COLLABORATIVE LEARNING: AN INSTRUCTIONAL STRATEGY FOR EFFECTIVE TEACHING AND LEARNING OF CREATIVE ARTS AT ONWE M/A '2' PRIMARY SCHOOL

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DECLARATION

I hereby declare that this submission is my own work towards the Master of Philosophy in Art Education, and that, to the best of my knowledge, it contains no material previously published by another person nor 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.

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ABSTRACT

The study of Creative Arts is very essential in the education of children because it equips a child the creative and problem-solving skill. Thus, skills acquired in Creative Arts play significant role in national development. Despite the relevance of studying Creative Arts for national development, students do not seem to have interest in pursuing Art as a subject to the highest level of education. Many schools in Ghana mostly depend on generalist teachers to implement Creative Arts curriculum, consequently, the effective teaching and learning of the subject has been in crisis since its inception in the Ghanaian primary school curriculum in 2007. The purpose of this research was to examine the factors that hinder effective teaching and learning of Creative Arts and adopted Collaborative learning framework as an intervention to facilitate effective teaching and learning of the subject at the primary school level. The study employed qualitative research design. Purposive and simple random sampling were adopted to sample 30 lower and upper primary pupils and 6 teachers as respondents. Direct observation and interviews were used in data collection and data analysis in the classroom environment of Onwe M/A '2' primary school. Results of the study were descriptively analyzed to evaluate the efficacy of Collaborative learning framework as an intervention to improve effective teaching and learning of Creative Arts. The intervention changed the classroom dynamics and fostered active and participatory learning through engagement. The evidence conclusively attests to the fact that teaching and learning of Creative Arts in the primary school is ineffective and left in the hands of generalist teachers who do not make the effort in teaching the subject. Finally, recommendations were made that, teachers must plan activity-based lesson to facilitate pupil's engagement for effective teaching and learning of Creative Arts in the primary school. Again, education stakeholders must organize periodic workshops or In-service training for classroom teachers to augment their instructional skills and also be abreast with new developments and trends in the field of teaching.

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INTRODUCTION

1.1 Overview

This chapter provides a background to the study, statement of the problem that necessitated the research, the objectives and research questions that guided the research. The chapter further captures the delimitation, abbreviations, significance of the study and finally how the other chapters of the thesis were organized.

1.2 Background to the Study

The nature and physiognomies of how pupils learn today are changing. As teaching and learning continue to advance, its incorporation to expedite deep learning and critical thinking becomes a primary consideration. The design of an instructional framework, implementation strategies and evaluation of their effectiveness in teaching and learning environments cannot be overlooked (Godat, 2012). Panitz (1999) asserts that, Collaborative learning (CL) is a philosophical interaction among individuals who are responsible for their actions amidst learning and mutually respect the contributions and efforts of their colleagues. Other scholars have described it as a situation in which two or more people learn or attempt to learn together (Dillenbourg, 1999:1). Dillenbourg further argued that Collaborative learning is defined from the socio-cognitive angle as a goal oriented group work where pupils are dedicated to cooperative activities and where they aim to build new knowledge through cooperation, sharing ideas and providing opinions. Coupled with the above definition, Palincsar (1998) reiterates that CL is wedged in social constructivist learning theory, as an instructional strategy which accentuates that learning and knowledge conception is affected by cooperation or collaboration. Hedge (2000) adds that when learners of different intellectual abilities work collaboratively towards achieving a desired goal, they become accountable for their own learning process through exchange of divergent views and opinions. This stimulates active learning and self-discovery. Learning collaboratively places the learner at the center of the teaching and learning process which triggers the interaction of instructional materials so as to foster retention of knowledge and skills.

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Creative Art Education is one of the most effective ways to foster creative thinking in pupils in order to face this competitive world of ours. In developing artistic skills in children, Schirrmacher (1998) as cited in Opoku-Asare et al. (2015), holds that teachers must act as a guide on the side to structure the learning environment with activity-based learning strategy so as to render learners active in the teaching and learning process. A very critical element for national developmental acceleration is creativity. In our effort as a nation to speed up national development there is therefore the need to lay a sturdy educational foundation for a national super-structure of creativity to be built upon through Creative Arts (CRDD, 2007). Naturally, Art is a creative subject that demands the implementation of creative teaching techniques and strategies that are carefully planned around materials found in the local setting (Ampeh, 2011). Ampeh iterates that achieving this requires augmenting the Creative Arts teachers' competency skills through specialized training in the area of Art Education.

1.3 Statement of the Problem

The teaching and learning of Creative Arts have become an issue of concern for teachers in the Ghanaian elementary school system. The Creative Arts curriculum comprises Performing Arts (Music, Dance and Drama) and Visual Arts subjects such as drawing, carving, modeling, casting, weaving and sewing (CRDD, 2007). Consequently, primary school teachers are supposed to integratively teach these subjects in tandem (Ampeh, 2011 : 12). According to Essel et al. (2018), Art education is studied in the Ghanaian elementary school as Creative Arts for numerous skill development. However, the benefits that come with the learning of this subject in the Ghanaian education system has failed immensely as a result of poor teaching methodology.

A study conducted by Boafo-Agyeman (2010) revealed that, Colleges of Education in Ghana mostly train generalist teachers to teach all subjects which include Creative Arts in the primary schools. Boafo-Agyemang maintains that, Creative Arts is a technical subject that requires a special training in order to acquire the requisite knowledge and skills to teach it in all levels of education. Most teachers trained from these Colleges of Education in Ghana find it difficult to interpret the Creative Arts syllabus to plan their lesson notes and lack the technical know-how and the pedagogical skills to teach Creative Arts effectively in their respective primary schools. Hence

there is a professional gap and a total disconnect between the course content taught in the Colleges of Education and the Creative Arts curriculum inculcated in the Ghanaian elementary school system (Opoku-Asare et al., 2015). The aforementioned challenge is a clear case in the study site the researcher considered for this project. An observation on pupils' learning experiences in Creative Arts subject revealed that teachers in Onwe M/A '2' primary school find it difficult to present the topics in the Creative Arts syllabus into teachable units and subsequently lack the requisite instructive skills to teach the subject.

It is in this regard that the researcher sought to account for the factors that affect effective teaching and learning of Creative Arts in Onwe M/A '2' primary school and implement a modified Collaborative learning framework as an instructional strategy for effective teaching and learning of Creative Arts in the school.

1.4 Objectives of the Study

1.   To examine the factors that affect effective teaching and learning of Creative Arts at Onwe M/A '2'primary school.
2.   To adapt a collaborative learning framework as an instructional strategy for effective teaching and learning of Creative Arts at Onwe M/A '2'primary school.
3.   To evaluate the influence of the adapted collaborative learning framework as an instructional strategy on the teaching and learning of Creative Arts at Onwe M/A '2'primary school.

1.5 Research Questions

1. What are the factors that affect effective teaching and learning of Creative Arts at Onwe M/A '2' primary school?
2. How can adaptive collaborative learning framework be implemented as an instructional strategy for effective teaching and learning of Creative arts at Onwe M/A '2' primary school?

3. What are the influences of implementing collaborative learning framework as an instructional strategy in the teaching and learning of Creative Arts at Onwe M/A '2' primary school?

1.6 Delimitation

- The study was limited to the teaching and learning of Creative Arts in the lower and upper primary classes of Onwe M/A '2' Primary School.
- The contextual framework covered the training of teachers to acquire the requisite skills in the teaching and learning of Creative Arts in the primary school classes.
- Geographically, the study was limited to Onwe which is a town located within Ejisu-Juaben Municipality in the Ashanti Region of Ghana.

1.7 List of Abbreviations/Acronyms

CL: Collaborative learning

CRDD: Curriculum Research Development Division

GES: Ghana Education Service

IDMs: Instructional Design Models

PBL: Problem based learning

SBA: School based assessment

SBI: School based In-Service training

TLM: Teaching and learning material

2D: Two -dimensional

3D: Three -dimensional

1.8 Significance of the Study

The study is designed to ascertain the factors that hinder effective teaching and learning of Creative Arts in Onwe M/A '2' primary school and adopt a suitable framework as an instructional strategy for the teaching and learning of the subject. The research outcome will be a useful tool for teachers in Onwe M/A '2' primary school with regards to the teaching and learning of Creative Arts in the sense that the teachers would be abreast with the lesson preparation and planning of the subject so as to efficiently offer activity-based learning experience to pupils as demanded by the Creative Arts syllabus. Subsequently, the study will energize the workforce of the pupils in performing tasks in the Creative Arts lessons through engagement which will in effect inculcate creative thinking and problem-solving skills in the learners.

Ghana Education Service can rely chiefly on the research findings to organize workshops for teachers in the primary schools to upgrade their knowledge and equip them with the requisite skills in teaching Creative Arts.

Finally, the findings of the research will serve as a reference material for more research work to be done on collaborative and cooperative learning in the teaching and learning of Creative Arts and allied subjects in the primary schools.

1.9 Organization of rest of the Text

Chapter two expounds empirical and theoretical review of literature relevant to the topic of Collaborative learning as an instructional strategy for effective teaching and learning of Creative Arts. Chapter three presents the methodology and strategies adopted for the study whereas Chapter four covers the data analysis and elucidation of findings gained from the field work. Chapter five entails the summary, conclusions and recommendations of the study.

1.10 Summary of Chapter

The chapter provided a theoretical background to the study, statement of the problem that necessitated the research, the objectives and research questions that guided the research. The

chapter further captured the delimitation, abbreviations, importance of the study and finally how the other chapters of the thesis were organized.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.1. Overview

Educational process for effective classroom teaching and learning involves proper interpretation of curriculum, organization of content into syllabus, presentation of content into teachable units through lesson planning, delivery of lesson by teachers as well as learning of content taught by pupils. It is therefore imperative for schools to create a congenial atmosphere for effective teaching and learning.

The thrust of this chapter is a discussion of topics with apposite literature on teaching and learning in general and Creative Arts in particular. The topics discussed include teaching, learning, Creative Arts, empirical and theoretical review. The review is done under the following headings below;

Empirical Review

- Teaching
- Methods of Teaching
- Learning
- Theories of Learning
- Creative Arts
- Instructional Design Models

Theoretical Review

- Activity theory
- Collaborative learning: theory and practice

2.2 Empirical Review

2.2.1 Teaching

Teaching is regarded in education as rigorous sharing of knowledge which is usually planned within a discipline through the application of stimulus to the psychosomatic and intellectual

development of an individual by another person. Farrant (1996) postulates that teaching is a practice that expedites learning. This implies that it is the responsibility of the pedagogue to structure the environment for learners to assimilate what is being delivered or taught (Tamakloe et al., 2005). Tamakloe et al. (2005) espouse that a mastery of the topic matter and its approach inculcate self-confidence in the teacher and mirrors on the student's aptitude to learn. It must be understood however that, it is one thing being well-versed and another thing being able to convey the information to the grasp of learners. It takes abilities and careful preparation to impart any gen to the understanding of young pupils in elementary schools. In a simple analogy, Tamakloe et al. (2005) associated teaching to a situation where a mother trains a daughter how to cook for the family in the home and then again how a carpenter trains an apprentice to make table; and officially as in the school setting where a professional teacher trains a pupil how to read, count and write (Tamakloe et al, 2005 as cited in Nantwi, 2015). They expounded that teaching is the impartation of knowledge, attitudes and skills to learners. Asohkia (2009) iterates that teaching is a communication. To ensure effective communication, the following aspects need to be considered: the person delivering the information; and the recipient of the information. Asohkia is of the conviction that this can be achieved through the usage of instructional materials. Here, Asohkia sees teaching as a communication between the teacher and the pupil and hence believes that preventing distortion of message delivery requires proper mechanism to channel out the message to the receiver (pupil).
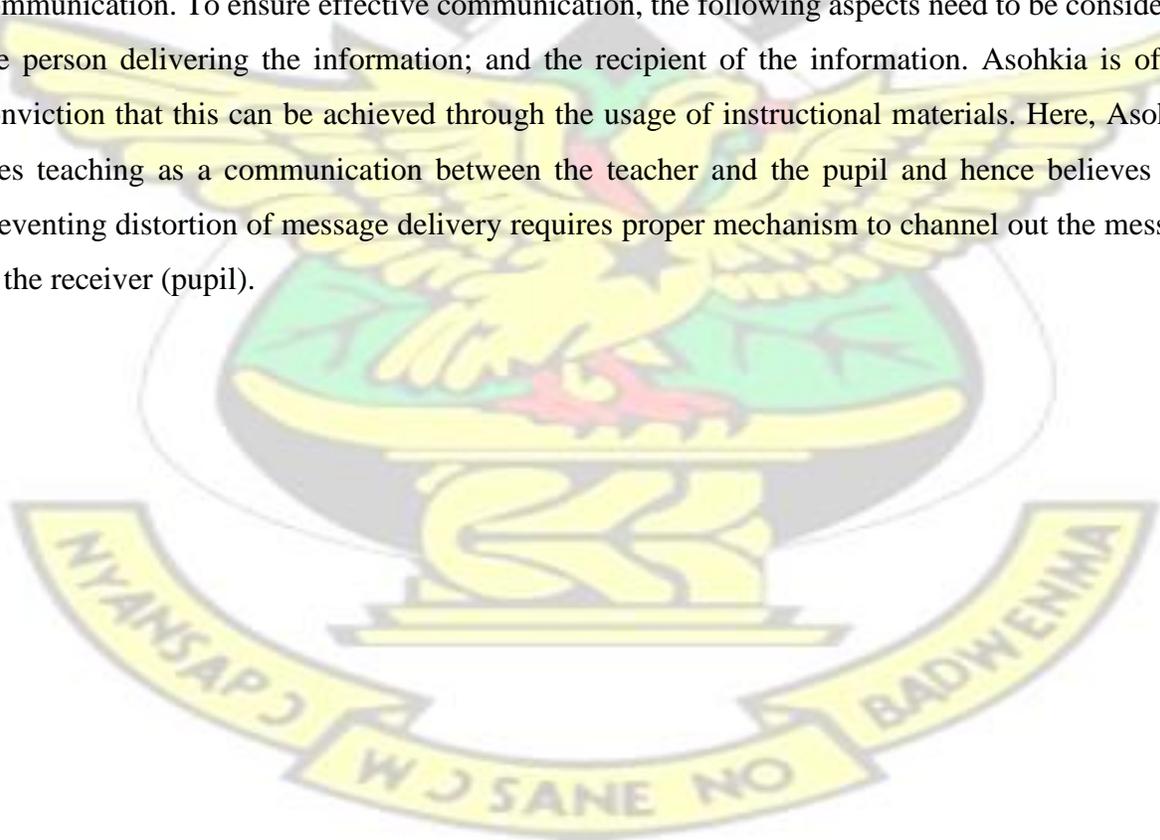
2.2.2 Principles of teaching

Teaching is a complex activity, often obliging teachers to manipulate numerous tasks and objectives concurrently and flexibly. The Project for Enhancing Effective Learning (PEEL) which constituted group of teachers in 1985 set out classroom approaches that would arouse and support student learning that was more determined, academically active and metacognitive. According to PEEL (2009), teachers must move towards making determined and purposeful use of teaching techniques, suitable teaching behaviours and principles of teaching to ensure effective learning. These teaching principles include;

1. Share intellectual control with learners

This involves arousing learners' interest in what is being taught in the classroom through learners' engagement in the teaching and learning processes. Ensure that learners' questions, remarks and propositions frequently influence what is done in the classroom (PEEL, 2009).

2. Use a wide multiplicity of intelligently stimulating teaching techniques

PEEL (2009) postulates that using wide multiplicity of intelligent in teaching requires teachers to vary their teaching methods to render learners active in the teaching and learning process. To promote quality learning require learners' drive and effort. Again, learners' interest should also be considered to get rid of dullness in the classroom.

3. Encourage students to learn from other students' questions and comments

Vikoo (2013) asserts that it is always imperative to allow students to learn from one another. This discussion among students' foster learning independence without teacher inference. This classroom dynamics counter passive learning when ideas and discussion bounce around peer-tutoring (Dorgu, 2015).

4. Use designed teaching procedures to ensure quality learning

PEEL (2009) posits that, the classroom environment could be structured to assist students to learn. This is done by way of devising teaching strategies to wrestle list of poor learning propensities, for instance failing to link students' previous experiences to school activities.

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5. Promote assessment as part of the learning process

Assessment significantly measures the progress of students learning achievements. It includes teachers conducting formative and summative assessment at the end of every instructional period and term respectively. When students realize their performance through assessment, they are highly motivated to learn, and it informs teachers to develop their instruction to suit the learning needs of students (Vikoo, 2003).

2.2.3 Components of teaching

According to Dorgu (2015), ensuring effective teaching requires adopting the right approach in order to offer learning experiences to learners. This includes identifying major components in teaching namely:

1. Preparation – This stage involves the teacher planning the lesson to meet the needs of the learners. Planning the lesson requires analysing the learning background of the learners like their learning styles, intelligent quotient and chronological age. There is also the need to organize a well structured teaching and learning activities to ensure active and participatory learning (Dorgu, 2015).

2. Execution – The second stage as explained by Dorgu is where the learning experiences or concept are communicated to learners. This is done through employing instructional strategies like cooperative learning, role-plays and activity method. The classroom environment is conducively created to facilitate learning for students (Farrant, 1996).

3. Evaluation –This is where the teacher uses tests, quizzes, oral questions to assess students' understanding of the content taught. Here students with difficulties in understanding the lesson are provided with remedial teaching or assistance.

2.2.4 Methods of teaching

Teaching method is any mechanism or strategy that can be employed to facilitate student learning and gratification. There are varied teaching methods that could be used in diverse ways by taking into consideration the learning background of the students. According to Vikoo (2003) as cited by Dorgu (2015), teaching methods must be geared towards building the cognitive, affective and psychomotor skills of the learner. In discussing the methods of teaching under the aforementioned categories, Vikoo is of the view that if the focus of the learning outcome is on intellectual skill, then the cognitive domain or development method is suggested. This method helps learners to assimilate, analyze, synthesize and evaluate information. It is achieved through employing methods like; socratic, discussion, escortion, recitation etc. In developing the affective domain of the learner, Vikoo maintains that the feelings or interest of the learner needs to be aroused so as to develop positive attitude in learners. Examples of teaching methods under this category include simulation, role-play, and drama. The psychomotor development method deals with building the motor skills of the learner. This involves a heuristic method which aims at assisting learners to illustrate and perform certain skills using their self-dexterity.

Teaching methods can be grouped into instructor or teacher-centered, learner-centered, content-focused and interactive/participatory method (Trainer's Handbook, 2018). These are explained as follows:

a) Instructor or teacher- centered methods

With this method of teaching, the teacher portrays himself or herself as the repository of knowledge. Learners see the teacher as an expert or authority who knows everything. They are however, presumed to be passive recipients of knowledge during instruction. Example of such method is lecture or expository methods which require little involvement of learners in the teaching and learning process. It is known as '*close ended*' because of lack of involvement of learners in the teaching process (Vikoo, 2003).

b) Learner- centred methods

According to Asohkia (2009), teachers in this method act as facilitators and learners concurrently. This means that the instructor also learns new ideas from the students during the teaching and learning process. Students are also placed at the teaching and learning centre so as to render them active during instruction. They interact freely with instructional aids and ask any question to satisfy their curiosity. This method of teaching cogitates instructors as a resource than authority. Examples of this method of teaching include discussion method, discovery or inquiry-based approach to teaching and Hill's model of learning (Trainer's Handbook, 2018).

c) Content-focused methods

According to Dorgu (2015), this category of teaching method has to do with teachers and students fitting into the content taught. The content is carefully examined so that teachers and learners will mutually acquire the requisite skills from what is taught. Both the instructor and learner cannot adjust what is to be taught or the content. The programmed learning approach is a typical example of content-focused teaching method.

d) Interactive or participative methods

This approach to teaching scrounges some elements in the aforementioned methods of teaching. The interactive method amalgamates the three methods of teaching explained above without placing premium on either the instructor, content or learner (Vikoo, 2003 as cited in Dorgu, 2015). A situational analysis is conducted to determine the most appropriate method to embrace.

2.3 Learning

Learning occurs as a result of relatively permanent change in behaviour, attitude and skills through experience (Santrock, 2004). Santrock holds that learning increases one's inherent abilities. Thus humans have instinctive capabilities for undertaking things. Voluntary activities such as walking, eating, dancing etc are not learnt before doing but occurs spontaneously through experience. Adding to this assertion, Kundu and Tutoo (2004) as cited in Nantwi (2016), posit that learning is an active process and not a passive reflection. This implies providing learners the occasion to attain learning experience by way of manipulating with primary or tangible materials. To Farrant (1996), learning is a process in which knowledge, attitude and skills are acquired and retained without necessarily attributed to congenital behaviour patterns. He believes that learning is intuitive and is influenced by psychosomatic factors whereas rate of learning is grounded on inbred and environmental dynamics. Types of learning are discussed under these sections by Farrant (1996):

a) Affective learning: deals with inner feelings and principles and therefore influences one's attitude and behaviour. This requires being selfless, resolute and discipline.
b) Cognitive learning: is attained through coherent practices such as recollecting and reasoning or how one ruminates.
c) Psychomotor learning: It deals with skill development such as effective synchronization between the mind and the muscles as in drawing or making illustrations in what is perceived or seen.

2.3.1 Learning styles

Individual learners have diverse ways of assimilating concepts taught in the classroom. Naturally every learner has inherent abilities through which the person grasp concept administered in the classroom environment (Giles et al., 2003 as cited by Nantwi, 2015). The means through which concepts are espoused is regarded as *learning styles* which includes visual, auditory and kinesthetic learning.

1. Visual learning style: This is also known as learning by sight. Learners under this category learn by seeing. They learn best by catching a glimpse of the real object, a model of the object or graphic representation of the object. Visualizing the real object or model facilitates retention of

knowledge as opined by (Nantwi, 2015). He maintains that visual learners are curious and eager to see something before they can understand concepts taught during instructional period.

2. Auditory learning style: Learners under this style use their sense of hearing to grasp concepts taught. They either listen or hear things on auditory gadgets like tape. They are very comfortable when been assessed through oral examination. Also learners under this category learn best during discussions in the classroom.

3. Kinesthetic learning style: Under this category, learners are also called tactile learners. They learn by doing, thus their psychomotor skill is very effective. Learners are self-reliant since they discover facts for themselves. Project based learning, demonstrations and notes taking are some of the strategies adopted to inspire participation and active learning in the classroom. Adding to this, Wilcox (2003) suggests that for learners to become effective in the classroom, there is the need for teachers to place learners at the centre of the teaching and learning process so as to allow learners to manipulate or fidget with instructional materials under a conducive learning environment.

