printing by applying paste of colours to the surface of the object and pressing it on the paper to make a print while the pupils watched the process. During the printing the pupils dipped objects into colours and stamped these coloured parts onto the surface of papers to leave some impressions. Plate 15 portrays a pupil making direct print. The skills pupils gained in print making include observing, critical thinking and pattern making. They exercised patience and concentrated on their own works.



Plate 15. Printing with plantain stalk

3. Unit Three, Section Two for Terms 1, 2 and 3

This Unit of the Primary syllabus deals with composition, performance or listening and observing. The activities described here involve creating dance movements, creating rhythmic patterns and acquiring instrumental skills.

Teaching Strategy 1: Creating Dance Movements in Class One

1. Pupils perform some body movement such as jumping, hopping, skipping and bending in a dancing space created in the classroom.
2. Pupils sing any local song, accompanied it with drum beats and dance to the rhythm.

Anecdotal Record

The creating dance movement lesson involved moving the whole body, the arms, head, eyes, and making gestures. The teacher set the stage by performing the basic movements such as jumping, twisting, swinging and bending the body. The pupils performed these movements enthusiastically and joyfully after the teacher asked them to do likewise (see Plate 16). The teacher also solicited children's input in other ways of body movement. The pupils demonstrated movements such as eating with both hands, staying in one spot and wiggling the body.



Plate 16. Pupils practicing basic dancing steps

Teaching Strategy 2: Creating Rhythmic Patterns

1. Teacher discusses with pupils the types and uses of musical instruments found in the school and community.
2. Teacher demonstrates how to create rhythm by clapping.
3. Teacher directs pupils to create rhythm through echo clapping allowing pupils to clap back.
4. Pupils do echo clapping in groups under leaders.
5. Teacher asks pupils to try out beating their own rhythm on their tables or on empty Milo tins and dance to it.
6. Teacher introduces the drum and gong-gong and invites pupils to take turns to create rhythm with these musical instruments.
7. Teacher guides the pupils to provide sound with drums, bells, on table tops and with their voices while also trying to create various movements and rhythmic patterns to match the movements in such ways as clapping, twisting, jumping, throwing or waving the hands in the air and hopping as portrayed in Plates 17, 18 and 19.



Plate17. Drumming to make rhythm Plate 18. Beating a gong-gong to
create rhythm



Plate 19. Pupils clapping to make rhythm

Teaching Strategy 3: Acquiring Instrumental Skills

1. Teacher takes pupils out to observe the performance of the school band and the cultural troupe.
2. Pupils observe critically how they play the various instruments.
3. Pupils take turns to try their hands on the various instruments with kind permission from the band's leader.
4. Teacher leads pupils to dance to the rhythms created by the ensemble.

Anecdotal Records

In the introduction to this Class Three lesson, the teacher took the pupils out to observe the performance of the school band. Under the kind permission of the instructor, the pupils took turns and tried their hands on the various musical

instruments as seen in Plates 20 and 21. The skills acquired in the music lessons include observing, creating rhythmic patterns, listening and dramatising.



Plate 20. Taking instruction from the instructor before drumming



Plate 21. Beginning to drum

4. Unit Four, Section Two for Terms 1, 2 and 3

This Unit of the Primary syllabus deals with weaving and stitching. The activities described here involve threading a needle, creating simple stitches, appliqué; strip weaving and card loom weaving.

Teaching Strategy 1: Threading a Needle

1. Teacher discusses the tools and materials required for dressmaking with pupils and list them.
2. Teacher guides pupils to thread a needle in preparation for sewing or stitching.
3. Teacher supplies every pupil with a needle and thread.
4. Teacher asks pupils to hold the needle by the pointed end and making sure that the eye of the needle is at the eye level.
5. Teacher guides pupils to loop or wet the tip of the thread and push it through the eye of the needle.

Anecdotal Record

It was observed that the Class Two teacher introduced the lesson through discussion of dressmaking processes and displayed the relevant tools and materials such as needles, thimbles, thread and pieces of cloth for observation. The teacher demonstrated threading and guided the pupils to thread a needle. The pupils showed great patience as they threaded the needle by holding it at the eye level (See Plate 22).



Plate 22. Threading a needle

Teaching Strategy 2: Simple Stitches

1. Teacher displays specimen of stitches and discusses types of stitch with pupils.
2. Teacher provides every pupil with needle, thread and pieces of cloth.
6. Teacher assists pupils to thread their needles by holding the needle at the pointed end and passing the thread through the eye of the needle at the eye level.
3. Pupils tie a knot at one end of the thread and push and pull through the piece of cloth in an in-and-out or over-and-under pattern to make the stitches.
4. Pupils repeat the sewing in a straight line across the cloth and tie a knot at the end of the stitches.

Anecdotal Record

At the introductory part of this Class Two lesson, the teacher displayed specimen of stitches and discussed types of stitch with pupils. The teacher practically demonstrated the processes involved in making simple stitches as the pupils watched

with keen interest. Every pupil was supplied with a needle, yarn of a considerable length and piece of calico and allowed them to make the stitches by pushing and pulling a needle through the piece of cloth using the in-and-out or over-and-under sewing method to make the stitches as shown in Plates 23 and 24.

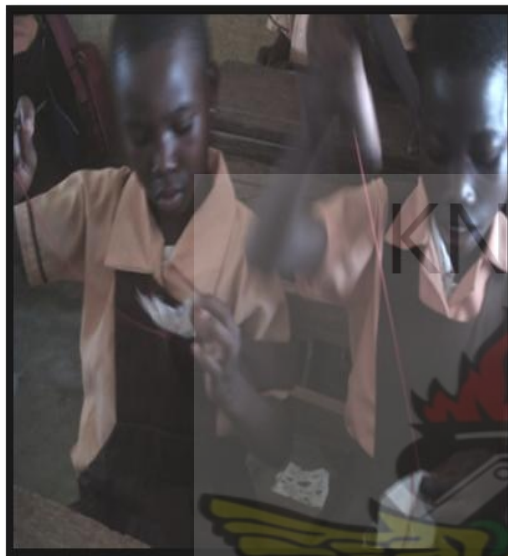


Plate 23. Making simple stitches



Plate 24. Finished simple stitches

The pupils' previous knowledge of threading a needle enabled them to thread without hindrances. The pupils were able to tell situations in which to apply the skill; for instance fixing of buttons on dresses and patching tattered clothes when the teacher questioned them on the uses of the exercise.

Teaching Strategy 3: Appliqué

1. Teacher displays an appliqué work and through discussion he explains appliqué.
2. Teacher takes pupils through the activities below to make an appliqué.
 - i. Teacher displays objects and asks pupils to observe and draw these shapes on the cardboards provided.
 - ii. Teacher assists the pupils to cut out the template using the artist knife.
 - iii. Teacher asks pupils to trace the outline of the template onto a coloured fabric and use the scissors to cut it out carefully.
 - iv. Teacher assists pupils to hold motif in positions on the cloth with pins for stitching.
 - v. Pupils use the skill of simple running stitches to stitch the motif onto the fabric.
 - vi. Pupils display their works for appreciation and evaluation.