2.3.2 Learning environment

A very key element in ensuring that objectives of a planned lesson is achieved in the classroom is the learning environment. Providing a serene and conducive atmosphere in the classroom so as to foster active learning is very vital. An effective classroom that consist of creating conducive learning environment coupled with tasked oriented students should always be paramount when planning lessons (Wong and Wong, 2005). They further iterate that individual learners have different capabilities, therefore there is the need for the classroom teacher to thoroughly analyze learners' background in order to adopt instructional strategy that will collectively get pupils on board. According to Danesy (2004), there are some elements that compliment socio-economic and environmental factors to achieve high academic excellence. These factors include good teaching, good academic infrastructure and good seating arrangements. Danesy further argued that absence or inadequacy of these facilities hinder students' academic performance and destruct their interest in learning. When pupils feel supported and innocuous in the classroom, they are more likely to be involved in the lessons and are likely to thrive. This implies that a congenial learning atmosphere should be created to stimulate students' sense of conception so as to facilitate systematic understanding and knowledge acquisition.

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2.3.3 How children learn

Children learn best when they play with their peers. When these young ones engage themselves in the act of play, they develop their motor skills. Playing is essential phenomenon in the life of pupils since it builds their creative skills, imaginative and dexterity strength as well as fostering co-operation among themselves (Ginsberg, 2007). The curiosity of children helps them to explore and discover facts for themselves. When they become active participant in the learning process through cooperative activities their curiosity become satisfied (Boafo-Agyemang, 2010). Boafo-Agyemang believes that when Creative Arts instructors understand how children learn, they become aware of the type of strategy that needs to be planned to render pupils active during instructional process. Subsequently, children are encouraged and motivated to learn when they play with their peers (Kagan and Lowenstein, 2004).

2.3.4 Learning theories

According to Ertmer and Newby (2013), learning theories are the frameworks through which knowledge is attained. It involves tackling specific instructional problem with the aid of instructional approaches or strategies. Theories of learning thrive on behaviourism, cognitivism, constructivism and humanism.

The behaviourists believe that learning occurs through stimuli and response. It is therefore imperative for the instructor or teacher to structure the environment for learning to take place. According to Zhou and Brown (2015), behaviours are actions rather than opinions or sentiments and further suggest that all behaviours learnt lifestyles. Additionally, behaviourism does not clarify irregular conducts with regard to the mind or its internal workings but rather, it suggests that all behaviours are learnt routines, and endeavours to explain how these learnt behaviours are formed. In behaviourism, teaching does not prepare the learner for untangling problems or critical thinking but dictates to learners what they are supposed to do as they do not hesitate to change or enhance things. In the light of this, the learner is only prepared for remembrance of fundamental practicalities or planned reactions.

Cognitivism emphasizes on conceptualization of student's learning procedure and deals with how information is processed and retrieved by the mind (Ertmer & Newby, 2013). Cognitivists hold

that learners are able to interpret what they encounter presently due to their ability to recall and associate knowledge attained in the past. With regards to cognitivism, learning is associated with distinct changes between conditions of knowledge as opposed to with changes in the likelihood of response. Cognitive theories emphasize on the conceptualization of students' learning procedures and tackles the issue of how information is acquired, sorted out, kept, and retrieved by the mind (Ertmer & Newby, 2013). Taber (2011) attests that cognitivism enable learners to interpret what they see in meaningful ways because they can call on existing knowledge from which sense is attained due to past experience.

On the other hand, constructivists postulate that constructivism focus on conditioning learners to solve problem (Shunk, 2012). Hence effective learning has to be student-centered and teacher directed. Schunk (2012) opines that constructivism concentrates on preparing learners to solve problem. Thus, to be productive, the learner needs a substantial base of knowledge upon which to interpret and generate ideas. Additionally, with constructivism, results are not always predictable because learners are developing their own knowledge. In this way constructivism does not work when the outcomes always need to be constant.

Coupled with the constructivist theory, the humanism theory endeavours to address the individual learner's development. In the light of this, learning should be pupil-centered and organized in a conducive environment for the pupil to learn at his/her own pace (Parsons, 2013). Parsons believes that the humanism learning theory attempts to address the learner's individual development. In this sense the learning is pupil-centred and personalized but must be facilitated by the teacher as he/she provides the pupil with a comfortable learning environment to equip the learner to build the self-esteem and confidence as the learner desires at his/her own pace and direction. Humanism learning however assists learners to make personal connections to their lives, experiences, and emotions; hence, pupils learn more deeply. Various categories of learning theories are discussed below:

- Self-determination learning theory
- Theory of multiple intelligences
- Action learning
- Facilitation theory

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- Reinforcement theory

1. Self Determination Learning Theory

SDT deals with making investigations into people's distinctive growth propensities and intrinsic inner needs that are the foundation for their self-motivation and personality incorporation, as well as for the circumstances that raise those positive processes. Inductively, using the experimental process, acknowledged three such needs--the need for proficiency, relatedness and independence (Harter, 1978; Reis, 1994; Deci, 1975). Self-determination theory (SDT) is the spectacle that uses traditional experiential approaches while engaging an organismic metatheory that highlights the significance of humans' developed inner resources for personality growth and social self-regulation.

2. Theory of Multiple Intelligences

According Gardner (1993), the theory of multiple intelligences offers a more holistic assessment of the acumen of humans. Gardner emphasizes that we may all attempt to cultivate each of these intelligences to our ideal level. Nevertheless, we may be more capable in only confident of these intelligences. We may however, desire through drill and development to progress in the remaining intelligences. Gardner's concern with human intelligence and how the brain functions started with an exploration of people who had experienced brain loss or damage of some sort. He acknowledged that though some individuals may undergo some form of brain damage, not all their cognitive or abilities are disregarded. Gardner theorized that humans possess more than one form of intelligence. Below are some of the intelligences that humans may possess.

- Spatial intelligence
- Logical intelligence
- Bodily intelligence
- Interpersonal intelligence
- Intrapersonal intelligence
- Musical intelligence

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3. Action Learning

McGill and Beaty (1995) define action learning approach as one that joins the world of learning with the world of action through a thoughtful route within small cooperative learning groups known as action learning sets'. Short et al. (1991) assert that group learning obscures teaching by tallying to the teacher's preparation load, materials collection and thoughtfulness for all that goes on in the classroom. Despite the tedious nature of action learning, the organization of learning around learners makes the learning process more meaningful and interesting to the students. This is because the opportunity is given to learners to freely explore and discover facts and construct knowledge for themselves.

4. Facilitation Theory

According to Laird (1985), this theory established that learning will occur by the instructor acting as a facilitator, that is by creating an atmosphere in which learners feel relaxed to cogitate new ideas and are not endangered by any peripheral factors. Creating a conducive learning atmosphere is very paramount in the facilitation learning theory. This theory is a bit shift from the traditional classroom setting where the instructor is authoritative and takes the center stage throughout the teaching and learning process. The instructor is just a guide on the side directing and monitoring the progress and achievements of learners.

5. Reinforcement Theory

It is understood that behaviour is a function of its penalties. That is the learner will echo the anticipated behaviour if he gets positive reinforcement. Also, negative reinforcement may also fortify behaviour and refers to a state when a negative condition is avoided as a magnitude of the behaviour (Laid, 1985; Burns, 1995). Laird (1985) maintains that punishment deteriorates behaviour since a negative condition is experienced as a consequence of the behaviour and teaches the individual to cease from the conduct which was negatively reinforced. The criticism of this theory is that it is mechanical and rigid.

2.4 The Creative Arts

The Creative Arts is an all-inclusive curriculum of instructions meant to impart creativity in the primary schools in Ghana. The curriculum is incorporated and covers Visual Arts, Sewing and Performing Arts (CRDD, 2007). These include drawing, weaving, modelling, casting, carving and painting, music, dance, drama and art. The Creative Arts is described in the curriculum as a practical oriented subject with no vocational objective but stresses on creativity, skillful and effective handling of tools and materials, skills and techniques to achieve specific tasks and responding to artworks. According to Alter, Hays and O'Hara (2009), the scope of Creative Arts is comprehensive based which teachers ponder to be beyond their skills and knowledge. Agyeman–Boafo (2010) posits that the nature of the Creative Arts in the Ghanaian primary school is such that it will take a specialized teacher who in all the aspects of the subject to be able to teach it efficiently since it covers a wide range of sections in Visual, Performing and Literary Arts. The significance of teaching Creative Arts is to instill in pupils problem solving, creative and critical thinking skills to enable them grow up and help in the technological progression of the country. The objective of Creative Arts is critical and creative thinking which will permit citizens to solve societal difficulties (CRDD, 2007). This means that teachers of the subject must be responsible for equipping pupils with the requisite skills, knowledge, attitudes and values necessary for solving problems or the capacity to think and solve problems through differing mechanisms.

2.4.1 Creative Arts Syllabus for teaching primary schools in Ghana

The Creative Arts syllabus (CRDD, 2007) outlines comprehensive art sections in an integrated manner consisting of six units at varying grade levels. The intent is that, the content and teaching as well as learning achievement of the pupils should increase at each succeeding level. The syllabus provides teachers with the layout for planning lessons, implementing teaching strategies and finally evaluating lesson taught through appreciation and discussion.

2.4.2 Structure of the Creative Arts syllabus

The syllabus has been organized to cater for the six years of the child's education at the primary school level. It has been categorized into two sections of which section 1 deals with creating

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through performance, composition and two-dimensional activities whereas Section 2 deals with creating through performance, composition and three-dimensional activities (CRDD, 2007).

1. Pre-requisite skills

It is expected that pupils have learned basic creative skills such as doodling at the pre-school level and therefore possess some relevant skills necessary for creative activities at the primary school level. However, teachers in the primary school are expected to assist pupils to acquire creative skills.

2. Units of Creative Arts syllabus

The syllabus explains the various profile dimensions as Knowledge, Understanding, Practical skills and Application. These underlying learning behaviours should be fostered in the Creative Arts lessons to make the teaching and learning of the subject complete. Anything short of that render the Creative Arts lesson incomplete. It is upon this deficiency realized motivated the researcher to develop instructional strategy that will achieve the learning behaviours outlined in the Creative Arts syllabus.

3. Evaluation

The Creative Arts syllabus indicates suggestions for evaluating lesson after every instructional period under each unit. It is very essential to evaluate lessons delivered in order to assess the effectiveness of the teaching methodology and also the pupil's learning progress.

a. Assessment

The assessment of the Creative Arts takes two forms: School Based Assessment and End of year Assessment. The SBA is conducted in the form of tasks or projects within the term whereas the End of term or Year is conducted at the end of the academic year or term.

b. Appreciation

It deals with the intelligent discussion about a work of art. This involves displaying the art works produced being it two-dimension or three dimension. Appreciating works of art motivates pupils to do better in their subsequent assignments.

2.5 Instructional Design Models

According to Agudzeamegah (2014), instructional design models (IDMs) help instructors to understand an inexplicable problem in the classroom setting; that is to say they provide a structure and meaning to instructional design problems, allowing designers to consider design tasks with an appearance of mindful understanding. Additionally, visualizing a problem and breaking it down into manageable units is achieved with the help of instructional models; and the significance of a precise model is determined within the setting for which it is used. Examples of IDMs include ADDIE (Analysis, Design, Develop, Implement and Evaluate), Gagne's Nine Events of Instruction, SAM model, Dick and Carey Model, Merrill's First Principle of Instruction, Kemp's Instructional Design Model, Bloom's Taxonomy and the Kirkpatrick model. Agudzeamegah further maintains that IDMs provide guiding mechanisms to bring together suitable pedagogical situations to attain instructional goals. This can be enhanced by creating instructional experiences to help streamline learning most proficiently.

2.5.1 ADDIE Instructional Design Model

Bates (2014) suggests that the ADDIE model is one of the effective design models adopted by various scholars worldwide since it is heavily linked with good quality designs, has warily structured content, explicit learning objectives and evaluation snarled with learning outcomes. Aldoobie (2015) reiterates that the ADDIE instructional design model is a logical and systematic procedure that assists designers in creating and developing operational and effective instructional materials within an environment like science and art. He adds that the lDMs focuses on analyzing learning needs of learners and designing instructional materials to realize the instructional objective stated to be achieved. Aldoobie identified five stages of the ADDIE model as follows:

- Analysis stage
- Design stage
- Developmental stage
- Implementation stage
- Evaluation stage

Aldoobie's first stage of the model above begins with analysis. The analysis phase deals with identifying the learners' background before and instructional strategy or materials will be designed. Learners characteristics include, prior knowledge, learning constraints that affect the learner, learners' intelligent quotient, age of learners etc. The analysis stage helps the designer to know the learner objectives, target group and limitations. It also determines the foundations for all future decisions. The second stage of the model deals with designing appropriate lesson to meet the learning needs of the students. This is achieved through lesson planning, media selection, subject content etc. The design stage places emphasis on the learning objectives in order to select and produce appropriate instructional materials for the teaching and learning process. After the design stage, the production of the materials is taken into consideration. This developmental phase involves developing materials, making prototypes and testing the efficiency of the materials to see if it can go a long way to realize the stated learning objectives. After developing the materials, there is the need to implement to see the effect during instruction. Implementation includes the learner and instructors' active involvement in the teaching and learning process. The last stage of the model is evaluation of the previous stages. The instructional designer identifies areas that needs improvement and provide remedy. The evaluation stage can be formative or summative. Thus formative evaluation deals with making checking the efficiency and progress after every stage whilst the summative evaluation focuses on evaluating the whole process to check if the instructional goal was achieved or not.

2.5.2 ASSURE Instructional Design Model

According to Kurt (2015), the model is an effective IDM that ensures proficient teaching and learning in the classroom. "ASSURE" is an acronym of the model and represents the various stages or phases followed to achieve instructional goals. Below are the six steps of the ASSURE instructional design model:

- Analyze learners
- State standards and Objectives
- Select strategies, technology, media and materials
- Utilize materials, media and technology
- Require learner participation

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- Evaluate and revise

The first step of the model talks about knowing your students as a teacher in your quest to planning a lesson. Knowing your students will help the teacher to select the appropriate resources that will be worthwhile to students. Analyzing your learners background include knowing their demographics, learning styles, prior knowledge etc. The first 'S' in the ASSURE model stands for State objectives. Lesson objectives must be Specific, Measurable, Achievable, Realistic and Time bound *(SMART)*. When objectives are specific and clearly defined to students, they become aware of what to know or learn. The second 'S' stand for Select media and materials. Under this step, choosing appropriate materials for lesson delivery must tally with the method of instruction selected for lesson delivery. This may include putting pupils in small cooperative groups to work on a task or determining a lesson taught through tutorials. The materials can be textbooks, real objects, technology resources like computer, internet etc. The 'U' stands for Utilize media and materials. This is where the lesson is actually delivered and instructional materials get implemented in order to achieve learning objectives. The 'R' stands for Require learner participation. This is where students find learning more significant when they are actively involved in the instructional process. The learners are made to perform task and assignments in groups with the teacher serving as a facilitator or guide on the side. Finally, the 'E' stands for Evaluate. Evaluation occurs at the post-presentation or closure stage of every lesson delivery. It is conducted to check whether the stated objectives has been achieved or the teaching method employed was effective. Evaluation can be done at the end of instructional period (formative assessment). It can also be conducted at the end of academic term (summative assessment). Figure 2.1 provides a visual representation of the ASSURE model by Kurt (2015).
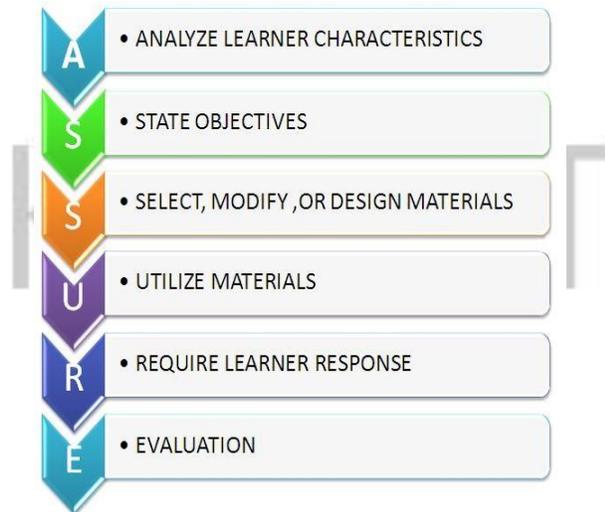
Fig 2.1: ASSURE Instructional Design Model

Source: http//educationaltechnology.net/assure-instructional-design-model

From the instructional design models reviewed, the ASSURE IDM was adopted for analyzing teachers' instructional approach towards the teaching and learning of Creative Arts at the study site in Chapter Four. Kurt (2015) suggests that the ASSURE instructional design model is a systematic procedure that assists classroom teachers in fashioning and developing learner-centered instruction to ensure effective teaching and learning. Kurt adds that the instructional design model focuses on analyzing learners' problems and needs, designing of Instructional Materials, development of instructional objective in order to meet the learners' need, ensuring learners' participation and finally evaluating the instruction on the learners and observing outcomes.

2.6 Theoretical Review

2.6.1 Activity theory

Activity theory is a social-psychological theory which was initially proposed by a Russian psychologist called Lev Vygotsky during the first half the 20th century. Activity Theory identifies mechanisms which underscore any activity system and are significant to consider in planning, handling and expediting performance. To understand learning, it is imperative to understand the details of an activity, as well as the tools applied in the process. For Jonassen (2000), learning is most efficient when it happens in the perspective of an activity that engages students to unravel

ill-structured, genuine, intricate and dynamic problems. These types of problems vary considerably from reasonable, well-structured problems with a single solution. These types of problems include impasses, case studies, strategic decision-making and design, all of which oblige learners to involve in deep thinking. Similar to Jonassen's thought on activity based learning, Savery and Duffy (1995) postulate that Problem based Learning is situated on the Activity theory. Savery and Duffy assert that in PBL, students actively work on activities which are genuine to the environment in which they would be certainly used, that is, students create knowledge in the contexts which congregate those in which they would practice that knowledge. Creativity, critical thinking, social negotiation, and collaboration are all observed as a critical component of a PBL process.

Basing on this theory, subject like Creative Arts which is purely activity oriented should not be taught through the traditional system where the teacher is the only repository of knowledge and spoon feed students with knowledge and skills. Therefore teachers are supposed to create a conducive atmosphere for students to interact with tools and materials and learn cooperatively to come out with conceptual and tangible artifact Ampeh(2011). Similarly, in developing artistic skills in children, Schirrmacher (1998) as cited in Opoku-Asare et al (2015), holds that teachers must act as a guide on the side to structure the learning environment with activity-based learning strategy so as to render learners active in their quest to achieving the instructional objectives stated in the Creative Arts syllabus. In an interactive learning environment, Oliver (1999) suggests that a learning unit must encompass resources, tasks and support. For full learning to happen, a task must engage students to make efficient use of resources. The instructor's role is to support learning. These combined mechanisms will lead to interactivity vital for learning to occur. 'Situated learning' as proposed by Brown et al. (1989) build upon the Activity Theory perspective to emphasize the central role of an activity in learning. An activity is where theoretical knowledge is established and used. It is contended that this condition produces learning and cognition. Thus, activity, learning and tools should not be separated. Learning is a process of habituation where students become habituated with uses of intellectual tools in the setting of working on a realistic activity. Both activity and how these tools are applied are explicit to a culture of practice. Concepts are not only positioned in an activity, but are increasingly established through it, fashioned by evolving meaning, culture and social engagement. In the nutshell, Activity Theory provides

framework for examining data about evolving patterns of human activity with respect to changing purposes awareness focus of attention and tools.

2.6.2 Collaborative Learning: theory and practice

According to Oxford dictionary (2010) as cited in Ibrahim et al. (2015), the word collaboration originated from mid-19th century Latin *'Collaborare'* which means work together. It refers to working with someone to come out with something concrete or intangible. According to Panitz (1999), Collaborative learning (CL) is a philosophical interaction among individuals who are responsible for their actions amidst learning and mutually respect the contributions and efforts of their colleagues. Also, Palincsar (1998) adds that CL is an instructional strategy which accentuates that learning and knowledge conception is affected by cooperation in the 'socio-constructivist theory'. Learning collaboratively through exchange of divergent views and opinions stimulate self-discovery and active learning (Hedge, 2000). In providing academic and social support, group learning will make students turn out to be part of a community where they will offer support to one another (Tinto and Pusser, 2006). In the social setting of CL, the "socio-cultural theory" explains how students work collaboratively in the construction of knowledge (Littleton and Hakkinen, 1999). Littleton and Hakkinen iterated that joint construction of knowledge in CL are closely related to the socio cultural and social constructivism theories of Vygotsky's social development theory. In this situation, students construct knowledge and interact to come out with meaning and ideas. According to Vygotsky (1978), social interaction is the basic element for students' cognitive development. Vygotsky argued that learning through support or assistance is viewed from the "zone of proximal development theory". This theory distinguishes a child's individual ability to learn from learning under the guidance of a teacher or help from peers. Vygotsky again maintained that when the child is supported to learn today, he/she will be able to learn independently tomorrow.

 Additionally, in a single theoretical framework of constructivism, Dillenbourg (1999) explains collaboration with four basic rudiments. These are "situation, interactions, processes and effects". Dillenbourg further maintained that CL can be expatiated as a complex correlation connecting these four basic elements. This "situation" generates interaction patterns, these interaction patterns trigger cognitive mechanism thereby generating cognitive effects. Inferring from Dillenbourg's

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four elements on CL, a collaborative "situation" in the classroom setting will features students who are at the same level in terms of chronological age, interest, actions and shared common goals via working together. Collaborative "interactions" denote students' involvement in activities in a CL situation through negation and shared meaning. Collaborative "processes" refer to cognitive process and social interaction. Dillenbourg's (1999) last description of CL is "effects" which relate to leaning outcomes and effects after its implementation.

According to Brufee (2000), Collaborative learning has been applied in many classroom environments since the late 1980s. Brufee argued that the practice of collaborative learning is not a mere group work among students but rather the key element in CL is negotiation and shared meaning. In this technological era, collaborative learning strategy has been applied in diverse ways. Numerous virtual platforms such as *Schoology* have been created to foster academic and social interaction between students and tutors via web in distance education modules. Computer-supported collaborative learning in higher education shifts from the traditional face-to-face group work (Roberts, 2005). In another study by Khairiyah and Mimi (2003), CL is applied in distance education module taught through virtual learning environment. The aim is to facilitate interaction among students and also between tutor and students through the Web. According to Seng (2006), the practice of CL would increase the chances of academic success. This is achieved through a non-threatening classroom that will evoke and retain the interest of learners. Hence, it makes sense to implement a learning method like CL that will facilitate and not impede the learning process of the learners.