Anecdotal Record

Demonstration and explanation methods were used in the presentation of this Class Three lesson. The decorative skill of appliqué, which involves the fixing of cloth or leather of different colours and textures on to a background, is introduced at this level. The pupils were guided in designing motifs, cutting out with scissors, fixing the cut out motifs on to a fabric after the teacher's demonstration. During the activity, the pupils exhibited much patience and concentration. Plates 25, 26 and 27 show pupils' involvement in appliqué activities.

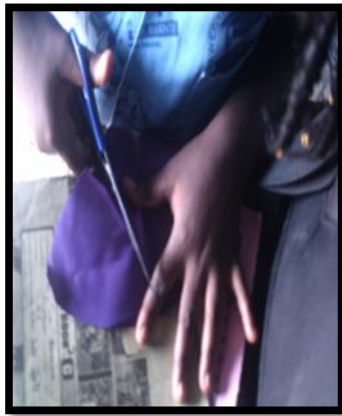


Plate 25. Cutting out of motif

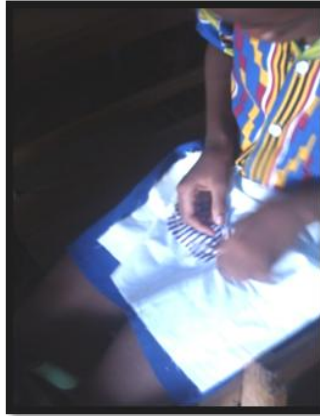


Plate 26. Stitching motif on fabric



Plate 27. Finished appliqué work

Teaching Strategy 4: Weaving

1. Teacher explains weaving and its importance with pupils.
2. Teacher displays materials and tools for weaving and engages pupils in discussing their uses.
3. Teacher demonstrates how to make plain weaves by interlacing strips of paper.
4. The teacher supplies every pupil with manila card and asks them fold and draw a baseline along the fold.
5. Pupils measure one centimeter intervals across the opposite ends of the paper and then join them to the opposite corresponding points with faint lines.
6. Teacher assists pupils to use the artist knife to cut along the lines to the bass line.
7. Pupils measure on another paper one centimeter interval across the opposite ends, and join them with faint pencil marks and then cut with scissors into strips for weaving.
8. Teacher assists pupils to pass the first strip of paper over 1 and under 1, to the opposite side.
9. Pupils pick the next strip of paper and weave under 1 and over 1 and continue as before.
10. Pupils continue to weave, alternating the cut out strips until no more strips will fit in.

Anecdotal Record

The teacher started this weaving lesson in Class Two through questioning and explanation. He explained weaving and types of weaving. The teacher then guided the pupils to cut out the warp and weft yarns for paper weaving. He demonstrated how weaving is done by interlacing the two strands to make a plain weave. During the paper weaving activities, the pupils exhibited the skills of alternating over-under and under-over movements using the paper strips. Plates 28 and 29 show pupils' involvement in the weaving activities.

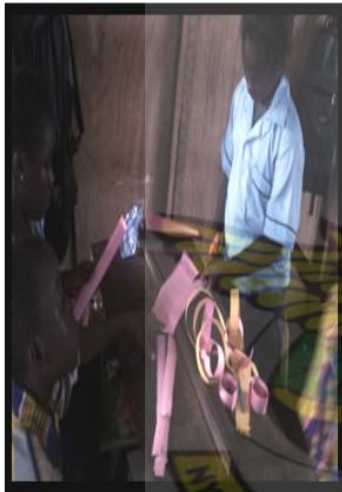


Plate 28. Cutting of warp and weft strands



Plate 29. Weaving over one under one

Teaching Strategy 5: Card Loom Weaving

1. Teacher discusses the concept of weaving with pupils.
2. Pupils identify some materials for weaving and the two main strands (Waft and Warp).
3. Teacher guides pupils to construct card loom and warp it and weave with strands through the following procedure:
 - i. Measure lines, 1cm apart on a large rectangular card and make notches.

- ii. Warp back and forth length of the card under the notches.
- iii. Wind the weft around a stick.
- iv. Start weaving by passing the weft over and under the warp.
- v. Alternate over and under to the end of the warp.

Anecdotal Record

In this Class One lesson, the teacher made a perfect introduction through questioning to elicit the pupils' previous knowledge on the topic and then built on it. The teacher guided the pupils to prepare the card loom and lay the warp (lengthwise yarn or string that is strung on the loom). He then demonstrated the process of weaving with the weft (the yarn that is woven over-under and under-over the warp) and allowed the pupils to practise the technique. It was observed that the pupils painstakingly laid the warp and used the weft strands by passing them over-under and under-over the warp on the card loom to make beautiful plain weaves with different materials as seen in Plates 30 and 31. The relevant skills acquired from the weaving activities include measuring, cutting, warping, and weaving. Values such as sharing, tolerance, patience and concentration were exhibited by the pupils.



Plate 30. Weaving on a card loom



Plate 31. Straw and paper weaves

5. Unit Five, Section Two, Term 1, 2 and 3

This Unit of the Primary syllabus deals with modelling, casting and carving. The activities described here involve modelling and casting.

Teaching Strategy 1: Modelling

1. Teacher discusses the sources, qualities and uses of clay with pupils.
2. Pupils visualize and discuss what they want to make.
3. Teacher asks pupils to remove unwanted materials from the clay and break the lumps into smaller pieces. Pupils mix the clay with water and knead.
4. Pupils pick bit of clay, roll, twist, make slabs and small balls for making items of their dreams.
5. Pupils display their work for discussion.

Anecdotal Record

The Class One teacher introduced the lesson through questioning to find out from pupils the sources of the clay they brought for the modelling exercise. In their answers to the teacher's questions the pupils mentioned their sources as clay pits, anthills, construction sites, and along the river banks. Through discussion, the teacher enumerated the properties and uses of clay with the pupils. Afterwards, the teacher engaged the pupils in the preparation of clay for modelling. The pupils pounded the large lumps of clay into powdered form and removed unwanted materials in it by sieving and then mixed the fine granules with water and kneaded it. The pupils picked small bits of prepared clay and shaped them into balls and slabs and created different articles with it as seen in Plates 32-35.



Plate 32. Children preparing clay



Plate 33. Mixing clay



Plate 34. Modelling of clay



Plate 35. Products in clay

Modelling, shaping, manipulation and critical thinking were some of the skills acquired by the pupils. Values such as team work, concentration and cooperation were also acquired.

Teaching Strategy 2: Casting

1. Teacher explains casting and discusses its importance and purpose with pupils.
2. Teacher displays tools and materials for identification and observation and as well, discusses their uses.
3. Pupils mix sand and water and stir to a desired consistency and then fill the empty containers with the moistened sand to form a cast.
4. Pupils remove the cast from the container.

Anecdotal Record

In casting, the Class Two teacher demonstrated how to cast with an empty milo tin and sand. The pupils were able to make clay casts using empty containers such as match boxes, tomato tins and plastic trays. This was indeed a participatory lesson and every pupil actively partook in it. Plates 36 and 37 below portray the variety of shapes and forms which the pupils produced. The skills the pupils gained include casting, shaping, and manipulation. The pupils were also able to link the relevance of casting activities to real life activities such as moulding of cement blocks and baking of bread and cake which are economic activities in the locality.



Plate 36. Cast and mould

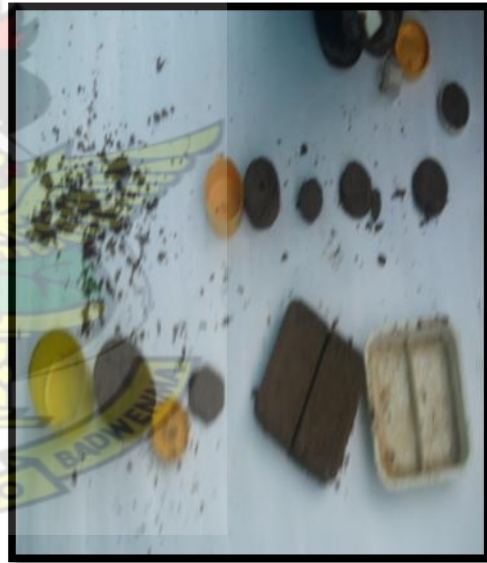


Plate 37. Different moulds and casts

6. Unit Six, Section Two, Term 1, 2 and 3

This Unit of the Primary syllabus deals with construction, assemblage and paper work. The activities described here involve making a bag, construction of toy vehicle, decorative wall clock, construction of pallet and sandal.

Teaching Strategy 1: Making a bag

1. Teacher displays different kinds of bags for observation and discusses their uses with pupils.
2. Teacher groups the pupils and provides them with manila cards.
3. Pupils design their bags by sketching their patterns. Teacher discusses with pupils the essence of accurate measurement to enable all parts to fit well together.
4. Teacher assists the pupils to design the form of their preferred bag onto the cards.
5. Teacher guides pupils to fold, cut and glue parts together and fix handles onto the bag.

Teaching Strategy 2: Construction of Toy Vehicle

1. The teacher takes pupils out to look at a vehicle and discusses its features.
2. Teacher asks pupils to form groups and display their tools and materials for the exercise.
3. Pupils place their empty packages on the table.
4. Teacher assists pupils to measure and make holes at the sides of the package to fix front and rear tyres.
5. Pupils pass a stick through the hole bored for front and rear tyres.
6. Teacher guides pupils to cut out four proportional tyres from the sole of an old sandal and fix them at the sides.
7. Pupils knot thread in front of the toy vehicle and pull it along.
8. Pupils tidy up.

Teaching Strategy 3: Construction of Pallet

1. Teacher explains what a pallet is and discusses its uses.
2. Teacher takes pupils through pre-imaging. Teacher guides the pupils to construct the pallet as follows:
 - i. Measure the flat plastic material and cut out a support from it.
 - ii. Arrange empty tins on the support according to your design.
 - iii. If satisfied with the design, apply glue and fix tins onto the support.
 - iv. Leave it to dry well before using it.

Teaching Strategy 4: Decorative Wall Clock

1. Teacher displays different shapes of clocks for identification and observation.
2. Teacher asks pupils to point out the characteristics or features of the clock and discusses its importance with them.
3. Teacher puts pupils in groups and provides them with tools and materials.
4. Pupils design and draw the clock face on the paper provided them.
5. Pupils draw the shape of the hour and minute hands on another paper.
6. Teacher assists pupils to select the best design and re-draw neatly on the manila card supplied them.
7. Teacher guides pupils to colour and mark out the clock face.
8. Pupils cut out the shape of the clock face and the designed clock hands.
9. Teacher assists pupils to cut out a stronger card on which they mount the cut out clock face by using glue and as well fix the hour and minute hand.
10. Pupils fix a string to the top for hanging.

11. Pupils display their works for appreciation.

12. Pupils tidy up.

Teaching Strategy 5: Making of Sandals

1. Teacher discusses parts of displayed sandals with pupils.
2. Teacher guides the pupils through the process of sandal making as follows:
 - i. Teacher asks pupils to place their bare feet on hard cards and trace them out and cut out using the artist's knife.
 - ii. Pupils shape the cut out templates into the form of any commonest soles.
 - iii. Teacher encourages pupils to continue reshaping until they get the desired shapes.
 - iv. Teacher assists pupil to design their preferred upper and guides pupil to place the cut out upper onto the sole and glue.
 - v. Teacher asks pupils to leave their sandals to dry at room temperature.

Anecdotal Record

The Class Two teacher assembled the tools and materials needed for the specific project work and discussed the parts of the items produced. In the case of the bag, the sandal and the decorative wall clock in Class Two, the teacher brought to the class different kinds of items for observation. During the lesson on Toy Vehicle, the teacher took the pupils outside the classroom to observe the headmaster's car. It

served as a real life experience which enabled the pupils to see and feel the parts of the car.

On their return to the classroom the teacher asked the pupils to imagine their dream vehicles for the project. After that the teacher empowered them to construct their cars. It was also done for the other lessons on construction (See Plates 38-39 and Appendix A). This observation approach characterised all the lessons taught under construction of pallet, sandal, toy and decorative wall clock. The lessons taught under construction and assemblage and paper work were organised in groups under leaders. It was observed that each pupil actively took part in the activities. While some were cutting parts, others were assembling and gluing.

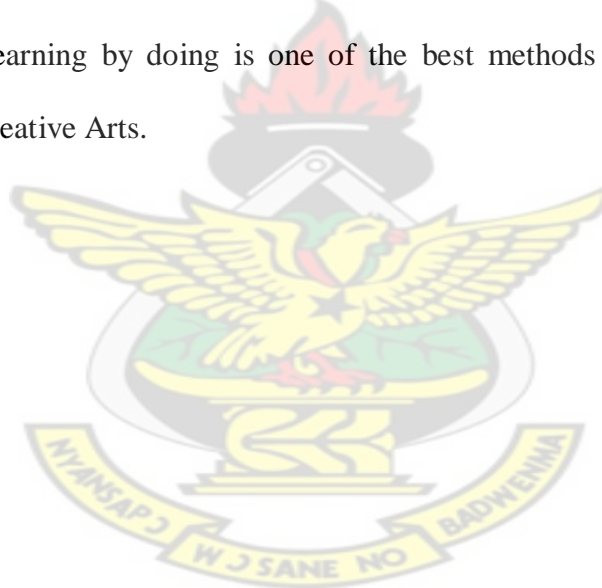
The pupils were able to take accurate measurements and cut and fold materials to precision so that all parts fit well together. The pupils demonstrated the skills of observation, measuring, folding, cutting, joining and gluing. Notable values acquired in these lessons include precision, co-operation and tolerance. At the end of the projects pupils tested the functionality of the products. They became excited as they pulled their toy cars along, put few things such as pens, pocket note books and erasers in their paper bags and mixed colours in the pallets for painting.