2.6.3 Significance of Collaborative Learning

As stated previously, CL has been applied in various educational fields amid great many advantages. According to Hedge (2000), when students with differing intelligent quotient or abilities work together to achieve a desired goal, they are not only responsible their individual performance but responsible for their peers performance or learning process. Overtoom (2001) adds that CL enhances one's employability skills. This is because CL promotes active and self-discovery learning since learners are allowed to co-operate and exchange ideas to achieve a desired goal.

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Collaborative Learning activities heighten students' interest in the teaching and learning process (Ziegahn, 2002). This is because learners see themselves as the main characters in the learning process and therefore feel motivated in exchanging ideas and opinions among themselves.

2.6.4 Limitations of Collaborative Learning

Despite the fact that there are numerous benefits with respect to implementing CL, there are some limitations to it. Below are some of the limitations:

- Facing difficulties in working together as a group. Newman and Bekerman (2000) posit that society that encourages individualism will face resistance when compelled to work together as a group. Implementing CL in such society will be a great challenge. Students from individualistic society or background will find it difficult to work together to achieve a desired goal.

- The instructor or teacher will face difficulty in merely being a guide on the side. In a situation where the teacher is traditionally trained to be sage on stage for pupils to merely listen and absorb what is being taught. Implementing CL in his/her teaching will be a problem since it will be tough to relinquish control over the class.

- Some students will feel intimidated to express their views. In this situation where students are grouped to work together on a project. Students with low self-esteem will feel intimidated to voice their opinions because they believe their contributions or ideas will not be good as their colleagues. This will pave way for the good ones to hijack the group work since they are more confident in articulating their opinions.

- Anti-social students will find it difficult to freely interact with others. Individual students in the classroom are coming from different social background. Students who are anti-social and find it difficult to socialize with their peers will find it challenging to contribute the task assigned. This will in effect breakdown communication and subsequently have negative effect on the outcome of the task given.

2.6.5 Some Models or Frameworks of Collaborative Learning

There are various Collaborative learning models or frameworks designed and used in scholarly articles and research works. Proponents of CL believe in structuring a conducive learning

environment for learners to interact freely through negotiation and shared meaning. In the social setting of CL, the "socio-cultural theory" explains how students work collaboratively in the construction of knowledge (Littleton and Hakkinen, 1999). This means learning should be organized in environment that supports the construction of knowledge. Examples of Collaborative learning models or frameworks adopted and used by various researchers are outlined in the following sections.

2.6.5.1 Johnson and Johnson Collaborative Learning Model

This model was originally designed by Johnson and Johnson (1994) suggested by Ibrahim et al, (2015) in teaching English language in Malaysia. This model improves students' efforts to learn collaboratively and achieve a desired goal. The model has five key components as listed below:

- Positive Interdependence
- Individual accountability
- Promotive Interaction
- Developing social skills
- Group processing

The first stage of the JJCL model or framework is positive interdependence. Here, each student or individual hinge on and is answerable to the others. This is where all students in the group assist or help one another to succeed. The second element is individual accountability whereby each member in the group learns the content or material. After the second stage is promotive interaction and this is the stage where members in the group help each other through sharing of ideas and exchange of information. In developing social skills as the fourth stage, learners or students acquire communication and leadership skills through shared meaning and negation. The last stage is group processing where students assess the effectiveness of their effort in the group.

2.6.5.2 RASE Collaborative Learning Model

This model was designed by Daniel Churchill, Mark King and Bob Fox in (2013). The model is a pedagogical model that assist teachers in planning lesson and supporting students learning. Churchill et al. (2013) couched this learning design as a collaborative learning framework for

Science Education. The model has four key components thus the acronym RASE. The components are listed below:

- Resources
- Activity
- Support
- Evaluation

This first stage of the RASE model begins with Resources and this is where tools, materials, content, lecture by instructor are needed for effective classroom delivery. Tools in the resources can be calculator, ruler, compass etc. Materials can also be chemicals that will be needed for experiments or demonstration. In the case of integrating or incorporating technology into the teaching and learning, computer tools and equipment like iMovie, AutoCAD can be employed. The second stage of the model is activity. The activity must be student centered. Activity provides the student with experience where learning occurs through understanding, testing ideas and applying knowledge. An effective activity is planned be authentic and learner centered with the teacher serving as facilitator. The third stage of the model is support. The support can in the form of reinforcement by the teacher where he/she identifies problems among students in the learning process and address them accordingly. Again, good students can be made to provide assistance to their peers. Thus, modes of support can be teacher-student or student-student. In blended learning, support can be provided through proactive structures such as FAQs and blogs. In providing support, parameters must be set for students to request for support. For instance, if a student is facing any difficulty, that student must be made to consult his or her peers before extending the problem to the teacher. This is to boost confidence in the students and foster cooperation. Support should gear towards rendering students to become critical thinkers and independent learners. Evaluation is the final stage of the model. The evaluation should be formative, thus at every period students' progress of learning need to be assessed in order to provide further formative assistance.

2.6.6 Adapted Framework for the study

The theoretical framework adopted for this study to fashion out framework for the intervention lesson was the RASE pedagogical model. It was propounded by Churchill et al, (2013). The model

is an emerging framework built upon theoretical works and concepts on the activity theory initially propounded by Vygotsky (1978). The RASE model can be viewed in two perspectives, that is instructional and learning. The instructional aspect of the model assists teachers to develop a student –centered learning approach which in effect places premium on the student during instruction. From the learning perspective, the model supports student learning and foster cooperation as well as peer-tutoring among learners. The model is wedged in the social constructivist theory as opined by Jonassen (2000). In this regard, learning should be arranged around activities and occur in environment that supports learning and knowledge construction. Knowledge construction is where individual learn and can understand the content in the curriculum via exploration, testing, discovery among others. Again learning must be geared towards problem solving (Jonassen, 2000). This is where students are given a task to solve through knowledge construction and social co-construction.

The RASE model and Activity theory in relation to this study try to explain how effective classroom teaching and learning could be organised to ensure teacher-pupil interactivity in the primary school. The model explains how pupils benefit from learning among themselves. This fosters cooperation, respect, teamwork, endurance etc. Figure 2.2 below shows visual a representation of the RASE pedagogical model.
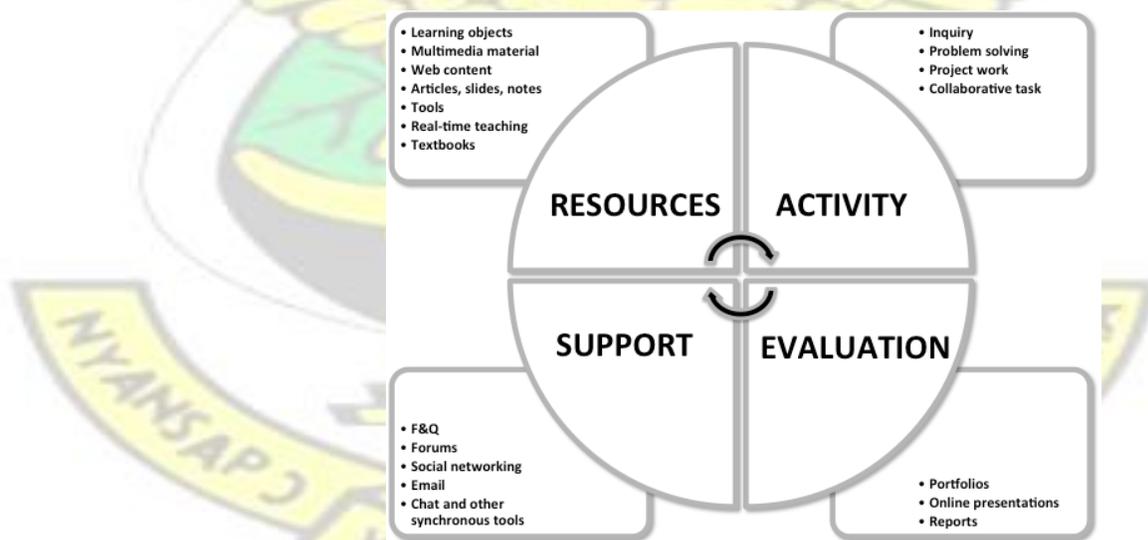
Figure 2.2: The RASE pedagogical model by Churchill et al., (2013)

(Source: http://www.doiserbia.nb.rs)

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From Figure 2.2, the acronym RASE evolved from the components: Resources, Activity, Support and Evaluation. The model is cyclical in nature and can reverse to any of the steps during instruction. The model incorporates educational technologies and can be used to support blended learning.

Resources

It includes content, (textbooks, a lecture by a teacher) materials and tools necessary for working out an activity. This first stage of the model is where tools, materials, content, lecture by instructor are needed for effective classroom delivery. Tools in the resources can be calculator, ruler, compass etc. Materials can also be chemicals that will be needed for experiments or demonstration. In the case of integrating or incorporating technology into the teaching and learning, computer tools and equipment like iMovie, AutoCAD can be employed.

Activity

The activity deals with collaborative task, project work, inquiry. The activities are organized for students to work on a task. It focuses on student-centered approach. It deals with what the student will do rather than what the student will remember. Teachers are facilitators who participate in the process. The aftermath of an activity can be an intangible artefact or a hard artifact to evidence their learning.

Support

The support provides the student with essential platform and ensuring independence. The support requires that students work collaboratively with their peers and share ideas together without always asking for teacher's assistance. Teachers are to give positive feed backs when the going gets tough for the student. Again, good students can be made to provide assistance to their peers. Thus, modes of support can be teacher-student or student-student. In blended learning, support can be provided through proactive structures like FAQs, blogs. In providing support, parameters must be set for students to request for support. For instance, if a student is facing any difficulty, that student must be made to consult his or her peers before extending the problem to the teacher. This is to boost confidence in the students and foster cooperation. Support should gear towards rendering students to become critical thinkers and independent learners. Evaluation is the final stage of the RASE collaborative learning model.

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Evaluation

The evaluation can be formative or summative. However, it should be formative so as to constantly enable students to improve on their learning. This requires that the student produce artifacts to evidence their learning. This will enable the teacher to monitor the progress of the student and provide assistance where necessary to improve students' learning achievement. The evaluation should be formative, thus at every period students' progress of learning need to be assessed in order to provide further formative assistance. Evaluation offers students to improve their learning.

2.7 Modified Framework of the RASE model

The researcher after studying the RASE pedagogical model came out with a modified framework that would suit the Ghanaian classroom in the teaching and learning of Creative Arts. The modified framework is represented in Figure 2.3 below.
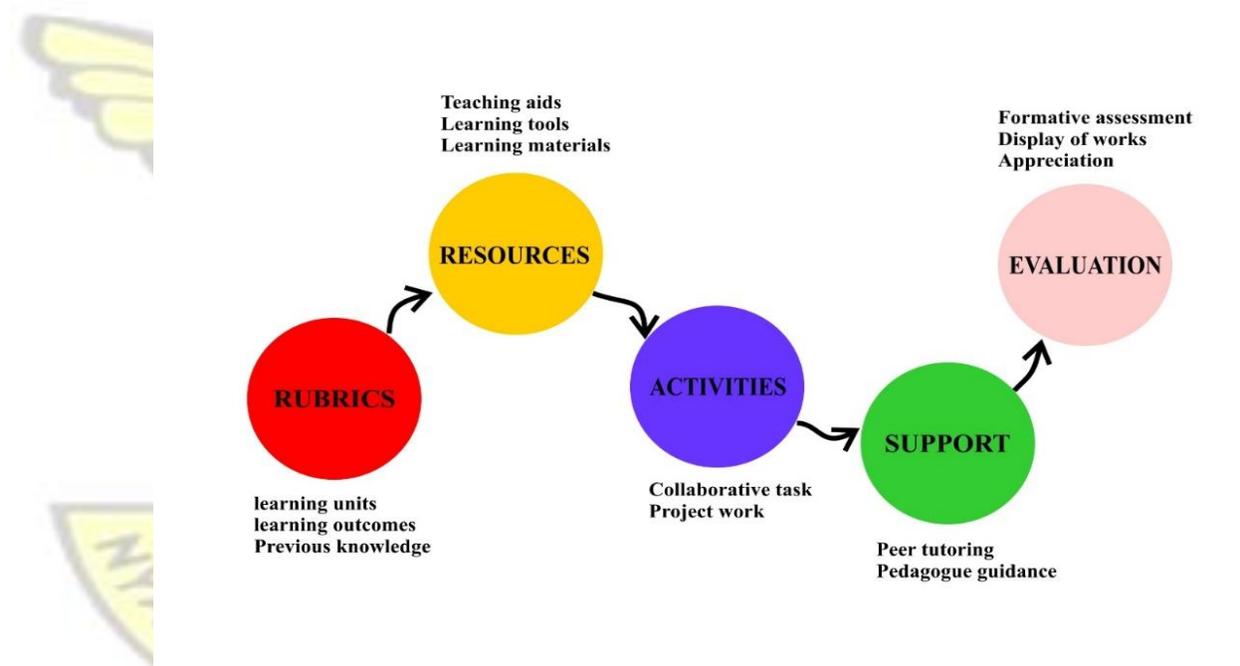
Figure 2.3: Researcher's construct built on RASE model

Source: Churchill et al. (2013)

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Figure 2.3 consists of five components as compared to the original adapted model in Figure 2.2 which contains four components. The components include; Rubrics, Resources, Activities, Support and Evaluation. These units have been structurally arranged in linear form to provide the classroom teacher with a scheme to plan and organize activity-based lessons on Creative Arts for primary school pupils.

a) Rubrics

The rubrics consist of learning units, learning outcomes and prior knowledge. The learning units outlines the topics and subtopics in a particular subject. Learning outcomes also deals with objectives or goals to be achieved at the end of every instructional period. Prior knowledge describes the previous knowledge of the student in relation to real life situation.

b) Resources

The resources take into consideration the instructor, learning tools and materials. Instructor at this point can be a teacher or a resource personnel depending on the situation at hand. At this point, the instructor explains the content to the learners and how to manipulate learning tools and materials.

c) Activities

Activities provide learners with an experience where learning occurs through understanding, testing ideas and applying knowledge. The activities are organized to ensure student centered learning.

d) Support

Support under this stage fosters development of learning skills and independence. The support requires that students work collaboratively with their peers and share ideas together without always asking for teacher's assistance. Teachers are to give positive feed backs when the going gets tough for the student.

e) Evaluation

This is the final part of the modified framework. Evaluation at this stage is essential part of child-centered learning experience. An activity-based learning requires learners to work on a task and produce artifacts. This informs the teacher about the progress of students' learning and the effectiveness of teaching methods.

2.8 Research Philosophy: Constructivism

Schunk (2012) posits that constructivism deals with the learning process where individuals build new thoughts or concepts based on previous knowledge or experiences. Hence, individuals create particular mental models, which is used to understand their experiences. Schunk (2012) iterates that constructivism focuses on organizing learners to solve problem. Thus, to be productive, the learner needs a significant base of knowledge to interpret and generate ideas. Moreover, with constructivism, results are not always expectable because learners are developing their own knowledge to come out with ideas in the form of tangible or intangible artefact. In the light of this, constructivism does not work when the results always need to be constant. In constructivism, individuals actively create a meaningful explanation of what is being seen or heard. Hence, pupils in class will understand things differently as it is being taught.

In relation to this study, Creative Arts as a subject should be organized under activity-based scheme to allow learners to solve problems on their own (Opoku-Asare et al., 2015). The teacher is a facilitator and provides support when necessary. Coupled with Shunk's (2012) assertion on constructivism, Taber (2011) suggests that in constructivism, effective learning has to be student-centered and teacher directed. Also, it tells the teacher or instructor that each learner needs time, space and an appropriate experience to support the learning process but with marginal guidance in order to fetch out desired outcomes. In constructivist learning environment, Jonassen (2000) reiterates that learning should be organized around activities and happen in an environment that supports knowledge construction, as opposed to knowledge diffusion. Knowledge construction is a practice where individual students construct their understanding of the content or units of the curriculum based on investigation, exploration, social engagement, testing of understanding and reflection of multiple standpoints. Underscoring constructivist learning environments is Activity Theory, initially proposed by Lev Vygotsky (1978). This study was purely built upon the constructivist philosophy which stipulates that learning is a process of knowledge construction and social co-construction. Consequently, the theory of constructivism aims at equipping the student with creativity, critical thinking, social negotiation and collaboration.

2.9 Summary of Chapter

This chapter expounded a discussion of empirical and theoretical review. The empirical review focused on topics with relevant literature on teaching and learning in general and Creative Arts in particular. The empirical review further captured areas under Instructional Design Models. Subsequently, salient topics under the theoretical review were scrupulously discussed.

CHAPTER THREE

METHODOLOGY

3.1 Overview

This comprises the research design used, research approach, the population, sampling procedure, sampling technique, ethical issues. It also discusses instruments and how they were developed, data collection procedure and finally data analysis plan. The design involves using Collaborative learning as an instructional strategy for effective teaching and learning of Creative Arts. The first section of this chapter begins with the research design.

3.2 Research Design

A research design is an overall or strategic plan for a research task or project initiated by the researcher to obtain solutions or answers to the research questions. This includes setting out outlines through which work can be carried out, the data collection procedures and analysis plan to be employed so as to address the aims and objectives stated for the study (Marshall, 1998). It incorporates decisions about how the research is abstracted, how the research is organized and the effect of the research that is projected to make towards the development of knowledge in a specific field of study in mounting a research design, methodological, theoretical and ethical considerations applicable to the study are considered (Cheek, 2008). It is always imperative and also a primary responsibility for every researcher to ensure that the key actors (participants) in the study are protected from psychological or physical harm that may evolve while conducting the research (Fraenkel and Wallen, 2009). The research design adopted for this research work is the qualitative research paradigm. It seeks to ascertain the why and how of decision making. Qualitative research is very operative in gathering culturally explicit data about opinions, tenets and social contexts of certain populations. One key factor about qualitative research is its ability to offer intricate textual accounts of how people experience a given research problem or issue (Given, 2008). Additionally, Qualitative research affords the researcher with investigative account and narrative of the situations, relationships, as well as situations witnessed in the natural setting of the classroom and school. It refers to holistic and subjective oriented approaches used to comprehend, construe,

describe and develop a scheme on a setting or phenomena. According to Burns and Groove (2003) as cited in Nantwi (2015), "Qualitative research is a systematic, subjective approach used to describe life experiences and give them meaning". Qualitative research deals with finding immediate solution to local problems in the natural setting or environment.

Based on the practical nature of the research, the qualitative research design was adopted. This design was employed to help the research uncover the factors that affect effective teaching and learning of Creative Arts. The qualitative design was again employed because the problem being investigated was based on its natural setting thus the classroom environment. Leedy and Ormrod (2005) assert that qualitative research methods focus on trends that ensue in the natural settings and include studying those discernible facts in all their intricacy. Qualitative research is described under five key areas below as opined by Fraenkel and Wallen, 2009 as follows:

- The natural setting is the primary source of data and the researcher is the key human instrument in qualitative research. In relation to the study, Onwe M/A '2' primary school environment was the setting in which the research work took place.

- Data in qualitative research are collected in the form of pictures or words rather than figures.

- Researchers in qualitative research are concerned with procedure as well as product.

- Data in qualitative research are analyze inductively.

- Decision making about people's life is utmost concern to researchers who conduct qualitative research.

Examples of qualitative research methods are Action research, Case study, exploratory research. Additionally, the researcher adopted this method because the aim of this research was to examine the factors that affect effective teaching and learning of Creative Arts so as to design or come out with an instructional strategy to improve the teaching and learning of the subject.

3.3 Research Approach

According to Given (2008), Action research addresses a particular problem in a classroom or school. However, it can be carried out in various settings like education, business and social service. Given maintains that Action research investigates the current situation at hand, plan changes and implement new practices or strategies with the aim of improving the situation. Finally, the impact of changes is rigorously monitored through data analysis to spawn actionable knowledge. In relation to this study, Collaborative learning as an instructional strategy was employed in the classroom of the study site to improve the teaching and learning of Creative Arts. The primary purpose of Action research is to advance practice in the short term. It again focuses on identifying local issues through experimental research and consequently using the findings to initiate action (Mills, 2003, as cited in Nantwi, 2015). Adding to Mills' description about action research, Fraenkel and Wallen (2009), reiterate that action research permits the researcher to concentrate on eliciting information that will facilitate change situations or conditions in a peculiar situation in which they are included in the research process. They maintain that the participatory nature of Action research allows the researcher to fully engross him/herself in the implementation of interventional strategy and constantly evaluate the procedures involved. This was done through interventional activities organized by the researcher and the respondents in the study site with anecdotal record of activities in chapter Four. Ampeh (2011), outlines some strengths and weaknesses of Action research below:

- It equips the researcher the knowledge of understanding the approaches that will best suit the learners (respondents) to be studied.
- The researcher becomes abreast with what actually transpires in the classroom environment via instructional periods.
- Action research equips teachers with the requisite knowledge in subject contents, curriculum and pedagogy or methods appropriate to the level of pupils or learners.

On the contrary, Action research has its own limitations and short falls. It is naturally time consuming and becomes difficult for the researcher to exclusively address the problem at hand. Again, the interventional strategy implemented by the researcher may not last in the sense that once the researcher leaves the school where the research was conducted, the strategies employed

in salvaging the problem may be sidelined by other researchers or teachers who are conservative in the school. Lastly, the interventional process can be disturbed by school activities which in effect can trigger the result of the research.

The researcher chose the action research as the research approach because of the following reasons: Firstly, there is regular group interaction. It tends to become collaborative involving many or all of the teachers in the school. Again, there is direct application of findings. Lastly, it relies mainly on observation and behavioural data.

3.4 Library Research

The KNUST Main Library, Doctoral and Master's thesis at the Department of Educational Innovations in Science and Technology Library and Ejisu-Juaben Municipal Public Library were visited to collate significant literature on Collaborative Learning as an instructional strategy for the teaching and learning of Creative Arts. The internet was also accessed to gather information for the study. In effect, the library research heightened the researcher's study skills in research.

3.5 Study Area

Onwe M/A '2' primary school was established on 16th May, 1964. The school was formerly called Onwe Local Authority (L/A) '2' primary. The public basic schools were changed from Local Authority (L/A) to Municipal Assembly (M/A) in 2007 when the district within which the school is located thus Ejisu-Juaben was elevated to Municipal status. In the previous years, the town had two public basic schools. The District Education Directorate at that time named the schools with the suffixes 1 and 2 hence the names Onwe M/A '1' and Onwe M/A '2' primary schools respectively. The school has a total enrolment of 252 which includes 132 boys and 120 girls. The school is equipped with a staff-strength of 15 (constituting 7 professional teachers, 7 teacher-trainees and 1 Nabco personnel). The school was selected as a study site for this research work because: it is a public primary school with the highest enrolment in the town, so implementing the intervention lesson will benefit most school going children in the town. Again, the proximity of location of the school to the researcher was factored taking into consideration the insufficient

resources for travel. Lastly the good relationship the researcher had with the school when he was a teacher in the school once upon a time.

Onwe is a rural community which has settlements and building structures like hospital, school, police station among others. In spite of these amenities, the predominant economic activities in the area are agriculture and trade. A rural area is a spatial unit of social system or organization that gives people sense of belonging through shared residence or common identity (Schaefer, 2007).

3.6 Population for the Study

The population for this research study consisted of teachers and pupils in Onwe M/A '2' primary school within the Ejisu-Juaben Municipal in the Ashanti Region of Ghana. The researcher's target population was the class teachers and pupils in lower and upper primary classes. In this study, the accessible population as shown in Table 3.1 comprised 6 teachers (4 females; 2 males) and pupils (26 females; 24 males). The ages of pupils selected for the study ranged between 6-12 years with females dominating the population. The study site was conveniently selected because the researcher was once a teacher in the school and had good rapport with the authorities of the school.
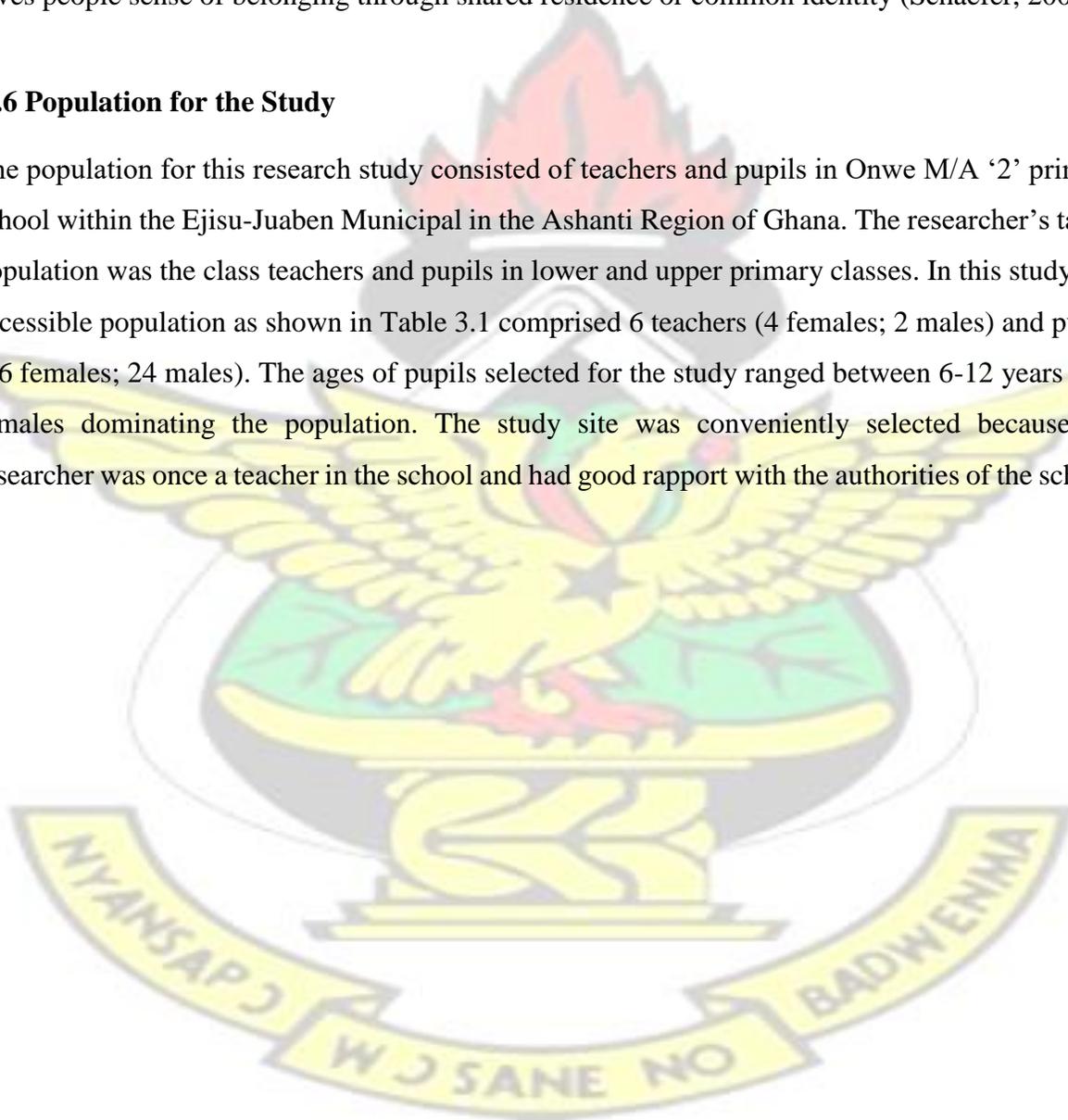
Table 3.1: Accessible population

CLASS	NUMBER OF PUPILS	M	F	NUMBER OF TEACHERS	M	F
CLASS 1	9	5	4	1	0	1
CLASS 2	8	4	4	1	0	1
CLASS 3	10	4	6	1	0	1
CLASS 4	8	4	4	1	0	1
CLASS 5	9	4	5	1	1	0
CLASS 6	6	3	3	1	1	0
TOTAL	50			6	2	4

Source: Field survey, 2018

3.7 Sampling

According to Alhassan (2006), selecting a portion of a population to represent the entire population is known as sampling. Probability and non-probability sampling procedures were adopted for the study. A probability sampling method offers every unit (participant) in the population equal opportunity of being chosen (Twumasi, 2001). Twumasi on the other hand states that non-probability sampling is selective and does not provide equal opportunity for participants in a research work to be included in the sample. To him, the researcher deliberately selects respondents who are capable of answering research questions to achieve objectives stated for the study. The purposive sampling was used in selecting teachers for the study. The regular teachers in class 1-6 were drawn from the entire teaching staff in the school. The teaching staff in the school comprise of regular teachers, student-teachers, Nabco teachers and National service personnel. The reason for the choice of this sampling technique was because the regular or professional teachers were considered the best people to provide answers to the research questions demanded by the study. A total of six (6) professional teachers were selected and interviewed.

The probability sampling technique adopted for this study was the simple random sampling. This sampling method was used to select 30 pupils from accessible population of 50 pupils in classes

1-6. The class distribution of pupils who participated in the research was 5 in class one, 5 in class two, 6 in class three, 5 in class four, 5 in class five and 4 in class six. This probability sampling technique was adopted because the participants (pupils) in the various classes have the competence of furnishing the researcher with the requisite information in conducting this study.

3.7.1 Sampling frame

A sampling frame is a list containing names of individuals within the population that can be sampled (Quinlan, 2011). Given (2008) defines sampling frame as a list which includes individuals, institution or household within a population that can be selected or sampled. The sample size used for the research work was 30 pupils who learn Creative Arts as a subject in the primary school overt curriculum in Ghana. The pupils were selected using the simple random sampling. The names of the pupils were written on pieces of paper. The pieces of paper were put in a box and reshuffled. The researcher obtained the sample size by picking the pieces of paper randomly from the box. The researcher used simple random because it gives equal chance to each of the population being picked. Also, greater confidence is placed in the representation of the sample.

3.8 Data collection instruments

Observation and interviews were used as research tools in collecting data for the study so as to obtain answers required by the research questions guiding the study. These instruments were used interchangeably to obtain data from the study site.

3.8.1 Observation

Observation is the process of studying the non-verbal and external actions or performances of a person. It involves recording or documenting what is seen as it occurs (Awanta and Asiedu-Addo, 2008). Kumekpor (2002) as cited in Nantwi (2015), postulates that observation can be considered as rudimentary to all scientific investigations or inquiries because it helps to gain firsthand information of a particular phenomenon or occurrence. Researchers adopt observation as data collection instrument because it allows them to easily identify problems on teachers or facilitators and pupils' behaviour in the classroom situation. Data gained from observations are so vital in the

sense that it grants the researcher the opportunity to collate 'live data' from 'live situations' rather than second hand (Padgett, 2004). Since this study sought to adapt and implement collaborative learning as instructional strategy for the teaching and learning of Creative Arts in the classroom, observation was used as one of the data gathering instruments. This data collection instrument was deemed appropriate because it provided the researcher the opportunity to come to terms with what actually transpired in the classroom setting during Creative Arts lessons. In this study, the researcher adopted direct observation technique to examine how teaching and learning of Creative Arts is organized in the primary school. This method is appropriate for collecting information on a given phenomenon for a precise period of time, and consequently defines the qualities, behaviours or changes that may be observed (Osuala, 2001).

The role of observer in qualitative research varies on a range from participant-observer to non-participant observer (Fraenkel and Wallen, 1996). Fraenkel and wallen are of the view that, it becomes ethically wrong when a researcher acts as a complete participant even though the researcher can hide his identity to the subjects being studied. On the other hand, the researcher can make his intentions known to the subjects and act as participant-observer. In this study, the researcher acted as both complete observers to catch a glimpse of how teaching and learning of Creative Arts go on the study site and at a point in time acted as a participant-observer in collecting data on activities that formed the designed interventional strategy.

3.8.2 Interview

According to Given (2008) interview is defined as a formal or informal practice where information or knowledge is fashioned via the communication between interviewer and interviewee(s). It can be conducted through surveys, internets or online, face to face interview. It involves gaining relevant information from competent individuals. An interview is a discussion or conversation conducted with the definite purpose of attaining certain information (Osuala, 2001). Fraenkel and Wallen (1996) orate that interviews give the researcher the occasion to monitor the accurateness of, verify or rebut the impression he or she has acquired through observation. They maintain that interviewing people gives the researcher the opportunity to elicit information from the minds of people that were not observed directly. Fraenkel and Wallen (1996) outlined three types of interviews as follow:

- Structured and Semi-structured interviews: These are formal questions that are conducted by the researcher to elicit information from respondents. They are mostly carried out at the end of the research work. Researchers' perceptions are shaped after eliciting information from respondents.

- Informal interviews: It is a casual or less formal interview granted to respondents. The interviewer's interest is pursued. The main reason for conducting this interview is to allow the respondent to openly speak his/her mind on the question posed.

- Retrospective interviews: This interview can either be structured, semi-structured or informal. The interview is conducted by the researcher to get information so as to reconstruct and make inference to the happenings in the past.

According to Osuala (2001), unstructured interview is conducted at the early stages of the research work to gain insight into the situation at hand. On the other hand, the structured interview is conducted at the latter stage of the research work so as to make generalizations of findings. Researcher adopted a face to face interview style for this study. One-to-one interviews are carried out between the interviewer and interviewee(s) (Quinlan, 2011). Interviews were held with teachers and pupils in the study site to understand how teaching and learning of creative arts go on in the school.

3.9 Administration of Instruments

Data collection instruments used for the research work were observation and interviews. The teachers in the school were interviewed about their demographic information and their experiences in the teaching service. Again, the pedagogical foundations and a host of other relevant information in relation to curriculum implementation was elicited from the sampled teachers. Informal conversations were also granted to teachers and pupils to find out how creative arts subject is organized in the school. The observation sought to find out how classroom activities are conducted as well as the teaching strategies employed by teachers during creative arts lessons. The researcher further observed teachers' usage of available teaching and learning materials. Field notes as well as pictures were taken to show anecdotal record of activities.

3.10 Data Collection Procedure

Data were mainly collected in the classroom thus primary 1-6. The researcher spent much time to rigorously observe classroom activities so as to initiate strategies to augment teachers' pedagogical knowledge in handling Creative Arts. The researcher used observation to identify and analyze how teaching and learning of Creative Arts was being done; whether activity-based strategy was adopted before introduction of collaborative learning strategy. The researcher also observed the written lesson plan notes on Creative Arts subject by the sampled teachers. Researcher acted as a complete observer at the beginning to observe activities that go on during Creative Arts lessons and later acted as participant-as-observer to gather data on activities that fashioned out the intended intervention strategy. Each class was observed three times in a week within an hour period in the academic term. Photographs and observation notes were taken to make in-depth descriptions in the thesis. The sampled teachers were engaged in the development of the interventional activities and the teachers were taken through School based in-set on how to implement the intervention strategy. Data collected through observation were within the months of January and March 2019.

Again, interviews were granted to teachers with the aid of an interview guide. The interview was conducted in two phases: pre-interview and actual interview. Pre-interview was conducted to enable the researcher rehearse, and to ascertain the suitability of the instrument; whereas the actual interview was conducted after the pitfalls of the pre-interview was corrected by the researcher. Thus, the pre-interview offered an opportunity for the researcher to rehearse and gain fore knowledge of the right techniques that would be adopted for the main interview. The researcher interviewed six teachers from primary one to six and the interview centered on the demographic information of the sampled teachers, academic qualifications of the teachers; their teaching experience especially in their respective classes at the time of conducting the study. Interviewing teachers to know their experiences was deemed fit because the researcher wanted to find out how their experiences affect their classroom teaching and classroom management. Eighteen pupils were interviewed, three from each class thus primary one to six. The choice of interviewing only three pupils from each of the classes was necessary because of the challenges associated with organizing

and managing large qualitative data from interviews (Fleischer, 2015). The information given to the researcher through the interviews were recorded and transcribed into individual reports.

3.11 Ethical Considerations

The moral principles that govern the conduct of a person, group or institution is known as ethics (Quinlan, 2011). The following ethical issues were considered: informed consent of authorities, respondents' consent and anonymity of respondents. The researcher sought the consent of the authorities in the Department of Educational Innovations in Science and Technology (KNUST) to embark on this research project and subsequently obtained permission from authorities in Onwe M/A '2' primary school to use teachers and pupils in class 1-6 as subjects for this research work. Respondents' consent was sought before data was collected through observation and interviews. The aim of the study was explained to respondents and were assured that data elicited from them will be treated with the confidentiality it deserves. They were also assured that their involvement in the study was intentional and can opt out as they desire.

3.12 Teaching activities identified for intervention Lessons

The intervention was based on five units selected from the Creative Arts syllabus (CRDD, 2007) as follows:

- Making Pictures, Drawing and Colour Work.
- Pattern Making, Print Making and Lettering.
- Weaving and Stitching.
- Modelling, Casting and Carving.
- Construction, Assemblage and Paper Work.

Table 3.2 shows the selected topics from the Creative Arts syllabus (Class 1-6) designed for the teaching strategies identified for intervention lessons.

Table 3.2a: Making pictures drawing and colour work

MAKING PICTURES DRAWING AND COLOUR WORK

TOPIC	CLASS	UNIT	TERM
Memory and imaginative drawing	1	1	2
Colour mixing and application	2	1	3
Paper montage	3	1	1
Mosaic with different media	4	1	2
Crayon etching	5	1	2

Source: Field survey, 2018

Table 3.2b: Pattern making, printmaking and lettering

PATTERN MAKING, PRINTMAKING AND LETTERING			
TOPIC	CLASS	UNIT	TERM
Direct printing	1	2	3
Pattern making	2	2	1
Frottage printing	3	2	3
Pen lettering	4	2	3
Lettering	5	2	2
Labels and packages	6	2	2

Source: Field survey, 2018

Table 3.2c: Weaving and stitching

WEAVING AND STITCHING			
TOPIC	CLASS	UNIT	TERM

Plain weave	1	4	1
Plaiting three strands	2	4	1
Weaving	6	4	1

Source: Field survey, 2018

Table 3.2d: Modelling, casting and carving

MODELLING, CASTING AND CARVING			
TOPIC	CLASS	UNIT	TERM
Modelling	4	5	3

Source: Field survey, 2018

Table 3.2e: Construction / assemblage and paperwork

CONSTRUCTION /ASSEMBLAGE AND PAPERWORK			
TOPIC	CLASS	UNIT	TERM
Construction of toy vehicles	4	6	2

Source: Field survey, 2018

3.13 Modification of RASE Collaborative learning framework for effective teaching and learning of Creative Arts at Onwe M/A '2' primary School

The RASE collaborative learning model is a framework developed by Churchill et al., (2013) to assist teachers in organizing classroom teaching and learning module. The core of the model is to ensure students engagement in the utilization of educational multimedia resources to produce artifacts with the teacher playing a supervisory role. The model has four components namely: Resources-Activity-Support-Evaluation. The RASE model was purposely designed for the teaching and learning of Science in the 21st century. Considering the activity-based nature of the model, the researcher adopted and modified the framework to suit the Ghanaian primary school learning design in the teaching and learning of Creative Arts lessons. In modifying the model, additional component was merged with the existing four components of the original framework.

Thus, (Rubrics-Resources-Activity-Support-Evaluation). Researcher's construct of the RASE model takes into consideration "Rubrics" that outlines the learning units, learning outcomes and previous knowledge which is a section of the primary school lesson planning format. Again, researcher ignored the technological aspect of the RASE model since the Ghanaian primary module of instruction is devoid of blended learning strategy.

3.14 Justifications for adapting RASE collaborative learning model

The RASE model is viewed from two perspectives thus instructional and learning.

- **Instructional**

The RASE model assists classroom teachers to carefully plan lesson and develop student centered approach. It serves as a guide for the teacher to select appropriate instructional materials for the intended lesson. The model further renders teachers as facilitators and do not take the center stage during instruction. Thus, the teacher serves as a guide on the side instead of a sage on the stage. They are designers of learning and plan lessons to transform their practices in a student-centered direction. The instructional perspective of the RASE model is wedged in the 'Activity theory' initially propounded by Lev Vygotsky (1978) as cited in Churchill et al. (2013), which stipulates that classroom teachers must design activity-based module to ensure active participation of students in the instructional processes

- **Learning**

Another perspective of the RASE model is learning. The model supports students to learn disciplinary content and develop new literacies. It is built on the constructivists learning environment which stipulates that learning should be organized around activities and occur in an environment to facilitate knowledge construction (Jonassen, 2000). Similarly, Oliver (1999) postulates that learning should be interactive and must contain resources, task and support. The role of the teacher is to support learning. These integrated components will lead to interactivity essential for learning to occur. The model engages students to work collaboratively, share collective synthesis of ideas and solve emerging problems or difficulties. In effect, the model fosters teacher-student interactivity where the teacher designs activities for the students to use

resources in the production of artifacts that demonstrate learning. The intervention lessons took into consideration the four stages of Churchill et al, (2013). The stages are discussed under five steps as modified by the researcher below:

1. **Rubrics**

The rubrics consist of learning units, learning outcomes and prior knowledge. The learning units focus on the topics and sub-topics selected from the Creative Arts syllabus. The Creative Arts curriculum (CRDD, 2007) has various sections from which the topics could be coined and present into teachable units. It includes;

- Making pictures, drawing and colour work
- Pattern making, printmaking and lettering
- Composition
- Performance
- Weaving and stitching
- Modelling and casting
- Construction/assemblage and paper work

Before the start of every intervention lesson, topics coined from the above sections were boldly written on the chalkboard for pupils to observe. The learning outcomes deals with the objectives to be achieved at the end of each lesson. SMART objectives were stated for each intervention lesson. Thus, they were Specific, Measurable, Achievable, Realistic and Time-bound. The Creative Arts syllabus has General and specific objectives. The General objectives are to be achieved by the end of the year while the specific objectives are to be achieved at the end of every instructional period. The specific objectives selected for each lesson were clearly explained to pupils by the teachers during the lesson delivery. The final segment under the rubrics has to do with stimulating recall of prior knowledge. Pupils' previous knowledge were reviewed by the teachers in relation to their real-life experience.

2. Resources

The resources take into consideration the instructor, learning tools and materials. Instructor at this point can be a teacher or a resource personnel depending on the situation at hand. At this point, the instructor explains the content to the learners and how to manipulate learning tools and materials. During the lesson delivery stage, sampled teachers explained the content of the lesson to pupils and also made available the learning tools and materials to the class. Again, pupils were given the opportunity to ask questions baffling their minds.

3. Activities

Activities provide learners with an experience where learning occurs through understanding, testing ideas and applying knowledge. At this stage, the teachers engaged the pupils into series of activities as demanded by the Creative Arts syllabus. In encouraging collaborative learning, pupils were put into small groups of 4 members to work on a task. Tools and materials needed for the task were supplied to pupils by the sampled teachers. Pupils were tasked to produce artifacts to exhibit their learning progress. As pupils engaged in activities, they become active and confident in their creative skills. Activities results in the production of artifacts that demonstrate proficient learning aptitude.

4. Support

Support under this stage fosters development of learning skills and independence. During the intervention activities, the pupils were asked to cooperate with their colleagues and provide assistance to those finding difficulties in doing the practical work. This in effect encouraged peer tutoring. Again, it was observed that sampled teachers were seen attending to each group and providing assistance to learners with difficulties.

5. Evaluation

This is the final part of the modified framework. Evaluation at this stage is essential part of child-centered learning experience. An activity-based learning requires learners to work on a task and produce artifacts. This informs the teacher about the progress of students' learning and the effectiveness of teaching methods. During this stage, the sampled teachers asked the pupils to

display their works for appreciation. The best works attracted an overwhelming applauds and other students were motivated to do their best in the subsequent lessons.

a. Data analysis plan

Data gathered through interviews were transcribed, edited and analyzed. Assembling, interpretation of facts, descriptive analysis and discussion of main findings are provided in the chapter four.