Summary

To underscore the interventionist activities, it is worthy to mention here that the participatory method adopted by the teachers and their effort in using practical approach to demonstrating the various processes before allowing pupils to practise under their supervision brought a great innovation into the teaching and learning of

Creative Arts in the sampled schools. This confirms Amenuke's (1999) assertion that if art is not taught well creativity will be stifled. In this wise, the intervention enabled the teachers to demonstrate alternative ways of doing things before asking the pupils to practice on their own.

It was also observed that the activities the teachers engaged the pupils in exposed the pupils to experimentation with tools and materials such as pencils, crayon, drawing papers, scissors, glue and colour, among others. The teachers also taught their pupils how to drag, pull, twist, fold, knot, weave and cut materials while the pupils also made marks and rubbed with crayons and chalks on surfaces to create patterns. This implies that learning by doing is one of the best methods of teaching a practical subject like Creative Arts.



CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.1 Summary

This chapter highlights the outcome of the intervention teaching and summarises the results of the study. It also offers suggestions for making the teaching and learning of Creative Arts more innovative in order for the subject to fulfill its goals.

1. Instructional Media

The chalkboard, textbooks and different colours of chalk, pens, felt pens, crayons and pencils that were used in the lessons constitute the visual media available for teaching Creative Arts lessons. The only available audio-visual media used for the lessons were drums and bells. The intervention lessons however, show that most of the tools and materials needed for teaching Creative Arts are not too hard to come by and can be obtained very easily from places such as the home, tailoring shops, hairdressing salons, market places, shops, along river banks and the forests. Materials that can be collected by the pupils include clay, sticks, leaves, empty containers, bottle tops, empty boxes, cardboards and pieces of cloths that could be used in the teaching and learning of the topics outlined in the Creative Arts syllabus.

Poster colours, oil paint, dyes and other relevant materials that are appropriate to work with are expensive and not very easy to find in rural communities in particular. If such materials can be procured for demonstration lessons as the researcher did and are managed properly by the teachers, the material will last many lessons. To obtain the necessary tools and materials required for each lesson, the teachers can ask and

encourage their pupils to search for or buy them for the practical activities, if these cannot be supplied by the schools.

2. Teacher Preparation for Creative Arts Lesson

Since the study aimed at helping teachers to design better ways of teaching Creative Arts in the lower Primary Schools, the researcher took the sampled teachers through the development of lesson plans which are concise, working documents which outline the teaching and learning that will be conducted within a single lesson (Butt, 2008). As Butt explains, the lesson plan provides a practical and usable guide to the teaching and learning activities designed for particular lessons. This implies that a good lesson cannot be taught without adequate preparation (Farrant, 1996). As part of this, the researcher took the sampled teachers through the writing of the expanded scheme of work and guided them in the formulation of specific objectives, selection of appropriate teaching methods and strategies, and in developing activities for the various topics which they taught at the different grade levels.

It was interesting how the teachers embraced the approach and effectively used it to design all the lessons they taught after the researchers' introduction of the interventionist creative activities. The teachers also engaged actively in the development of the creative activities. It was also necessary for the researcher to demonstrate the processes, procedures and techniques involved in executing each activity. This strategy also included question and answer sessions that enabled the sampled teachers to understand the concepts and principles involved in the various processes as well as the tools, materials and procedures they adopted to practice the activities.

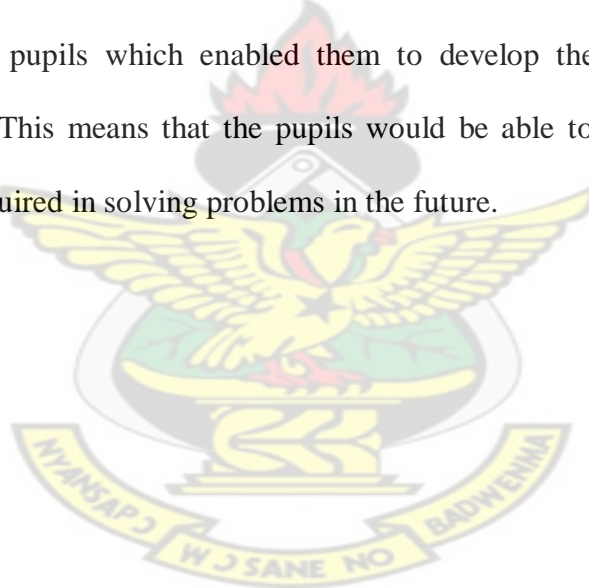
3. Impact of Creative Activities on Lesson Delivery

It was observed that advance preparation by teachers before the lessons were taught enabled them to outline definite goals which are purposeful for the success of a particular lesson. This is based on the general assumption that efficient teachers consistently plan and carefully prepare good lesson notes to guide instruction in the classroom (Agyeman-Boafo, 2010). As this study has revealed, the lesson plans designed by the sampled teachers contributed immensely towards the effective teaching and learning of the Creative Arts in the two schools. The advance preparation enabled them to procure before hand; all the relevant tools and materials needed for each lesson and also practise their use in the designed creative activities. This made them to understand the principles and processes involved in the creative activities that they took their pupils through in each classroom.

There was enough evidence to prove that where the pupils were made to interact with materials and tools provided either by the teacher or the pupils, they were enabled to discover concepts and facts unaided or with minimum interference which made the learning of the topics more pleasurable and not boring, thus fostering retention and cooperation among learners (Asafo-Adjei, 2001). The intervention activities that were introduced also brought about active pupil participation which enabled them to think, feel and act creatively, resulting into the development of desirable values such as tolerance, sharing, cooperation, affection and endurance. It also enabled the pupils to develop skills such as observing, cutting, modelling, stitching designing and construction. It was also evident during lesson delivery that the teachers asked good open questions to stimulate the imagination of the pupils and thereby encouraged them to become more thoughtful about their works.

4. Impact of Creative Activities on Pupils

The Creative activities developed by the researcher and teachers and taught to the pupils enabled the pupils to see major concepts, big ideas and general principles as reality. There was more interaction with the materials, tools and the various processes and the teachers did not merely engage the pupils in accumulating isolated facts. This led to skillful and efficient handling of tools and materials. The pupils also found the creative activities stimulating and this motivated them to develop positive attitudes towards learning. This was obvious from the way the pupils were seen working on projects they learnt outside the class. The activities whipped up the interest of the pupils which enabled them to develop the passion and flair for Creative Arts. This means that the pupils would be able to practise the skills and values they acquired in solving problems in the future.



1. Major Findings

The key findings that were gathered from the results include the following;

1. Prior to the intervention, most of the sampled teachers used the lecture method for their normal teaching of lessons but adopted participatory methods when they were trained by the researcher.
2. Most pupils could not come to school with basic Creative Arts materials such as pencils, colours, rulers, scissors, glue, paste, drawing paper and card when asked to do so by their teachers but willingly did this during the study.
3. Lessons were devoid of motivation to spur pupils on but became very interesting during the intervention.
4. Creative activities were not incorporated in lessons as was done with the researcher's intervention.
5. The teachers lacked the requisite skills for teaching Creative Arts but became more empowered to teach very innovative lessons.
6. Pupils often exhibited withdrawal syndrome but the intervention made them active participants.
7. Apart from the classroom there are no other facilities for Creative Arts lesson. This concept changed as the teachers saw their surroundings as resources for enriching their lessons.
8. The schools lack the basic Creative Arts tools and materials in the schools.
9. The intervention enabled the sampled pupils to acquire basic skills and values such as cutting, pasting, tolerance, endurance, sharing, cooperation and respect for others which could be carried into adulthood.