3.14 Summary of Chapter

This chapter illustrated the research methodology which served as the structure for the procedures followed to flock the expectations of this study to give a standpoint of logical reasoning. It encompassed the research design used, research approach, the population, sampling procedure, sampling technique, ethical issues. It also discussed instruments and how they were utilized, overview of interventional strategy and finally data analysis plan.
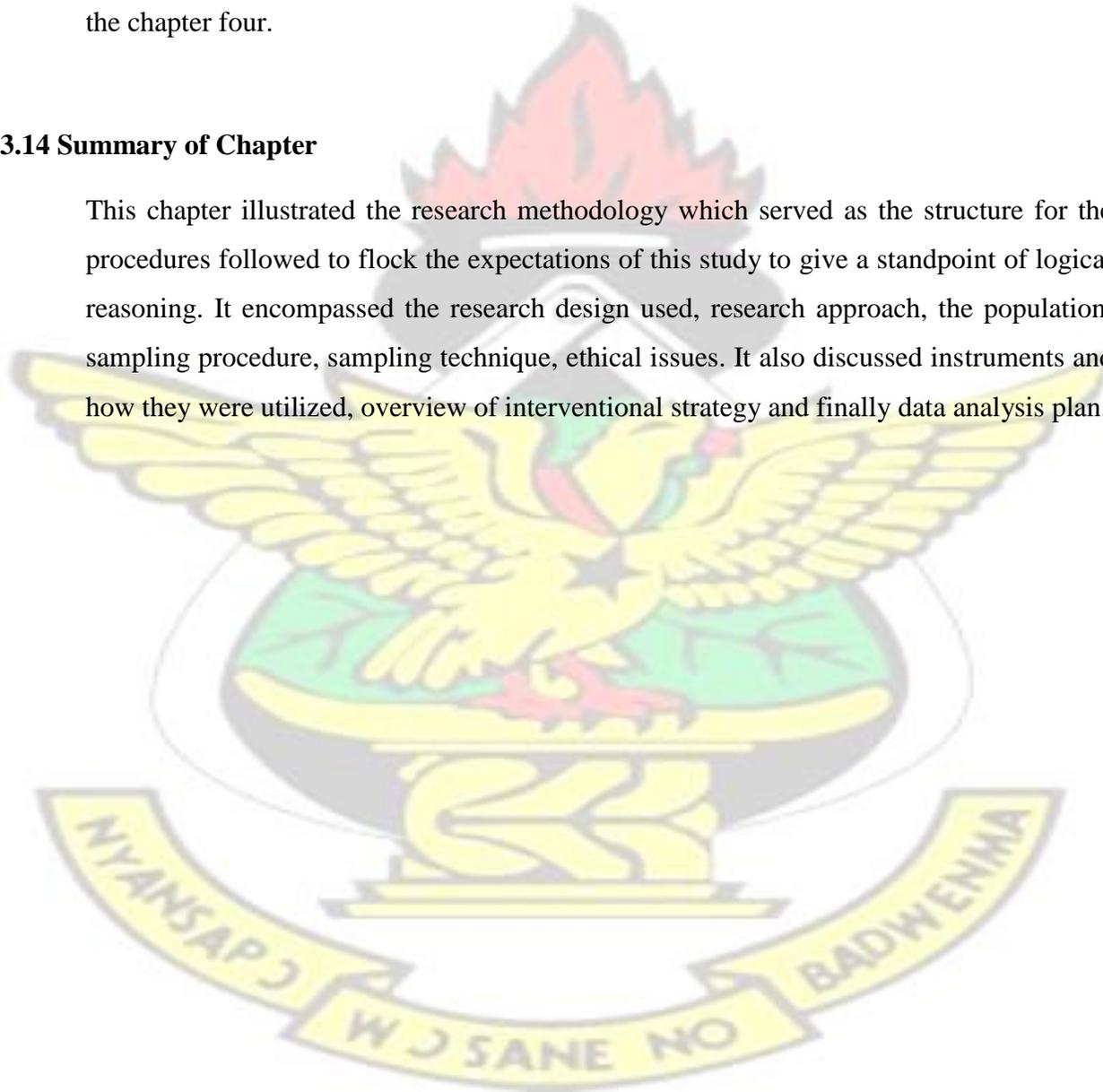
CHAPTER FOUR

PRESENTATION AND DISCUSSION OF FINDINGS

4.1 Overview

This chapter expounds the analysis of data congregated from the research field. Data presented from the research field were discussed with reference to the objectives stated research questions asked. The study explored the factors that hinder effective teaching and learning of Creative Arts in the study site and also the implementation of collaborative learning framework as an instructional strategy for effective teaching and learning of Creative Arts in the classroom. Interview and observation were used as data collection instruments in gathering data for the study. Data gathered were descriptively analyzed with thematic discussions on different topics.

4.2 Demographic data of respondents

This unit presents the socio-demographic information of the sampled teachers for the study. It includes information about gender, age, academic qualification and working experience.

4.2.1 Gender distribution of respondents

The study revealed that 4 (representing 67%) of the sampled teachers who were observed were females whereas 2 (representing 33%) were male teachers. This indicates that females outnumber the males on the teaching staff hence there is a high proportion of female teachers in the school. The distribution of teachers' gender as relating to the percentage of teachers who participated in the study is represented in Figure 4.4 below.

SEX DISTRIBUTION OF TEACHERS IN THE SCHOOL

[PERCENTAGE]

[PERCENTAGE]

■ Females ■ Males
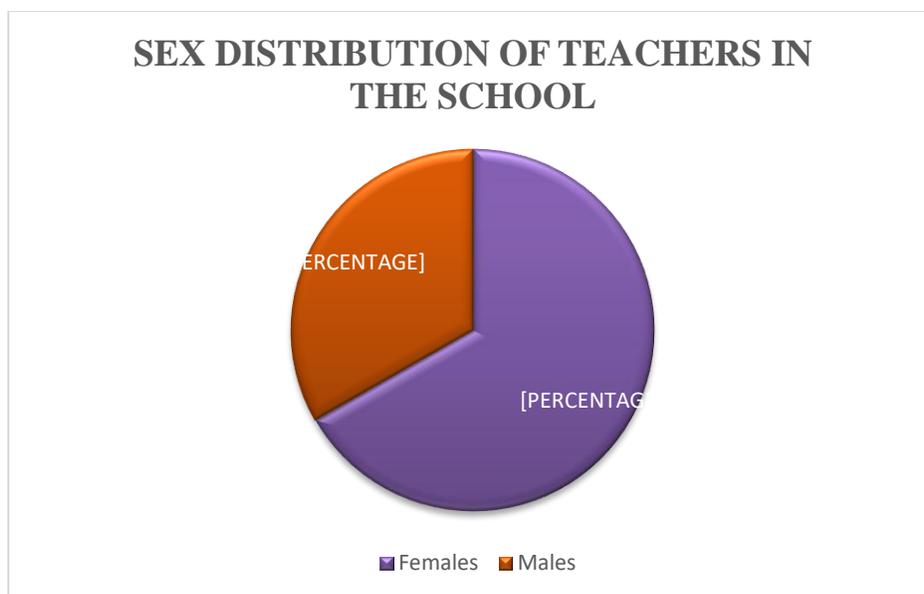
Figure 4.1: Gender distribution of respondents

Source: Field survey, 2018

From the above figure, there is a clear case of gender inequality in the sex distribution of the sampled teachers in the study site. The school has a female dominating population in the staffing as compared to the males. The respondents were purposively selected because of their in-depth intellectual knowledge in furnishing the researcher with answers to the research questions posed from the objectives of the study. Educating a female means "educating a whole nation as opined by Dr. James kwagyir Aggrey". In a school environment where there is high number of females imparting knowledge to young ones in our educational setting, there is an implication that female students will see the teachers as their role models.

4.2.2 Age distribution of respondents

Table 4.3 below shows the age distribution of sampled teachers employed for the study. Out of the 6 teachers observed and interviewed, 2 teachers representing 17% each were between the ages of 25-30 and above 40 years respectively. An overwhelming majority of 4 teachers representing 66% of the 6 teachers interviewed were between 31 and 40 years.

The table presents that there is a youthful age bracket in the staffing of the school. This implies that 83% of the entire staff population studied Art related as an allied course at the college of

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education level. Subsequently, retraining and introducing collaborative learning as an instructional strategy for the teaching and learning of Creative Arts in the primary school will augment their pedagogical knowledge and skills (Boafo-Agyemang, 2010).

Table 4.1 Age distribution of sampled teachers

Age (years)	Frequency	Percentage (%)
25-30	1	17
31-40	4	66
Above 40	1	17
Total	6	100

Source: Field survey, 2018

4.2.3 Academic qualification of respondents

In table 4.4, teachers were interviewed to provide the researcher with their academic qualifications. Majority of the teachers representing 66% hold Post-diploma degree from the University of Education, Winneba by distance education. 2 teachers representing 17% each hold 'A'3-year Teachers' certificate and Diploma in Basic Education respectively. It was revealed that all the graduate teachers studied Social Studies at the university level. This suggests that they never learned Art as a course throughout their programme of study at the university level. Even though

the sampled teachers attested to the fact they were introduced to the foundations of Art during their teacher training college level rendering them generalist teachers, however this affirms their lack of specialized skills and pedagogical knowledge to teach the Creative Arts subject effectively (Opoku-Asare et al, 2015). The researcher elicited this information from the respondents so as to have a fair idea of their technical expertise in Art as a subject. It is believed that teachers with specialized training in Art find it easy to teach the subject as compared to the generalist teachers who lack the artistic ability to confidently teach the subject (Alter et al, 2009).

Table 4.2: Academic qualification of respondents

Academic qualification	Frequency	Percentage (%)
'A'3-Year Teachers' Certificate	1	17
Diploma in Basic Education	1	17
1st Degree	4	66
Total	6	100

Source: Field survey, 2018

Table 4.2 reveals sampled teachers' academic qualification with four of the teachers representing 66% holding Degree in basic education majoring in Social Studies. One teacher representing 17% holds 'A' 3-Year Teachers' Certificate and Diploma in Basic Education respectively. The interview with sampled teachers on their academic qualification revealed that all the teachers are professional teachers who qualify to teach at the primary school but where trained as generalist teachers to teach all subjects at the primary school without specialization on Creative Arts subject.

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This confirms Alter et al. (2009) assertion that teachers with specialized training in Art find it easy to teach Creative Arts effectively as compared to the generalist teachers.

4.3 Findings from observation and interviews for Objective One

Empirical studies conducted by Alter et al. (2009) stipulate that generalist teachers feel overstrained by the Creative Arts curriculum and perceived it as an additional subject to their workload. Similarly, Boafo-Agyemang (2010) and Ampeh (2011) assert that some of the factors that hinder effective teaching and learning of Creative Arts in the Ghanaian primary school are that many primary school teachers feel reluctant to teach the subject because they lack the requisite skills and knowledge to handle the subject and even prefer using the instructional period to teach other subjects. Data sought from respondents through observation and interviews were recorded, transcribed and analyzed accordingly with thematic discussions on the factors that hinder effective teaching and learning of Creative Arts.

The total number of teachers observed and interviewed in the study site was six and were drawn from primary one to six. Data sought from the observation and interviews with the sampled teachers are categorized under the following themes: Teacher's instructional approach towards teaching Creative Arts, Teacher's practical skills in teaching Creative Arts, Pedagogical knowledge of teachers in Creative Arts, Perception of teachers towards Creative Arts subject and classroom learning environment for Creative Arts lessons.

4.3.1 Factors that Affect Effective Teaching and Learning of Creative Arts at Onwe M/A '2' Primary School

1. Teacher's instructional approach towards the teaching and learning of Creative Arts

In observing and analyzing the instructional approaches employed by teachers in the teaching and learning of Creative Arts, it was deduced that all the 6 sampled teachers employed direct instructional approach, thus teacher centered approach. The teachers resorted to the usage of lecturing method rendering pupils' passive in the instructional processes. Researcher further adopted the "ASSURE" instructional design model developed by Kurt (2015) as a checklist to critically analyze the instructional approaches or methods employed by the teachers for effective

teaching and learning of Creative Arts in the study site. The model is an effective instructional strategy that has been modified to suit classroom teaching and learning activities. The model contains six steps with its acronym as ASSURE as discussed in chapter two.

The ASSURE acronym lettered 'A' stands for Analyze learners' characteristics or background. The first step of the model talks about knowing your pupils as a teacher in your quest to planning a lesson. Knowing your students will help the teacher to select the appropriate resources that will be worthwhile to students. Analyzing your learners background include knowing their demographics, learning styles, prior knowledge etc. Observation on teachers' lesson presentation on Creative Arts in the school revealed that 4 teachers representing 66.7% taught without stimulating the recall of prior knowledge of pupils. This happened in classes 1, 3, 5 and 6.

In class 1, lesson observed was on the topic *Object drawing*. The observation took place on 15th January, 2019. The lesson lasted for 30 minutes. It was grasped from the lesson delivery that the teacher arranged objects on a table and placed it in front of the class for the pupils to draw from all angles. Researcher inferred from the Creative Arts syllabus in page 17 that the pupils were to draw natural and man-made objects. So, it was expected that the teacher should have asked pupils to mention at least examples of objects created by God and subsequently elicited from pupils' items made by man.

In class 3, there was a lesson presentation on the topic on *frottage printing*. The teacher started the lesson by writing the topic on the board and instructed the class prefect to distribute sketch pad to her colleagues. It was expected that the teacher should have reviewed the pupils' previous knowledge by asking them to mention examples of textured surface.

In class 5, the lesson observed was on performance thus *Reciting the National pledge* as a topic. Researcher observed that the pupils were doing choral recital of the national pledge. It was seen that some of the pupils were caught murmuring and not paying attention to the teacher. It was deduced that those murmuring were finding it difficult to pronounce some keywords in the national pledge. Researcher realized that the teacher should have written the keywords in the national pledge on flash cards and go through with the class so as to cater for the auditory and visual learners.

Class 6 was observed last and the lesson delivered by the teacher was on the topic on '*Designing a poster*'. A caption was written on the board by the teacher for the pupils to design a poster on it. Researcher realized from the pupils note books that the teacher had presented a lesson on qualities of a poster in their previous studies. Consequently, it was expected that the teacher should have highlighted on the previous lesson to revise pupils' relevant previous knowledge to give them a clue in designing a poster. The teacher rather went straight in giving pupils assignment on designing a poster.

The first 'S' in the ASSURE model stands for **State objectives**. Lesson objectives must be Specific, Measurable, Achievable, Realistic and Time bound *(SMART)*. When objectives are specific and clearly defined to students, they become aware of what to know or learn. The observation revealed that the sampled teachers delivered their lesson without stating specific objectives in their lesson notes and also objectives or learning outcomes to be achieved at the end of the lesson were not clearly explained to pupils. Even though some of the teachers did well by mentioning the objectives of the lesson at the introductory part of the instructional process to pupils but did not define them clearly to the pupils.

The second 'S' stand for **Select media and materials**. Under this step, choosing appropriate materials for lesson delivery must tally with the method of instruction selected for lesson delivery. This may include putting pupils in small cooperative groups to work on a task or determining a lesson taught through tutorials. The materials can be textbooks, real objects, technology resources like computer or the internet. It was identified that the 6 sampled teachers resorted to the usage of the chalkboard available in the various classroom as the main resource for instruction. Upon interviewing the sampled teachers as to the reason why they do not use Creative Arts textbook to supplement their teaching, 5 teachers representing 83% responded that;

"The Creative Arts textbook is difficult to understand and use hence kept in the class' cupboard all the time during Creative Arts lessons".

This was evident when researcher realized that other textbooks supplied by Government seven years ago were tattered whereas the Creative Arts textbooks were in good shape.

The 'U' stands for **Utilize media and materials**. This is where the lesson is actually delivered and instructional materials get implemented in order to achieve learning objectives. It was evident in the lessons observed that instructional method employed by teachers in the classroom was teacher-centered. The lessons delivered by sampled teachers were mostly without instructional materials and not activity based. The general aim of the Creative Arts curriculum is to develop the whole personality through creative activities: therefore, teachers are obliged to organize activity-based instructional strategies to make pupils actively involved in the teaching and learning process (Ampeh, 2011).

The 'R' stands for **Require learner participation**. This is where students find learning more significant when they are actively involved in the instructional process. Creative Arts instill in pupils critical thinking and problem-solving skills through practical activities. It was revealed that lessons delivered were more of tutorials or lecturing. The 6 sampled teachers were found explaining content of topics to pupils and at times providing chalkboard notes for pupils to copy. Ensuring learner participation during instruction necessitates that teachers must adopt an instructional strategy beyond lecturing. The only moment when the pupils became active was when they were engaged in doing class exercise. Group work were not encouraged in the instructional processes thereby rendering most of the pupils' passive recipient of knowledge. Consequently, collaborative learning and peer tutoring were absent in almost all the lessons observed. It was again realized that there was no form of small groupings for cooperative work and eventually pupils were tasked to work individually. When the 6 sampled teachers were questioned on how they assess their pupils on Creative Arts,

The teachers explained that: "*the only time pupils do group work is in assessment week*".

The school-based assessment (SBA) is organized after every four weeks in each term. Respondents clarified that there is a column in the assessment book for group work, so that is why they organize group work for pupils on creative Arts to satisfy that requirement.

The sampled teachers' views were sought on the term collaborative learning. All the 6 teachers assumed that collaborative learning was a means of ensuring pupils to work together. Subsequently they responded that collaborative learning as an instructional strategy was a new concept to them.

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Finally, the 'E' stands for **Evaluate**. Evaluation occurs at the post-presentation or closure stage of every lesson delivery. It is conducted to check whether the stated objectives have been achieved or the teaching method employed was effective. Evaluation can be done at the end of instructional period (formative assessment). It can also be conducted at the end of academic term (summative assessment). Observation on sampled teachers' instructional experience at the evaluation stage revealed that all the 6 teachers resorted in giving pupils drawing exercise at the end of each lesson. The Creative Arts syllabus for the primary school requires that teachers administer exercise to evaluate lessons through practical activities on either two- or three-dimensional art works. Another area after classroom activities has to do with appreciation. This happens to be the intelligent discussion about a work of art (Adu-Akwaboa, 1994). The syllabus again requires that teachers are to allow pupils to display their works for appreciation so as to select the best work for the day. Displaying pupils work for appreciation serves as a motivational element to boost their confidence to work harder in the subsequent lessons (Prensky, 2002).

2. Teachers' practical skills in teaching Creative Arts

Most of the teachers observed in the sampled school lacked practical skills in the Creative Arts. Teachers who had no requisite skills either relied on the expertise of some of their pupils or a colleague to teach the practical aspects of their lessons for them. 4 of the sampled teachers representing 67% left the practical aspects during the observation of Creative Arts lessons. Upon interviewing the sampled teachers on their practical skills in Creative Arts, some of the responses given by the teachers were as follows:

> *"I don't know how to draw oo, my drawing skills is very poor".* Another response was given as *"As for the imaginative drawing I at times try my best but for the plaiting and weaving I don't even know where to start, sometimes the class four teacher helps me out".*

One of the sampled teachers confidently responded that;

> *"Me, some of my students are very creative and because of that I use them as my resource persons during the Creative Arts practical lessons so as for me I am lucky".* When researcher further asked what the teacher will do in the absence of those students, the

teacher responded that; *"then I will not teach the practical aspect oo, I will rather teach the theory and give them notes"*.

These responses from the sampled teachers confirm Boafo-Agyemang's (2010) assertion that Creative Arts has been in crisis since its inception in the primary school curriculum in 2007. The implication is that the primary school teachers in the sampled school find it very difficult to teach the Creative Arts so most of the practical topics in the syllabus are ignored. The teachers who have no idea of Creative Arts do not teach the subject at all.

3. Pedagogical knowledge of teachers in Creative Arts

For classroom teachers to effectively exploit Creative Arts in their teaching, they need to go through specialized training to acquire the requisite skills in order to become confident in the implementation of the curriculum of Creative Arts. This is because when a primary school lack pedagogical knowledge on a technical subject like Creative Arts, that teacher may lack the confidence to deliver the content and organize lessons through practical activities (Moore, 2005 as cited in Nihuka and Peter, 2014). Creative Arts has the potential of making a tremendous contribution in enhancing the teaching and learning of other subjects taught in primary schools. It develops in pupils critical thinking skills and make pupils self-reliant through creative activities that come with it. Lack of pedagogical knowledge among teachers in developing countries is one of the major impediments that make primary school teachers not effective and efficient in teaching technical subjects like ICT and Creative Arts. (Mentz and Mentz , 2003). Five of the sampled teachers representing (83%) observed and interviewed responded that they did not pursue Art education as a course throughout their education career. A minority of one teacher representing 17% studied an aspect of thus General Knowledge in Art during her secondary school days as a Home Economics student. Even though all the respondents have studied an aspect of Art during their Teacher training college level per their academic qualification background but that does not render them specialist teachers to handle Creative Arts subjects in the primary school. It was evident in class 4 when the teacher was observed giving tutorials on mosaic to pupils without organizing practical activities on the topic for pupils to practice. Again the researcher was

confronted by the class 5 teacher to assist him in adopting the appropriate teaching technique for the topic 'crayon etching'. This indicates that the Creative Arts subject has been in crisis since its inception in the year 2007 (Boafo-Agyemang, 2010).

4. Teachers' perceptions about Creative Arts Curriculum

Studies show that successful implementation of Creative Arts is dependent on the perception of teachers or instructors who determine how implementation of such curriculum is done in the classroom (Boafo-Agyemang, 2010; Ampeh, 2010; Opoku-Asare et al., 2015). Boafo-Agyemang found that generalist teachers in the primary schools pay little attention to Creative Arts subject. He realized that few teachers have positive perceptions towards the subject and they insisted that there should be training or periodic workshops on the subject to equip classroom teachers the technical know-how in teaching it. 4 of the respondents conceded that due to the limited time allocated for Creative Arts on the time table, they at times substitute the Creative Arts period for other subjects. When the sampled teachers were questioned about why they substitute the Creative Arts instructional period for other subjects, some of the responses were:

> *"The Circuit supervisor(s) output of work inspection is on subjects like English, Maths and Science, he hardly inspects Creative Arts output of work".*

> *"In fact, I mostly use the Creative Arts period for my class exercise in the other subject".*

> *"Ooo sometimes you just give them something to draw".*

> *"Me I don't like drawing".*

Some teachers admitted that the practical aspect of the Creative Arts subject deter them from teaching the subject because they lack the practical skills in handling the subject therefore, they will not teach it all. The sampled teachers responded also that the practical lessons like "*Modelling of clay or 3-D works make the classroom environment dirty*".

So, in order not make the classroom dirty some of them focus their attention on 2-D works or sections under Making pictures drawing and colour work and Pattern making, printmaking and lettering.

5. Classroom learning environment for Creative Arts lessons

Wongs and Wongs (2005) iterated that conducive atmosphere created in the classroom fosters active learning. Creating serene atmosphere requires the teacher having good rapport with pupils and ensuring that all the pupils are engaged in the teaching and learning process. It was revealed in the upper primary that pupils who were not having sketch pad for drawing activities were asked to stand at the back of the class to prevent them from disturbing those with sketch pad. The classroom seating arrangement was an issue of concern. It was observed in the upper class that some of the pupils were made to sit on a *bench* instead of a mono or dual desk. Teachers in those respective classes explained that there were insufficient desks to accommodate the large class size in the classroom. Teaching large class size has the propensity of not achieving the stated objectives of a lesson as the teacher may not attend to all the weak students in the class (Balogun et al., 1984). The Plate 4.1 below shows the classroom environment for Creative Arts lessons

Plate 4.1: Some pupils sitting on a bench during instructional period
　　Source: Field survey, 2019

4.4 Findings for Objective two

4.5 Implementing an adaptive Collaborative learning framework as an instructional strategy for the teaching and learning of Creative Arts in the primary school

Before the start of the intervention lessons, the researcher took the sampled teachers through series of School based in-set workshop on how to implement the adapted

framework. The pictures below show the in-set organized for the sampled teachers on the intervention framework.

Plate 4.2a

Plate 4.2b

Plate 4.2c

Plate 4.2a, Plate 4.2b & Plate 4.2c: Sampled teachers observing and listening to researcher on the implementation of intervention framework during School based in-set training workshop.

Source: Field work (2019)

4.6 Interventional teaching strategies and anecdotal record of activities

This section focuses on anecdotal record of activities of the intervention lessons which also highlights the instructional strategies, the activities and creative skills imparted to pupils by the class teachers after they had been taken through the actual process of organizing teaching and learning activities with collaborative learning as an instructional strategy by the researcher. At the beginning of each intervention lesson, the teachers clearly defined the lesson objectives to the pupils and subsequently reviewed the pupils' relevant previous knowledge. Teaching and learning activities were organized through collaborative learning with pupils working on a task to produce an artefact. Final works produced by pupils were displayed for appreciation.

The activities for the intervention lessons were based on Unit One, Two, Four, Five and Six of Sections One and Two of the Creative Arts syllabus.

1. Unit One

This unit deals with Making pictures, Drawing and Colour work. It covers creative activities designated for Terms one, two and three. With this unit, pupils are expected to create through two-dimensional activities, composition and performance. The activities selected for intervention lessons here involved imaginative drawing, colour mixing and application, mosaic with different media and crayon etching for Classes 1, 2, 3, 4 and 5 respectively.

Instructional strategy: Imaginative drawing

Table 4.3: Lesson plan for primary 1 on imaginative drawing constructed with intervention framework

UNIT	OBJECTIVES/RPK	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
Learning unit: Making pictures drawing and colour work **Topic** Imaginative drawing	**Learning outcome(s)** The pupil will be able to; 1.1.1 make a picture from memory by composing, drawing and painting **R.P.K** Pupils have been witnessing events like festivals, funerals etc.	**Instructor tutorials** Conduct revision exercise on pupils' previous knowledge Explain to pupils the meaning of imaginative drawing *Imaginative drawing* is the act of drawing from memory on an event seen **Instructional aids:** *Tools* Pencil, eraser, colour, ruler etc. *Materials* Paper or sketch pad, colour	**Activities** -Let pupils talk briefly about events they have attended before. -Put pupils into small groups of four members and supply learning tools and materials to them. -Let pupils draw from memory and paint picture based on observation and experience. **Support** -Guide pupils with difficulties in composing pictures through drawing -Assign leaders with good drawing skills to assist weak pupils.	**Appreciation** Let pupils display their works for appreciation Give pupils assignment on the lesson taught to build their creative skills.

Source: Field work (2019)

Anecdotal report

It was observed that the teacher at the beginning of the lesson explained to pupils the objectives of the lesson. She subsequently reviewed pupils' prior knowledge and was able to link it to the new

topic. The teacher explained the meaning of imaginative drawing to pupils as a picture making method of composing drawings from memory on an event seen or witnessed. She further made some illustrations on the board for pupils to observe. Afterwards the teacher supplied the learning tools and materials and later put the pupils into small group four members. The pupils' interest was sustained when the teacher tasked them to draw from their memory on an event they have witnessed before. Individual group member was participated in the assigned practical activities. It was observed that the teacher was continuously attending to the groups and providing support to pupils with difficulties. It was again observed that the pupils with good drawing skills were providing assistance to their peers. At the evaluation stage, the teacher asked the pupils to display their works for appreciation. Works that were adjudged as the best received applauds and it was evident in the faces of the pupils as they were smiling and jubilating all over. Skills developed by pupils after the exercise include creativity, composing, drawing from memory etc. Values developed include; concentration, patience, self-confidence etc. Plate 4.3a & b show some pupils working on their assigned activity with Plate 4. 4 displaying the final work on imaginative drawing.

Plate 4.3a   Plate 4. 3b

(Plate 4.3 a & b: Pupils working on imaginative drawing)

Source: Field work (2019)

Plate 4. 4: Final group work on imaginative drawing

Source: field work (2019)

Instructional strategy: Colour mixing and application

Table 4.4: Lesson plan for Primary 2 on colour mixing and application constructed with intervention framework

UNIT	OBJECTIVES/RPK	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION

Learning unit: Making pictures drawing and colour work	Learning outcomes: The pupil will be able to; 1.1.1 mix and paint plane shapes with secondary colours	Instructor tutorials	Activities	Appreciation
		-Activate pupils' background knowledge on primary colours through oral questioning.	-Put pupils into small groups of at least four members and learning tools and materials to them.	Let pupils display their works for appreciation
	R.P.K Pupils have been taught primary colours in the previous lesson		-Demonstrate to pupils the result of mixing two primary colours. Thus;	**Assignment** Draw and paint 2 natural objects that have secondary colours in them.
Topic Colour mixing and application		-Explain to pupils that Secondary colours are colours obtained by mixing equal quantities of two primary colours	• Red + Blue = Violet • Blue + Yellow = Green • Red + Yellow = Orange • Let pupils draw shapes, mix and paint the objects.	
		Instructional aids: *Tools* brush, pencil, palette, *Materials* Poster colours, paper, water	**Support** -Assist pupils to mix two primary colours in equal quantities to obtain a secondary colour.	

Source: Field work (2019)

Anecdotal report

The researcher observed in this class on the lesson colour mixing and application in basic 2. The teacher started the lesson by reviewing pupils' relevant previous knowledge on primary colours thus Red, Yellow and Blue. Pupils were attentive to the teacher when she was demonstrating the mixing of two primary colours in equal quantities. Subsequently the teacher asked the pupils to

identify the resultant colours after mixing two primary colours thus Red + Yellow = Orange, Red + Blue = Violet and Blue + Yellow = Green. After the teacher's demonstration, it was also observed that the pupils were put into small groups to perform practical activities on the lesson. Even though working collaboratively fosters team work and peer-tutoring but managing the class at times becomes an issue of concern. It was observed that some pupils were moving from one group to the other without involving themselves in the practical work. A few minutes later one of the pupils prompted the attention of the teacher to call those pupils to order. After supplying the pupils with the learning tools and materials, the teacher tasked the pupils to mix the primary colours. It was observed that some of the pupils were struggling in mixing the primary colours in equal quantities. However, the teacher was seen providing assistance to such pupils. The teacher again appointed some of the pupils in the various groups to help their colleagues with difficulties in mixing the colours. This in effect stimulated peer-tutoring. After the practical activities, the teacher allowed the pupils to display their works for appreciation. The lesson was finally brought to an end with the teacher assigning the pupils to draw and paint two natural objects depicting secondary colours. Plates 4.5a, b&c below show class two pupils working on colour mixing and application.

Plate 4.5 a   Plate 4.5b

Plate 4.5c

(Plate 4.5a, b &c: Pupils working on colour mixing and application)

Source: Field work, 2019

Instructional strategy: Paper montage

UNIT	OBJECTIVES/RPK	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION

Table 4.5: Lesson plan for	Learning unit: Making pictures drawing and colour work **Topic** Paper montage	Learning outcome(s) The pupil will be able to; 1.1.1 create pictures in paper montage **R.P.K** Pupils can mention examples of materials containing pictures. *Eg. Books, newspapers etc*	Instructor tutorials . Use oral questions and elicit from pupils' materials containing pictures . Let pupils realize that paper montage is a picture making method by which cut-out pictures are arranged and pasted onto a surface to create a theme. **Instructional aids:** *Tools* Scissors, brush, *Materials* Cut-out pictures from magazines and newspapers, paper glue	Activities Display a collection of newspapers, magazines with colourful pictures Demonstrate the cutting of pictures from the magazines and newspapers Put pupils into small groups and supply learning materials and tools to them **Support** **.** Guide pupils to cut out pictures on chosen theme . Guide pupils to arrange and paste pictures using paper glue	Appreciation . Let pupils display their works for discussion through question and answers

Primary 3 on paper montage constructed with intervention framework

Source: field work (2019)

Anecdotal report

In teaching the topic paper montage, the teacher first made pupils aware of the objectives to be achieved at the end of the lesson. The prior knowledge of pupils was also reviewed. The teacher subsequently elicited from pupils' materials containing pictures. Some of the pupils were quick to mention *'graphic'* thus newspaper. It was explained to pupils by the teacher that cut-out pictures from these newspapers and magazines are pasted onto a surface to create a theme. And this theme is called Paper montage. The teacher demonstrated the cutting of pictures from the magazines to pupils. The pupils were cautioned not to play with the cutting tools. A group of 3-4 members was formed by the teacher. The pupils were then tasked to carefully cut pictures from newspapers and magazines supplied to them. It was observed that the pupils were so excited and sharing ideas as how to cut the pictures, arrange and paste them with paper glue to form a theme. Finally, pupils displayed their works for discussion. The pictures below show pupils working on Paper montage;

Plate 4.6: pasting of cut out pictures   **Plate 4.7: Paper montage**

Source: Field work, 2019

Instructional strategy: Mosaic

Table 4.6: Lesson plan for Primary 4 on mosaic work constructed with intervention framework

UNIT	OBJECTIVES/RPK	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION

Learning unit:	Learning outcome(s)	Instructor tutorials	Activities	Appreciation
Making pictures drawing and colour work	The pupil will be able to; 1.1.2 create pictures in mosaic	- Activate pupils' background knowledge on picture making methods.	- Assemble tools and materials for making mosaic for pupils to identify	. Let pupils display their works for discussion through question and answers
Topic Mosaic	**R.P.K** Pupils can mention examples of picture making methods like *Imaginative drawing, collage, paper montage etc.*	- Let pupils realize that mosaic is a picture making method. It is done by cutting and pasting pieces of materials in regular sizes onto a surface. **Instructional aids:** *Tools* Scissors, brush, *Materials* Card board, paper egg shells, glue, magazines etc	- Demonstrate the cutting of pieces of materials in regular shape and sizes - Put pupils into small groups to make preliminary drawing for mosaic work - Explain the cut pieces (tesserae) used in mosaic **Support** . Guide pupils to cut tesserae in regular shapes . Guide pupils to arrange and paste tesserae using paper glue to create picture	

Source: Field work (2019)

Anecdotal record

The topic for lesson presentation was on creating pictures with mosaic. The teacher started the lesson presentation by asking pupils to mention examples of picture making methods as a way of reviewing pupils' previous knowledge. The teacher through discussion explained the meaning of mosaic to pupils. Tools and materials for making mosaic were assembled for pupils to identify. The teacher demonstrated the cutting of papers into regular shapes (tesserae) for pupils to observe. Pupils were put into small groups and were made to make preliminary drawings for the mosaic

work. The teacher guided the pupils to cut out pieces of cardboard into regular shapes. Again, they were supervised by the teacher to paste cut out papers onto the preliminary design using the paper glue. At the evaluation stage, pupils were made to mount their works for discussion and appraisal. See Plates 4.8 and 4.9.

Plate 4.8: Pupils working on mosaic work   Plate 4. 9: Final work on mosaic

Source: Field work, 2019
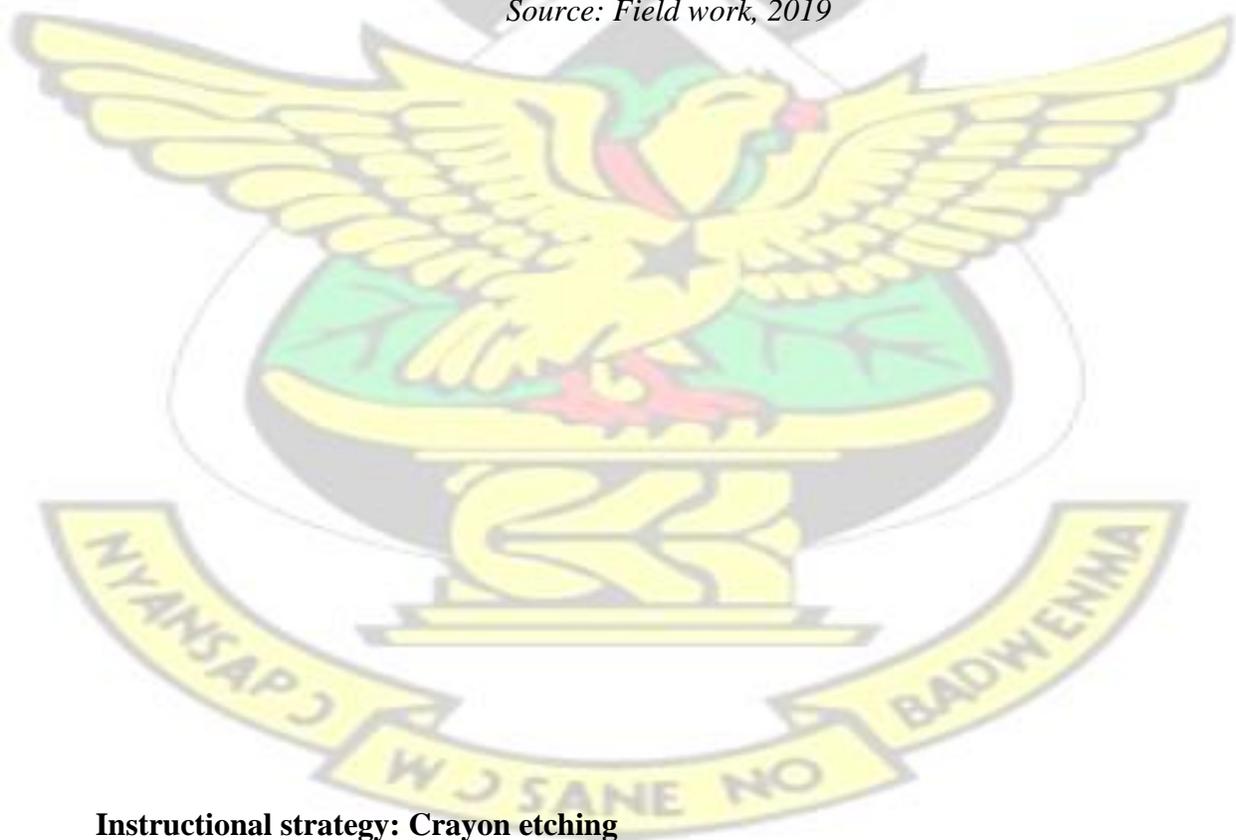
Instructional strategy: Crayon etching

Table 4.7: Lesson plan for Primary 5 on crayon etching constructed with intervention framework

UNIT	OBJECTIVES/RPK	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
Learning unit: Making pictures drawing and colour work **Topic** Crayon etching	**Learning outcome(s)** The pupil will be able to; 1.1.1 create a picture by crayon etching **R.P.K** Pupils can mention examples of picture making methods *mosaic, collage, memory drawing etc.*	**Instructor tutorials** - Revise pupils' previous knowledge on picture making methods through oral questioning - Brainstorm pupils on the meaning of crayon etching - Explain to pupils that crayon etching is a picture made by rubbing wax crayon onto paper and then scratching a design into the wax **Instructional aids:** *Tools* Pencil, scraper (broomstick, pin etc.) *Materials* Paper, crayon	**Activities** - Let pupils identify the uses of tools and materials stated in the content - Demonstrate the process of crayon etching to pupils - Let pupils be in small group of at least 4 members and make preliminary designs - Let pupils fill their paper with light crayon and later colour over it with black crayon **Support** - Guide pupils to transfer their drawings onto the crayon surface by tracing . Guide pupils to scratch through dark surface to reveal the colour underneath	**Appreciation** - Let pupils display their works for appreciation through discussion and appraisal

Source: field work (2019)

Anecdotal report

The lesson presentation on the topic crayon etching lasted for 60 minutes. In this basic 5 classrooms, the average age was 11^+. It was observed that the pupils in this class was a bit matured and vocal. At the introductory stage of the lesson, the teacher asked the pupils to mention examples of picture making methods. About five pupils gave answers like; collage, drawing, designing, photographing and mosaic. Considering their maturity level, the teacher brainstormed the pupils on the meaning of crayon etching. Almost all the pupils were able to talk about crayon as colouring tool but could not define or explain the meaning of etching. The teacher upon receiving the responses of pupils on the meaning of crayon etching, he then explained crayon etching to pupils as a picture making method made by rubbing wax crayon onto paper and then scratching a design into the wax. Tools and materials for making crayon etching were assembled for pupils to identify and mention their uses. Teacher demonstrated the process of crayon etching for pupils to observe. They were then made to work together in groups to make preliminary designs. The teacher assigned the good pupils as group leaders to provide support to their colleagues in times of difficulties. The pupils filled their paper with light crayon and later coloured over it with black crayon. It was observed that some pupils were struggling in transferring their designs onto the crayon surface. The teacher then assisted the pupils in transferring their designs onto the crayon surface. Pupils were then guided again to scratch through the crayon surface using broomstick. Pupils' final works were displayed for appreciation and appraisal. (See Plates 4.10 a, b & c)

Plate 4.10 a   Plate 4.10b

Plate 4.10c   Plate 4.10d

(Plates 4.10 a, b, c & d: Pupils working on Crayon etching in class 5)

Source: Field work, 2019

2. Unit two

This unit deals with pattern making, printmaking and lettering. The following activities were selected for the intervention lessons: Direct printing, Frottage printing, Pen lettering and Freestyle lettering for classes 1, 3, 4 and 5 respectively.
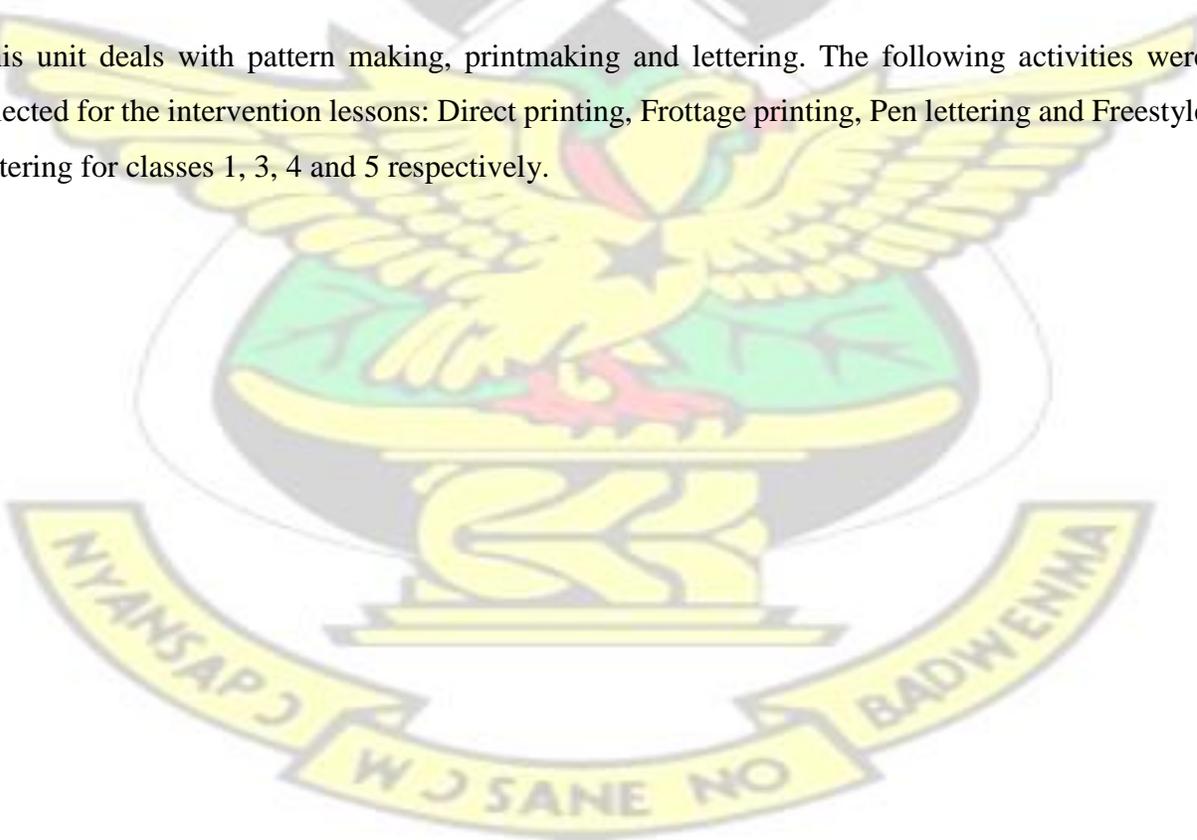
Instructional strategy: Direct printing

Table 4.8: Lesson plan for Primary 1 on direct printing constructed with intervention framework

UNIT	OBJECTIVES/RPK	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
Learning unit: Pattern making, printmaking and lettering **Topic** Direct printing	**Learning outcome(s)** The pupil will be able to; 1.2.1 print images directly from natural objects and arrange them to form patterns **R.P.K** Pupils can mention examples natural objects Eg. Plants, stones etc	**Instructor tutorials** - Let pupils mention examples of natural objects created by God to review their r.p.k - Let pupils realize that printing directly from natural objects is known as direct printing **Instructional aids:** *Tools* Cutter, brush, plantain stalk, leaves *Materials* Printing ink (suede or blue mixed with water), paper	**Activities** - Take pupils to go on a nature walk to pluck natural objects like leaves, plantain stalk etc - Demonstrate mixing of printing paste or ink for pupils to observe -Make a proof print for pupils to observe - let pupils printing directly from natural objects in small groups to form patterns **Support** - Guide pupils to apply printing ink on textured surfaces of the natural objects	**Appreciation** . Let pupils display their works for discussion and appraisal

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Anecdotal report

Before the start of the classroom lesson, the teacher took the pupils on a nature walk to collect natural objects like; leaves, plantain stalk, tree barks etc. Back in the classroom, the pupils were made to feel the textured surfaces of the objects and discussed it characteristics. Teacher explained the meaning of direct printing to pupils as printing or impressions made by applying ink onto textured surfaces of natural objects. Mixing of printing ink (suede) with water was demonstrated to pupils. The teacher made a proof print for pupils to observe. Pupils were put into small groups and were assisted by the teacher to slice the plantain stalk and also mix printing ink in a pallet. They were again guided by the teacher to apply the printing ink onto the cut areas of the natural objects with a brush and finally stamped onto the paper supplied to them to register a print. Pupils were made to repeat the printing to make a pattern. It was observed that some of the pupils were smearing their bodies with the printing ink through play and were cautioned by the teacher to stay focus with the activities. Controlling and Managing class one pupils in such an activity was not an easy task for the teacher. The final works were displayed for discussion and appraisal. The pupils were made to tidy up the classroom. Skills developed from these activities include; observing,

print-making, pattern making and creativity. The values acquired also consist of patience, concentration, independence etc. Plates 4.11 a & b show Class One pupils working on direct printing.