5.2 Conclusions

The study points to the fact that prior to the intervention, the teachers surveyed were not able to take their pupils through participatory lessons, to help them to fully grasp the concepts and the skills required for developing and fostering creativity among the pupils as outlined in the Creative Arts syllabus. The identified teaching strategies and activities encouraged effectiveness of the teaching and learning process as the teachers also became more efficient in their preparation for teaching lessons on the various topics.

Remarkably, the designed creative activities improved the teaching and learning situation in the two schools. The interventionist activities served as intrinsic and extrinsic motivator for both pupils and teachers to seriously take up Creative Arts. Based on this, it would be prudent on the part of both pupils and teachers in particular, to harness the enthusiasm generated to make teaching and learning more innovative and pleasant to sustain the pupils' interest. If this situation is sustained, these teachers and pupils could impart their knowledge to others to whip up interest for Creative Arts in the other schools.

Nevertheless, the findings attest to the fact that the Creative Arts can ensure intellectual, physical, perceptual, social and aesthetic growth of children. These are important for the thinking process, the children's perceptual and emotional growth as well as for promoting environmental and social awareness, and creative development of both teachers and pupils in the two schools.

5.3 Recommendations

Considering that teaching Creative Arts can promote the holistic education of the child, the following recommendations are made to encourage active teaching of the subject:

1. The teachers should plan for activity based lessons with set achievable objectives and select appropriate teaching and learning materials from the environment for their lessons. They should also adjust their teaching to meet the creative needs of children at all levels of development since artistic growth is a continuous process. They should also encourage their pupils to explore their environment and learn from its resources.
2. Parents should honour their social responsibilities by providing basic tools and materials such as colour pencils, knives, brushes and crayons for their wards towards unearthing their hidden creative talents in the Creative Arts lessons. Likewise, the schools need to stock their stores with basic tools and materials which teachers can easily use during lessons.
3. The teachers must offer help but should not interfere with the children's creative spirit by dictating to them what they should do. The teachers should rather raise questions to stimulate the thoughts of the children to enable them to create deliberately. They should allow enough time for exploration and allow their pupils to explore and experiment with whatever resources available to them in order to develop their creative endowment. This alludes to the fact that a rich experience stimulates creative expression.

4. Teachers must explore different ways of designing and experimenting with stimulating creative activities to enhance effective and efficient teaching and learning of the various Creative Arts topics.

5. Teacher trainees in the College of Education must be given enough orientation in Creative Arts to make it possible for them to teach the subject after graduation. Similarly, regular and well organised in-service training programmes should be conducted and well supervised by GES to update the knowledge of classroom teachers about the principles and methods of teaching Creative Arts to enable them to engage their pupils meaningfully in the subject.

6. The teachers of pupils in the lower grades need to create enabling classroom environments that can foster the optimum growth of their pupils in creative activities that all can happily learn what is taught them. Likewise, other stakeholders such as NGOs, UNESCO, and PTAs should assist in providing the necessary facilities and resources that teachers need to implement the Creative Arts to provide opportunity for all their pupils to learn from the subject and appreciate learning in school.

7. Creative Arts should be maintained as an integral part of the primary school curriculum for the acquisition of basic skills and values for future use. To encourage this, the researcher and the Art Education department of KNUST should organise workshops to train more Creative Arts teachers in the primary schools to acquire the knowledge and skills they need to implement the level of teaching identified through this and other studies. The workshops should also introduce the teachers to the making and use of basic tools for teaching the subject.

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APPENDIX A

The Teaching Strategies adopted in the Study

Unit: One. Section: One.

Doodling and Colouring

Plates 1- 4 illustrate pupils doodling during the intervention exercise.

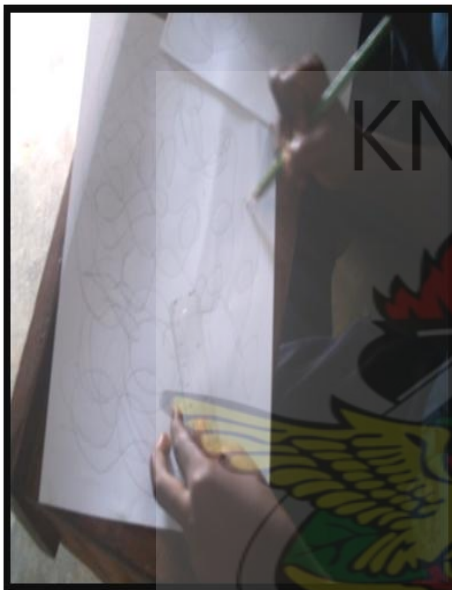


Plate 1. Drawing of doodles



Plate 2. Coloured doodle



Plate 3. Pupils displaying their works

Unit: One. Section: One.

Colour Identification

Plates 4 illustrate samples of pupils' colour work.



Plate 4. Coloured shapes

Unit: One. Section: Two.

2. Pattern Making, Print Making and Lettering.

Pattern Making

Plates 5 illustrates a pupil's patterns and prints during the intervention exercise.



Plate 5. Displayed patterns created from elements of design

Unit: Two. Section: Two.

Pulled String Pattern

Plates 6 –7 illustrate samples of pupils during the intervention exercise.



Plate 6. Pressing firmly on the other half of the paper on the string



Plate 7. Pattern left after pulling the string

Sponge Printing

Plates 8 illustrates samples of pupils' work during the intervention exercise.



Plate 8. Prints from sponge

Stencil Printing

Plates 9-10 illustrate samples of pupils during the intervention exercise.

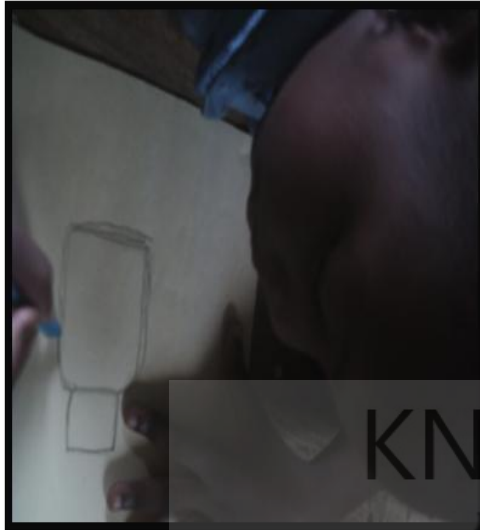


Plate 9. Designing a motif

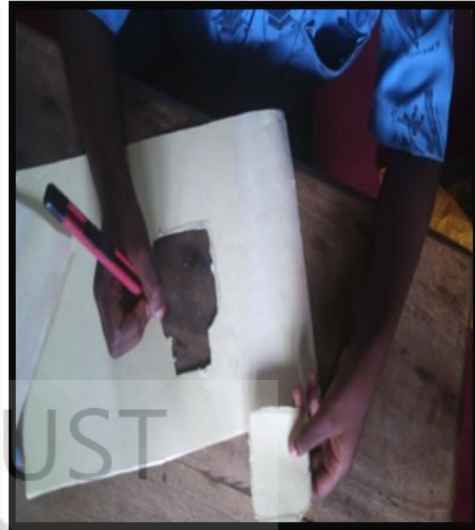


Plate 10. Cutting out motif

Unit: Two. Section: Two.

Frottage

Plates 11 illustrates pupils working during the intervention exercise.

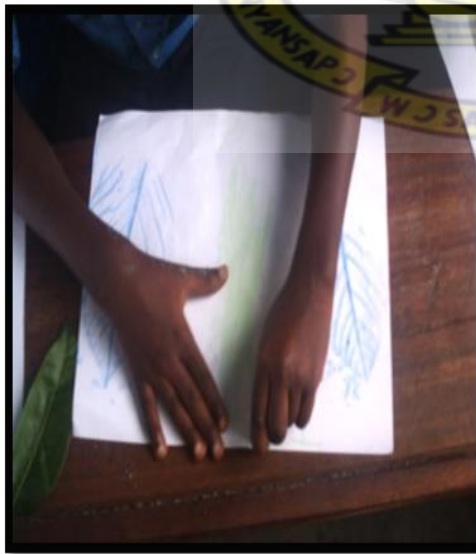


Plate 11. Pupils rubbing paper against an object

Unit: Two. Section: Two

Direct Printing

Plates 12-14 illustrate samples of pupils during the intervention exercise.



Plate 12. Dipping plantain stalk in paint



Plate 13. Thumb printing



Plate 14. Displaying of works

Unit: Three. Section: Two.

3. Composition, Performance and Listening and Observing

Creating Dance Movements

Plates 15 - 16 illustrate samples of pupils during the intervention exercise.



Plate 15. Pupils listened to the instructor while getting ready to dance



Plate 16. Pupils dancing

Unit: Four. Section: Two.

4. Weaving and stitching

Card loom Weaving

Plates 17- 20 illustrate samples of pupils during the intervention exercise.

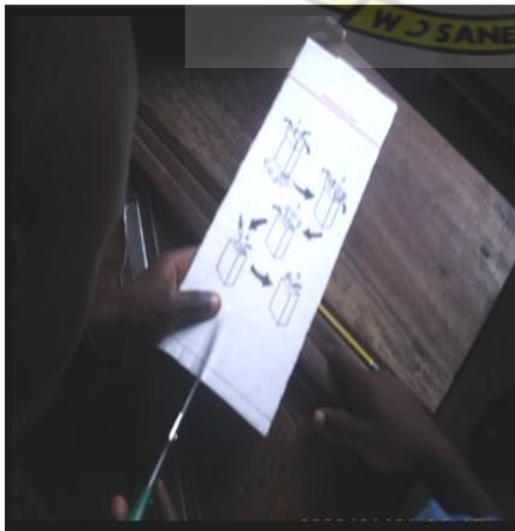


Plate 17. Marking of the card to fix the warp yarns

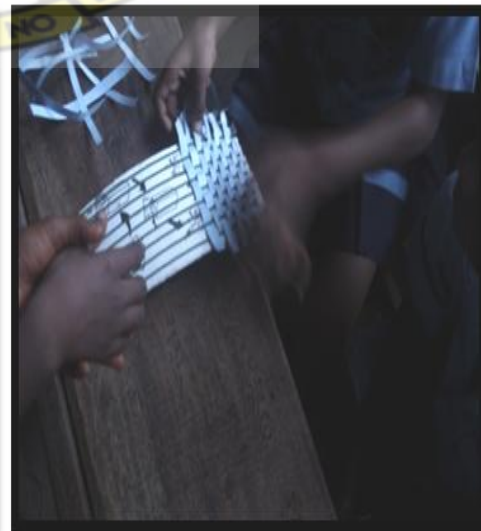


Plate 18. Weaving over one

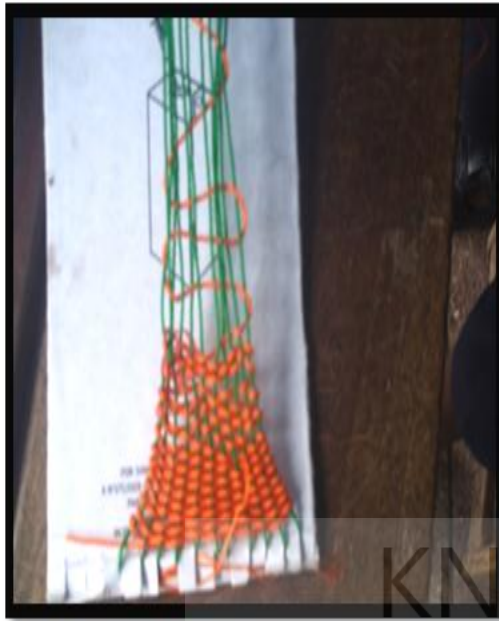


Plate 19. Weaving on a card- loom with yarns



Plate 20. Weaving using straw as weft

Unit: Five. Section: Two

Casting

Plates 21-24 illustrate samples of pupils during the intervention exercise.



Plate 21. Empty containers



Plate 22. Mixing sand with water



Plate 23. Filling containers with moist sand



Plate 24. Removing the cast

Unit: Six. Section: Two

6. Construction, Assemblage and Paper Work

Making a bag

Plates 25-29 illustrate samples of pupils during the intervention exercise.