Plate 4.11a   Plate 4.11b

(Plate 4.11 a & b : Class one pupils working on direct printing)

Source: Field work (2019)

Plate 4.12: Final work on direct printing

Source: Field work, 2019

Instructional strategy: Frottage printing

Table 4.9: Lesson plan for Primary 3 on frottage printing constructed with intervention framework

UNIT	OBJECTIVES/RPK	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
Learning unit: Pattern making, printmaking and lettering **Topic** Frottage printing	**Learning outcome(s)** The pupil will be able to; 1.2.1 create patterns using frottage technique **R.P.K** Pupils can mention examples objects with textured surfaces Eg. Leaves, coins, tree barks etc	**Instructor tutorials** - Activate pupils background knowledge by eliciting from them objects with textured surface - Let pupils realize that frottage printing is the act of rubbing the back of a textured surface to make a design **Instructional aids:** *Tools* Cutter, pencil, crayon coin *Materials* paper	**Activities** - Take pupils to go on a nature walk to pluck natural objects like leaves, tree bark from the environment - Put pupils into group and distribute papers, crayon and pencil to them - Demonstrate frottage printing by placing paper on textured surfaces like coin, leaves and rubbing the back with pencil or crayon **Support** - Assist pupils throughout the frottage printing process	**Appreciation** . Let pupils display their works for discussion and appraisal

Source: field work (2019)

Anecdotal report

During the lesson presentation, lesson objective was clearly defined to pupils and their background knowledge was reviewed. At the introductory stage of the lesson, the teacher took the pupils on a nature walk to explore and collect objects with textured surfaces like tree bark, leaves etc. Back in the classroom, the pupils were made to identify and feel the textured surfaces of the objects collected with their hands. The teacher then held a general class discussion on the topic *frottage*

and explained to pupils that frottage is a technique of making impressions from textured surfaces by placing a paper on the object and rubbing it with a pencil or crayon. The teacher demonstrated the act of frottage printing to pupils using fifty pesewas coin and a paper with a crayon. The pupils were seen to be thrilled by the teacher's demonstration and were quick to even start their own practical work. A few minutes after the teacher's demonstration, the pupils were assigned in a small group to replicate the teacher's demonstration. They were supplied with tools and materials and asked to rub place paper at the back of the textured surfaces of the coins and leaves to make impressions. It was observed that the teacher was busily attending to each group and offering assistance to pupils with difficulties. Pupils' final works were displayed for discussion and appraisal at the evaluation stage. Below are the pictures showing pupils working on frottage printing.

Plate 4.13 a   Plate 4.13b
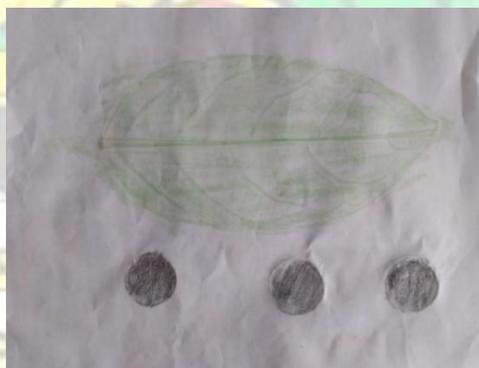
Plate 4.13c

(Plates 4.13a, b & c: Class 3 pupils working on frottage printing),

Source: Field work, 2019

Instructional strategy: Pen lettering

Table 4.10: Lesson plan for Primary 4 on pen lettering constructed with intervention framework

UNIT	OBJECTIVES/RPK	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
Learning unit: Pattern making, printmaking and lettering **Topic** Pen lettering	**Learning outcome(s)** The pupil will be able to; 1.2.2 use basic skills to do pen lettering **R.P.K** Pupils can write with their freehand using chalk or pen.	**Instructor tutorials** - Activate pupils background knowledge by giving them short sentences to write either with pen or chalk - Explain to pupils that pen lettering is the use of special pens to make letters. Pen lettering is also called *Calligraphy* **Instructional aids:** *Tools* Bamboo, cutter *Materials* Writing ink (suede or blue mixed with water), paper	**Activities** - Discuss with pupils the characteristics of tools for pen lettering - Demonstrate the making of pen lettering tool for pupils to observe - Demonstrate the holding of the lettering pen - let pupils make their lettering pen through cutting **Support** **-** Guide pupils in cutting the lettering pen at angle it can write - Assist pupils to hold the lettering pen and keep the tip at a correct angle to the writing surface	**Appreciation** . Let pupils display their works for appreciation

Source: Field work (2019)

Anecdotal report

The intervention lesson in this class was under pattern making, printmaking and lettering was on pen lettering which is in page 22 of the upper primary Creative Arts syllabus. The teacher started the lesson by taking pupils through pre-writing activities on freehand lettering as way of revising pupils' previous knowledge. At the presentation stage, the teacher explained the meaning of pen lettering to pupils. The pupils were made to understand that pen lettering are written with special

pen called *calligraphy*. The teacher drilled the pupils on the pronunciation of calligraphy for some few minutes. The teacher again explained to the pupils that calligraphy lettering is mostly seen on certificates, textbooks, posters etc. After delivering the content, the teacher demonstrated the cutting of pen lettering with bamboo and knife (cutter) to pupils. In this class, the pupils average age was 10^+, this indicates that they are matured in handling cutting tools. So the teacher supplied the pupils with bamboo sticks and were guided to make their pen lettering through cutting. Pupils' sketchpad was supplied to them and were assisted to hold the lettering pen and keep the tip at a correct angle to the writing surface. The pupils were seen writing their names with the special pens produced. The final works were displayed for appreciation. Values developed by pupils from the lesson include resourcefulness and self-confidence. Plates 4.11a, b & c show Class Four pupils working on pen lettering

Plate 4.14 a   Plate 4.14b
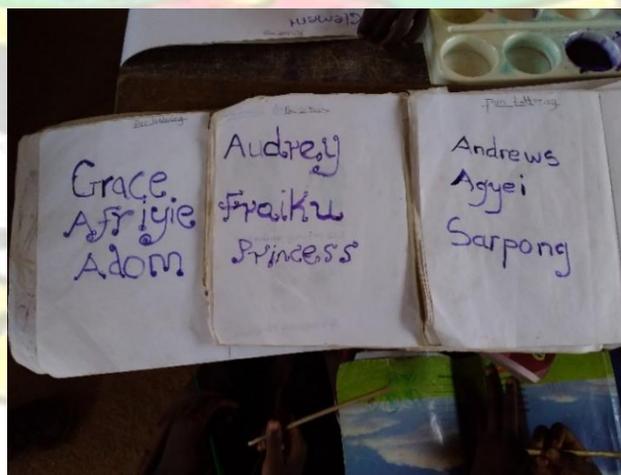
Plate 4.14c

(Plate 4.14 a, b & c: Class four pupils working on pen lettering and final work)

Source: Field work, 2019

Instructional strategy: Freestyle lettering

Table 4.11: Lesson plan for Primary 5 on freestyle lettering constructed with intervention framework

UNIT	OBJECTIVES/RPK	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
Learning unit: Pattern making, printmaking and lettering **Topic** Freestyle lettering	**Learning outcome(s)** The pupil will be able to; - Write words using freestyle lettering technique **R.P.K** Pupils can write with their freehand using chalk or pen.	**Instructor tutorials** - Activate pupils background knowledge by giving them short sentences to write either with pen or chalk - Explain to pupils that freestyle lettering is the act of writing words from objects found in the environment **Instructional aids:** *Tools* Pencil, pen *Materials* Paper, leaves, stones	**Activities** - Take pupils to a nature walk to observe the features of objects like leaves, stones - Demonstrate how to write freestyle lettering using objects found in the environment for pupils to observe - Put pupils into small groups and distribute papers to them to practice freestyle lettering **Support** - Assist pupils to draw guidelines for freestyle lettering	**Appreciation** . Let pupils display their works for appreciation

Source: Field work (2019)

Anecdotal report

In this lesson, the teacher activated pupils' previous knowledge on freehand lettering and later on explained the objectives of the lesson to pupils. The teacher subsequently led the pupils to a nature walk to observe the features of natural objects like leaves, stones, feathers etc. Back in the classroom, the teacher held a general class discussion on freestyle lettering and explained to pupils that freestyle lettering is the act of constructing letters from objects found in the environment. During the activities period, the teacher demonstrated freestyle lettering on the chalkboard for pupils to observe. Pupils were then grouped to practice the freestyle lettering on their own. However, the pupils were assisted by the teacher in drawing guidelines for the freestyle lettering. It was observed that some of the pupils were finding it difficult in constructing the letters hence the teacher's assistance was called for by the group leaders. At the evaluation stage, the final works were displayed for appreciation. The best works attracted applauds.
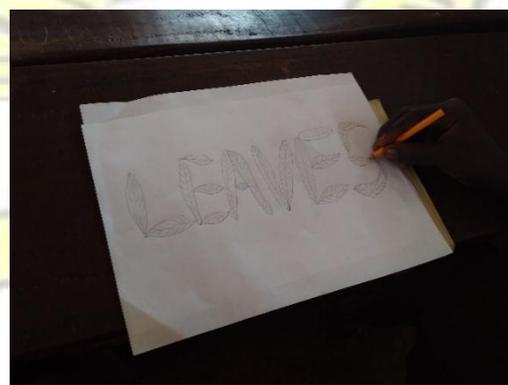
Plate 4.15: Pupils working on freestyle lettering   Plate 4. 16: Final work

Source: Field work, 2019

Instructional strategy: Designing and making packages

Table 4.12: Lesson plan for Primary 6 on designing and construction of packages constructed with intervention framework

UNIT	OBJECTIVES/RPK	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION

Learning unit:	Learning outcome(s)	Instructor tutorials	Activities	Appreciation
Pattern making, print making and lettering	The pupil will be able to; 1.2.1 Design and make packages **R.P.K** Pupils have been playing with disposed packages	- Activate pupils' previous knowledge through oral questioning - Explain to pupils that packages are containers that are used in storing goods for future use	- Show to pupils' examples of packages for them to observe and note the features. - Demonstrate to pupils the various processes of	. Let pupils display their works for discussion and appraisal
Topic Designing and making packages		**Instructional aids:** *Tools* Cutter, scissors, brush, ruler *Materials* Chipboard, glue, colour	designing and making packages via cutting, construction etc. - Put pupils into small groups and assign them to produce packages by designing and construction **Support** **-** Guide pupils to make packages by applying appropriate skills -	

Source: Field work (2019)

Anecdotal report

This lesson was the last to observe under pattern making, printmaking and lettering in class 6. The lesson lasted for 60 minutes. The teacher begun the lesson by reviewing pupils' previous knowledge on examples of packages they have seen before. Subsequently, the teacher brainstormed the pupils on the meaning of packages. It was observed that some of the pupils were

struggling to give answers to the question posed by the teacher. He further explained to pupils that packages are containers used for storing goods or products for future use. The teacher again showed examples of packages for pupils to observe. At the presentation stage, the teacher demonstrated the designing and making of packages for pupils to observe. The pupils were then put into groups and supplied with learning tools and materials. They constructed various packages with templates from discarded packages. The final works were displayed for appreciation. Plates 4.17 and 4.18 show Class Six pupils working on packages.

Plate 4.17: Construction of packages   **Plate 4.18: Display of packages**

Source: Field work (2019)

Unit four

This unit deals with Weaving and Stitching in the Creative Arts syllabus. The pupil is supposed to make simple weave using strands from raffia or palm leaves, paper and threads. The activities selected for the intervention lessons include; Plain weave in class 1, Plaiting with three strands in class 2 and Weaving of hand fan in class 6.

Instructional strategy: Plain weave

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Table 4.13: Lesson plan for primary 1 on plain weave constructed with intervention framework

UNIT	OBJECTIVES/RPK	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
Learning unit: Weaving and Stitching **Topic** Plain weave	**Learning outcome(s)** The pupil will be able to; 1.2.1 make a plain weave through paper weaving **R.P.K** Pupils can lace their shoes	**Instructor tutorials** - Call pupils randomly to demonstrate the act of lacing shoes - Explain the concept of over one under one in plain weave to pupils **Instructional aids:** *Tools* Cutter, pencil *Materials* Card board, cello tape	**Activities** - Assemble tools and materials for plain weave for pupils to observe - Group pupils and demonstrate how to make plain weaves with coloured strands eg red and blue strips of card board - Cut the red and blue papers into even strips to be used as warps and wefts - Pick a red strip (weft) and pass it over and under the warp strands - Repeat the same process till the blue strips (warps) are fully covered **Support** - Guide pupils to practice the skills of weaving over one under one	**Appreciation** . Let pupils display their works for discussion and appraisal

Source: Field work (2019)

Anecdotal report

The topic for lesson presentation under weaving and stitching was on plain weave in class one. The objectives of the lesson were clearly defined to pupils by the teacher. Their relevant previous knowledge was also reviewed through the act of lacing shoes. During the presentation stage, the concept of over one under one was explained to pupils. The pupils were assigned to small groups to work on plain weave using coloured strips of papers. Before the start of the practical activities, the teacher demonstrated the process of over one under one weaving to pupils and later distributed to them tools and materials. It was observed that the terms warp and weft strips were explained to pupils as horizontal and vertical strips that are interlocked together to form a woven item. Pupils were guided by the teacher to practice the skills of weaving over one under one. Practical activities under this topic was so interesting to the pupils as they were seen working together with eagerness and exhilaration. Plates 4.19 and 4.20 show pupils working on plain weave

Plate 4.19: Pupils working on plain weave   Plate 4.20: Plain weave

Source: Field work, 2019

Instructional strategy: Plaiting three strands

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Table 4.14: Lesson plan for Primary 2 on plaiting with three strands constructed with intervention framework

UNIT	OBJECTIVES/RPK	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
Learning unit: Weaving and Stitching **Topic** Plaiting three strands	**Learning outcome(s)** The pupil will be able to; 1.2.1 plait three strands into a rope **R.P.K** Pupils can lace their shoes	**Instructor tutorials** - Call pupils randomly to demonstrate the act of lacing shoes - Explain to pupils that plaiting is the process of interlocking three or more strands together to make one long piece **Instructional aids:** *Tools* Cutter *Materials* Strands (palm branch leaves)	**Activities** - Put pupils into small groups and supply them with palm branch leaves - Demonstrate to pupils how to plait with three strands - Pick 3 strands (palm leaves) - Pick strand 1 and pass it over strand 2, under strand 3 - Pick 2 and pass it over 3, under 1 - Pick 3 and pass it over 1, under 2 - Repeat the same process till the length of the palm leaves are exhausted - Pupils to plait with three strands diligently **Support** - Assign group leaders to provide assistance to pupils with difficulties in plaiting	**Appreciation** . Let pupils display their works for discussion and appraisal

Source: Field work (2019)

Anecdotal report

The intervention lesson for this class was on plaiting with three strands which is a topic under weaving and stitching in the Creative Arts primary syllabus. At the introductory stage of the lesson presentation, the teacher activated the pupils' prior knowledge on lacing of shoes. Afterwards, the objectives of the lesson were explained to the pupils. The teacher then gave a tutorial on the meaning of plaiting as a process of interlocking three or more strands to make a long piece. The pupils were put in a small group and were supplied with palm branch leaves. The teacher demonstrated the process of plaiting to pupils by picking three palm branch leaves and interlocking them together to make a long piece. It was observed that plaiting with three strands was an exciting activity to the pupils as some of them were seen discussing with their group members that their parents normally perform this activity of plaiting for '*Hossana'* celebrations during Easter

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festivities. The teacher however assigned group leaders to assist those with plaiting difficulties. At the closure stage, the teacher allowed the group leaders to pluck flowers and decorate their works. Finally, group works were displayed for discussion and appraisal.

Plate 4.21: Plaiting with three strands   **Plate 4.22: Plaited strands**

Source: Field work, 2019

Instructional strategy: Weaving

Table 4.15: Lesson plan for Primary 6 on weaving hand fans constructed with intervention framework

UNIT	OBJECTIVES/RPK	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
Learning unit: Weaving and Stitching	**Learning outcome(s)** The pupil will be able to; 2.4.1 design and use appropriate technique	**Instructor tutorials** - Activate pupils' previous knowledge on plain weave	**Activities** - Put pupils into small groups and supply them with coloured yarns	**Appreciation** . Let pupils display their works for

Topic	and materials to make item by weaving	- Explain the concept of weaving fan and table mats with yarns and sticks to pupils	- Demonstrate to pupils how to weave table mats or fans with yarns and sticks by passing coloured yarns around two crossed sticks till the desired size is achieved	discussion and appraisal
Weaving	**R.P.K** Pupils can make plain weave through paper weaving	**Instructional aids:** *Tools* Sticks, knife *Materials* Coloured yarns	**Support** - Assign group leaders to provide assistance to pupils with difficulties in weaving	

Source: Field work (2019)

Anecdotal report

The last intervention lesson on weaving and stitching was in class 6. In this class, the lesson presentation lasted for 60 minutes. The lesson was on weaving table mats or fans. The teacher started the lesson by revising pupils' previous knowledge on plain weave via chalkboard illustrations. The objectives of the lesson were clearly defined to pupils. At the presentation stage, the teacher explained the concept of weaving fans or table mats with crossed sticks and coloured yarns to pupils. The teacher assigned the pupils into small groups and later distributed coloured yarns to them. He then demonstrated the process of weaving with crossed sticks and yarns to pupils. The pupils were seen to be very attentive in catching glimpses of the teacher's demonstration. During the pupils' group activities, it was observed that some of the pupils were finding it difficult to replicate the teacher's demonstration, hence there was the need for the teacher to visit each group to provide assistance or support to those with difficulties. At the closure stage

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of the lesson, all the groups were seen to have produced a colourful table mats and hand fans woven items. The pupils were then asked to display their works for appreciation.

Plate 4. 23a   Plate 4.23b

Plate 4.23c

(Plate 4.23 a, b & c: Weaving of hand fans by class six pupils)
Source: Field work, 2019

Unit five

This unit in the Creative Arts primary syllabus deals with Modelling and Casting. In this unit, pupils are supposed to make items through modelling, carving and casting. The class selected for the intervention lesson was primary 5 on the topic Modelling of items using clay.

Instructional strategy: Modelling

Table 4.16: Lesson plan for Primary 5 on clay modelling constructed with intervention framework

Source: Fieldwork (2019)

UNIT	OBJECTIVES/RPK	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
Learning unit: Modelling and Casting **Topic** Making items by modelling	**Learning outcome(s)** The pupil will be able to; 2.5.1 demonstrate basic creative skills in making useful and decorative items by modelling **R.P.K** Pupils have been making simple items like oven via playing in the sand.	**Instructor tutorials** - Activate pupils' previous knowledge through oral questioning - Explain modelling to pupils as the process of putting materials together bit by bit to make an item. **Instructional aids:** *Tools* Sticks *Materials* Clay, water	**Activities** - Put pupils into small groups and discuss items that can be modelled - Let pupils make designs from memory on decorative and useful items - Demonstrate to pupils the technique in modelling - Pupils to make items by modelling **Support** - Assist pupils to knead the clay to remove air pockets and impurities -	**Appreciation** . Let pupils display their works for discussion and appraisal

Anecdotal report

The intervention lesson on modelling and casting in class five was selected from page 46 in the Primary Creative Arts syllabus. The lesson lasted for 60 minutes. The teacher started the lesson by

first revising pupils' relevant knowledge through oral questioning. Pupils were made aware of the objectives to be achieved at the end of the lesson. At the presentation stage, it was observed that the teacher explained the concept of modelling to pupils as a process of adding bits of clay together to make an item. It was again observed that the teacher demonstrated the process of making an item through modelling technique for pupils to observe. After the demonstration, the pupils were assigned to small groups and were made to make useful items through clay modelling. During the group activities, it was observed that some of the pupils were finding it difficult in modelling the clay. The teacher was then seen in providing assistance to such pupils. At the latter part of the lesson, the pupils were seen to have produced useful items like bowls, cups, toy vehicles etc. All the works produced were displayed at the evaluation stage for appreciation and discussion. Plates 4.24 and 4.25 show Class 5 pupils working on modelling of clay.

Plate 4.24: Modelling of clay   Plate 4.25: Display of modelled items

Source: Field work, 2019

Unit Six

This is the last unit in the Creative Arts syllabus. It deals with Construction, Assemblage and paperwork. Construction of toy car as a topic was selected for intervention lesson in class 4.

Instructional Strategy: Construction of toy car

Table 4.17: Lesson plan for Primary 4 on construction of toy car constructed with intervention framework

UNIT	OBJECTIVES/RPK	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
Learning unit: Construction, Assemblage and Paperwork **Topic** Construction of a toy vehicle	**Learning outcome(s)** The pupil will be able to; 2.6.1 Use appropriate tools and materials to make functional items by construction and assemblage **R.P.K** Pupils have been playing with discarded items.	**Instructor tutorials** - Activate pupils' previous knowledge through oral questioning - Explain the concept of construction and assemblage to pupils. **Instructional aids:** *Tools* Knife, nail, *Materials* Discarded bottles	**Activities** - Demonstrate how to design an item and make by applying various techniques like construction and assemblage - Put pupils into small groups to make preliminary plans for the work the intend producing **Support** - Guide pupils to construct and assemble materials to produce toy vehicle	**Appreciation** . Let pupils display their works for discussion and appraisal

Anecdotal report

The duration for this lesson was 60 minutes. The lesson was seen to be very interesting as the pupils were actively involved throughout the instructional period. At the introductory stage, the teacher made the pupils aware of the objectives to be achieved at the end of the lesson. Thus, the pupils were asked to produce a toy car they will wish to own in future. This assertion inspired and motivated the pupils to work assiduously. During the presentation stage of the lesson, the teacher demonstrated the process of construction and assemblage for the pupils to observe. Learning tools and materials were supplied to the pupils in groups after the demonstration. The pupils were seen making preliminary sketches on the car they intend producing. The pupils constructed interesting toy vehicles from improvised materials like empty mineral water bottles and discarded boxes. It was observed that the teacher was providing assistance to groups that were finding difficulties in construction. At the evaluation stage, it was realized from the displayed works that, one of the pupils has attached a glowing light on top of the toy car. This attracted the attention of the whole class and even the teachers in other classes. The owner of the work received an overwhelming applause from the whole class was selected as the best work for the day. Plates 4.26 a, b, c & d show Class Four pupils working on toy car.