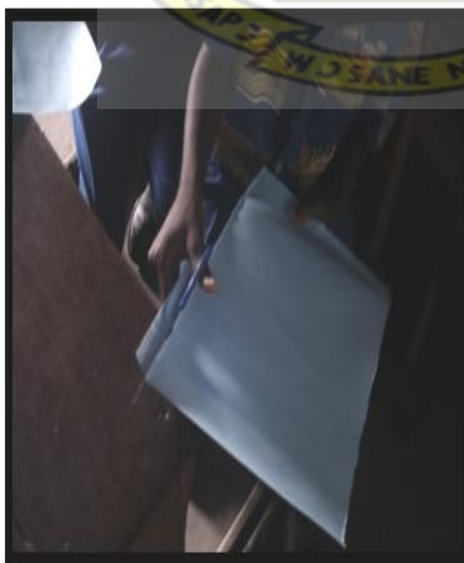


Plate 25 Cutting of cardboard

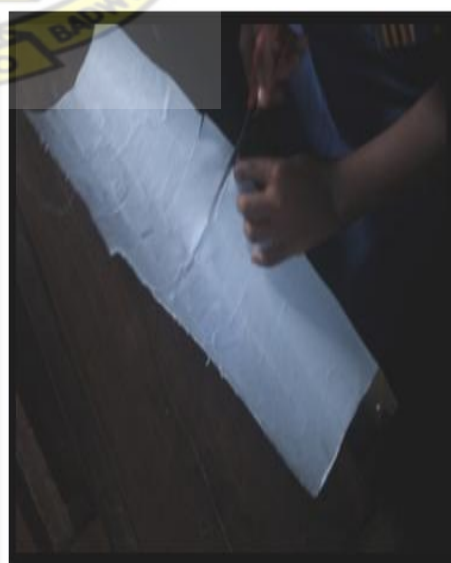


Plate 26. Folding parts together

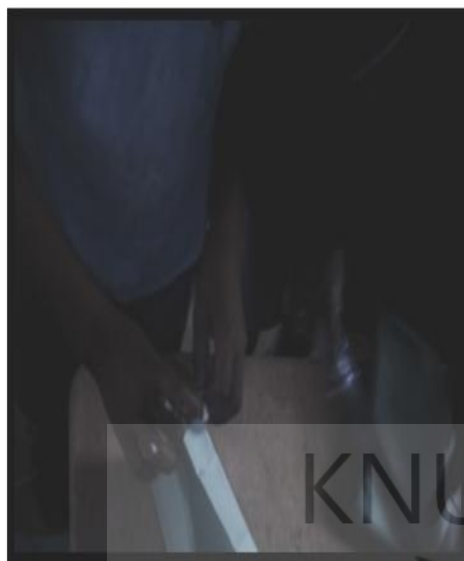


Plate 27. Applying glue to fix parts together

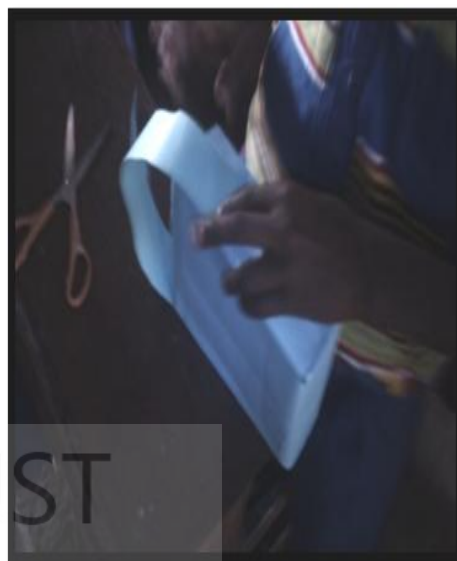


Plate 28. Fixing handle of the bag



Plate 29. Displaying of finished works

Construction of Toy Vehicle

Plates 30-34 illustrate samples of pupils during the intervention exercise.



Plate 30. Cutting the top of the empty box open



Plate 31. Application of glue

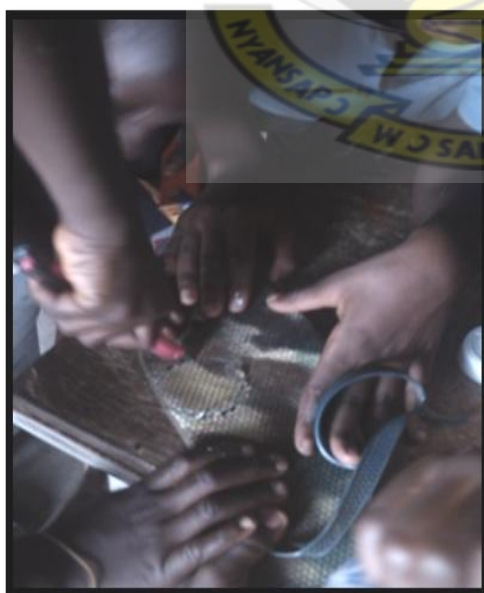


Plate 32. Construction of tyres



Plate 33. Fixing of tyres



Plate 34. Display of finished toy cars

Construction of Pallet

Plates 35-38 illustrate samples of pupils during the intervention exercise.

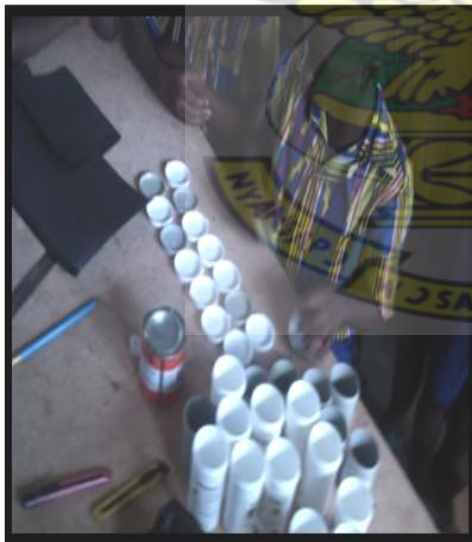


Plate 35. Materials for making pallet

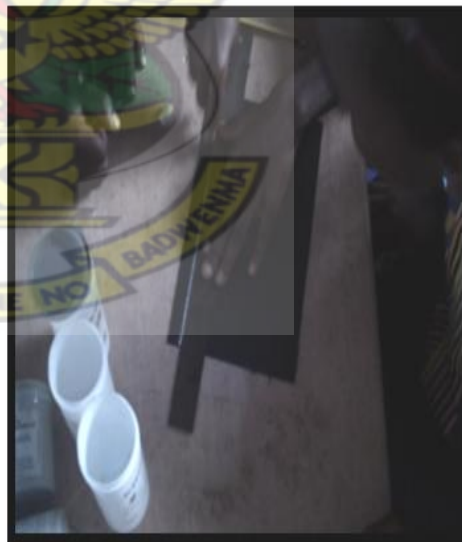


Plate 36. Marking out the support



Plate 37. Gluing containers on support



Plate 38. Pallets ready for use

Making of Sandals.

Plates 39-42 illustrate samples of pupils during the intervention exercise.

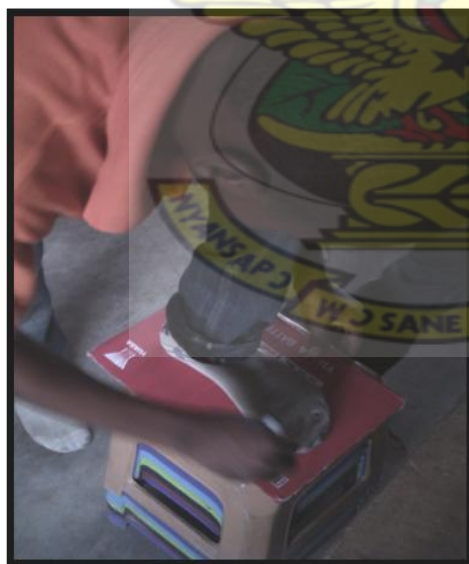


Plate 39. Tracing the foot



Plate 40. Cutting out the template of the sole

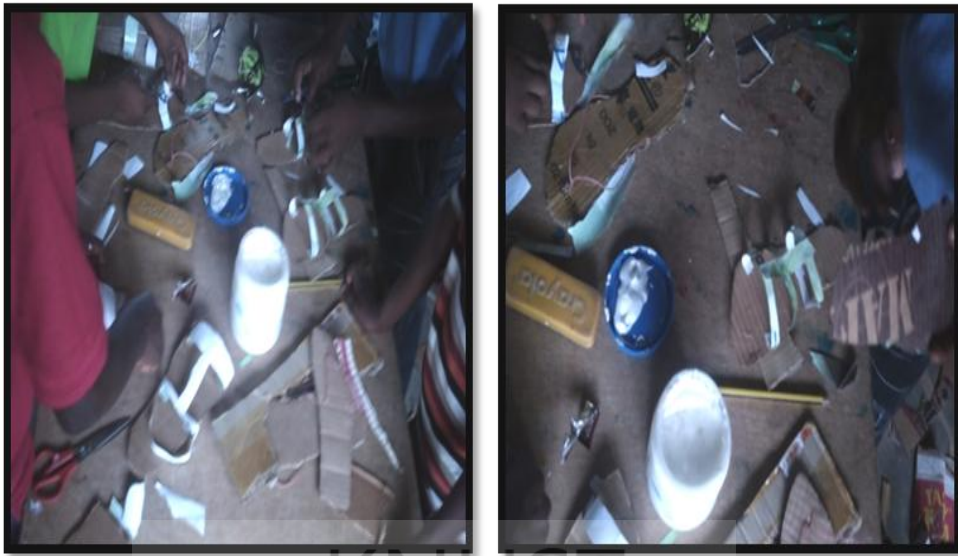


Plate 41. Glueing parts of sandals



Plate 42. Finished products

Decorative Wall Clock

Plates 43-48 illustrate samples of pupils during the intervention exercise.



Plate 43. Drawing the clock face



Plate 44. Applying glue to the side of cut out clock face

Plate 45. Pasting clock face on cardboard



Plate 46. Gluing



Plate 47. Decorating clock face



Plate 48. Fixing clock

APPENDIX B

QUESTIONNAIRE FOR CREATIVE ARTS TEACHERS IN THE LOWER PRIMARY SCHOOL

This questionnaire is to solicit views from the teachers teaching Creative Arts in the Lower Primary School to enhance the quality of teaching and learning of the subject.

I will be grateful if you will provide the necessary information as required in the questionnaire. All information provided will be treated in confidence.

- Please tick the most suitable response

About the teacher

1. Age category

- (a) 21 -30 years ☐
- (b) 31 - 40 years ☐
- (c) 41 – 50 years ☐
- (d) 51 – 60 years ☐

2. Sex: Male ☐ Female ☐

3. Subject(s) taught.

.....

.....

4. How long have you being teaching Creative Arts?

- (a) 1 – 5 yrs ☐ (b) 6 – 10yrs ☐
- (c) 11 – 15 yrs ☐ (g) 16 – 20 yrs ☐
- (e) 21 – 25 yrs ☐ (f) 26 – 30 yrs ☐

5. Did you do Creative Arts in any level of your educations?

Yes ☐ No ☐

6. If “yes”, at what level did you do creative Arts?

- (a) ‘O’ Level / SSS ☐
- (b) Cert A / Diploma Level ☐
- (c) Polytechnic ☐
- (d) University ☐

7. If 'No', which course did you read?

About the pupils

8. a) Class
b) Total class enrolment
c) Gender (i) Number of Boys
(ii) Number of Girls

9. What is the average age of the class?

Facilities for teaching Creative Arts

10. Is there any studio for the Creative Arts?

Yes ☐ No ☐

11. If No, state specifically where you teach the Creative Arts. * Tick

- (i) Classroom (ii) Under trees`
(iii) Old church building (iv) Assembly hall

Specify others

12. Is there any recommended text book for Creative Arts?

Yes ☐ No ☐

13. If Yes, state Title.....

14. If No, state the source of supply. * Tick

- (a) Government ☐
(b) Parents ☐
(b) N.G.O ☐
(d) P.T.A ☐

15. Apart from the Creative Arts Syllabus, state other books and teaching learning materials you use during lessons.

.....
.....
.....

16. Rank the following Creative Arts subjects areas according to your scale of preference using the grading below:

High, Higher, Highest

Performance ☐

Two Dimensional Art ☐

Three Dimensional Art ☐

KNUST

Pedagogy

17. How many periods per week are allocated for Creative Arts in your class?

Please state.....

18. Are the periods sufficient to complete the syllabus?

Yes ☐

No ☐

19. If 'No', what do you suggest?

.....
.....

20. How often do pupils do practical exercise a week?

.....

21. List at least four (4) strategies you adopt in teaching Creative Arts in your class?

.....
.....
.....
.....

22. What provisions do you make for children active participation in class activities?

.....
.....
.....

23. Do pupils face any difficulties carrying out their practical works?

Yes ☐

No ☐

If 'Yes' state the nature of the difficulty?

How do you motivate such a pupil?

.....
.....

24. What is the physical arrangement of the class during Creative Arts lessons?

.....
.....

25. Please list five (5) skills demonstrated by the pupils while they work.

.....
.....

26. How do pupils respond to a given task /work in Creative Arts?

.....
.....

27. Do you always exhibit pupil's work for appreciation?

Yes ☐

No ☐

If 'Yes', how do you guide pupils during appreciation?

.....
.....
.....

28. Are you satisfied with quality of pupils' works and performances?

Yes ☐

No ☐

If No, state reasons

.....
.....
.....

29. What things do you look for when assessing pupils works? Please state

.....
.....
.....

APPENDIX C

OBSERVATION CHECKLIST FOR PUPILS

1. Do pupils like to work on their own?
2. Do they enjoy working with their hands? What are pupils' feelings towards possessiveness?
3. What are some of the attitudes of pupils towards work?
4. Are pupils able to concentrate for a longer period?
5. Are they easily fatigued?
6. Are they alternatively cooperative and uncooperative?
7. Do they have feelings that are easily hurt?
8. At what rate do pupils grasp idea?
9. What delight pupil most? List
.....
.....
10. Are they desirous of approval for work done from classmates and teachers?
11. Do they take interest in new things to touch and taste?
12. Apart from TV, what else do pupils enjoy?
.....
.....
13. Do they have better command of the small muscles?
14. What is the extent of eye–hand coordination in pupils?
15. Do they form separate sex groups?
16. Do they take interest in self–evaluation and others?
17. Do pupils' works look the same?
18. How do pupils react and respond to the environment

APPENDIX D
(OBSERVATION CHECK LIST)

INSTRUCTIONAL SKILLS-TEACHING STRATEGIES

1. Does the introduction of the lessons relate to the prior knowledge and life experiences of the class?
2. Which appropriate device does the teacher use for motivation?
 - (a) Using previous knowledge
 - (b) Narrative
 - (c) Audio visual materials
 - (d) Experimentation
 - (e) Arousing intellectual curiosity
3. Does the teacher use familiar vocabulary in explaining concepts?
4. Does the teacher use appropriate symbols while giving an explanation?
5. Are examples and illustrations appropriate for the age group?
6. Which of these media does the teacher normally use; object / model/ pictures/ diagrams/ sketches/ experiments/ demonstration.
7. Does the teacher use teaching / learning aids properly?
8. Has he / she employed variety of teaching methods? List them
.....
.....
9. Which teaching techniques does he / she use?
.....
.....
10. Is he / she gender sensitive?
11. What does he/she do during closure?