Plate 4.26 a

Plate 4. 26b

Plate 4.26c

Plate 4. 26d

(Plates 4.26 a, b, c & d: Construction of a toy car by Class Four pupils)

Source: Field work, 2019

4.7 Evaluation of the influences on the implementation of Collaborative learning framework in the teaching and learning of Creative Arts.

The interview and observation sought data on evaluating the instructional strategy adapted for intervention lessons in the classroom. The evaluation data are discussed below using researcher's framework;

- Rubrics
- Resources
- activities
- Support
- Evaluation

Rubrics

After the implementation stage 1 of the researcher's intervention framework thus Rubrics which describes the learning objectives, the pupils were asked whether they were aware of the goals to be achieved at the end of the lesson. All the responses were in the affirmative that the objectives or goals to be achieved at the end of the instructional period were clearly explained to them and boldly written on the chalkboard before the implementation stage of the lesson delivery. These findings support Kapp's (2012) framework that goals or objectives creates purpose and measurable outcomes.
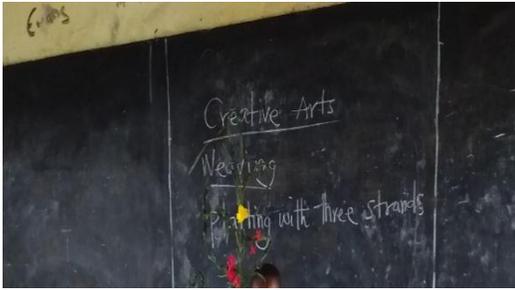
| Plate 4.27a | Plate 4.27b |

(Plate 4.27a&b: Objectives of lesson been written on the chalkboard for pupils' awareness)

Source: Field work, 2019

Resources

The second stage of researcher's framework deals with Resources. This takes into account the learning tools and materials needed for the production of artefacts during Creative Arts lessons. The pupils were asked about what whipped up their interest in the intervention lesson. Majority of the pupils responded that the locally available materials used in the lesson aroused their interest since they were asked to explore the environment to acquire these materials for their practical activities. A typical example was when the class 2 pupils were assigned to produce an artifact out of palm leaves during plaiting and twisting lesson. Plate 4.28 shows pupils working with local materials during weaving lesson.

Plate 4.28: A section of pupils working with locally available materials

Source: Field work, 2019

Activity

Under activity column of the researcher's framework, teachers are expected to spell out activities that will render pupils active in the teaching and learning processes. Some of the interview questions for the teachers was 'how did the pupils accept the interventional strategy?' All the 6 sampled teachers representing 100% responded that the activity –based nature of the framework which places the pupil at the center of the teaching and learning process fosters cooperation and teamwork among the pupils.

Again, the pupils were asked whether they enjoyed working in groups with their peers. 25 pupils representing 83% responded they really enjoyed the partnership cooperation of their colleague pupils and never felt the task given to them were burdensome.   The plates show a section of pupils actively involved in producing toy car and hand fan respectively.

Plate 4.29a   Plate 4.29b

Plate 4.29c

Plate 4.27ab&c: A section of pupils working on a toy car, hand fan and packages respectively

Source: Field work, 2019

Support

Researcher's framework at the stage 4 calls for Support during instruction. This support is dependent on the feedback of pupils' progress on the task given. Providing feedback on group learning adds up the workload of the teacher (Short et al., 1991). It was revealed that all the 6 sampled teachers were seen providing instant feedback and support to pupils they have assigned. Even though at a point in time, some of the feedback delayed as pupils who were not attended to by the teacher were sitting aloof doing their own thing. One of the interviewed questions centered on the challenges faced by teachers during the intervention lessons. All the sampled teachers responded that monitoring group activities is very stressful and therefore suggested for team teaching if any. The plates below show teachers providing assistance to pupils during the intervention lessons.

Plate 4.230a

Plate 4.230b

Plate 4.30c

Plate 4.30ab&c: Teachers providing support to pupils during intervention lessons
Source: Field work (2019)

Evaluation

The last stage of the researcher's framework deals with Evaluation. The evaluation stage of researcher's framework talks about display of works and appreciation. This is where the best works are selected and intelligently discussed and rewarded through appraisal (Akwaboah, 1994). Kapp (2012) asserts that achievements of performance or non-performance creates intrinsic motivation. Evaluation helps teachers or instructors to assess the learning progress of pupils and the effectiveness of teaching strategies employed. The pupils were asked whether they felt motivated during the intervention lessons. The pupils' responses were in the affirmative that they were

intrinsically motivated by the task or artifact produced independently. The pupils were also extrinsically motivated through reward systems like applause and motivating words like well don and very good by the teachers. This was evident when the teachers allowed the best individuals with the best works to display their works in front of the class for applause.

Plate 4.31a

Plate 4.31b

Plate 4.31c

Plate 4.31a, b c : A section of pupils displaying their works for appreciation

Source: Field work, 2019

4.8 Pupils' Interest in Creative Arts after intervention lesson

Pupils' interest in Creative Arts after intervention lesson

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67%

- Very high
- high
- low
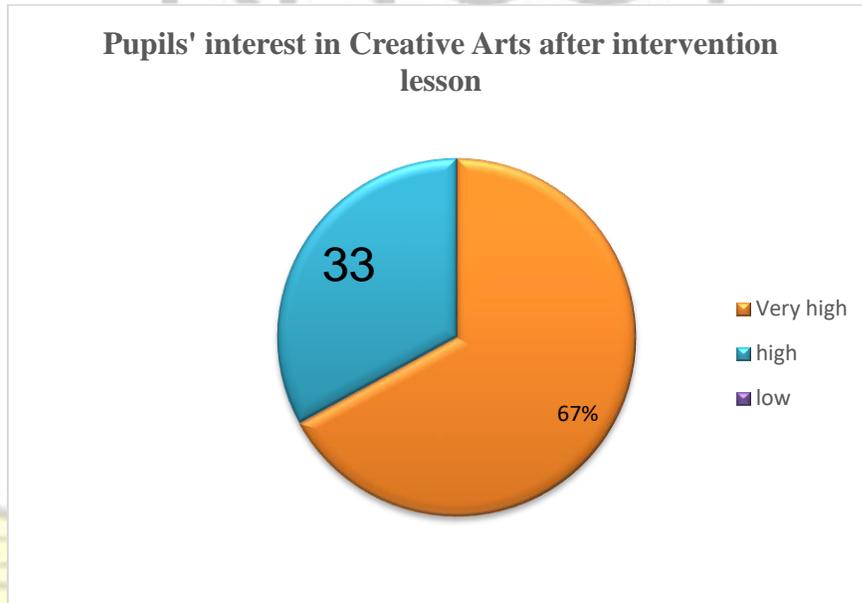
Fig.4.3: Pupils' interest in Creative Arts after intervention lessons

As shown in Fig. 4.21 after implementation of the intervention lesson using the Collaborative learning strategy, the 6 sampled teachers for the study were made to rate the pupils' interest in the Creative Arts subject. 4 teachers (representing 67%) rated the pupils' interest in the subject as very high. The teachers indicated that in their previous lessons, they mostly did not engage the pupils in activity-based lessons and for that matter most of the pupils doze off during instructional period. Again, weak pupils who normally place last in overall position in the class terminal examination stay idle and feel shy to answer oral questions. The four teachers attested to the fact that the intervention lessons which thrive on 'learning by doing' engaged these weak pupils and good ones to work together through shared meaning and negotiation. This confirms Ziegahn (2002) claims that learning can further be enriched when the teaching and learning approach take into account the interest and motivation of the learners. Ziegahn maintains that student motivation and interest will be heightened as a result of Collaborative learning. Subsequently, two teachers (representing

33%) rated the pupils' interest as high after the intervention lessons. These teachers were also of the view that the classroom dynamics changed and pupils were empowered in terms of their own learning process. Nonetheless, none of the sampled teachers rated pupils' interest as low after the intervention lessons.

From the discussions of the intervention activities, it was deduced that all the interviewees were in agreement that the Collaborative learning framework deployed for the Creative Arts lessons created engagement and boosted teacher-pupil interactivity in the teaching and learning processes. This explains Kapp's (2012) statement on learning through engagement that can be proficient if there are attainable goals, structured activities and motivating elements to heighten pupils' interest and improve performance.

4.9 Summary of Chapter

This chapter expounded the analysis of data congregated from the research field. Data presented from the research field were discussed with reference to the objectives stated research questions asked. The study explored the factors that hinder effective teaching and learning of Creative Arts in the study site and also the implementation of collaborative learning framework as an instructional strategy for effective teaching and learning of Creative Arts in the classroom. The intervention activities are worthy to mention that collaborative learning method as an instructional strategy brought innovations and dynamism in the classroom learning environment. The intervention saw the sampled teachers demonstrating the processes involved in the practical lessons for pupils to observe before allowing the pupils to practice in groups with their peers. When the Creative Arts lesson is organized and taught well, creativity and critical thinking will be instilled in the pupils or learners (Amenuke, 1999; Ampeh, 2011).

It was observed and deduced that, the pupils were exposed to the local environment in the acquisition of simple tools and materials such as bamboo, raffia, palm leaves, sticks, empty cans, etc. as well as experimentation of these tools and materials. The intervention activities revealed that learning by doing was a key element in the teaching and learning of Creative Arts in the primary school as the pupils were taught how to twist, fold, weave, cut,

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construct, assemble tools and materials to produce artifact and this significantly heightened the interest of pupils in the Creative Arts subject.

CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.1 Overview

The viable supply of specialized teachers for the teaching and learning of Creative Arts is a critical concern to the human resource development in the country; the Creative Arts teacher is responsible in training pupils who will be critical thinkers and propel the nation into fast technological advancement. This chapter outlines the key findings of the study, summary of the study, the conclusions drawn and ends by making recommendations that can improve the teaching and learning of Creative Arts in the Ghanaian primary schools so as to create future creative and innovative human resource capacity.

5.2 Major findings

The key findings established from the results include the following;

1. Prior to the intervention, the sampled teachers used the lecture method in the teaching and learning of Creative Arts in the study site but adopted Collaborative learning as an instructional strategy after they were trained by the researcher.

2. The sampled teachers lacked the teaching skills in handling Creative Arts subjects but became empowered and innovative after researcher's intervention.

3. Creative activities were not incorporated in the creative arts lessons as was done in researcher's intervention.

4. Apart from textbooks, there were no other resources for Creative Arts lessons. The status quo changed after the intervention as teachers realized the surroundings or environment as resources for enriching their lessons.

5. The intervention enabled the pupils to acquire basic skills and values such as cutting, pasting, tolerance, cooperation and respect for others.

6. Lessons were devoid of motivation to spur pupils but became interesting during the intervention.

7. Pupils were mere recipients of knowledge at the pre-intervention stage but became actively involved during the intervention lessons.

5.3 Summary

The study aimed at adopting collaborating learning as an instructional strategy for effective teaching and learning of Creative Arts in the lower and upper primary classes of Onwe M/A '2' basic school. It also offers propositions for making the teaching and learning of Creative Arts in the primary school inventive and stimulating.

1. Instructional media

Tools and materials such as pencils, chalk, eraser, felt pen, ruler, cutter, bamboo, palm leaves, chip board, coloured yarns, suede etc were used as visual media for the Creative Arts lessons. However, the intervention lessons reviewed that most of the tools and materials needed for the teaching and learning of Creative Arts are easily to come by. Tools and materials like bamboo, palm leaves, sticks, and egg shells are readily available in the environment and can be collected and used as improvised materials for the teaching and learning of Creative Arts. Teachers however can adopt the method of 'improvisation by construction' from the locally available materials and produce their TLM's for Creative Arts lessons. During the intervention lesson in class 4 *on pen lettering*, the researcher upon realizing the expensiveness of calligraphy pen resorted on constructing an improvised calligraphy pen from bamboo for the pupils to use as a writing tool.

2. Teacher preparation for Creative Arts lessons

The study aimed at improving the teaching and learning of Creative Arts at the primary school. Therefore, the researcher took the sampled teachers through the lesson notes preparation on Creative Arts so as to deliver effectively and achieve the goals in the Creative Arts syllabus. Farrant (1996) reiterate that adequate preparation of lesson notes provide usable guide during lesson delivery. The sampled teachers were taught how to plan their expanded scheme of work, formulation of specific objectives, lesson notes, selection of appropriate instructional strategies and the selection of teaching and learning materials. The researcher also took the sampled teachers through the intervention framework on the use of collaborative learning as an instructional strategy for effective teaching and learning of creative arts in the primary school. It was interesting how

the sampled teachers embraced the intervention framework and used it to plan their lesson for the classroom 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 conjecture 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 school. The advance preparation enabled them to procure beforehand; all the relevant tools and materials needed for each lesson and also practice 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.

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, designing and construction. It was also evident during lesson delivery that the teachers asked good open questions to arouse the imagination of the pupils and thereby encouraged them to become more attentive about their works.

4. Impact of creative activities on pupils

Learning collaboratively through creative activities enabled the pupils to discover major concepts, principles and ideas in reality. Pupils were placed at the centre of the teaching and learning processes and were more interactive with the TLM's. This led to efficient handling of tools and materials. It was observed that the pupils found the lesson to be interesting and developed positive attitude towards learning the subject. The activities whipped up the interest of the pupils which enabled them to develop passion for the Creative Arts subject. The rippling effect is that the pupils would acquire the requisite skills to solve problems in future.

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5.4 Conclusions

The study points to the fact that prior to the intervention, data sought from observation and interview revealed that there were some factors that hindered effective teaching and learning of Creative Arts in the study site. The teachers observed were not in the position to organize participatory lessons to foster creativity amongst the pupils as outlined in the Creative Arts syllabus.

Remarkably, the use of RASE's modified Collaborative learning framework has proved its efficacy not only in Science but also in Creative Arts. The identified teaching strategies encouraged the effectiveness of the teaching and learning process likewise pupils heightened interest in the Creative Arts subject as teachers became more proficient in the preparation of lessons on various topics.

Nonetheless, the findings attest to the fact that the Creative Arts can develop in pupils' critical thinking, intellectual, emotional and cognitive growth. 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 sampled school.

5.5 Recommendations

1. The teachers should plan for activity-based lessons with set attainable objectives and select suitable 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. 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.

3. 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 completion. 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.

4. 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.

5. GES should organize continuous professional development training in the municipal and district educational directorate on Creative Arts to augment generalist and classroom teachers' competencies in the teaching and learning of Creative Arts.

6. Future studies should be done by subsequent researchers following the outcome of this research work to keep up with the new educational interventions that will pop up as time passes by.
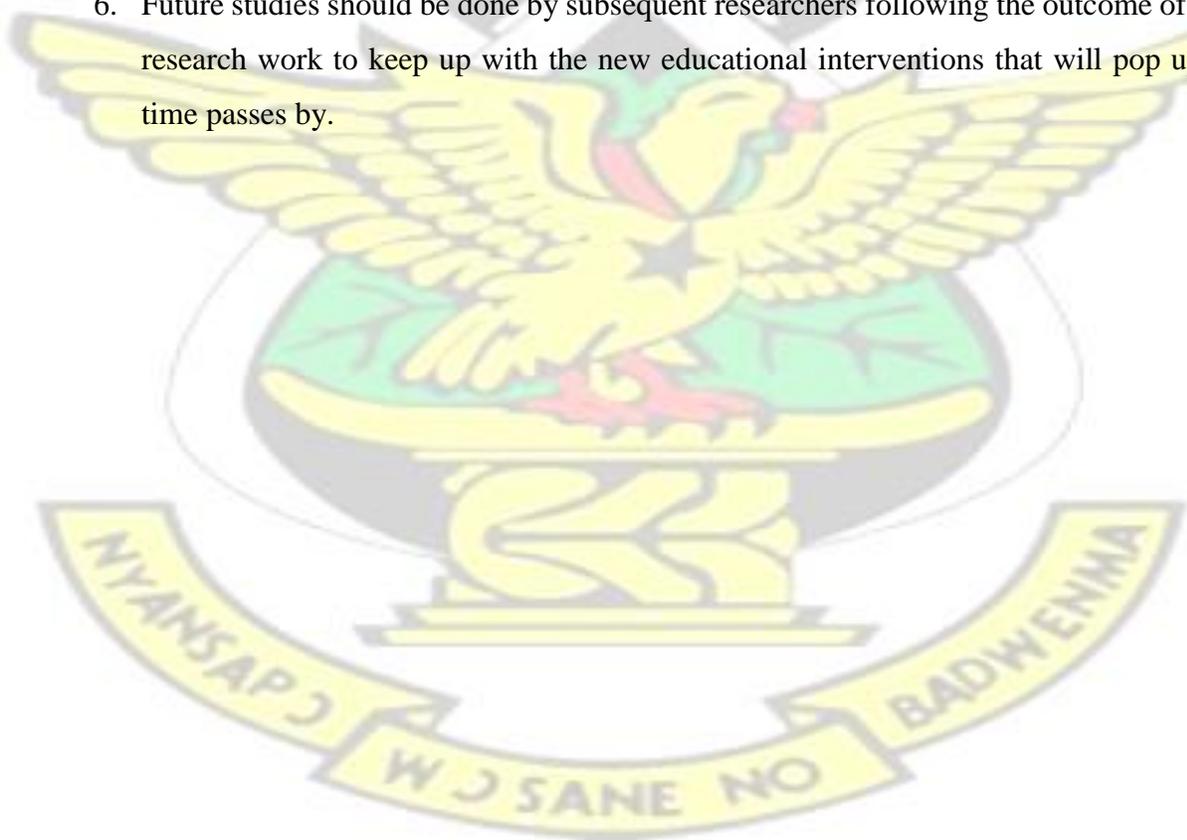
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KWAME NKRUMAH UNIVERSITY OF SCIENCE AND TECHNOLOGY

DEPARTMENT OF EDUCATIONAL INNOVATIONS IN SCIENCE AND

TECHNOLOGY

Dear Respondent,

<u>LETTER OF INTRODUCTION</u>

I am a final year student offering a postgraduate Programme in MPhil Art Education at the department of Educational Innovations in Science and Technology, Kwame Nkrumah University of Science and Technology in Kumasi. I am currently conducting a study on Collaborative Learning as an instructional strategy for the teaching and learning of Creative Arts at Onwe M/A '2' primary school. You have been selected to be part of the study. Please kindly give your candid opinion and information. You are assured that the information given will be treated as confidential and used for purely academic purposes. Please you can also opt out of the study at any time if you wish.

Thank you for your cooperation

Samuel Aki,

………………………

(Research Student)

APPENDIX B

INTERVIEW GUIDE FOR TEACHERS BEFORE THE COLLABORATIVE LEARNING INSTRUCTIONAL STRATEGY INTERVENTION

Background information

1. Gender?

2. Are you a professional teacher?

3. What is your academic qualification?

4. How long have you been in the teaching service?

Instructional experience

5. Do you stimulate the recall of your pupils' prior knowledge?

6. Do you state 'SMART' objectives and clearly define them to your pupils during instruction?

7. Do you teach with instructional materials?

8. If yes, how do you acquire instructional materials for your Creative Arts lessons?

9. Do you teach the practical aspects of the Creative Arts subject?

10. Do your pupils participate in Creative Arts assignments?

11. If yes, how do you engage your pupils during instruction?

12. Have you heard about Collaborative Learning as an instructional strategy?

13. If yes, do you incorporate it in your teaching?

14. Do you create conducive atmosphere for the teaching and learning of Creative Arts?

15. Do you motivate your pupils during instruction?

16. How do you evaluate your lesson?

APPENDIX C

OBSERVATION GUIDE FOR TEACHERS ON THEIR INSTRUCTIONAL EXPERIENCE

1. Teacher's preparation of lesson plan on Creative Arts subject.
2. Teacher's lesson introduction.
3. Teacher's ability to stimulate the recall of prior knowledge of pupils.
4. The teacher's ability to relate the prior knowledge of pupils to real life situations.
5. Teacher's ability to state and explain objectives clearly to pupils
6. Teacher's mastery of content.
7. Teacher's usage of instructional materials during instruction.
8. Which teaching strategy does the teacher adopt during instruction?
9. Teacher's ability to vary teaching methods.
10. Teacher shows clear practical knowledge.
11. Teacher's engagement of pupils in the lesson.
12. Teacher's supervision of practical work.
13. Encourage pupils to be inventive and original.
14. Closure of lesson presentation.
15. Offer pupils opportunity to display their work for appreciation.

APPENDIX D

OBSERVATION CHECKLIST FOR PUPILS

1. Do pupils like to work on their own?
2. Do they enjoy working with their hands?
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?

**INTERVIEW GUIDE FOR TEACHERS AFTER THE INTRODUCTION OF
COLLABORATIVE LEARNING INSTRUCTIONAL STRATEGY**

The interview items were created based on the following;

1. How did you expect that using Collaborating Learning as an instructional strategy would affect your teaching and pupils' learning processes?
2. How did the pupils accept the interventional strategy?
3. What were the challenges you faced during the intervention lessons?
4. What are your suggestions for designing lessons in your subsequent Creative Arts lessons?
5. Did you meet your expectations during the processes? If no, please explain.
6. Was there anything else that you learned in the process of the lessons that was not asked?
7. How would you rate your pupils' interest in the Creative Arts lessons after the intervention?

INTERVIEW GUIDE FOR PUPILS AFTER INTERVENTION LESSONS

1. Did the Collaborative learning instructional strategy provide you enough stimuli that was worthwhile?
2. Were the task given you burdensome?
3. Did you enjoy working in groups with your colleagues?
4. Would you wish to have such activities in other lessons?
5. Did you feel motivated throughout the teaching and learning processes?
6. Did you feel that you have improved your skills in performing task in Creative Arts?